

NAB HALL OF FAMER RICK DEES ON RADIO'S PAST, PRESENT, FUTURE

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RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

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contents

Radio's Premier Management & Marketing MagazineSM
April 9, 2007 | Volume XXII, No. 7



INTERVIEW AND COVER PHOTOGRAPHY BY KAPTEIN PHOTOGRAPHY

24

DAVID KENNEDY: WELL REPRESENTED

After spending 33 years with one company, many people would be tempted to ride off into the sunset. But when Susquehanna Radio — virtually the only radio home he'd ever known — was sold last year, David Kennedy greeted the change as an opportunity for a new start. Now the well-respected radio vet is taking the reins of independent national sales representation firm Interep as its new CEO. In taking over for another popular industry figure, Ralph Guild, Kennedy has immersed himself in every aspect of the company's business, and already has a few eye-opening ideas about how radio can better position itself in an increasingly competitive national advertising landscape.

IDEA TICKER

37,537

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

Coming Next Issue:

► Radio's Most Admired Engineers

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Columns

08» From The Editor

Rick Dees Enters NAB Broadcasting Hall Of Fame

16» Media Analysis by Ted Staros

The Endurance Of Radio

18» The Wizard Of Ads™ by Roy H. Williams

Magic Words

20» The Business Of HD Radio by Daniel Anstandig

Insights On HD Radio From The U.K.

22» Hispanic Radio by Stacie de Armas

Advantages Of Spanish-Language Radio In A PPM World

Departments

06» Publisher's Notes by B. Eric Rhoads

10» On Air People, News, Photos

34» Programming by Bob Wood

36» Programming by Tom Zarecki

38» NTR by Sylvia Allen

40» Creative by Steven J. Steinberg

41» Local Direct by Paul Weyland

42» Management by Sean Luce

44» Sales by Wayne Ens

45» Blast From The Past™

46» Events

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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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My Wake-Up Call

5:30 a.m., I drag my sagging self out of bed, pull clothes over skin, spoon calories into mouth, and head for the elevator in the hallway. Push the arrow that points downward, Eric.

Pushing the button multiple times doesn't make the elevator come any faster.

Door close. Door open. Walk toward the waiting cabs. Head to the Bellagio.

It's time for the annual Broadcasters Foundation Pioneers Breakfast and Awards ceremony, a tradition that's been part of my life for more years than I can remember. We come each year to honor radio's longtime innovators whose contributions have made a difference. Joe Amatore, Jeff Smulyan, Gary Fries, Jerry Lee, Rick Buckley, Dwight Case, Joe Field, Dick Foreman, and many others.

I like hanging out with these guys.

THE BIG KIDS' TABLE

A few weeks ago I received a call from Gordon Hastings, president of the Broadcasters Foundation of America. I expected him to tell me that I was invited to the breakfast, same as always.

But this year I was uninvited to sit at my regular table. This year, I was invited to sit at the big kids' table, along with James Babb, Gary Chapman, Bob Fox, Patricia Smullin, and Dean Sorenson — the new inductees for 2007.



The phone went silent for a moment. "You sure you got the right number, Gordon? This is Eric Rhoads."

"I know who I called."

"Am I old enough to be a pioneer?"

"LBJ was president and Vietnam was raging when you first sat down at the microphone, Eric."

He was right. Radio's been my life for 38 of my 52 years.

Fifty-two. Am I really 52? I pull out my driver's license. Well, the state of Florida says I am, so I'd better go with that.

I don't remember the rest of the conversation. I'm pretty sure I sounded like an idiot.

"Dear God, please don't let Gordon Hastings change his mind. Amen."

The big kids' table. Wow. This is like receiving the Pulitzer Prize, but for radio.

My head continued to spin for a couple of days while I tried to get used to the idea of being accepted into a

society of people I've admired for most of my career.

Frankly, I still haven't wrapped my head around it.

THEY GIVE AWARDS FOR THIS?


As one who's made his living as an agitator, a troublemaker, a pest who has tried every way possible to make the people of radio throw back their shoulders, push out their chest, and stand to their full height, it's never once crossed my mind that important people might feel I was making a difference.

I've lost a few friends and more than a few advertisers because of things I've said in editorials. And my breath catches in my throat when I think of the number of times I've hammered radio about sensitive subjects. My position is often unpopular.

They give awards for this?

The people at the Broadcasters Foundation say they do.

I learned something new today: 52 isn't too old to cry.

I am Humbly Yours. 

Eric

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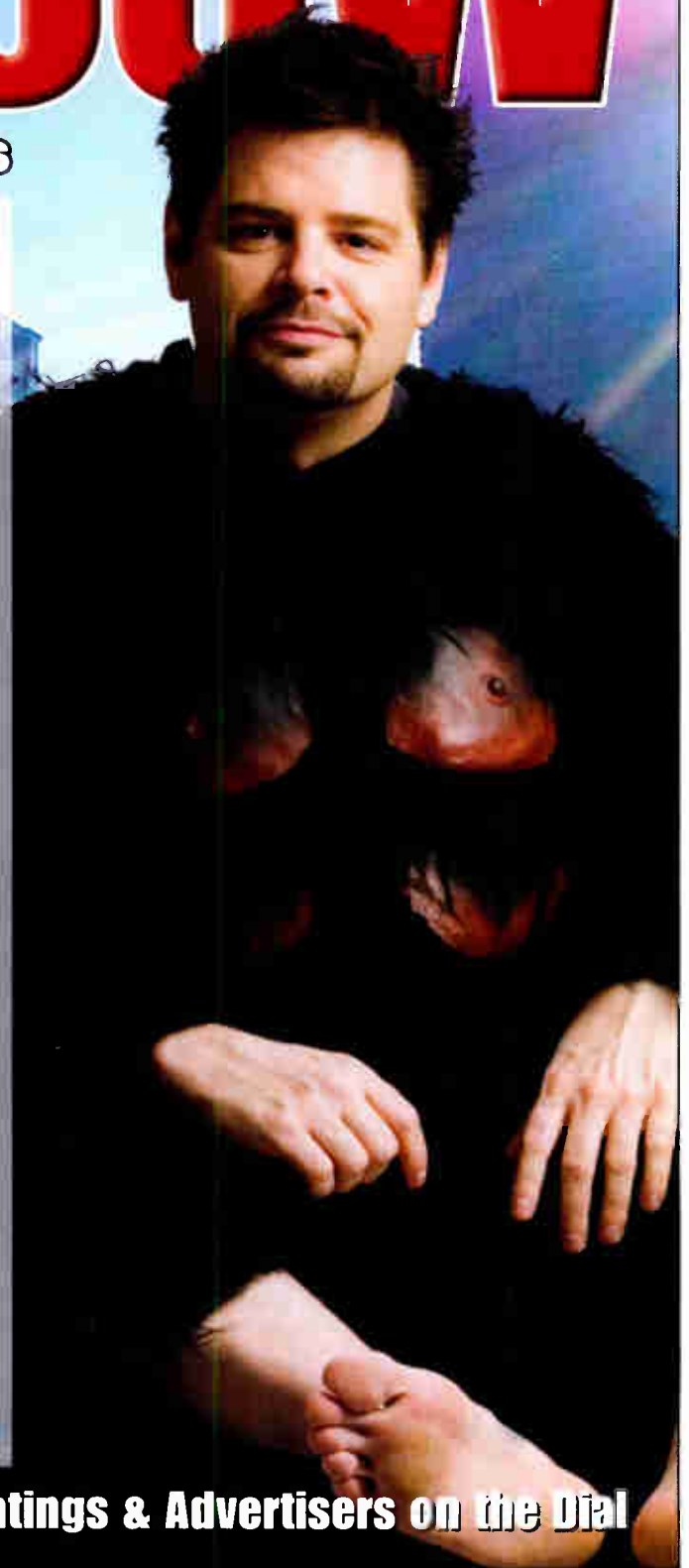
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Rick Dees Enters NAB Broadcasting Hall Of Fame

Longtime Radio Fixture Says Industry Can't Duck Change

By Editor-In-Chief Joe Howard

From the first time he cracked open a mic at the age of 17, Rick Dees has been a radio junkie. A fixture on the Los Angeles airwaves and a staple in nationwide syndication, on April 17 he'll become the newest inductee into the National Association of Broadcasters' Broadcasting Hall of Fame.

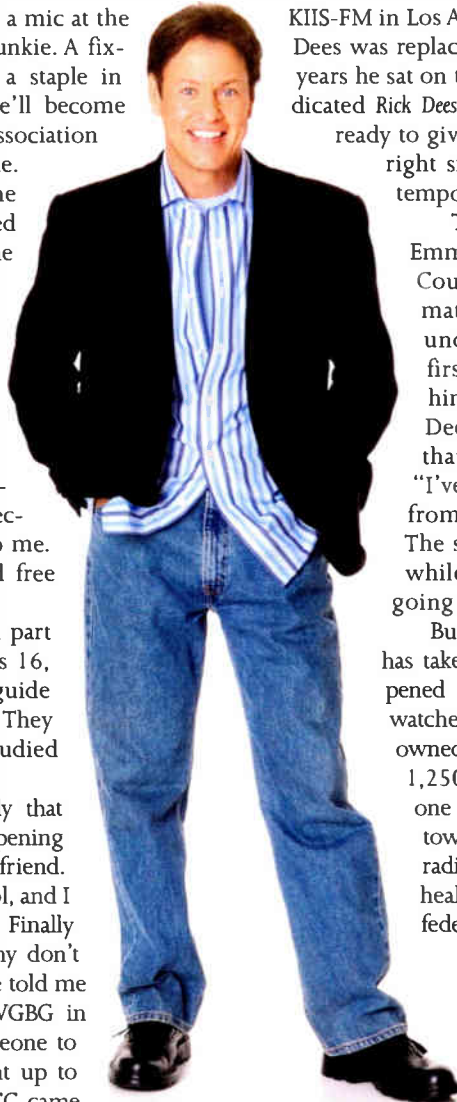
While his passion for taking to the airwaves hasn't waned, Dees isn't pleased with everything that's happened to the business during his years in radio. However, he believes radio has a place in the emerging digital media world, and he's thrilled about his latest on-air job — and with the honor he's receiving next week from the NAB.

"First of all, I'm glad I got it while I'm alive," he joked during a recent conversation with *Radio Ink*. "Second, to be recognized by my peers means so much to me. It's very special. Other than money and free restaurants, it's very exciting."

The NAB actually played an integral part in Dees' earliest radio days. "When I was 16, I sent a request to the NAB for a study guide for the FCC radio and telephone license. They sent it to me in less than a week, and I studied everything in there."

The motivation he needed to study that guide came when Dees learned about an opening at a local radio station from a high school friend. "This guy did the announcements at school, and I would always imitate him in history class. Finally he said, 'If you think you're so good, why don't you get what I have — an FCC license.' He told me that the station where he worked — WGBG in Greensboro, NC — was looking for someone to run the Sunday morning tapes. So I went up to Norfolk, VA — I didn't wait until the FCC came down to the Winston-Salem field office — and went through the process." Once Dees informed his pal that he had the license, he got an audition, and then the job. "I can remember that first time on the air like yesterday," he recalls. "I had a couple of preachers come in, I got to play a little country music, then I ran the *Hour of Decision* with Dr. Billy Frank Graham — Billy Graham. I was just bit by the bug from that point on."

From there, Dees went on to incredible radio success, most notably for his 23 dominant years as morning host at



KIIS-FM in Los Angeles. When his contract expired in 2004, Dees was replaced by Ryan Seacrest, and for the next three years he sat on the sidelines. He continued hosting his syndicated *Rick Dees Weekly Top 40* countdown, but Dees wasn't ready to give up on morning radio. He just wanted the right situation, which meant returning to a contemporary station.

That opportunity came along when Emmis Communications flipped its longtime Country outlet KZLA to a Rhythmic Pop format and changed the call letters to KMVN, under the banner *Movin' 93.9*. The station's first big move was to hire Dees and return him to L.A.'s morning drive airwaves. While Dees is thrilled with his new job, he notes that building a new station is a first for him. "I've never gone on a station that's starting from scratch; I'm doing it because I want to. The shows feel terrific, but it's going to take a while. Emmis understands that, and they're going to promote it. There's really no pressure."

But while he's happy with the direction his career has taken, Dees isn't as pleased with what has happened to the industry during his years in radio. "I watched the industry switch from seven stations owned by one company to one company owning 1,250 stations. I'm not for consolidation, because if one media company owns all the newspapers in town, or one company owns all the television or radio stations in town, I don't think there's a healthy exchange of information between these federally controlled groups and the public."

While Dees says he still respects the management at former employers Clear Channel, he says the company's ongoing station divestiture is a function of consolidation that perhaps went too far. "They had to [sell some stations,] he says. "Their debt is so huge. It's not that I think they want to, but they knew that everything has a

beginning, a middle, and an end."

Dees also laments the effect consolidation had on the talent pool. "I saw all these wonderful jobs just disappear, and that part is sad," he says. "The live radio shows that we all copied to get better are non-existent. Now, people who have some experience are

(DEES continued on page 46)



HEAR HOW IT OUGHT TO SOUND

In the four short months since its launch last December, American Media Services-Internet has grown into one of the major firms to be streaming audio on the Internet.

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Reed Bunzel, President and CEO
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Ken Lowe (holding award), president/CEO of The E. W. Scripps Company, recently received the Broadcasters Foundation of America Golden Mike Award. With him are (l-r) Phil Lombardo, Broadcasters Foundation chair; Gordon Elliott, Scripps Network; and Gordon Hastings, president of the Broadcasters Foundation.



Radio: *On-Air, On-Line & On-Site*, the second-annual, one-day advertising forum presented by the RAB, the Advertising Club of New York, and *Adweek Magazines*, was held last month in New York. At the event are (l-r) Jeff Haley, RAB president/CEO; Tony Ponturo, VP/Global Media and Sports Marketing, Anheuser Busch, and president/CEO, Busch Media Group, Inc.; Lori Erdos, president, The Advertising Club Board of Directors; and Steve Harvey, Premiere Radio Networks.



President George W. Bush speaks with Juan Williams of NPR during an interview in the Roosevelt Room of the White House.

AMERICAN IDOL HAS MAJOR IMPACT ON RADIO AIRPLAY

According to **Mediabase** statistics, the hit Fox Television program *American Idol* has had a massive impact on radio airplay since its debut six years ago. The show — which pits singing hopefuls against each other with the winner scoring a recording contract — is now responsible for generating more than six million radio spins.

The most-played *Idols* are Pop songstress Kelly Clarkson and Country singer Carrie Underwood. According to Mediabase, Clarkson has received 3.3 million spins since winning the *American Idol* crown. Underwood places second with 725,000 spins so far. The show's season one and four winners, respectively, Clarkson and Underwood have racked up four million-plus radio spins between them. Other *Idol* graduates who've become household names include season two winner Ruben Studdard, season three winner Fantasia, and runners-up Josh Gracin, Clay Aiken, Chris Daughtry, and Academy Award-winner Jennifer Hudson.

"*American Idol* has become a dominant force in radio, particularly in the current-driven formats," says Mediabase President Rich Meyer. "The vast majority of radio programmers obviously feel that Clarkson and Underwood possess major star power, and feel the same about a number of emerging *Idol* talent following in their footsteps."

CANCELA & PANTANINI CONFIRMED FOR RADIO INK HISPANIC RADIO CONFERENCE

Jose Cancela and Jessica Pantanini have been confirmed for the Radio Ink Hispanic Radio Conference to be held in San Antonio at the Sheraton Gunter Hotel, May 22-23.

Cancela will share wisdom gleaned from 25 years of successfully marketing to Hispanic consumers during a panel session titled "Buy-Lingual: Are You Speaking The Right Language?" He is the principal of Hispanic USA, Inc., a Hispanic market consulting firm; and author of several books, including *The Power of Business En Espanol*.

Pantanini, CEO for Bromley Communications, will impart some of her insight during a session titled "Winning, Wowing Ad Campaigns." Bromley is the largest Hispanic advertising agency in the country and is part of the Publicis Groupe (alongside agencies such as Saatchi & Saatchi). Some of the agency's clients include AstraZeneca, BellSouth, Burger King, Circuit City, Continental Airlines, Coors, Nestlé, Procter & Gamble, Payless ShoeSource, and others. Prior to becoming COO, Pantanini served as vice president, director of media at Bromley and developed Bromley's innovative, proprietary media tool, Millennium Media, which is a reach and frequency model applied specifically for agency clientele.

For conference information, visit www.radioink.com/hispanic-conference/. To register, call 561-655-8778.

MOVIE THEATER ADS REACH THE YOUTH MARKET

According to **The Arbitron Cinema Advertising Study 2007**, *Making Brands Shine in the Dark*, cinema advertising connects with the youth market. Advertising in movie theaters reaches over 124 million — 45 percent — of Americans 12 or older each month. Plus, 81 percent of teens and 67 percent of young adults ages 18-24 have been to the movies in the past 30 days. Not only do movie theaters reach a high concentration of young people, but the study finds that these ads tend to be more effective than Internet advertising or ads embedded in DVDs and video games.

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2007 NAB Crystal Radio Awards Finalists:

Since 1987, the National Association of Broadcasters' Crystal Radio Awards have recognized radio stations for their outstanding year-round commitment to community service. Stations are required to submit 12 pages that document the year's work, and professionals from the fields of community service, public relations, advertising, and broadcasting review the entries and determine the finalists and 10 winners. Finalists will be honored and winners announced at the Radio Luncheon, Tuesday, April 17, during NAB2007 in Las Vegas.



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ON AIR – HUMANITARIAN AWARDS

Country Radio Seminar Recap



CRS keynote speaker Jon Bon Jovi (c) with Gerry House (l), WSIX-FM-Nashville, and CRB Executive Director Ed Salamon

(Above) On board the Sony/BMG Boat, *Radio Ink's* Top Country PD Award winners (l-r) front row, Doug Montgomery, WBCT-Grand Rapids; Jimmy Rector, VP/Promotions-Columbia; Mike Culotta, WQYK-Tampa; Joe Galante, CEO-Sony/BMG. Second row: Gregg Swedberg, KEEY-Minneapolis; Keith Gale VP/Promotions-RCA; Rick Moxley, VP/Promotions-BNA; Butch Waugh, EVP/GM-Sony/BMG; Skip Bishop, VP/Promotions-Arista; Bob Richards, WFMS-Indianapolis; Mike Hammond, WIVK-Knoxville; Coyote Calhoun, WAMZ-Louisville; Becky Brenner, KMPS-Seattle; Kerry Wolfe, WMIL-Milwaukee; Terri Clark-BNA recording artist; Mike Peterson, WUSN-Chicago; Joel Burke, KYGO-Denver; Lois Chooljian, *Radio Ink* VP; Tim Roberts, WYCD-Detroit; Mike Brophay, WKLB-Boston; Tom Baldrica, VP/Marketing-Sony/BMG; Mark Richards-WKHX/WYAY-Atlanta. Photo by: Tony Phipps



Former Citadel owner Larry Wilson (c) accepts the Tom Rivers Humanitarian Award from CRB Vice President Bill Mayne (l) and wildlife advocate Jack Hanna. Photo by: Karen Will Rogers Photography

Large Market



WQYK-Tampa Operations Manager/PD Mike Culotta (l) and WIVK-Knoxville PD Mike Hammond accept their CRS38 Humanitarian Awards from Radio Ink VP Lois Chooljian. Photo by: Karen Will Rogers Photography

Medium Market



Small Market

On behalf the entire team at KTTs-Springfield, MO, thank you to Radio Ink and the CRB for the tremendous honor. I think about all the great small-market country radio stations that do wonderful work every year in their own communities, and to stand out and be recognized with this Humanitarian Award is amazing.

Chris Cannon
Operations Manager
Journal Broadcast Group

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The resource guide covers every topic from building the planning team and marketing and promotional ideas to optional breakout sessions and involving community leaders. You choose the ideas that best fit your market size and the scope of your diversity career fair.

If your local Army National Guard armory can host your career fair you'll pay little or no rental fee. The armory may provide manpower and equipment to reduce your expenses. Allowing other companies into the career fair is up to you.

Your station receives help with a time-consuming job fair and the Army National Guard gets to recruit during your well-promoted event. This is a win-win for two local organizations combining their resources to produce a diversity career fair which serves the community.

Take advantage of this opportunity today! For more information or to receive your free Hometown USA Career Fair resource guide and video, contact your State Broadcasters Association or MSG Christopher Curtis at christopher.j.curtis@us.army.mil.





The Endurance Of Radio

Eight Factors That Make Radio A Survivor

A respected leader is speaking out. He proclaims that a new mode of communication would change the world and human discourse for the worse. He is feeling profoundly threatened; his livelihood is wholly dependent on the old medium.

Poor guy, if he only knew that his protégé was archiving his lament in the new medium, he would probably order a hemlock with a twist of lime.

Are we talking about radio vs television? Radio vs podcasting? Viacom vs YouTube? Newspapers vs the blogosphere?

It's Socrates, decrying the written word. Socrates was illiterate. His medium was oratory, and that toady grad student Plato was all too eager to upload his blog.

Media are a relentlessly evolving family of memes, the basic building blocks of our minds and culture. Examples of media memes include oratory, pictographs, written word, movable type, telegraph, telephone, phonograph, radio, television, LPs, CDs, cable TV, VCRs, Internet, TiVo, satellite radio, and podcasting.

Pundits proclaim that radio broadcasting is tarnished, as the broadcast model is under attack by the newest media memes. But radio broadcasting has successfully re-invented itself after every competitive assault. The introductions of many of the media listed above all purportedly foreshadowed the demise of radio. Those assertions proved false.

Radio survived because it addressed a basic human pattern of communication, born of the oral tradition.

Orality is more evolutionarily fundamental than moving pictures and television. Hearing without seeing is a hardwired mechanism, intrinsic to our humanity. Radio resonates with this anthropologically embedded human communication mode.

Radio the media meme has survived and will thrive as long as it continues providing a compelling combination of sociologic dimensions. These dimensions define radio's ecological niche, and expand beyond simply the incidental nature of hearing without seeing.

Radio's niche today contains eight characteristics that play a role in its endurance, and are essentially independent of content:

INCIDENTAL

The incidental nature of radio allows the consumer to perform other tasks while listening; it's often subordinate to other activities. Driving an automobile is the perfect example. Radio is so niche-tuned to the automobile that every automobile has a

radio. Representative of this appreciation, satellite radio's preliminary business plans were predicated on the automobile. When your hands and mind need to be on something else, radio is a most compelling medium.

SIMPLE

Listeners don't need to physically interact with the medium; it's essentially a non-tactile experience. No mouse clicking or downloading required here! The maintenance of a music library for a portable player takes actual work. Selecting and maintaining a regular podcast subscription list takes work. Off loading to a portable player takes work. These "radio by other means" devices take actions of forethought. These efforts may be rewarding, but they're not as simple as hitting the ON button.

TEMPORAL

Temporal content relates to the ephemeral or "perishable" quality of content, especially content relative to news or sports. Regardless of medium, these actualities are meaningful in the moment, but often fail to retain value beyond that. Content of a temporal nature is a wasting asset; its value diminishes as it ages. Like bread, which is desirable as it comes out of the oven, temporally crafted content retains little or no commercial value with the passage of time. Newspapers are the quintessential ephemeral medium. Today's Fort Lauderdale Sun Times becomes tomorrow's Fort Lauderdale Fish Wrap.

Radio may lack sustained content value, but it offers constant currency because of its temporal nature.

PORTABLE

This one is simple. Radio is available virtually anywhere: In the bedroom, shower, kitchen, automobile, mass transit, warehouse, production floor, office, etc.

ECONOMICAL

No fee is demanded to obtain the medium, but commercial broadcasting is perhaps the only industry that I can think of that makes one product and sells another unrelated product. Broadcasters create content and put it on the air, but they don't sell the content; they sell the audience.

CHRONOLOGICAL

Radio's material flow often denotes time of day, either directly or indirectly. I know the station's schedule, because it's



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KD Majestic Remote Booth

The KD Majestic 10x10 booth is our top selling product due to its versatility and professional appeal. For over 20 years we have offered a proprietary process of screen printing your logos on our canopies. This makes the printing less apt to peel, flake or fade. Make sure that you stand out at your next remote and that your canopy makes the statement about your station that you want it too.

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Dye Sublimation Printing
Hanging & Wall Banners
StarShade Canopies
Pop Up Canopies
Screen Printing
Digital Printing



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\$566.00



\$609.00



\$189.00

**** Price includes**

- 10x10 frame
- Canopy Top
- Carry Bag
- Ground Spikes
- 10' side panel
- (2) 10' rail curtains with hardware
- 6' Table Cover
- Attachable Banner Flag
- color logo printed on all fabric items. (Increasing colors in logo will increase the cost of the canopy)

Frame:

- * 16-Gauge Aluminum Frame—no rusting
- * 40% Stronger and 25% Lighter than Steel Units
- * Zero Assembly—no loose parts or ropes.
- * Two People Set Up in 30 seconds
- * For Indoor and Outdoor Use
- * Patented Dynidiom[®] Joint Fittings
- * Free Heavy Duty Carry Bag and Field Spikes

Canopy Top:

- * 250 x 500 Denier Oxford Polyester—both strong and lightweight
- * Water Resistant, Fire Retardant, and UV Protected
- * Eight Bold Colors
- * Custom Screen-Printed Graphics
- * NEW! Full-Cover Digital Printing



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World Radio History

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KD Majestic Digital Remote Booth

The KD Majestic 10x10 booth is our top selling product due to its versatility and professional appeal. Now we can enhance your booth even more than the previous years with the addition of digital graphics. We can fully cover the entire fabric with digital images, pictures, artwork or whatever your station needs to make sure that you get noticed when you're out and about.

Price as shown

~~\$5431.00~~

\$4879.00

** Price includes

- 10x10 frame
- Canopy Top
- Carry Bag
- Ground Spikes
- 10' side panel
- (2) 10' rail curtains with hardware
- 6' Table Cover
- Attachable Banner Flag
- And full coverage digital printing on canopy fabric and dye sublimation printing on the table cover and banner flag



- Indoor & Outdoor Signage
- Window & Floor Graphics
- Dye Sublimation Printing
- Hanging & Wall Banners
- StarShade Canopies
- Pop Up Canopies
- Screen Printing
- Digital Printing



Frame:

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World Radio History

my schedule, too. When my favorite morning host introduces the business news segment, I know its 10 minutes before the hour, and I should be in my car heading for the office.

LOCAL

Radio content contains a regular, community-specific component — weather, traffic, community events, local services — yet the scope of what is local is changing. With a wide variety of distribution means at our disposal, content from local regions is freely available to consumers worldwide. Homesick while traveling or on extended assignment away from home? No problem. The next phase of globalization is the global distribution of local content.

TRIBAL

From the very first days of radio, radio created a sense of “us.” Forty years ago, media ecologist Marshall McLuhan proclaimed that radio was the tribal drum of modern society, and examples of that theory include the loyal followings of hosts like Wolfman Jack, Dan Ingram, Rush Limbaugh, and Dr Laura. NPR junkies relate to their medium in just the same way. They often go so far as to become a stake-holding member of their clan, proclaimed with their own special tribal markings of license plate frames and tote bags.

THE ENDURANCE OF RADIO

The broadcast distribution model, while stressed, will not wither. Broadcasters will continue to create compelling content, and the growing bandwidth offered by HD Radio offers substantial potential for a greater diversity of programming.

New content distribution methods will undoubtedly continue to challenge broadcast radio, but the industry holds the best position to serve as lead aggregator of quality material, irrespective of the distribution model. The best bloggers and podcasters will eventually be subsumed into the professional mainstream media. Like every aspiring musician or actor, every blogger and podcaster is trying to find a way to generate enough revenue to quit their day job.

One thing is clear: The creation of quality content will unavoidably experience substantial growth. And it is against broadcasters’ interests to allow speculation about the vitality of radio to negatively affect response to this expanding demand for content. Content is an asset, but we must view it in context: Content for radio, more so than any other medium, is a wasting asset; it declines exponentially with time. So, radio requires an unremitting creation of new compelling content, which all of us in the media community must provide and support. ☒

Ted Staros is director of the Pacific Design Center, Broadcast Communications Division, Harris Corporation. E-mail him at tstaros@harris.com.

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Penetrate the shield of listener indifference by shooting verbs from your word-gun. Leap the wall of inattention by putting verb-springs under your feet. Hold the gaze of a wide-eyed audience by smearing verb-honey on your lips.

Verbs are magic words. Rollicking, laughing, lollygagging verbs. Snuggling, cuddling, canoodling verbs. Prancing, strutting, swaggering verbs. Sizzle and wiggle and leap and thrust, drizzle and tickle and beep and bust, projected into the mind they must trigger a mental action.

Verbs kick open the door to Broca's area of the brain — that portal to conscious awareness. And meter doesn't hurt, either.

We're going for Broca.

Broca's area of the brain is that part of us that anticipates, and hates, the predictable. If you want to bore a person, just do what they expect you to do, and say what they expect you to say. Works every time.

Broca is intrigued by the unexpected. And Broca's area is required to interpret verbs. This is why the most electric word is an unexpected verb.

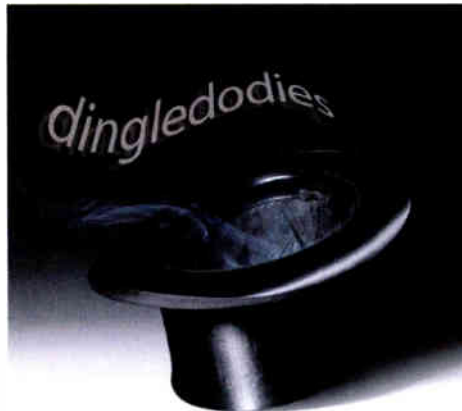
TAKE THE MAGIC UP A NOTCH BY SEUSSING

Ever watch *The Simpsons*? When Lisa's schoolteacher hears the town motto, "A noble spirit embiggens the smallest man," she mentions she'd never heard the word *embiggens* before moving to Springfield. Another teacher replies, "I don't know why; it's a perfectly cromulent word." Later in the episode, while talking about Homer's audition for the role of town crier, Principal Skinner states, "He's embiggened that role with his cromulent performance."

Seussing — making up your own words — gains our attention with a slap of wit. Think of it as Tabasco sauce for the brain.

Check out the Seussed-up verbs of Jack Kerouac, an early word-magician:

They danced down the streets like dingedodgies, and I shambled after as I've been doing all my life after people who



interest me, because the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn like fabulous yellow roman candles exploding like spiders across the stars and in the middle you see the blue centerlight pop and everybody goes 'Awww!'

— from *On the Road*

Now here's a radio :60 written in the Kerouac style by Chicago's great Steve McKenzie:

[grumpy, half-asleep monotone] There it is, Again. The Buzz-b Buzz, Agch-Agch alarm that crow-bars my eyes, Loudly. Is this dream or real? What day is it? Am I still employed? Where is that button of Snooze? To do, to do, So much do-do. It's sweat and Day-timers, soap-on-a-rope, aftershave, moose with no grunts in my hair. I gotta go-go, I'm driving, I'm driven to the machine that I love, Muchly. And there you are, all ground up, waiting to waterfall in my cup. It's you and your big red eye, It's me and my five-gallon travel mug. It's a marriage made in a paper filter. Sip-sip yum-yum I'm zooming, Awake with visions of flying pigs and everything's Possible. You did it. The roasting, the grinding, Magical. Who? What? How? Hey! Stewart's Coffee. Red-eye. I'm in love.

Not ready to go there yet? Here are some Broca-surprising half-steps to help move your feet toward the sound of Suessing:

Use a noun as a verb: Just Harley-Davidson your way to the head of the line.

Use a verb as noun: If you can't deliver dazzle, I'll settle for twinkle.

Use a modifier as a verb: He's planning to slippery his way through the press conference.


Use a verb as a modifier: It's a kicking shade of pink.

Use a modifier as a noun: I'm on the road to lethargic.

Use a noun as a modifier: Now don't get all Brokeback Mountain on me.

That's enough play for now. We'd better get back to work before our managers doubt our cromulence and disemploy us. ☹

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

 **QUICKREAD™**

- Verbs require the Broca area of the brain to step up and take notice.
- Seussing — making up your own words — grabs listeners' attention.
- Unexpected words are electric!



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Our 300th Affiliate
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**And There's
More To Come!**

The Business Of HD Radio

Insights On HD Radio From The U.K.

We Can Learn From Our Colleagues Across The Pond

By Daniel Anstandig



There is earnest action among broadcasters to jump into HD. Still, American consumers have been slow to drink the Digital Radio KoolAid. As of Jan. 31, 85 markets in America's Top 100 offered HD Radio signals. One in 13 radio stations across America broadcasts in HD, and roughly half of those offer HD2 side channels. This year, HD Radio will be the largest advertiser on the U.S. airwaves, with \$250 million in advertising for HD running across the HD Digital Radio Alliance partner stations.

Meanwhile, in the United Kingdom, Digital Audio Broadcasting, or DAB, has showed consistent growth and escalating interest from the consumer market. Denmark has also reported exceptional rates of digital radio adoption.

According to Ofcom, the Office of Communications in the U.K., sales of digital portable radios eclipsed sales of analog portable radios for the first time in 2005. Steady growth in digital radio sales continued in 2006, resulting in a total of more than 5 million digital radios sold to date.

Some helpful local perspective: Per capita adoption of DAB in the U.K. is 2:1 over per capita adoption of satellite radio in the U.S. Not bad for technologies that essentially launched in their respective consumer markets within two years of each other. The Digital Radio Development Bureau, the U.K. counterpart to America's HD Digital Radio Alliance, projects that DAB will be in 40 percent of U.K. homes by 2009. Support from car manufacturers there also continues to grow. Currently, 85 percent of the U.K. population is covered by DAB signals.

While the U.K.'s rollout of DAB is hardly without flaws, the adoption and enthusiasm rate is enviable juxtaposed against the timid American epousal of HD radio.

We can learn a lot from the DAB rollout:

Content-Driven Demand: U.K. broadcasters have invested in producing channels that offer distinguishably different content than that already found across the analog dial. More than 100 brands available on DAB are not available on analog. While there are some "jockless jukebox" music channels, there is also original programming that is only available via DAB. For instance, BBC makes sporting events available via its digital Live Five channel, and not heard simultaneously on terrestrial radio. Capital Disney, for 6-12-year-olds, is also available only via digital. Several stations available only in major cities are simulcast onto DAB in less populated areas.

The number one enticement for listeners to make the switch to digital is content. However, this is not to say that the price of the radio, accessibility, hipness, touch, smell, taste,

Listeners can pause, store, fast-forward, and replay programming from their radio. U.K. broadcasters have worked hard to promote this as a key benefit of the radio, offering listeners a chance to 'listen to the radio on YOUR time, the way YOU want.'

and any other conceivable element does not affect buying decisions.

Affordability: Although much speculation has surrounded the influence of cost on consumers' willingness to purchase a digital radio, broadcasters in the U.K. have seen tangible upsurges in DAB radio purchases with price reduction. A variety of digital radios are available now starting at £30 (approximately \$60).

In the States, Arbitron/Edison Media Research have reported that 35 percent of Americans would pay \$50 for an HD Radio, while only 9 percent would pay \$200 or more.

Customized Experience: A listening experience with DAB is simply more engaging than with analog radio. Listeners can pause, store, fast-forward, and replay programming from their radio. U.K. broadcasters have worked hard collectively to promote this as a key benefit of the radio, offering listeners a chance to "listen to the radio on YOUR time, the way YOU want." These services are not yet available with HD Radio, although iBiquity has identified them as "future services."

Each DAB broadcaster has 20 percent of its capacity reserved for data services. Digital radio receivers stream the latest news, traffic, and weather information, as well as song titles and advertiser information. The latest DAB digital radios also come with a built-in electronic program guide, which allows listeners to select and plan their listening up to one week in advance.

Accessibility: Most department stores and major electrical retailers in the U.K. carry digital radios, and they are educated on their use. Availability of American HD radios and knowledgeable sales personnel continue to challenge the retail contact of HD Radios.

It is important to note that HD and DAB are not exactly the same technology. While both offer digital quality, American HD piles the digital signal onto existing analog AM and FM signals. DAB uses a different part of the broadcast spectrum. That said, both technologies offer better audio quality and additional data (text/graphic) streaming capabilities.

The migration of audio entertainment from analog to digital is not happening only on an island known as American analog radio. Around the world, digital radio success stories are beginning to emerge. Let's learn from the progress our colleagues overseas have already accomplished. ☐

Daniel Anstandig is vice president/consultant at McVay Media. E-mail him at dan@daer.com.



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- Visit the HD Radio Resource Center on BE's homepage for more info.
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- Participate in the BE Fast Track to HD Radio @ NAB, booth N7106.



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Advantages Of Spanish-Language Radio In A PPM World

Radio delivers Hispanics for advertisers, and that won't change in the age of electronic measurement. What we have seen for years with the diary is confirmed with data from the Portable People Meter; no matter how they're measured, the importance of Spanish-language formats cannot be overlooked by advertisers. They remain the only radio formats to effectively reach Spanish-language Hispanics.

April 25 will mark a significant milestone; that's the date when the Philadelphia market releases the first electronically measured radio ratings to be used as currency between buyers and sellers. The impact of PPM on Spanish-language stations will start to show in June, when the second PPM market, Houston — a vibrant market for Spanish-language radio — begins using electronic measurement data as currency. And the PPM is culturally neutral; regardless of race or ethnicity, panelists participate equally.

The PPM has demonstrated that Spanish-language radio delivers a loyal and engaged audience with higher time spent listening and lower turnover than other formats. As with the diary, in PPM Hispanics spend more time listening to radio. In fact, Hispanics have the highest overall TSL.

general-market population. For example, among Arbitron diary categories, the Hispanic population category in Houston has grown by 35 percent in the past six years. Among other categories, Black has shown a 9 percent increase, and Other has shown a 14 percent increase.

PPM BRINGS UNIQUE OPPORTUNITIES TO SPANISH-LANGUAGE RADIO

Radio as a reach medium: PPM shows that radio comes increase dramatically. In the diary, Hispanics report listening to 3 stations per week; according to findings from the Houston PPM demonstration, that number jumps to 5.6 stations per week. More stations equal more come. More come positions radio as a reach medium.

Speed: Since PPM will deliver monthly data, Spanish-language broadcasters, buyers, and planners alike can see the impact of a format or personality change on overall AQH in a few weeks rather than a few months. This allows

an opportunity for quicker programming adjustments.

Granularity: PPM sample sizes are large enough to permit examination of specific Spanish-language station promotions, events, contests, and other special ratings drivers that occur on specific days.

New Advertisers: The inclusion of the 6-11-year-old age group will bring new advertisers to radio, such as theme parks, studios, and consumer packaged goods firms.

New Opportunities: Because PPM is passive measurement, it more reliably demonstrates actual exposure. As such, traditionally undervalued dayparts like evenings, weekends, and overnights are emerging as stronger dayparts.

The adoption of PPM shepherds in a major shift for media minds. How will planning and buying of radio change? Will radio programming change? As PPM becomes currency, the answers to these questions will unfold. What we do know is that Spanish-language radio has multiple opportunities for growth.

Stacie de Armas is director of multicultural services, Arbitron Inc.

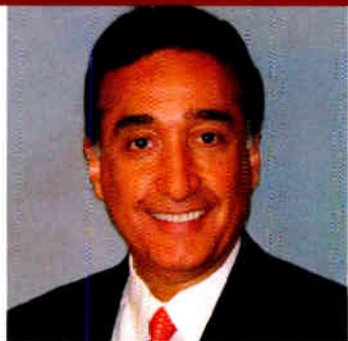
WHAT THIS MEANS FOR SPANISH-LANGUAGE RADIO AND ADVERTISERS

Although we know that PPM average quarter-hour ratings are lower than those in the diary, and there is compression among the station ranks, Spanish-language radio still delivers significant advantages to advertisers. With many more stations competing for the top rank positions, other metrics, such as listener loyalty and targetability, become more important. The PPM has demonstrated that Spanish-language radio delivers a loyal and engaged audience with higher time spent listening and lower turnover than other formats. As with the diary, in PPM Hispanics spend more time listening to radio. In fact, Hispanics have the highest overall TSL (PPM Houston Metro, August-September 2006). Higher TSL translates into better frequency for advertisers.

While this may seem obvious, advertisers buying general-market demographics need to be reminded that without a Spanish-language station in their buy, they will not be able to reach the Spanish-dominant portion of the population. In the top 10 Hispanic metros, that is a significant portion of the

Are you ready to take advantage of radio's next big market?

Hispanic radio is projected to account for radio's highest growth over the next two decades. Announcing the **first** Hispanic Radio Conference.



KEYNOTE SPEAKER
HENRY CISNEROS
EXECUTIVE CHAIRMAN, CITYVIEW

If your company isn't already exploring Hispanic radio, perhaps it should. It's arguably the fastest-growing segment in radio, driven by the more than 50 percent increase in the Hispanic population that the U.S. has seen since 1990. The importance this growing consumer segment has on the radio industry is undeniable, and the *Radio Ink* Hispanic Radio Conference is the **ONLY** conference devoted exclusively to Hispanic radio in America.

Sessions: *(Panelists to be announced)*

1. Inside the Minds of Hispanic Radio Group Heads

Hosted by *Radio Ink* publisher B. Eric Rhoads, this panel will reveal issues the entire industry must explore as well as actions that must be taken. Amador Bustos of Bustos Media, Tom Castro of Border Media Partners, Peter Davidson of Davidson Media Group, and Jeff Liberman of Entravision are already confirmed as panelists.



2. Buy-Lingual? Are You Speaking the Right Language?

Learn strategies to earn the loyalty of this important segment that simultaneously mirrors and influences the general market while distinguishing itself through language, music and culture.

3. Winning, Wowing Ad Campaigns

Top advertisers will share the secrets of their success and views on the importance of tapping into this growing market.

4. Hispanic Radio – An Evolution in Sound

Hispanic formats are as diverse as the culture. Find out what the future holds, and how you can ensure your radio station is part of the change.

5. Bridging the Gap between Ratings and Revenue

Learn how to grow revenue and ratings and create more parity between Hispanic audience shares and Hispanic radio budget allocations.

6. Dissolving the Myths & Defining the Reality of Today's Hispanic Market

Immigration and organic growth are fueling increases in the Hispanic market. Learn what that means to radio, and how understanding it can impact your station's relationship with its audience.

7. The Power of Hispanic Radio (Sponsored by Interep)

Interep will gather top clients using Hispanic radio and general market advertisers to explore issues, needs, concerns, and opportunities – and show the power of Hispanic radio.

(Sessions subject to change or adjustment.)

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Representative Of Radio

New Interep CEO David Kennedy Makes His Case

By Editor-In-Chief Joe Howard

David Kennedy spent the bulk of his radio career — 33 years, to be exact — with one company, Susquehanna Radio. When that company was sold to Cumulus Media Partners in May 2006, Kennedy — among radio's most well-liked and well-respected executives — left virtually the only radio home he'd ever known. At that moment, he arrived at a crossroads.

On the strength of his reputation and relationships throughout the industry, Kennedy could have landed at any number of places. But he sat back, studied his options, and waited for the right opportunity to present itself.

That opportunity came along somewhat unexpectedly, at the end of a meeting with longtime Interep CEO Ralph Guild. Kennedy and Guild were meeting on some unrelated RAB business when Guild — who had founded the independent national rep firm in 1981 — suddenly raised the idea of Kennedy replacing him. "It was completely out of the blue," Kennedy told *Radio Ink* in February, when his appointment to Interep's CEO post was announced officially. "I was honored that they thought of me." While no final agreement was reached at that first meeting, before long a deal was in place for him to succeed Guild, who last summer celebrated a remarkable 50 years in the rep business.

Guild is staying on as non-executive chairman, but Kennedy is now the man guiding a company that, like the industry it represents, has had its share of challenges. Interep is looking optimistically toward the future, and its new leader has a few surprising ideas about how radio can elevate its game, and improve its image among the nation's advertisers.

RADIO INK: Now that you've had some time to settle in at Interep, what are you hearing from your clients? What are their concerns, and what are they asking of you?

DAVID KENNEDY: The vast majority have reaffirmed their commitment to the company. They are excited to hear our plan. They appreciate our focus on financial restructuring, and they look forward to participating and benefiting from these initiatives. They're not expressing concerns about the industry. They're committed to the industry, and they're delighted to hear some of the things that we're talking about at Interep. It has been a very consistent honeymoon period. I didn't know what to expect from them when I moved into this role, but the reception has been remarkable.





COVER STORY: David Kennedy

I'm very excited by the company's prospects for growth and for redefining the rep space. At the time I joined Interep, I made it clear that a key priority would be to rebuild the financial framework of the organization. Ralph Guild and I have devoted much time to the development and execution of a strategy to solidify our foundation, and we're well on our way toward completing our objective. In addition, we're working on a formal strategic plan that will address two major goals: reinforcing and securing our core business, and further enhancing our efforts on behalf of our stations in the area of complementary media growth opportunities.

RI: What factors are slowing radio's revenue growth?

DK: The reality is that there are indeed some new audio entertainment and information competitors for local radio, and there is a modest but demonstrable decline in time spent listening. However, the perceptions of these realities paint them as being far more severe than they actually are. It's the perceptual issues that are causing us greater trouble right now.

In the face of these new competitors, radio has not only held its audience more successfully than any other medium, it has actually grown. Reach is up in the past decade as the population has grown, and research has shown that the average person spends more time with radio than with any other major medium. Once these truths are reinforced and the hype and negative spin diminished — and I believe they will be — then radio will again be properly recognized for its unmatched ability to deliver results.

RI: What ideas have you heard for changing this perception?

DK: In terms of growing the business, it doesn't need to be anything profound. There needs to be a return to some of the basics: listening to the buyers, the planners, the agency CEOs, the advertisers. Let them know that you hear them, and that you care about what it is they want to accomplish.

A second point would be to educate them continually about radio and its strengths. They truly want to know how they can better serve their advertisers, and we can help them accomplish that.

A third point would be to continually leverage radio's unique ability to integrate complementary and interactive media for the client's benefit. They're crying for this as well, and radio can do it like no other medium can.

A fourth point is accountability, accountability, accountability — for example, the move to electronic measurement, electronic data interface, electronic invoicing, and so on. That is critical.

A fifth point, which we need to take to heart, is to work together to make radio easier to buy. The RAB is taking a proactive role in this area, and we'll be working with them as well.

RI: Services like Google Audio Ads aim to do just that — make radio easier to buy. How do these services affect the value of radio advertising?

DK: There are a lot of ways we can make radio easier to buy. There is a place for those kinds of services, but we have yet to define what that place is. The firms that are attempting to maneuver into



SIDELINES

What is your favorite movie? *Citizen Kane* (drama), *Blazing Saddles* (comedy)

What is your favorite website(s)? WSJ.com, NYTimes.com, TheStreet.com, TheOnion.com (I need a break once in a while)

What are your favorite books? *Blue Ocean Strategy*; *William Trevor: The Collected Stories*; *Born on a Blue Day*

Who are your favorite musical artists? Pat Metheny, Stacey Kent, Tony Bennett, Dave Brubeck

What is your favorite radio format? News/Talk, but I listen to everything. Everything.

What recreational activities/hobbies do you enjoy? We have a home at the Jersey Shore, so anything water-related; golf (which, unfortunately, also can be water-related); teaching myself to play piano

If you could go back in time, where would you go? I'd really rather leap ahead to see how closely our thoughts about the future match the reality.

What is your proudest professional achievement? Personal achievement? I will treasure always the accomplishments of our team at Susquehanna, and I look forward to the same with Interep. And I'm blessed with a wonderful family that now includes three grandkids. Who can ask for more?

RECENT SALES & CLOSINGS

SOLD

WDRJ 1140 - Detroit, MI
From Davidson Media Group to Commnicom for \$3.8 M

WBOW 94.5 , WOOB 93.7 and WSCP 101.7
From Galaxy Communications to Educational Media Foundation
Total \$3.65M

KJTY-FM Topeka, KS; WJTG-FM Macon,GA; KJTA-FM Flagstaff, AZ;
WJTF-FM Panama City, FL and WJTY-FM Madison, WI.
From Joy Public FM Network to Family Life Radio
Total \$2.5M

KBET 790 AM - Las Vegas, NV
From Legacy Communications to Beasley for \$2.5M

WDJA-AM West Palm Beach , FL
From Vega Investment Group to The Betty
Ginsburg Revocable Trust for \$2.1M

WBRD 1420 AM - Tampa-St. Petersburg-Sarasota
From Metropolitan Radio Group to
Birach Broadcasting for \$850K

WCXN 1170 Claremont, NC
From Davidson Media Group to Blrach Broadcasting for \$415K

KXLQ 1490 Des Moines, IA
From Davidson Media Group sells to Birach Broadcasting for \$385K

CLOSED

WSJI 89.5 FM – New Jersey
From New Jersey Broadcast Learning Center
to K-Love for \$2.45M

KBTC-AM & KUNQ-FM Houston, MO
From Metropolitan Radio Group to
Media Professionals, Inc for \$275K

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World Radio History

COVER STORY: David Kennedy

that space are trying to learn both from us and from their clients. It is inappropriate to dismiss these firms as detrimental to our business, but nor do I believe we should embrace them with open arms and give them full access to our entire inventory.

RI: You mentioned the marriage of complementary formats. GM Executive Director for Advertising & Media Operations Betsy Lazar recently noted that some radio stations cannot accept ads from national advertisers unless the stations themselves host and track the ads. Many national advertisers prefer to host and track their own ads. Is this something Interep is aware of?

DK: It seems that she is talking about a proprietary-based technology, and there are many kinds of platforms in many different algorithms to accomplish that. Radio needs to develop some standardized algorithms and software approaches to resolve this. We're not there yet, but we clearly have to move in that direction. I have made no secret of my belief in the importance and value of interactive media and its role in building relationships between media and customers. The interactive operations of this company are vital and will be a key area of growth for us in the years ahead. Our Interep Net Solutions division plays an important role for those advertisers who need the ease and convenience of a wired buy and the benefits, flexibility, and targeted nature of a spot buy.

RI: What are some other complementary vehicles that radio can use?

DK: If you look back at the work Susquehanna did with the Internet starting in the mid-'90s, you know that I'm a longtime advocate of the unique synergy between radio and the Internet. Interep recognized this, and has supported its stations' efforts for many years as well. One of the most striking pieces of work is a recently released study from the Radio Advertising Effectiveness Lab that demonstrated the power of the complementary nature of the relationship between radio and the Internet in key measures, such as unaided and aided recall of ads, website visitation, and emotional bonding. When you combine this research with radio's ability to drive traffic to websites and its additive reach capabilities, you simply can't deny the positive impact of these media.

RI: Some advertisers believe radio is taking a slow approach to electronic measurement. What is your reaction to that sentiment?

DK: I don't agree. The industry is taking a measured approach toward introducing it. There's no question that the demand for electronic measurement has escalated dramatically in the past several years. The rollout of Arbitron's PPM is under way in Philadelphia now, and we expect the results to conform with those that emerged from the testing in both Philadelphia and Houston. Likewise, a second system from The Media Audit and Ipsos will be tested in Houston, and will provide yet another perspective. Electronic measurement demonstrates some new strengths for radio and realigns a few other assumptions. I believe the advertising community will continue to recognize radio's effectiveness and support the move to this new currency. We've all known the power of radio's reach, and electronic measurement makes that point very vividly — which offers up a whole new platform on which radio can compete with other media.

RI: How will electronic measurement affect how radio is sold?

DK: National advertisers have been among the loudest voices



calling for greater accountability, as well as more granular and more timely data on radio listening. Electronic measurement answers those points, and provides a very solid platform for more productive and beneficial relationships with these advertisers, which will in turn give them greater confidence in radio's ability to serve their needs.

RI: How will it affect the job of local radio sales reps?

DK: I don't know that it will be any different. It is a new currency, a new form of measurement for the business. It will be equated with the past currency, because it highlights a number of new strengths for radio. It will be a learning process for both the sellers and the buyers. I have seen a marked anticipation and positive reception for this new information, which is why I am optimistic for its potential deployment in the business.

RI: What are the prospects for radio returning to higher growth? Can electronic measurement be the catalyst for that?

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DK: If we allowed ourselves to be defined on the basis of transactional spot business, then yes, you might be able to make a case that radio growth has slowed, or even call it a mature business. But if radio can be properly recognized for all of its strengths — and I believe electronic measurement can play a key role in helping us to accomplish that — then there is no reason why radio can't see improved growth rates. I have long believed that radio has been undervalued relative to its impact and ability to generate results. When you consider the many complementary vehicles that radio can apply to tackle a marketer's problems, there is a tremendous upside. When you look back on growth rates, there's no doubt that consolidation and the dot.com boom of the late 1990s contributed to accelerated growth rates, but much has happened since that time that creates even more opportunity for radio.

RI: Do advertisers still believe that radio gives a good return on investment?

DK: Never assume that the advertiser is fully up to speed on all the capabilities of radio. I'm a believer in frequency just as I'm a believer in reach, and there is nothing wrong with making the point and making it again concerning radio's strength. The work of the Radio Advertising Effectiveness Lab is unmatched in media. As a result, we have some powerful tools to use as radio broadcasters to make the points about our medium. It is my hope that more radio sellers will fully understand all that these research projects demonstrate about radio's capabilities, and will ensure that the advertisers they speak with understand those studies as well.

RI: Are you hearing anecdotally if sellers are using this research and pitching it to clients?

DK: They are, and the Radio Advertising Bureau has developed some remarkable tools to assist sellers both locally and nationally.

RI: Among competing media, which poses the greatest threat to radio?

DK: There isn't one that I can point to. It's more a case of listening to the advertiser and presenting the best program to solve the marketer's needs and designing the program that will work for them, rather than trying to steal dollars away from another medium.

RI: What are your thoughts on the XM/Sirius merger?

DK: I don't know that I'm qualified to comment on the legal and regulatory issues raised by the proposed merger, although I believe the NAB rightly raises serious questions about antitrust concerns, conformance with the intent of the original licenses, and candor on the part of both players. As they currently exist, neither has been a threat to national or local ad dollars, but I believe that advertising is in their plans for the future. This has the potential to cause some minor problems for local radio, but it also has the potential to improve advertisers' perceptions of radio as a medium. Whether from satellite or from a terrestrial-based

AM or FM transmitter, it is radio in the minds of many people. If these companies can effectively reach some small group of listeners, it has the potential to improve radio's perception in the minds of advertisers. We must continue to watch it carefully and work to ensure that all advertisers' best interests are met.

NAB President/CEO David Rehr is correct when he says that neither company is failing. Satellite radio has succeeded in defining a niche — a small niche, but a niche nonetheless — for radio listening. To the extent that this niche is attractive to certain advertisers, and if that is the best way to reach those customers and demonstrate radio's effectiveness, that will be good for radio in general.

RI: That's a bold stance.

DK: Perhaps, but it's one I hope some people who think ahead will understand. There are many questions and emotions surrounding this satellite radio merger, and they are well founded. But it's important to step back and remember what business we're in and what our objectives are. Particularly at this time, given the many ill-formed perceptions of radio under which we operate today, we must do our best to set aside narrow, parochial views and realize that anything that promotes the effectiveness and value of radio — sponsored audio content, whether from a transmitter, satellite, or

the web — will benefit all of us.

When you put yourself in the position of an advertiser who's trying to reach an audience, and looking at the ways he or she can take advantage of radio — whatever you call radio — satellite may come into play. Like it or not, it's part of the constellation. Right now, it's essentially a non-factor, but it may become a factor. If we can do something together — which will obviously be a majority buy on terrestrial radio but which adds that little niche that satellite radio represents — and add to the

effectiveness of the overall buy to make the client happy, then we've just brought another client closer to our medium. And we're liable to get more dollars from that client.

It troubles me to see people limit radio's overall potential due to fear of this unknown, when the unknown is so small and is likely to remain so, especially if local broadcasters do their jobs well. I recall the early days of cable when television stations did their best to pretend that cable didn't exist. But in reality, cable has been responsible for the creation of much more television programming than in the past. It's more diverse and targeted, but because the value of the television medium has increased in advertisers' minds, both the networks and local stations have experienced product improvement and strong revenue growth as cable has grown.

RI: I once saw data about the early years of cable TV that demonstrated how broadcast television advertising revenues grew even as cable viewership eroded broadcast viewing.

DK: If you talk to people in television today, they'll tell you that was a very unpleasant lesson, but an important one nonetheless. It is a lesson that is also important for us in radio. By its very nature,

By every nature, satellite radio as it exists today cannot become to local radio what cable is to local TV. But it's so vital that we not put blinders on with respect to our medium, and recognize that this is an 'and' environment in which we're living, not an 'either/or' environment. That, to me, is critical.

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-Robin Bertolucci, Program Director KFI-AM Los Angeles



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COVER STORY: David Kennedy

satellite radio as it exists today cannot become to local radio what cable is to local TV. But it's so vital that we not put blinders on with respect to our medium, and recognize that this is an "and" environment in which we're living, not an "either/or" environment. That, to me, is critical.

RI: Radio views satellite radio as a competitor, not an ally. That's a difficult mindset to overcome.

DK: Satellite radio has been a bad actor in terms of its compliance with FCC rules. Whether the deployment of their terrestrial repeaters or the receiver/adaptors that are causing interference to FM radios, they have not operated in the spirit of the statutes that created the medium, and now they are appealing for a waiver of one of the fundamental premises of their existence. So, you can't help but react somewhat incredulously to what they say, and take the position that the public will not be served by this merger. There is some merit in that argument. But, when you accept the fact that one way or another, a service like this will probably exist, why not recognize that whatever form it takes, it is ultimately something to work with rather than fight. Radio has enough competitors as it is.

RI: With the recent Internet radio royalty decision, is there a revenue-generation opportunity for Internet radio? Are the uncertainties about these royalties one of the reasons that many radio stations aren't streaming?

DK: To the extent that the fees charged to Internet radio stations

end up curtailing their ability to grow their businesses and serve their listeners, that's a problem that must be addressed. I would hope that, upon appeal, the interests of those who use the Internet for offering radio services can be viewed in a different light.

The battle between the RIAA and radio, with respect to costs for streaming, have gone on for quite some time, and different radio companies have taken different approaches to try to control their costs. It's still experimental for both sides, and the fees have been very problematic for many companies. That's not good for the stations that want to stream, nor is it good for the RIAA, because they have in essence limited their potential return on this new technology as a result of the fees that have been imposed.

RI: Do you think there are revenue opportunities with HD Radio?

DK: The HD Digital Radio Alliance determined that a non-commercial launch was in everybody's best interest, and for the foreseeable future, that's how it will remain. As receivers become more widely available and listenership reaches a critical mass, the Alliance will evaluate several other schemes, including advertising support, as a means of monetizing this new medium. There are other opportunities for monetizing the channels, including data streaming; information sponsorship, such as traffic and weather and other content descriptions; listener databases; etc. As the audiences for these channels grow — and I believe they will — they will become more attractive, and our company and many local broadcasters will be at the forefront of defining that value. ☺

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World Radio History

Are Programming Mistakes Plaguing Your Station?

By Bob Wood

On most music stations, about 80 percent of the product is music, and it's key that you get it right. But as your station struggles for higher budget targets and increased audience, it might be committing music mistakes that cause serious listener loss.

Many people in programming really love music, and they want to play the newest material because they tire of playing the same songs. Many PDs also believe they have the God-given talent to pick the hits.

Every week, your PD or music director adds about two new records. Most stay on the air for 12-16 weeks, after which about 50 percent of the powers — those in heaviest rotation — get added to a *recurrent* category. *Currents* are all the newer records played by a radio station. *Recurrents* are not as old as oldies, which play more frequently than the older songs, but not as frequently as powers. *Recurrents* play in medium rotation for up to a year, after which some make it into *gold*, a slower repetition.

Newly added songs usually go into a low-repeat category. As the song gets onto other stations, moves up the chart, maybe even receives some requests, it's put into medium rotation. More people hear it more often. Some die out right here. Others are moved up simply because certain *power* songs are becoming burnt out. The PD or music director decides to move up a song — which may or may not deserve it — to take its place.

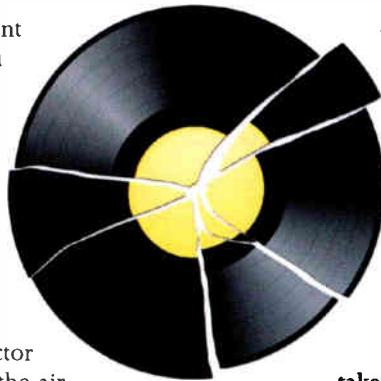
Let's take a look at reasons a song is added in the first place:

- It's a new release by an established format artist
- A record company is pushing hard
- It's by an artist performing at an upcoming concert
- PD/MD personal taste
- Balance
- Chart action

Out of the approximately 91 new records added to playlists each year, research shows listeners only care about the top 10 songs. The rest of the records, about 50 percent, are thrown out, *never to be played again*.

WHAT'S WRONG HERE?

- Your PD is adding records way too early, and the station is playing too many stiff records.
- Your PD is adding songs to *recurrent* that won't stand the test of time.
- Your PD is trying to pick hits, so songs move up in frequency for the wrong reasons.
- There isn't enough great music product released.
- Record companies know they have only a few slots to try to



capture, so they play the priority game, leaving some songs stalled in their development.

In a 14-record music hour, a station that plays 50 percent *gold* would air seven *currents* and *recurrents*. Out of seven *currents* and *recurrents*, three of the records aired will achieve *gold* status. So four records aired each hour have little emotional, sales, or chart impact, and could be viewed as mistakes.

In one year, the station will air these mistakes 35,040 times ($4 \times 24 = 96 \times 365 = 35,040$).

The rule: To get high quarter hours, eliminate tune outs. Music that listeners don't like kill TSL. Any station that can eliminate 35,000 errors has an obvious ratings advantage. Great songs provide instant gratification. Unpopular songs cause listeners to change stations.

The lesson: Top stations are late to add new music, waiting for the jury to come in on the songs that will please a majority of their audience. Smart PDs and MDs let newer songs climb the chart and let competitors risk early exposure of unproven songs before they make their move.

What you can do:

Find out if you're playing hits or stiffs. Any PD will be touchy about the boss looking over his or her shoulder. Do this gently; it's like an account review for sales. Have your PD list chart positions for every song you play. This will show you how deep your music goes, or how risky it is.

Install a hits rule. Agree that you won't add a song until it reaches the top 15 (depending on the format).

Avoid risk. Let the competition establish the hits.

Make sure every song is a hit. Make sure the station has a magnetic pull by ensuring that every song added is a hit. Every week, have the PD report to you the songs that have been added and their chart position.

Research success. Have your PD build a database of the most successful stations within your format, and run a comparison of:

- How many times they repeat their songs;
- How large is their monitored library;
- And most important, which songs they play.

Ask your PD to become an expert on the format, which will be a huge resource for the company.

Getting your music right is worth two share points. A little supervision on your part will help diminish the 35,000 errors many stations make. ☑

Bob Wood is co-founder of The ComStar Network, which offers programming strategy and expertise to radio stations.

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Arbitron salutes ABC Radio
Networks' Dr. Tom Evans
on his richly deserved Hugh
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award.

CounterPod Programming

The Radio Empire Strikes Back

By Tom Zarecki

Christina Aguilera's new *Back to Basics* album (which goes backward and forward at the same time) incorporates time-tested power hooks, musical motifs, and singing genres that have provided the backbone for generations of blockbuster hits. But Aguilera's record adds supercharged lyrics and music, along with her high-energy videos and live concerts. It's not just more of the old — it's tested ideas contemporized for today.

We should be doing the same in radio by using the ubiquitous iPod to bring on-air vocabulary up to date.

In less than 10 years, the iPod has become the de facto portable music playback device without running any promos, liners, or IDs during use. All the iPod buzz comes from external sources. Radio's incredible advantage over the iPod is that we can brand, tease, promote, and even add buzz directly from within our product to help relate to our target audience.

RELATING TO LISTENERS: '97 VS. '07

In 1997, "back to basics" meant relating directly to Arbitron diarykeepers by using the exact phrases found in their paper diaries: "At Home," "At Work," "In the Car," and "Some Other Place." Radio programmers incorporated those same terms in their liners and promos. Back then, a valid idea.

In 2007, "back to basics" means using the lingo of the second most-popular portable audio device of all time, the iPod (radio is first, by the way) to relate directly to the listeners you want most. Programmers must become familiar with the terms Apple has made primary on the pages of iTunes, and thus on the lips of everyday iPod users. Interestingly, these terms are almost completely absent from most radio stations. One way to counter-program (or counterPod) to iPod users without mentioning their product is by using these new terms within your station imaging:

TERMS POPULARIZED BY IPOD/ITUNES:

Playlists: Fixed lists that don't change unless the user changes them

Smart Playlists: Lists that change automatically based on parameters preset by the user

Genre: Style of music

Library: Types of media

Play Count: Items played most on this machine

Party Shuffle: A live mix of random songs from one playlist or the whole library

Rating: 0-to-5-star rating system

Top Songs: Most purchased

Top Albums: Most purchased

New Releases: Fresh from the labels

Just for You: Recommendations based on purchase history

Staff Favorites: Recommendations by iTunes people

Consider incorporating these terms into your programming: You could say you play only 5-star songs, all the time. Or, call all songs in your power rotation category your 5-star songs. Or, in promoting songs in the next hour, "Coming up, these 5-star songs." Don't forget to add five stars after each song's name on your website, too.

OTHER IPOD CONCEPTS TO EXPLOIT

Apple uses the terms *song*, *artist*, and *album*, but never the term *CD*. They don't say *hit* or *hits*, but they do use *top songs* and *top albums*. **Idea:** CHR stations should consider a *top songs* countdown of the exact songs shown on iTunes that day.

Each hour, music radio stations could begin another brand-new playlist. *Smart playlists* could be those that include listener requests by IM, e-mail, or phone. See sidebar for more liner ideas.

Perhaps your station could host an on-location *playlist party*: Have listeners bring their iPods, and award station freebies to those who allow staffers to take notes on what's in those listener iPods. Or, how about a weekend or nighttime *party shuffle* show?

PODCASTS: THE TALK RADIO OF THE IPOD

If song playlists are the "music stations" of the iPod world, podcasts are the "talk stations." Millions listen to non-music programming on iPods, grabbing from thousands of talk podcasts from both amateur and professional broadcasters. Early adopters of podcasting include morning shows, News/Talk stations, and radio, television, and cable networks like NPR, the BBC, and hundreds more. Your listeners are already being offered a wealth of non-musical content on their iPods. Even presidential candidate Barack Obama has been doing informal, weekly podcasts for over a year. As the 2008 campaign heats up, all of the candidates will likely add podcasts.

PUT YOUR STATION INSIDE IPOOS WITH FREE RSS FEEDS

In 1997, you knew your rival station would never mention you, but with iPods, you can actually become part of the competition's world. Even if you're not streaming, you can still post your best material on your website with free subscriptions via RSS feeds, which automatically e-mail listeners when a podcast's content has been updated. (For more on how RSS feeds work, refer to my article, "Spelling Out The Benefits Of RSS," *Radio Ink*, March 19, 2007.)

THE ULTIMATE DIGITAL PLAYER

50-second promo: Just for a moment, imagine the greatest music device ever invented. It would be a truly revolutionary device. Every hour, brand new playlists would be automatically generated based on what you want most. When new music is released, it's automatically added to this device without you buying anything or paying any fee. This device is always on, but it never needs charging. You'll never be out of the loop either, because when major news breaks, you'll hear about it without doing anything. You can also get local traffic and local weather updates, even sports scores, just when you need them most, without asking for them. It's so easy to use, you don't even need a computer. So what's it cost and how can you get it? The subscription price each

month is a low, low, zero dollars. That's right, this remarkable device is free. And oh yeah, this device is already in every car and truck, at your office, and all over your house, too. It's radio. The ultimate digital player. Always on, always free.

EVEN ITUNES SAYS RADIO IS STILL HOT

On the main iTunes screen, the Libraries tab shows the five available libraries: Music, Movies, TV Shows, Podcasts, and Radio! There, you'll find a whopping 1,189 radio station streams in 21 formats, including Rock, Alternative, Country, Classical, Classic Rock, World Music, Electronica, Reggae, Folk, Religious, Public, and Talk. Sadly, most of these stations are either from other countries, or presented by amateur broadcasters.

Eventually I found one of a very few American radio stations on the list, Hip-Hop KFFG-FM-San Francisco. They must have known I needed an example of counterPod programming, because they played this sweeper: "Sirius Satellite Radio subscription: \$12.95. XM Satellite radio subscription: \$12.95. Hot 97.7 free radio: priceless."

One last idea: Don't forget to use the word *radio* more often. With many radio stations re-purposed and streaming, and with the thousands of new competitors, consider identifying the source medium as *radio* so there's no confusion.

Sure, go back to basics and shamelessly use what's always worked, but also go forward to the future, and integrate your

basics with up-to-date, relatable terminology to give your ideas new twists. ☺

Tom Zarecki spent 14 years at RCS Sound Software and Media Monitors as PR director, marketing director, and client coach. He is a featured contributor in Valerie Geller's *Powerful Radio Workbook*, to be published in April.

OTHER IPOD SLAMMER LINER IDEAS

- We're always here, for free.
- No computer needed. Just set your radio to 99.5 and turn it up.
- Our batteries are always fully charged.
- We mix three genres of music — pop, R&B, and rock — to create today's hit music playlists.
- No pesky playlists to update, we do all the work.
- Our playlists are carefully crafted to balance the artists and to automatically spread songs from the same album. Much better than random or shuffle.
- Only smart playlists here on Rock 96.
- We combine the best of pop, alternative, and hip hop genres all on one channel.
- The next hour's all-new playlist includes (insert artists' names)
- (Station name), with brand new playlists every hour.

How Can You Generate More Revenue
In A Digital World?

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Formerly known as the Radio Ink Internet Conference

COMING SUMMER 2007

NTR Packaging: Don't Waste Your Time Playing Follow The Leader

When radio salespeople begin selling NTR sponsorship, they think of rate cards, packages, and easy-to-follow formats. They ask friends: How did you do this? and they play Follow the Leader. But how do you know their approach is right?

When I first started selling sponsorships, I also asked everybody else what they were doing. They told me: Just produce a package with various levels, buy a mailing list, send the package out to that list, and wait for people to call you!

But the phone didn't ring, and it didn't take me long to figure out that wasn't the right approach.

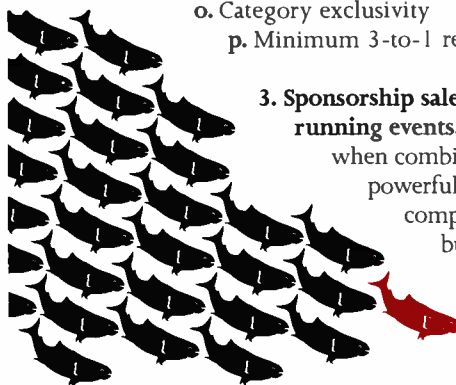
DOON'T WASTE YOUR TIME

There are several **myths** about sponsorship that should be set straight to ensure that your sponsorship efforts are successful, and your sales time isn't wasted. Here are four common myths:

1. Selling an event piece by piece generates the most revenue. Absolutely not true! The smaller the sponsor investment the fewer benefits that accrue to that sponsor. Does a booth sponsor get all the marketing support that would be offered to the client investing in a title sponsorship? Not at all. Selling an event piece by piece wastes a large amount of time on a small amount of money. Keep in mind what sponsors want: to associate with a particular event or entity that enhances their marketing efforts and reinforces their brand with their specific market. Go after the big bucks first!

2. Sponsors are most interested in exposure. Watch out, this is a trick statement. Yes, they want exposure, but they also want:

- a. To increase sales
- b. To expand use of a current product
- c. To introduce a new product
- d. Sampling
- e. Employee incentives
- f. Customer incentives
- g. Trade incentives
- h. Product branding
- i. Differentiation from their competition
- j. Association with a particular lifestyle
- k. Heightened visibility
- l. To shape consumer attitudes
- m. Entertainment/hospitality
- n. Recruitment



- o. Category exclusivity
- p. Minimum 3-to-1 return on their investment

3. Sponsorship sales is one of the necessary evils of running events. Why are sales evil? Sponsorship, when combined with radio, is one of the most powerful and effective marketing tools companies can employ to reach their business objectives. It is a way to reach out and talk to the customer on a one-to-one basis. NTR offers solutions to marketing problems.

4. Gold, silver, and bronze are good sponsorship package levels for corporations. Unless you are in the Olympics, these levels say "amateur" or "non-profit." When the corporate buyer sees these types of levels, they forward the request to their foundation or non-profit division. You don't want to end up there. Also, when offering package levels, avoid being cutesy. If you are doing a baseball-related event, don't sell "first base," "second base," and "shortstop" sponsorships. What if your buyer doesn't understand the terminology? You've lost the sale before you even started!

STRAIGHT TO THE TOP

Take the time to find the decision-maker. When selling NTR and sponsorship, you aren't limited to the agency media buyer. The easiest place to find NTR/sponsorship dollars? The office of the president. Or vice presidents who control the dollars in:

- Marketing
- Public Relations
- Human Resources
- Brand Management
- Product Management
- Sales
- Advertising
- Multicultural Marketing

And don't forget ...

- Brand managers
- Product managers
- Business owners
- General managers

There are many different pots of money to tap into for NTR, but make sure your sales approach is different for each, because each has different marketing goals and objectives.

When selling NTR don't fall into the trap of doing what everyone else does. Go directly to the source for the money. ☎

Sylvia Allen is president of Allen Consulting, Inc., a Holmdel, NJ-based sponsorship and NTR marketing agency. She can be reached at 732-946-2711 or sylvia@allenconsulting.com.



QUICKREAD™

- Avoid selling events piece by piece; go after the big bucks!
- Tailor your approach to the person you're selling to match specific goals and objectives.
- Sponsorship is not just about exposure; NTR offers solutions to marketing problems.

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World Radio History



Using Sound Effects Effectively

How To Put More "Theater" Into Theater Of The Mind

We often talk about theater of the mind when discussing the overarching superiority of radio as a marketing medium. Real theater would be very dull, indeed, if it were nothing more than actors reciting lines. It takes staging, costumes, lighting, make-up, music, and scenery to maximize the impact on our sensibilities. Likewise, radio commercials that strive to emulate the theatrical experience need to make use of ancillary tools such as sound effects.



3. Foley: Named after movie audio legend Jack Foley, a Foley effect is something you create or capture yourself, either in the production studio or by taking a recording device "into the field." Use your imagination: Crinkled cellophane can double for fire. Crushing a plastic bag of cornflakes can sound like woodland footsteps. Again, the Internet can be valuable in helping you create or re-create specific sounds.

HOW TO GET THE BEST SOUND EFFECTS

1. Libraries: Radio station production departments rely on libraries of sound effects to embellish their efforts. These libraries don't come cheap and the rule of thumb, as in much of life, is that you get what you pay for. The more extensive the variety, the higher the cost. I have two moderately priced recommendations to make: Both Warner Bros. and Hanna-Barbera studios offer a CD set of their cartoons sound effects.

Aside from the marvelous cartoonish sounds, like George Jetson's flying car or Quick Draw McGraw's El Kabong SFX, you'll find an abundance of sounds that can flesh out your production. The animated studio libraries make both economic and production sense; they include some very over-the-top examples that work especially well in radio, particularly radio comedy. Both studios' collections cost around \$500 apiece, and can be purchased online.

2. On-line: One of the true marvels of the information age is the multitude of *royalty-free* resources available on the Internet. In earlier columns I've covered the problems associated with copyrighted material when it comes to musical underscore. This issue becomes moot when you do a search for royalty-free SFX.

The only other issue to deal with is the actual air-quality of the WAV file. Frankly, this has never been much of an issue for an effect that will be used in the background, but I will leave that argument up to you and your production guru.

LET YOUR EARS BE YOUR GUIDE

It helps to have a great relationship with your production director. Having the audio equivalent of a shared sense of vision is paramount. There's both an aesthetic and technical aspect to engineering the right sound effects, a yin and yang, that must be taken into account.

1. Keep a level head: The sound effect is an *enhancement*. It shouldn't overwhelm the message. It's the spoken words that carry the day, from a marketing standpoint. So from both a pleasurable level and a technical point of view, the decibels of the sound effects you use need to be examined carefully. Too much, and it can get in the way of the read. Too little, and you miss the boat, theatrically.

2. You have two ears ... use panning effectively: Most of the spots I create will only run on an FM stereo signal, and there are very few mono-FM listeners out there these days. So I love to create sound effects that take advantage of the left and right channels. A car zooming, via the *pan* effect, from one side of the listening space to the other, is more interesting than a mono sound effect. I have even mixed spots binaurally, with one sound effect totally left channel and another one totally right, for maximum theatrical effect.

3. Moderation in all things: Apply the less-is-more rule when possible. Over-produced spots sound muddy and busy — and annoying. You don't want your listeners giving your commercial the finger, punching up a new station because you've gone too far.

Using the right SFX is a very sound decision when it comes to breaking through the clutter and capturing the listening audience's attention. If you'd like to hear some examples, send me an e-mail and I'll wing an MP3 file your way.

Steven J. Steinberg is creative services director for Nassau Broadcasting Partners in Portland, ME. He can be reached at 207-272-5595, or e-mail him at ssteinberg@nassaubroadcasting.com.

QUICKREAD™

- Look for royalty-free sounds effects online, or purchase a library from a production studio.
- Be innovative — take a recording device "into the field," and use everyday materials to create a desired effect.
- Less is more — loud, over-produced spots run the risk of annoying the listener.



Use Jingles To Sell Long-Term Schedules

Follow Some Basic Rules, And You'll Be Singing A Happy Tune

Do jingles really work to build mindshare for a local direct advertiser? Generally, my answer is yes. Jingles can be a great way to stuff a brand into the heads of unsuspecting listeners. But jingles could be detrimental to an advertising campaign if some simple rules aren't followed.

Last year while touring the beautiful zoo in Sydney, Australia, I met a local couple near the death adder cage. As we stroked the animal's scaly back we struck up a conversation, and they asked me what I do for a living. When I told them I work in radio advertising, the woman said, "Oh, we just hate Australian media. It's those damned jingles! They drive us crazy. Our children sing them all the time!"

"Tee hee hee," I chuckled to myself as we strolled toward the funnel-web spider exhibit.

Some jingles just never go away. Some are stuck in my head forever, even though they are not broadcast anymore, or are so old that the product doesn't even exist anymore. Now, that's branding. Jingles pop into your head at the worst times, and they just won't go away. Here are some old jingles that I still remember, whether I want to or not:

"Dirt can't hide...from intensified Tide."

"Flintstones, meet the Flintstones..."

"When it says Libby's Libby's Libby's on the label, label, label..."

"Oh, I wish I were an Oscar Mayer wiener..."

"Winston tastes good...like a cigarette should."

"You'll look better in a sweater washed in Woolite."

"You deserve a break today at McDonald's."

"Coca-Cola...Coca-Cola...for extra fun get more than one, buy an extra carton of Coke."

"Call Roto-Rooter...that's the name...and away go troubles down the drain."

That is good branding — when my drain is clogged, the name Roto-Rooter jumps to mind.

Good jingles stick, and they sometimes work for local clients as well. Sometimes. Here are the reasons that many jingles do not work.

1. The average person can't sing it.

- Jingles don't work when they have too many notes.



QUICKREAD™

- A good jingle just won't go away — even if you want it to. Now *that's* branding!
- Jingles must be heard often enough to imbed in the listener's brain, so sell jingle packages with long-term schedules.



Think about it: It's hard to learn a song that's hard to learn. Good jingles only cover a few notes. Keep it simple, stupid.

- Jingles don't work as well if I can't reach certain notes. Good jingles keep the notes in a short range that most anybody could sing.
- Jingles don't work if the lyrics are hard to learn. Again, keep it simple, stupid.

2. You cannot learn a jingle if you never hear it.

- Jingles only work with frequency. I can't learn a song unless I hear it a lot.
- Jingles need time to imbed, so they must run long-term.

Many media salespeople are reluctant to sell jingle packages because they think money spent on a jingle cuts into a budget that should go toward schedule. In fact, that's very shortsighted when you consider the longer-term ramifications. The most successful jingles run month after month, year after year. As an account executive, it may be in your best interest to recommend a good jingle package because in order to get the song properly established in the minds of listeners, the client should invest in a long-term schedule with heavy frequency. One of the benefits of a good jingle is the fact that once it's well established, it immediately imbeds the client's brand, even if the listener switches stations right after the song begins playing.

A good local jingle package usually runs under \$3,500. That price usually includes a full-sing :60 and :30, donut versions (a jingle with a :30-:45-second hole for copy), and short intros and stings.

Despite the fact that jingles work so well and we remember them for so long, we are hearing fewer of them in commercials for national brands. Instead, we hear old rock songs in commercials — Led Zeppelin, The Stones, The Beatles, and John Cougar for Cadillac, Chevy, and annuities. The humor magazine *The Onion* ran a headline about Iggy Pop's *Lust for Life* being used in a commercial for family cruises: "Cruise Company Uses Song about Heroin." That's a shame, because good jingles do a better job than classic rock tunes when it comes to teaching us about product benefits and results. Come on. At this point in your life, wouldn't you rather cuddle with a rear-fanged boom slang than hear one more rock anthem associated with male urinary tract dysfunction?

I like jingles, and I think they can be extremely effective in branding a client into your listeners' heads. But make sure your jingle company understands the rules. ☑

Paul Weyland is a speaker, author, and trainer. He can be reached at www.paulweyland.com or by phone at 512-236-1222.



The Three-Legged Stool

Without Programming, Sales, And Promotions, Radio Would Collapse

The Canadian Music Week convention just concluded. The programming and music event is Canada's biggest gathering of musicians, radio programmers, and promotion people. This was the first year that they invited a sales consultant — me — to speak.

How did a sales seminar fit into the programming- and music label-intensive convention? I explained that a radio station has three legs — programming, sales, and promotions. If all three are not functioning together, the stool will collapse. Without sales, there will be no music or promotions.

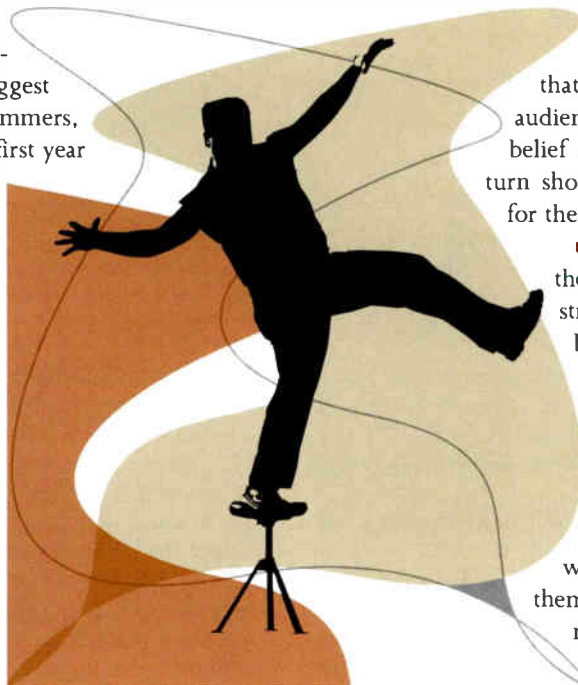
Before I left the convention, I attended a seminar titled "Is Hip-Hop Dead?" The facilitator did a good job of convincing the audience that Hip Hop must make a connection with the advertising community in order for radio stations to keep playing the music.

Promotions also have a huge role to play with sales. One promotion director at CMW asked me how to compel salespeople to negotiate barter with their clients for the good of the station, even though they don't receive commissions on barter. It's true, salespeople can sometimes get greedy, and fail to see the big picture.

Here are some bullet points for the sales manager that will keep your three-legged stool on solid ground.

- Arrange for the program director to attend meetings with your Top 25 clients, and visit the businesses if applicable. Not only will this tell the client that your entire station cares, it will also put your PD in a position to help you and your staff be a sustaining resource for your client.

- Let your sales reps sit in the studio for an air shift. Some stations talk about this, but most never execute it. What better



way to get a feel for the listeners than sitting next to the DJ, who has that intimate relationship with the audience? If anything, it will build a belief system in the sales reps, which in turn should help them close more money for the station.

- Send your reps to a remote, or get them involved as a member of your street team. My short-course MBA in broadcast was setting up and doing a remote, and actually doing the breaks. Most sales reps never get this chance. It's not as easy as I thought. If you're in a market where the engineers set up your remotes, have your reps set one up while your remote people coach them. The reps might appreciate a bit more the hard work that is involved in putting on a remote. If you have a street team that goes out to

events and works the crowd, make sure each rep is on the team for one shift. It will help them appreciate what promotions can do for your radio station; and it puts them right next to the listener, which in turn can help sell more air-time with an increased belief in the product.

- Ask the jocks to set up an appointment with a prospective advertiser. No set-up calls here; make it a real deal. Ask members of the promotions department to do the same. You can script it for them, but make sure it's real. As tough as it would be for a sales rep to open up the mic in the studio is as tough as it is for a DJ to be a sales rep.

- Each DJ and promotional person should write up or insert an order into your traffic system. Sales reps are notorious for making mistakes on traffic orders. Have any of your jocks or promotional personnel ever seen a traffic order?

Without programming and promotions, you have nothing to sell. Your three-legged stool will fall over, and you as the sales manager will not maximize your sales efforts.

Here's your last bullet point:

- Post this article in your station. Reach across the table and communicate with your teammates, and remember that the competition is outside your radio station, not inside it. ☒

Sean Luce is the head national instructor at Luce Performance Group. He can be reached at 832-567-6340 or by e-mail at Sean@luceperformancegroup.com.

QUICKREAD™

- Sales, promotions, and programming must function as a team.
- To promote greater understanding of how each department functions, arrange for PDs, sales reps, and promotions coordinators to swap responsibilities.
- Foster communication among your teammates at the radio station.

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World Radio History



Whose Account Is It Anyway?

Build Staff-Wide Relationships With Your Buyers

Does your customer-relations management process (CRM) build loyalty for your company as well as your account executives? Many CRM systems only build loyalty between the buyer and the seller, which leaves the company vulnerable when a buyer or seller leaves.

Most organizations invest significantly in training their salespeople to build strong customer relationships. But in the long haul, it is the organization-to-organization relationship that will sustain your business. Your organization should have a two-pronged CRM strategy: one to build customer relationships between buyer and seller, and one to build relationships at various levels between the buying organization and your organization.

These 10 tactics will improve your organization-to-organization relationships:

1. Your top-level executives should be personally acquainted with the top-level execs at each of the companies that comprise the top 20 percent of your billing. The higher up the ladder you foster relationships at both organizations, the more importance will be placed upon the organization-to-organization relationship.

Having the ear of the decision maker (versus working with decision allocators) is key to building sustainable revenue growth with your top accounts. Most top-level decision makers do not have time for salespeople, but they will welcome the opportunity to share ideas with executive decision makers in your organization.

2. Exceed the expectations of your key accounts at every level. Promotions, bonuses, and perks negotiated with the buyers are generally considered to be entitlements. The buyer, not the seller, usually takes the credit with their own management for these value-added components. When your president calls the client's president to offer first right of refusal on a major promotion or front-row seats to the game, the organization-to-organization relationship is strengthened. Too often we use value-added promotions to lever new business, rather than to reward our major accounts.

3. Relationships between the buyers at your key accounts and your support staff should be fostered in a strategically planned fashion. In the absence of your AE, does your customer know who to



call for accounting issues? For traffic, creative, and production concerns?

4. Relationships between your AEs and support staff and the frontline salespeople and sales managers in the buying organization should also be strategically planned, fostered, and monitored. Odds are that today's frontline staff will have influence with your buyers, or even become your buyers, in the future.

5. Having creative think tanks with key people in your organization and the customer's organization generates psychological reciprocity — the subconscious need to return something to those who do something for us. Introduce your writers, producers, and programmers to as many levels of your key accounts' management and staff as possible. Talking about the creative process is more fun for your client than talking about numbers. Creative discussions can also remove you from the tendering fray, and make your organization a marketing partner with your key accounts.

6. Providing station tours, letting the client sit in on production sessions, and having your accountant explain your invoices and broadcast orders to the client's accountant all contribute to overall organizational relationships.

7. Your top executives should know how your key accounts' top executives measure your performance, and they should have the intestinal fortitude to ask: How are we doing? Frequent customer satisfaction surveys at all levels will give your organization valuable insights on how to serve key accounts better.

8. The executive-level thank you is always a big hit. Your top executives also need to let the executives at your key accounts know about the extra effort and value your company delivers to them.

9. Top-level executives can think beyond cost efficiencies. Having an organizational relationship can help you to maintain rate integrity, and to maintain your rates at a level whereby you can afford to deliver superior customer service to your key accounts.


10. Make sure your staff knows your key accounts, and identifies themselves if they patronize your advertisers. Does your receptionist have an account list identifying the writers, AEs, or other people in your organization assigned to each account?

Your AEs should be the front line in building strong relationships with your key accounts. Having a CRM process that goes beyond your salespeople and includes everyone from top management to the back office will help build stronger and more profitable organization-to-organization relationships. ☒

Wayne Ens is president of ENS Media Inc. and a principal with Noll & Associates. He can be reached at 705-484-9993 or wayne@wensmedia.com.

QUICKREAD™

- Organization-to-organization relationships will sustain your business over the long haul.
- Top-level execs from both buyer and seller should be personally acquainted with each other.
- Generate reciprocity between organizations by having creative sessions with key staff.



HELLO LUV — In a radio career that spanned some 40 years, Ron Lundy was heard on Top 40 WABC-New York from 1965 until the station's infamous flip to Talk in 1982.

Photo courtesy of the Library of American Broadcasting

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From The Editor (continued)

(DEES continued from page 8)

hired and put the emphasis on their prep services. They're told to do this at this time, this at that time, and talk about these three things. These shows aren't getting better on their own. But, there is some great talent cutting through the clutter."

Looking down the road, Dees predicts that a convergence of platforms will ultimately change how people use media. "There are going to be portable information devices that we use to download music, listen to broadcast or Internet radio, and record using a mechanism like TiVo. I'm envisioning a radio version of that service that downloads a radio broadcast and lets you time shift. And it's going to dock in your car, so you can play it anytime you want."

Dees also believes radio is well-equipped to compete in this new media world, but thinks it may need to follow the lead of another rival to thrive. "As long as radio copies television, it's

There are going to be portable information devices that we use to download music, listen to broadcast or Internet radio, and record using a mechanism like TiVo. I'm envisioning a radio version of that service that downloads a radio broadcast and lets you time shift. And it's going to dock in your car, so you can play it anytime you want.

going to be pretty good," he says. "Television copied radio, now radio needs to copy television. When people get in their cars, they listen to radio, but when they're at home, a lot of TVs are flickering. People are going to TV to get what they want: lifestyle, an interesting newscast, what's affecting their lives. With radio they punch in and out a lot faster, so you have to get them and keep them with incredible, compelling programming. And the terrestrial form of radio has gotten people used to free radio. Free terrestrial radio, if it's entertaining, is your companion in the car. As long as there are cars, there's gonna be the radio that I think we have now."

For now, Dees is happy to be back on the radio in a situation that works well for him. "I really enjoy this," he says. "I want people to listen, of course, but I really want to make sure that we've done a great radio show. And I don't feel any pressure. You know why? Because I'm in the Hall of Fame!"

EVENTS

ARBITRON DATES

Winter 2007: Jan. 11 - April 4
Spring 2007: April 5 - June 27
Summer 2007: June 28 - Sept. 19
Fall 2007: Sept. 20 - Dec. 12

APRIL

April 11-14 — National Federation of Community Broadcasters 32nd Annual Community Radio Conference, New Orleans.

☎ 415-771-1160

www.nfcb.org

April 14-19 — NAB2007, Las Vegas.

www.nabshow.com/

April 18-21 — Broadcast Education Association 2007 Convention, Las Vegas.
www.beaweb.org

MAY

May 4-5 — Hawaii Association of Broadcasters 2007 Convention. Location: TBA.

www.hawaiibroadcasters.com

May 6-7 — Pennsylvania Association of Broadcasters Annual Convention, Hershey, PA.
www.pab.org

May 11 — Vermont Association of Broadcasters Convention, Fairlee, VT.
www.vab.org

May 22-23 — Radio Ink's Hispanic Conference, San Antonio.
☎ 561-655-8778.

May 22-24 — Broadcast Cable Financial Management Association & Broadcast Cable Credit Association Annual Conference, Las Vegas.

☎ 847-716-7000

www.bcfm.com

May 24-27 — Louisiana and Mississippi associations of broadcasters 2007 annual convention, aboard Carnival's Fantasy ship.

www.broadcasters.org, www.msbroadcasters.org

JUNE

June 4-5 — 2007 Mid-Atlantic States Broadcasters Conference. www.njba.com

June 7-10 — Georgia Association of Broadcasters Summer Convention, Pine Mountain, GA.

www.gab.org

June 9 — New Mexico Broadcasters Association Convention and Awards Banquet, Albuquerque, NM.

www.newmexicobroadcasters.org

June 11 — NAB "Service to America" Summit and Symposium & Awards Gala, Washington, DC.

☎ 202-429-5300.

www.nab.org

June 13-16 — National Association of Hispanic Journalists Convention, San Jose, CA.

☎ 202-662-7145

www.nahj.org/

June 18 — AWRT Annual Gracie Allen Awards Gala, New York City.

☎ 703-506-3266.

www.awrt.org

June 24-26 — North Carolina Association of Broadcasters 2007 Annual Convention, Wrightsville Beach, NC.

www.ncbroadcast.com

June 28-July 1 — Conclave 007, Minneapolis.

☎ 952-927-4487.

tomk@theconclave.com

AUGUST

Aug. 2-4 — ISBA 57th Annual Convention, Sun Valley, ID.

www.idahobroadcasters.org

Aug. 8-10 — TAB/SBE 54th Annual Convention & Trade Show, Austin, TX.

www.tab.org

Aug. 16-17 — Nebraska Broadcasters Association Annual Convention, Lincoln, NE.

www.ne-ba.org

SEPTEMBER

Sept. 5-6 — North Dakota Broadcasters Association Annual Conference & Golf Event, Fargo, ND.

www.ndba.org

Sept. 13-15 — Oregon Association of Broadcasters Fall Conference, Eugene, OR.

www.theoab.org

OCTOBER

Oct. 12 — Australian Radio Conference, Melbourne.

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