

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

RADIOINK

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Austin - KKMJ FM
#1 with a 9.3 Share

West Palm Beach - WEAT FM
#1 with a 7.6 Share

Source: Arbitron, FA'08, MSA, Exact Times. Arbitron, DEC'08, PPM, Exact Times.



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

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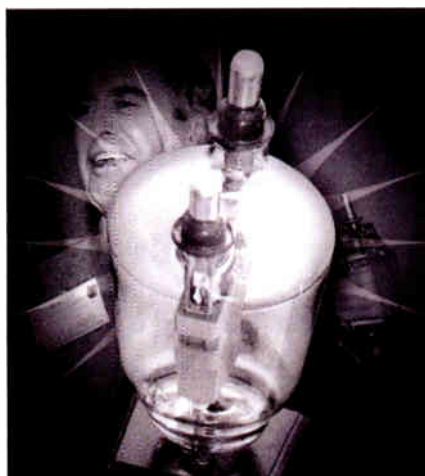
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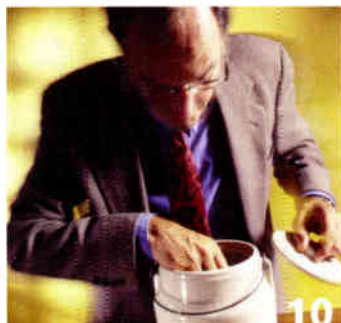
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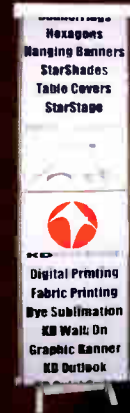


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- Multi-Tasking in Espanol: Survival of the Fittest
- Sales, Sales, Sales
- Mobile, Interactive, and Internet Platforms for Hispanic Radio
- Measuring Hispanic Listening: Why Methodology Matters & How to Improve It
- Motivating Employees: How to Ask — and Get — More When You've Got Less to Give
- Legal Linguistics
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B. ERIC RHOADS
FROM OUR CHAIRMAN

My Advice For Selling In This Economy

▪ **DON'T BURN BRIDGES BY THINKING SHORT-TERM:** Of course you need billing today. Of course you're under pressure to hit your numbers. But with desperation comes bridge-burning behavior. If you increase the pressure too much, you will destroy your client relationships. If you resort to tactics that are out of character, you stand a chance of damaging your personal standing with clients. The bottom line is that you probably cannot change their minds, especially if they are broke. But things always improve, and the bridges you burn today cannot be crossed when you need these clients in the future.

▪ **CHANGE "ME" BEHAVIOR INTO "YOU" BEHAVIOR:** If you've been a "me" seller, you've been doing it wrong all along. In a bad economy, clients that have few resources would rather spend with people who show them what can be done to help their business. Relationships are more meaningful than ever.

▪ **INCREASE INTIMACY:** As a potential advertising partner, seek ways to become closer with your clients. You need to understand their business as much as an outsider can. Find out their needs and help them accomplish their goals, including being a rainmaker, with introductions to others they can do business with. Learn exactly what part of their business is hurting, what their margins are, what their problems are. Become a confidant who is **not** continually trying to sell, but is sincerely trying to help. Your efforts will be recognized.

▪ **HELP CLIENTS SEE THE VALUE OF CONCENTRATION:** If a client was buying deep on many stations, chances are they have cut back on all stations but are still spreading out their business. Teach them the value of a concentrated schedule. They will get more results by increasing frequency on one station than spreading it to five audi-
ences with too little frequency. Show them how to do it and tell them to pick a station, even if it's not yours. They will see better results, which means more sales, which helps them return to some normality in their spending.

▪ **BE CHARITABLE:** I can see group heads, market managers, and sales managers rolling their eyes on this one. The best relationships are always built when one hand helps another without expecting anything in return. It is times like these when true colors, true personalities, true intents emerge. I'm known for helping clients make decisions that sometimes exclude my own business, because I understand it's not right for all clients all the time. **NO** one will trust you more than when you help them see proper decisions for their business that do not feather your own nest. This is my core principle of business, and it has paid volumes in deep relationships. Don't sell something to someone who doesn't need it. That includes being honest when a schedule is insufficient.

▪ **BE CREATIVE:** People are looking for new ideas. Explore things you've never before
been willing to do. Try new things, be inventive.

▪ **SELL SOMETHING:** If the client has a warehouse full of furniture, you serve only one purpose: Sell that furniture. The client probably does not care how you do it, he or she just needs it sold. Never lose sight of the need to move product. **INK**

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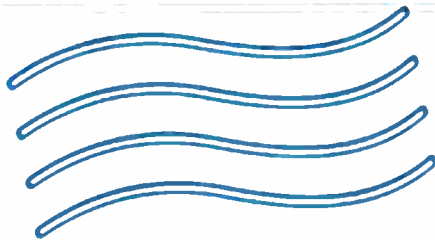
866-876-5077

The Broadcasters Foundation held its annual Golden Mike Awards Feb. 23, at the famed Waldorf Astoria Hotel in New York. Greater Media Chairman/CEO Peter Smyth and the Bordes family were this year's honorees.



Credit: Wendy Moger-Bross Photography

LETTERS



A Magic Formula For Radio Sellers

What is happening to us? We used to be confident, we used to smile, we used to have fun talking to our friends who were also clients. Now the constant talking heads have created a perfect storm of doubt, fear, and terror of spending anything to promote.

Many of us have joined in and cut staff, even reduced our sellers, running the business from the expense side of the balance sheet. The logical, prudent, responsible action to take, right?

Possibly. But let us take a focused, fully awake look at us, our industry, and the economy.

If we are completely honest with ourselves, we have, in many cases, allowed our sales efforts to become clerks to the numbers printed in Arbitron. We have been satisfied with the radio advertisers that were consistently buying us, our market, and our stations through the Arbitron numbers. Oh well, at least the group balanced out and at least in music-

driven radio we have substantially reduced inventories from 18 commercial minutes common 30 years ago to 10 or 12 units per hour today, so the inventories remained full.

But then in 2008 an advertising black hole appeared, seemingly out of the ether and incomes fell like a rock.

The few radio advertisers were running so scared they cut, cut, cut budgets, evaporated, and there were no other advertisers to step up and take their place. Then station values plummeted. Oh my! On my!

Enter Roy Williams' Wizards of Ads Jan. 26 article, "Please Don't Throw Me In The Briar Patch!"

That genius nailed it again by telling us: Wake up, zombies, and begin to dream big. Let us take a fully awake look at ourselves, our stations, and our industry.

1. Radio is the most persuasive and invasive medium in the world.
2. Radio is everywhere, all the time, 24/7.
3. Consumers don't just like their radio station, they personally identify with it. It is an extension of their ego.

We can do line extensions on those facts to create lists of benefits for radio. Yet there remain thousands of advertisers that are totally ignorant of this because we have become unable to dream past Arbitron or the balance sheet expense side.

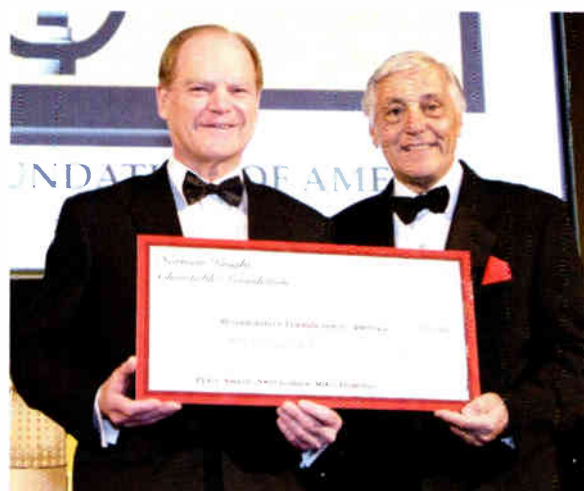
Shame on me, shame on you. It's time to energize this medium to all new product categories. Specially, what am I doing with my station?



Greater Media co-founder Peter Bordes Jr. and Chairman/CEO Peter Smyth, Broadcasters Foundation Chairman Phil Lombardo, recording artists Martina McBride and Melba Moore, and *Last Comic Standing* comedian Michele Balan



Peter Smyth and Peter Bordes Jr. accept the Broadcasters Foundation Golden Mike Award.



Scott Knight presents a check for \$50,000 in honor of Greater Media Chairman/CEO Peter Smyth to Broadcasters Foundation of America Chairman Phil Lombardo.

1. I allowed myself to be awakened by the Wizard's great article, "Please: Don't Throw Me In The Briar Patch."

2. I called a sales meeting with my seven sellers to re-energize us all with the **seven steps to pursuing a dream** outlined in the article.

3. I got the Wizard's permission to e-mail blast his article to 2,000 prospects in our little market — rank 137 — to help awaken them to dream again about their businesses.

What will happen? At worst, absolutely nothing; at best, businessmen of all shapes and sizes, beliefs, and disciplines will realize their success is up to them, and not some Washington stimulus plan. They will dream again, energize, and advertise. Magically, the economy will begin to awaken, and it will all happen because of radio — and a bunch of sellers who acted on their dream exactly as Roy suggests, a little bit more every day. Walk the goal toward the dream.

If I can do it, and if you and you and you and you do it, that black hole will fill up with the American dream energized through radio advertising.

DANIEL P. MITCHELL
PRESIDENT, KMRJ/PALM SPRINGS, CA

“Turn Them Loose”

With the advent of PPM, isn't it about time we dump all the things radio instituted over the past 30 years to get people to write down the

call letters? All the BS about call letters first and call letters last and when to run promos, into the set or out of the set. The incredibly dumb liners about topics like, "If you are out running errands on Saturday, don't forget about blah, blah, blah." The research folks I know don't have a clue about PPM because they are still in the diary mindset.

If you took away all the artificial and superficial junk that is on the air, we would have a clean and level field to start this business over again. Take some kids 18-24 out to dinner and they will set you straight on what is wrong with radio today! They always start with how much they hate the music and bitch about stupid disc jockeys, and they will tell you how dumb the contests are. If I had the money to hand an FM station to five or six smart kids, I'd tell them to make their friends happy, give them some basic laws they couldn't ever violate, and turn them loose. They would change radio as much as our generation did when our "elders" in the business didn't have a clue about what to do with their FM stations. They would instantly figure out a way to integrate new technology, they would understand how radio relates to web usage. They would win!

Other than to mentor them and watch the money, old guys like me should never dictate to these kids. If you dictate to them, you'll only get radio pigs to work in radio. I want young, smart revolutionaries — not good little soldiers.

ROBERT J. CHRISTY
GENERAL MANAGER, AMATURO GROUP OF LA



ROY WILLIAMS
THE WIZARD OF ADS

How To Raid The Newspaper For Billing

Close your eyes and imagine all the unsold advertisers of your city. Now say out loud: We keep getting who we get, and we keep losing who we lose, because we keep doing what we do.

Radio sales will continue to decline with the economy unless you and I find a way to attract those advertisers who have chosen not to buy radio in the past.

Consider: The city has dozens of deeply entrenched newspaper advertisers. They're so totally against radio that they're no longer even on your radar screen. They've said: *I have a visual product. Radio isn't visual.*

You've said: We make radio visual through excellent description. Your customers will see your product in their imaginations. This is far more powerful than simply showing them a photograph.

Blah, blah, blah.

We keep trying to sell radio our way. Why not sell them their way? Newspaper advertisers don't trust reach and frequency; they trust circulation and display. So instead of explaining how words are more powerful than pictures, say instead: **The Internet makes radio visual.**

We already have a website.

Yes, and your website gives you unlimited column inches to display your product. Your homepage is a full-color, full-page ad that appears daily in the newspaper of the 21st century. The only thing you need now is circulation.

What do you mean?

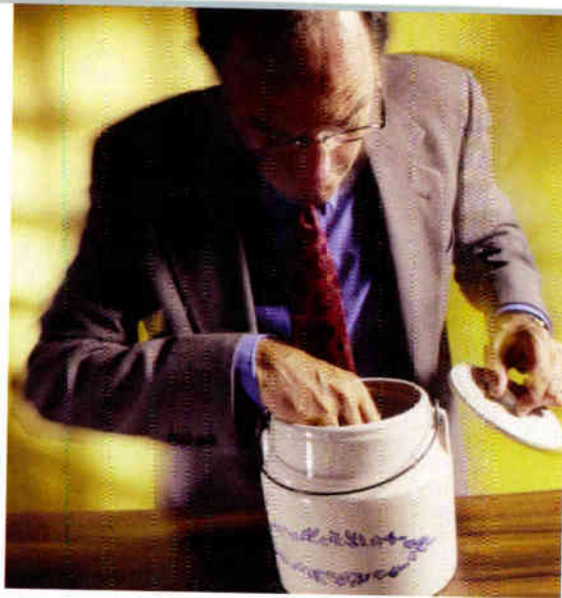
Dollar for dollar, nothing drives traffic to a website like radio. Search engine optimization is good, but it's passive. And Google AdWords have become shockingly expensive. But don't take my word for it. Do a test.

What kind of test?

Dollar for dollar, time for time, see who can drive the highest number of unique visitors to your website. Will you test \$1,000 in one day? \$10,000 in one week? Pick a number and a window of time that lets you use the newspaper to its full advantage. Measure the number of unique visitors to your website along with the volume sold of the featured item. Then spend the same number of dollars over the same window of time on a single radio station. Measure again the unique visitors to your website and the volume sold of the featured item. Based on a series of local tests conducted across America in 2008 by Wizard of Ads, Inc., a radio station will generate four to nine times as many unique visitors to your website along with commensurate sales of the featured item.

I don't know. The newspaper has always been good for us.

And newspaper will continue to be good for you. But



today's newspaper is the Internet. Yesterday's newspaper is in serious trouble all across America because you and I walk to the ends of our driveways each morning to pick up papers that tell us what we've already known for 24 hours. Newspaper circulation is declining slowly because we continue to subscribe. But newspaper readership is already gone. Today's public is reading the electronic paper. That's where you should put your display ads.

You're saying I should run radio ads and give our store address and our store hours and then say "or see us online atcom"?

Absolutely not. We want the customer to see the product, right? Your online display is a half step between your advertising and your store. We can get 50 people to walk to their computers to see the product before we can get one person to drive to your store. The whole ad needs to be about your offer, a product, its features and benefits. We tell them about it, then say: "See it for yourself. Up close and in full color. Take a look right now atcom." The Internet makes radio visual.

I don't know....

Talk to your friends, your staff, your customers. Don't ask them whether they subscribe to the paper. Ask them whether they read it this morning. Then ask them what they've learned online today.

Can you see how this new conversation could yield a new result? If you're willing to give it a try, the first step is to discover the invisible budgets of hundreds of newspaper advertisers. Have one of your people catalogue every ad in the newspaper for 30 days. (You'll need to buy two copies of the paper if you plan to cut out the ads since the page is printed on both sides.) Measure the ads and assume each advertiser has a contract for 1,000 column inches. You're going to be shocked how much money is being spent by obscure little advertisers that aren't being called on by your people.

Newspaper is working less well for advertisers today than it was a year ago. And it worked less well last year than it did the year before. The newspaper advertiser already knows this. Why not remind him about the electronic newspaper he already owns?

All he needs now is circulation. You can deliver it, but only if you make the ad about the website, not about the store. Now go put the newspaper out of its misery. **INK**

Roy H. Williams is president of Wizard of Ads, Inc. E-mail: Roy@WizardofAds.com



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World Radio History



The Power Of HD Radio

In the past decade, nearly 2,000 U.S. stations have adopted HD Radio technology, with broadcasters around the world reviewing it for adoption. Recently, broadcasters have also formed entities to generate revenue from traffic and other services delivered through HD's advanced data capabilities.

While many have heard radio promotions for HD technology or seen new products in stores, few understand the underlying technology of the system, which leverages state-of-the-art audio and data compression technology with a clever overall design. This new digital system had to ride on the same wavelengths as the analog system that has been in existence for many years. Doing that in a way that enables both systems to work together or independently was a technological revolution. And efforts are now under way to

Committee evaluated the technology, employing digital power at 1 percent (-20 dB) of the stations' licensed power. In July 2001, the NAB's Radio Board filed a resolution with the FCC endorsing the HD Radio system, and in October 2002, the FCC adopted iBiquity's IBOC technology for digital AM and FM station upgrades in the United States.

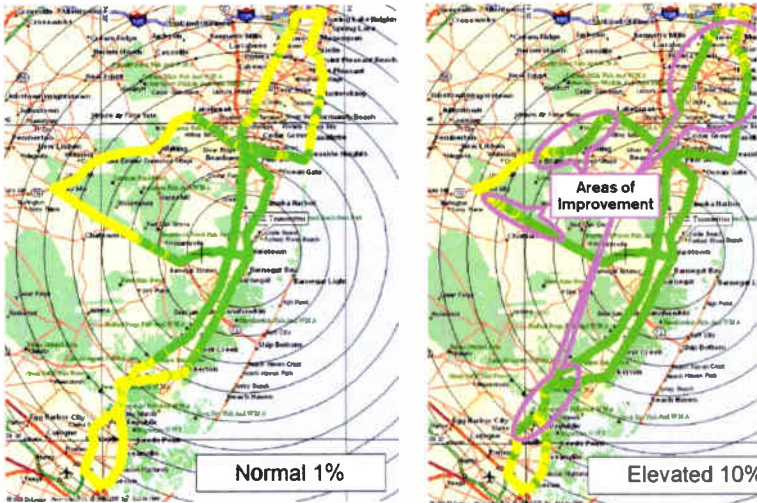
By 2006, with nearly 600 FM HD Radio stations on the air and interference levels well below those predicted, a group of broadcasters approached iBiquity to explore an increase in the digital carrier power level. The goal was to achieve digital signal parity with analog monaural coverage (which is greater than FM stereo performance) and improve indoor reception of the digital signals. After some encouraging trials in Philadelphia in July 2006, a formal test plan was initiated in January 2007. These real-world tests focused on performance, compatibility, and subjective audio analysis of adjacent channel impact. Coverage and building penetration were evaluated at the authorized digital carrier power of 1 percent as well as the proposed level of up to 10 percent for each test station. FCC mask compliance and first-adjacent compatibility were evaluated at authorized and elevated levels at normal and short station spacing.

The higher power did not have a significant impact on analog, and it helped increase the digital signal's penetration. The power increase from 1 percent to 10 percent resulted in up to a 33 percent increase in digital radial coverage (regardless of station class) in non-terrain-limited environments. Digital coverage generally replicated acceptable analog reception in most buildings.

While most stations can increase their digital power without interference, the potential for increased interference does exist. The impact, however, is typically limited to an oval-shaped region in line between stations and outside the station's FCC-protected contour. Existing thermal and man-made noise often masks such digital interference.

After seeing the test results from a subjective audio evaluation of host and adjacent test stations, the broadcast community looked at increasing the power of their HD signals. The NAB announced its support in December 2007, and in June 2008 more than 19 broadcast groups, comprising commercial and noncommercial stations and representing 1,184 FM stations, filed a joint submission with the FCC supporting a voluntary power increase.

While the industry request for higher power goes through FCC approval, many stations and groups involved have kept those facilities at the elevated power levels with experimental licenses. In January, several received experimental licenses to conduct evaluations at up to the 10 percent power level. This is an important step in the process of moving U.S. radio broadcasters into the digital age. **INK**



move to the next level of digital broadcasting by allowing higher-power HD Radio broadcasts.

The technology has its roots in the early 1990s, when all media were evolving from analog to digital. Radio spectrum was scarce, making it impossible to assign new frequencies for terrestrial digital radio broadcasts as was done for digital television. So radio engineers were tasked with designing a robust digital radio system that would coexist with the analog service. Among other requirements, they would have to minimize interference with the host and adjacent stations. Armed with a "do no harm" philosophy, they began developing a digital in-band, on-channel (IBOC) system.

Their efforts led to the development of HD Radio. The system uses a signal coding technique known as orthogonal frequency division multiplexing (OFDM) to achieve robust transmission despite low power levels. OFDM is widely used in telecommunications systems that require reception in mobile environments such as cars. With as little as 1 percent of authorized analog station power, HD Radio signals deliver coverage equal to FM's traditional stereo performance.

From 1999 through 2001, the National Radio Systems

Jeff Detweiler is director of broadcast business development at iBiquity.

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINESM

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**2009
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AWARDS**

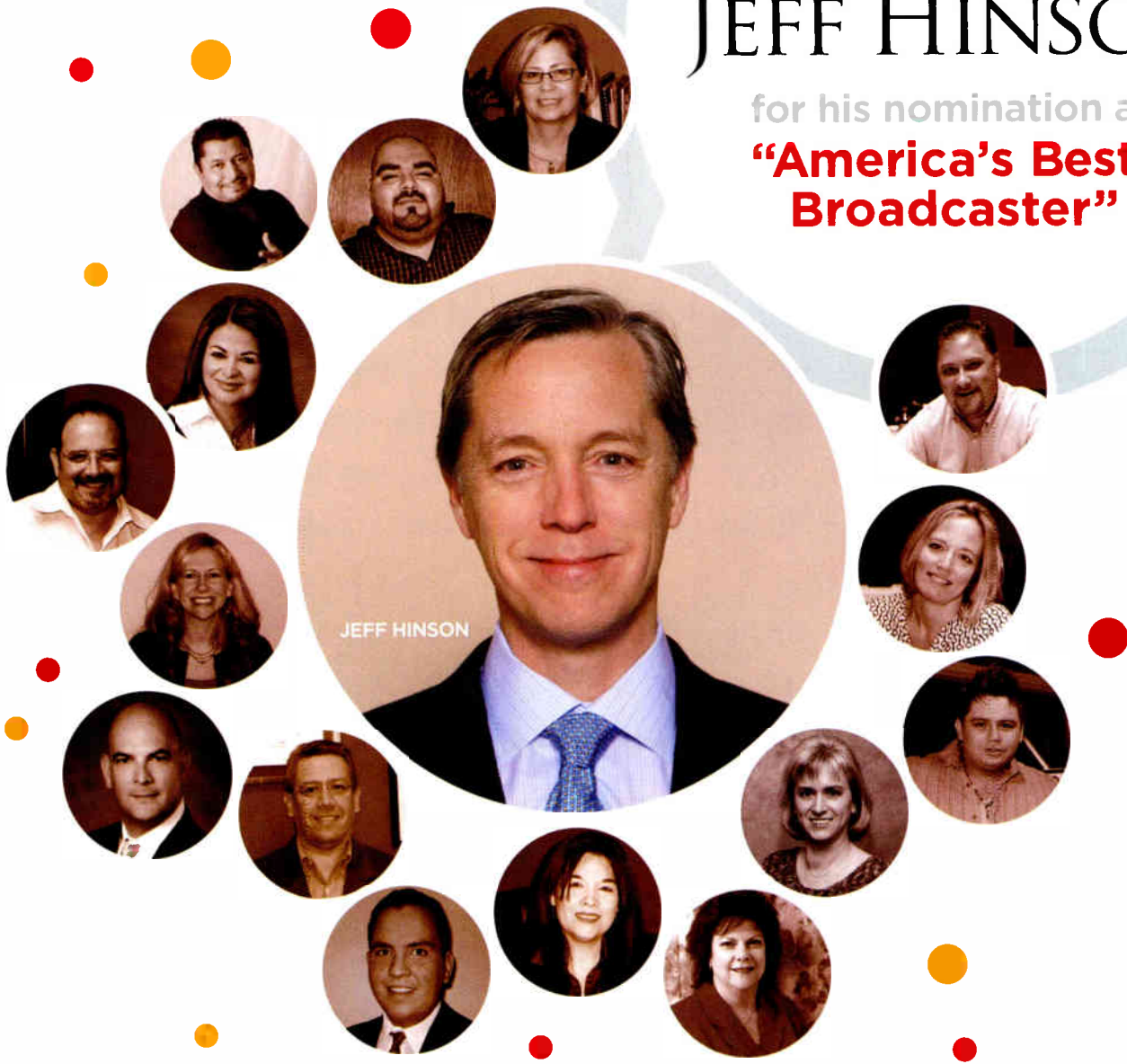
World Radio History

STREAMLINE

Border Media
congratulates
president & CEO

JEFF HINSON

for his nomination as
**“America’s Best
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Thanks from your team for your **innovation** and **inspiration!**





Congratulations To *Radio Ink's* Radio Wayne Award Finalists

Radio Ink's Radio Wayne™ Awards honor the executives and sales pros whose energy and dedication are the fuel that runs the industry — the people who offer the innovative ideas, put the ambitious plans into action, and pound the streets for business, day in and day out. And in tough times, it's more important than ever to recognize the people who keep radio vibrant and vital.

The awards are named for "Radio Wayne" Cornils, whose love of the industry brought him all the way from weekend jock to company founder, and who held leadership positions at both the NAB and the RAB. Sadly, Cornils died of cancer in 2005, and *Radio Ink* each year dedicates these awards to honoring the spirit of radio he represented.

The finalists were selected through a months-long process that began with the annual call for nominations. *Radio Ink* asked the nominees to complete detailed questionnaires, explaining how they think, the challenges they've faced, and what makes them so successful. The finalists were chosen by an independent judging panel based on the nominees' responses, with names, employers, stations, and other identifying information hidden to ensure impartiality. The people you see on these pages have been selected as the top producers in radio sales and management — this year's best of the best.

As always, the Radio Wayne Awards will be presented at the annual RAB conference. RAB2009 will be held March 16-18 at the Rosen Shingle Creek Resort in Orlando.

Radio Ink congratulates all the Radio Wayne finalists. Good luck! **INK**



Radio Ink Radio Wayne Award Winners Since 1992

2008

Mary Beth Garber, America's Best Broadcaster
Chuck Benfer, Market Manager Of The Year
Yogi Yoder, General Manager Of The Year
Matt Gillon, Director Of Sales Of The Year
Pete Forester, National Sales Manager Of The Year
Chris Jones, Sales Manager Of The Year
Kendall McCaughey, Streetfighter Of The Year

2007

Bruce Reese, America's Best Broadcaster
Scott Meier, Market Manager Of The Year
Ken Beck, General Manager Of The Year
Wilbur Vitols, Director Of Sales Of The Year
Mike Rockwell, National Sales Manager Of The Year
Donald Tomasulo, Sales Manager Of The Year
Denise Bianco, Streetfighter Of The Year

2006

Dick Lewis, America's Best Broadcaster
Tom Bender, Market Manager Of The Year
Jeffrey Parke, General Manager Of The Year
Rick Yacobush, Director Of Sales Of The Year
Eli Bockol, National Sales Manager Of The Year
Kristin L. Okesson, Sales Manager Of The Year
Michelle DeLang Conner, Streetfighter Of The Year

2005

Peter Smyth, America's Best Broadcaster
John Beck, Market Manager Of The Year
Dennis Collins, General Manager Of The Year
Charles Wood, Director Of Sales Of The Year
Ed Whitman, National Sales Manager Of The Year
Janie Floyd, Sales Manager Of The Year
Kelly Krueger, NTR Director Of The Year
Charles Wallace, Streetfighter Of The Year

2004

David Kennedy, Broadcaster Of The Year
Phil Zachary, Market Manager Of The Year
Tom Severino, General Manager Of The Year

Cynthia Morgan, Director Of Sales Of The Year
Caroline Murtagh, National Sales Manager Of The Year
Todd Schumacher, Sales Manager Of The Year
Noreen Ippolito, NTR Director Of The Year
Bob Cleaver, Streetfighter Of The Year

2003

Ed Christian, Broadcaster Of The Year
Cindy Schloss, Market Manager Of The Year
Rick Jackson, General Manager Of The Year
Dan Barror, Director Of Sales Of The Year
Ron Pell, Sales Manager Of The Year
Ann Kearney, NTR Director Of The Year
Dan Austin, Streetfighter Of The Year

2002

Joan Gerberding, Broadcaster Of The Year
Jeff Tyler, Market Manager Of The Year
Vicki Connor, General Manager Of The Year
Charles Wood, Director Of Sales Of The Year
Kathryn Keown, Sales Manager Of The Year
Heidi Steinmann-Sankey, Streetfighter Of The Year

2001

John Borders, Broadcaster Of The Year
Donna Baker, Market Manager Of The Year
Alan Lincoln, General Manager Of The Year
Janna Davis, Director Of Sales Of The Year
Carole Bowen, Co-Sales Manager Of The Year
Steve Sandman, Co-Sales Manager Of The Year
Dawn Jones, Streetfighter Of The Year

2000

Dean Sorenson, Broadcaster Of The Year
Daryl O'Neal, General Manager Of The Year
Julie Kahn, Director Of Sales Of The Year
Lee Coleman, Sales Manager Of The Year
Shierine Eskandary, Streetfighter Of The Year

1999

Mary Quass, Broadcaster Of The Year
Kristine Foate, General Manager Of The Year

Jim Thompson, Director Of Sales Of The Year
Linda Taber, Sales Manager Of The Year
Gerry Franzen, Streetfighter Of The Year

1998

David Pearlman, Broadcaster Of The Year
Jake Karger, General Manager Of The Year
Sean Luce, Sales Manager Of The Year
Sherman Kizart, Streetfighter Of The Year

1997

Jerry Lee, Broadcaster Of The Year
Tony Salvadore, General Manager Of The Year
Carey Davis, Sales Manager Of The Year
Julie Rapp Russell, Streetfighter Of The Year

1996

Bill Burton, Broadcaster Of The Year
Larry Summerville, General Manager Of The Year
Gary Rozynek, Sales Manager Of The Year
Lori Snyder, Streetfighter Of The Year

1995

H. Roger Dodson, Broadcaster Of The Year
Art Sutton, General Manager Of The Year
Billy Grooms, Sales Manager Of The Year
Pepper Ricci, Streetfighter Of The Year

1994

Skip Finley, Broadcaster Of The Year
Karen Carroll, Woman Of The Year
Lou Vito/Linda Byrd, General Managers Of The Year
Martiey Miller, Sales Manager Of The Year

1993

Cary Simpson, Broadcaster Of The Year
Mary Bennett, Woman Of The Year
Bob Poe, General Manager Of The Year
Louise Kramer, Sales Manager Of The Year

1992

Val Maki, Broadcaster Of The Year



RADIOWAYNEFINALISTS
BEST BROADCASTER



GEORGE BEASLEY
Chairman/
Chief Executive Officer
Beasley Broadcast Group



JEFF HINSON
President/
Chief Executive Officer
Border Media Partners



ALLAN MILLER
Co-Owner/General Manager
Our Three Sons
Broadcasting



GARLAND ROBINETTE
Host, *The Think Tank*
WWL-AM & FM
Entercom/New Orleans, LA



JOE SCHWARTZ
President/
Chief Executive Officer
Cherry Creek Radio



PETER H. SMYTH
Chairman/President
Chief Executive Officer
Greater Media



WILLIAM L. STAKELIN
President/
Chief Executive Officer
Regent Communications



MIKE WILSON
President/
Chief Operating Officer
Bicoastal Media

Atlanta

Boston

Philadelphia

Miami - Ft. Lauderdale

Las Vegas

West Palm Beach

Fort Myers - Naples

Wilmington

Greenville - New Bern

Fayetteville

Augusta

Sound is our **focus.**
Airwaves our **business.**
Broadcasting our **passion.**

Congratulations to our Radio Wayne Finalists

for your outstanding work and pursuit of excellence
and thank you to all our employees for your enthusiasm
and dedication during these challenging times.



George Beasley – Chairman/CEO



Kent Dunn – VP/ Market Manager, Augusta



John Jaras – General Sales Manager, Miami



Todd Greck – WQAM, Miami

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BEASLEY BROADCAST GROUP, INC.



DOUG ABERNETHY
REGIONAL VICE PRESIDENT
RADIO ONE/HOUSTON, TX
2008 has probably been the greatest challenge of my management career. I had the loss of my mother, the most difficult economic year of my career, and a devastating hurricane to manage through. Even with all this disruption, my team has found a way to persevere and find new opportunities. Our team will walk away from '08 more confident that we can jump any

hurdle that stands in front of us.



MICHAEL BUXSER
VICE PRESIDENT/
MARKET MANAGER
WEST VIRGINIA RADIO
CORP./CHARLESTON, WV
My greatest challenge as a market manager was putting together a new cluster —integrating staffs that had previously

other. We had to build new attitudes, break down old rivalries, and obtain the economies of scale necessary to fiscally and successfully operate the cluster. Then we had to sell the cluster dynamic to the advertising community, which automatically assumed, since we owned most of the stations, we would be pricing them out of radio.



KENT DUNN
VICE PRESIDENT/MARKET MANAGER
BEASLEY BROADCAST GROUP/AUGUSTA, GA
The single most important metric is how our audience and community feel about our performance. This should include the image of our stations, the image of our staff, the image in the advertising community, and the image in the business community. If our stations have a great reputation in the market, then I am seen as successful as well.



BRETT BESHORE*
MARKET MANAGER
CUMULUS MEDIA/
DANBURY, CT
The toughest part of the job is resisting the temptation to try to fix every problem that comes up. The only way your team will learn and grow is to allow them to make

mistakes and then find solutions to their problems. They will learn not to make the same mistakes again, and, in essence, you will create autonomous managers.

I WAS REMINDED THAT IN A HURRICANE, UNBELIEVABLY, THE STRONG, OLD OAKS FELL, BUT THE LONG, FLEXIBLE REEDS BLEW WITH THE WINDS. I LEAD WITH FLEXIBILITY. — Doug Abernethy



DANIEL A. FINN
SENIOR VICE PRESIDENT
GREATER MEDIA/BELMAR, NJ
Managers want to work for someone who truly understands everything about the business. They also want to work for someone who is approachable and knows how to solve problems. Management leadership is knowing when to get involved and when to delegate. Management leadership is having the full respect of your staff, and your having respect for them.



JACK HUTCHISON
VICE PRESIDENT/
MARKET MANAGER
ENTERCOM
COMMUNICATIONS/
PORTLAND, OR
It has been tough to create an atmosphere of change. We can't keep doing things the same way in any of our departments or we will

contribute to the slow demise of our business (faster recently!). We need to get outside the bubble and challenge our thinking and approach. That's always tough when success isn't written the same way anymore, and you need to ask your team to think differently and accept the process that inherently goes with it.



PHIL REDO*

VICE PRESIDENT/MARKET MANAGER
GREATER MEDIA/BOSTON, MA

Sometimes not making a decision for your direct reports is the best decision. Things will often sort themselves out, and by inserting yourself into the decision-making tree, you can gum it up. Let your managers manage.



BOB RIDZAK

VICE PRESIDENT/
MARKET MANAGER
CLEAR CHANNEL/
RIVERSIDE, CA

My mentor was my first general manager, Jerry Jolstead. He was the P.T. Barnum of radio — smart, a fantastic salesperson, a marketing genius, and fun

to be around. I also admire Billy Jaeger, owner of Cameron Broadcasting, because of his knack for finding diamonds in the rough in small markets. He has the most guts of anyone I know; he's never afraid to take risks.



BILL SCHOENING

SENIOR VICE PRESIDENT/MARKET MANAGER
CBS RADIO/CHARLOTTE, NC

In order to compete with new media options, radio needs quality access on all portable devices for our streams and broadcast signals, less content interference from the FCC, greater support of HD Radio from the FCC, and a continued focus on local content.



Jennifer Turec LaMontagne
Local Sales Manager



Leon Van Gelder
General Sales Manager

Congratulations Radio Wayne Finalists

From your entire family of
Inner City Broadcasting
Corporation
and ICBC Broadcast Holdings

WBLS-FM & WLJB-AM/ NEW YORK, NY

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

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

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

ICBC
BROADCAST
HOLDINGS, INC.



MICHAEL BLACK
RADIO PROGRAM MANAGER
WXXI-AM, WRUR-FM/ROCHESTER, NY
A prime objective to running multiple stations is consistency on all the services the stations have for the long term. Consistency measured in terms of sales, on-air content, and ratings. And the consistency should extend to the staff, in terms of their cooperation in reaching overall company goals and achievements. Even with format diversity, consistent delivery of content can be acted upon and shared by the entire staff.



JERRY BUTLER*
GENERAL MANAGER
WILLIAMS
BROADCASTING/ENID, OK
Success can be measured at many levels. It can be teaching that first-time job holder the importance of good work ethics, helping that salesperson hit a goal he never thought he'd meet, or turning a client's business into a success story that a community can be proud of. The larger the impact you make on your staff, your clients, and your community, the larger your numbers will grow!



NANCY MCKINLEY
STATION MANAGER
GREATER MEDIA/
MORRISTOWN, NJ
If I sit in a room with employees and we come up with a great idea for a campaign, promotion, or sales opportunity, and the energy level rises and everyone starts to talk at once, I know the right environment has been created to bring great ideas to fruition. I love group ideas, because we all share in the excitement, execution, and outcome.



AMPARO PEREZ-COOK
VICE PRESIDENT/GENERAL MANAGER
BUSTOS MEDIA/MODESTO, CA
I am most proud of being a (single) mom of one very terrific daughter and able to become a radio owner when all odds were against us. Being one of a very few female minority radio owners in the nation was pretty amazing. I believe anyone can accomplish anything if they have desire, passion, and commitment. It is HARD work!



CHARLIE WILKINSON
STATION MANAGER
CLEAR CHANNEL/HOUSTON, TX
I like to set clear expectations and hold staff very accountable to the expectations we agree upon. New recruits must have great character and ethics. They must have strategic vision and the willingness to do what it takes to win. They must be passionate about what we do. If I tell you I am going to do something, it flat out gets done.

WITH FORMAL TRAINING, SEMINARS, CAMPS, READING, AND NETWORKING WITH OTHER MEMBERS IN OUR INDUSTRY, WE LEARN FROM OTHERS' SUCCESSES AND MISTAKES. WE SHARE IN FRUSTRATIONS AND OBSTACLES. NOT ONLY DO WE MATURE PROFESSIONALLY BY EDUCATING OURSELVES, BUT THIS INFUSES THE ENERGY THAT DRIVES OUR STATIONS EACH DAY!

— Jerry Butler



the John Tesh Radio Show

THE MID-DAY KING

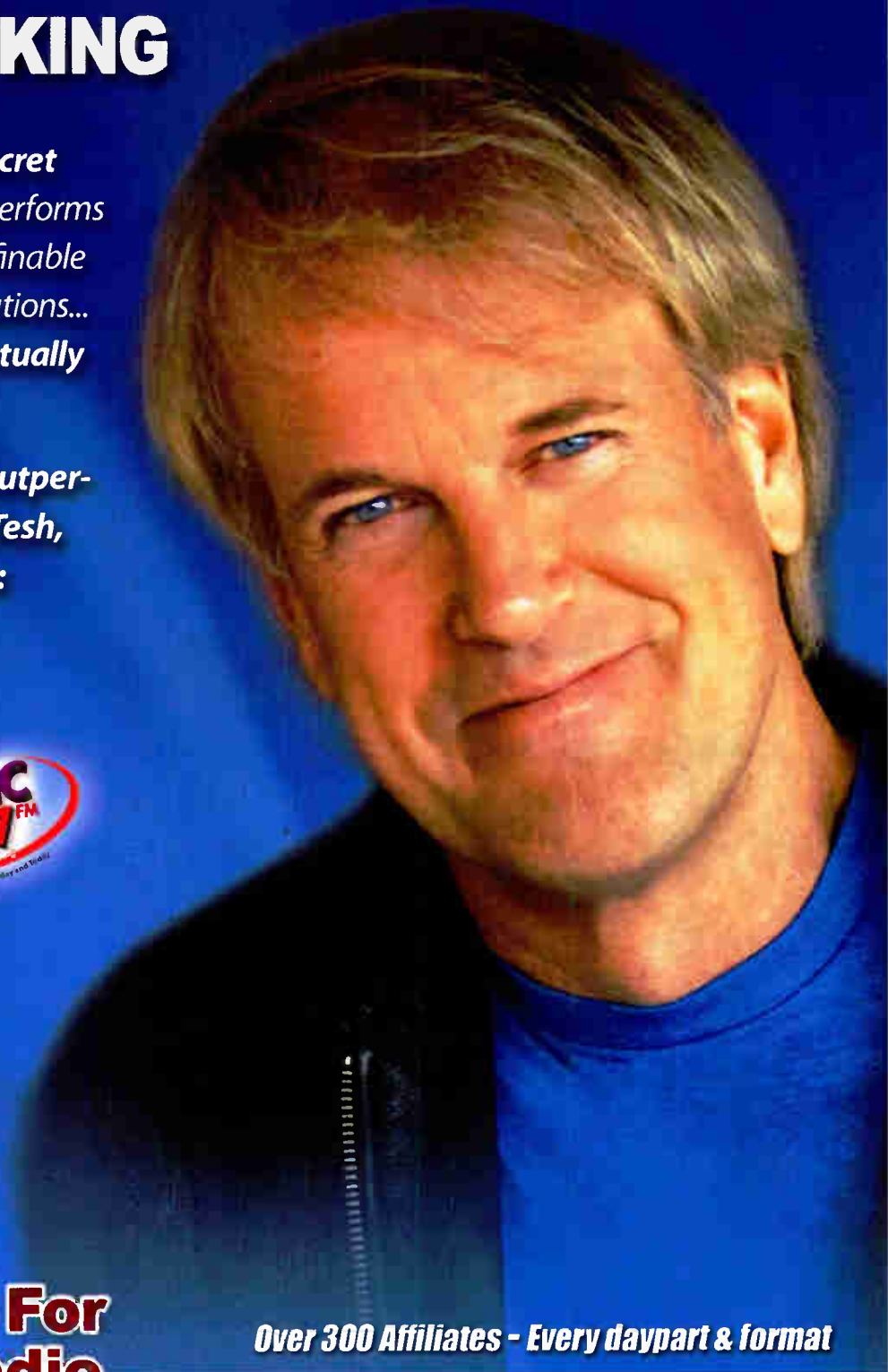
The John Tesh show is our secret weapon. John Tesh not only performs for our demo, but gives us a definable difference from all the other stations... and with Tesh, people can actually improve their lives!

John Tesh is still the leader outperforming the station. Here's Tesh, the Mid-day King's numbers:

- #1 12+**
- #1 P25-54**
- #1 P35-64**
- #1 W25-54**



Ken Payne
Program Director Magic 107.7
WMGF-FM
Clear Channel Radio - Orlando



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RADIOWAYNEFINALISTS

DIRECTORS OF SALES



PAUL BLAKE
VICE PRESIDENT/ DIRECTOR OF SALES
GREATER MEDIA/
PHILADELPHIA, PA
I remain connected to our 40-plus sellers through an internal AE Steering Committee. Representatives from each station discuss their challenges

and opportunities for growth. This has given me a 360-degree perspective. I also remain connected to key clients through a Client Advisory Board. The goal is to help steer our organization in the face of many new media choices. The board gives me feedback on how their business is changing and how we can adapt to increase opportunity.



DAVID B. CRUMB
DIRECTOR OF SALES
CLEAR CHANNEL/DETROIT, MI
The toughest part of my job is the frustration of the "desk job" portion. There is nothing that slams my fist against the wall harder than the repeated process of dedicating endless hours of information regurgitation completing reports (due by COB) that focus on what has happened rather than what we can make happen. Let horses run, let leaders lead, let sellers sell, and let analysts analyze. I'm a seller/leader.



CRAIG A. HAHN
DIRECTOR OF SALES
CLEAR CHANNEL/
NASHVILLE, TN
The toughest part of my job is having to be patient. It's so easy to expect instant results and gratification. For example, you want promising new sellers to develop much faster than they do. You want the plans you implemented yesterday to have effect yesterday. We must be confident in our people and our plans and measure results and adjust as needed along the way.



JOHN FENNESSY
DIRECTOR OF SALES
CBS RADIO/TAMPA-ST. PETERSBURG, FL
Never hire someone you wouldn't want to have breakfast, lunch, and dinner with every day, because that's about how much time you'll be spending with them! I tell recruits that half their grade comes from hitting the number and the other half comes from how well they work with others in the building. Either half can get you fired.



ART VOLPE
DIRECTOR OF SALES
CLEAR CHANNEL/ROANOKE-LYNCHBURG, VA
I met with the local sales manager of WHJJ-AM in Providence, RI, in November 1986. After the interview I presented him with a shoebox full of imitation \$20 bills, with his picture instead of Andrew Jackson's. I told him if he hired me I would bring him shoeboxes full every Friday. He hired me on the spot. Outside of playing center field for the New York Yankees, I am doing what I love to do.



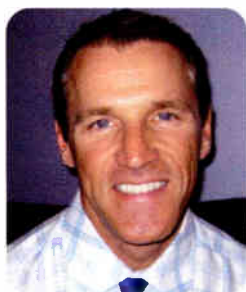
DELLA PIZZATI
DIRECTOR OF SALES
ENTERCOM
COMMUNICATIONS/
SEATTLE, WA
I was seeking employment and began searching for the biggest broadcast company in town — great place to start. I was working out each

morning at the local fitness center and met a dynamic woman who was looking for a running partner. She was a local sales manager for a radio station. So maybe it wasn't an accident, but fate.



RICK YACOBUSH
DIRECTOR OF SALES
CLEAR CHANNEL/
SYRACUSE, NY
Recruitment of talented people is still the greatest management challenge. You can have great stations, incredible ratings, creative marketing and promotions staffs, sales managers full of

ideas — and if you give all that opportunity to an account manager who does not have talent, it is all wasted. Go to your best and ask for more. The people with the most talent are capable of doing so much more; you just need to ask them and help them develop the plan to get there.



SCOTT WELSH
DIRECTOR OF SALES
CLEAR CHANNEL/RIVERSIDE, CA
Evaluate your systems first: inventory, support materials, ratings, etc. Do a thorough staff evaluation. Don't be afraid to follow your instincts to make changes — you are probably right. Let go of the little stuff and focus on the bigger picture. Find ways to make it fun for everybody and they will get along better even if they don't like each

other. Manage your boss; determine her or his expectations.



ELI BOCKOL*

NATIONAL SALES MANAGER
BEASLEY BROADCAST GROUP/
PHILADELPHIA, PA

Buy a good suitcase and use it often. Face-to-face selling is still the most effective way to get the job done. Exhibit to your reps that you are willing to roll up your sleeves and get involved selling with them. Not all NSMs travel extensively, and it can be a great competitive advantage to those who do.



ERIN DUFFY

NATIONAL SALES MANAGER
CLEAR CHANNEL/
SYRACUSE, NY

I aggressively pursued an open sales position with a local AM/FM combo because I had graduated from school and knew I needed to support myself. I was up against experienced sellers but explained to the GSM that my lack of experience was of benefit to him — that I had not developed any bad habits and did not have anything else in my life to distract me from my goals. It worked.

AFTER WHAT I TOOK TO BE A GREAT INTERVIEW, I GOT NO CALL BACK. NOTHING. I CALLED AND CALLED. NOTHING. SO AFTER SEEING A PICTURE OF THE MANAGER'S PORSCHE IN HIS OFFICE, I WAITED IN THE PARKING LOT NEXT TO HIS CAR. WHEN HE CAME OUT, HE TOLD ME IF YOU WANT THE JOB THAT BAD, BE HERE MONDAY AT 8 A.M., AND DON'T BE LATE. — *Lawrence Rideaux*



JON B. PLESSER*

NATIONAL SALES MANAGER
ICBC BROADCAST
HOLDINGS/NEW YORK, NY
My first radio job was as a retail sales associate. My college roommate got me the initial interview. The GM wanted me to sell him the pen that was on his desk. The

first question I asked him was: What do you like about your pen? Then: What don't you like about your pen? He told me I was hired.



SUSAN REMKIEWICZ

NATIONAL SALES MANAGER
CLEAR CHANNEL/BOSTON, MA

While not immune to the lure, I have matured beyond just wanting to be liked. I have worked hard to earn respect. Through experience and example, my sellers know they can trust me to stand with them, pushing for a sale, solving a problem, and always delivering what I promise. I am a partner, and I let them know in many ways that I am grateful for their help. My personal brand is "tough, but fair," with compassion.



LAWRENCE RIDEAUX

ASSISTANT VICE PRESIDENT/DIRECTOR OF
NATIONAL SALES
GREATER MEDIA/CHARLOTTE, NC

I had such passion for media that, if given a chance, I knew I could make it. I had at that point in my life never lost anything important to me because I never give up. If others could make it in the industry, I could too. Determination. My feeling was that I was so lucky to get a chance to work in radio, I'm not going to blow it.



JEFFREY WOLINSKY

DIRECTOR OF NATIONAL
SALES/SPORTS SALES
MANAGER
BONNEVILLE
INTERNATIONAL/
WASHINGTON, DC

My mentors and role models have two things in common: They are as successful outside of work as they are at work, and they never settle. They are always looking to improve, to do things differently and better, because they know that even if something is great, there is the possibility it can get even better!



RADIOWAYNEFINALISTS

SALES MANAGERS



BILL BAILEY

GENERAL SALES MANAGER
CUMULUS BROADCASTING/
FLINT, MI

I love to teach and help people grow not only in their careers, but as human beings. One of my favorite sayings is: If you are willing to do the simple things between the

lines that most people are not willing to do, you will have a very successful career and life.



MARK BOUDREAUX*

GENERAL SALES MANAGER
ENTERCOM COMMUNICATIONS/
NEW ORLEANS, LA

The toughest part of my job is watching our business do the most ridiculous things, like price for share, badmouthing each other, and using tactics that only cripple radio's credibility in the market. We have a habit of flooding the floor with incompetent sellers and throwing each other

under the bus. It seems sometimes in radio we eat our own.



MARCY L. CYBURT

GENERAL SALES MANAGER
GREATER MEDIA/DETROIT, MI

Guide an autonomous staff to perform at their highest level at all times. Give them all the information and decision-making power to make the call without you. The key: Incorporate your staff into the decision-making process of as many challenges as you can. If they are part of the process, they will be part of the solution.



STEVEN M. GOLDSTEIN

SALES MANAGER
BONNEVILLE
INTERNATIONAL/
WASHINGTON, DC

I skipped a grade. I became a GSM right from an AE and had to figure a lot out on my own in a new market with an absentee GM. Sixteen-hour

days, format change, full staff restructuring — and we were beating the market by the time I left.

WE FORGET SOMETIMES THAT WE ARE NOT IN THE BUSINESS OF SELLING RADIO! WE SELL CARS, HOMES, BANK LOANS, ALL KINDS OF WIDGETS AND SERVICES. THE PRODUCTS THAT OUR CLIENTS SELL ARE WHAT WE SELL. — Mark Boudreaux



APRIL K. HEBERT

GENERAL SALES MANAGER
CUMULUS BROADCASTING/
ALBANY, GA

My salespeople are my clients. I give them the support, know-how, and opportunity that they can pass along to their clients. I balance that with an

ownership of all accounts that air on my stations.



JOHN JARAS

GENERAL SALES MANAGER
BEASLEY BROADCAST GROUP/MIAMI, FL

I look for sellers with a passion for persuasion. If you can sell me on yourself, I can teach you how to sell others on radio. The goal is to guide my sellers to find the answers for themselves, rather than give the answers to them. My GM often says: The car goes in the direction you steer it. He has sharpened my management skills and empowered

me to drive our sales department to record-breaking revenue heights. His energy has rubbed off in a positive way.



JENNIFER TUREC LAMONTAGNE

LOCAL SALES MANAGER
ICBC BROADCAST HOLDINGS, NEW YORK, NY
Over the last two years we have created a fabulous new sales team. We brought back pride, rate integrity, and success to a station that had lost its oomphhhh. We have hit all-time local billing records and made our budget in November, with quite a hefty increase over last year. And my biggest achievement: no turnover in two years,

with a pretty happy sales team.



CHERYL MYATT

SALES MANAGER
WILLIAMS BROADCASTING/
ENID, OK
Leadership qualities include being a positive force at your working environment. No one can look up to someone who is being negative all the time. Leaders have a great sense of

focus. Often you get pulled in different directions, so you need to know how to put the blinders on when needed. Leaders also learn to prioritize the problems that arise and know which fire needs to be put out first.



LEON VAN GELDER

GENERAL SALES MANAGER
ICBC BROADCAST HOLDINGS/NEW YORK, NY
Take "radio" out of our vocabulary, at least when it comes to selling. A radio is an electronic device. We don't sell radio — we sell the opportunity for our clients to market their products and services to our listeners, and we do it with a bit of a personal endorsement.



NANCY ANDREATAS

SENIOR ACCOUNT MANAGER
CLEAR CHANNEL/
ORLANDO, FL
A client was introducing a new theme park ride. We launched the promotion with an on-site live broadcast where the jocks experienced

the ride and listeners could review the fun online during the event. We overachieved our listeners' response by 12 percent, and the client gained all the data of the registrants for future promotional use.



MANDY Cavanaugh

SENIOR ACCOUNT EXECUTIVE
ENTERCOM COMMUNICATIONS/BOSTON, MA
The easiest part of my job is prospecting. The toughest is managing the minutiae. I interned for a number of Boston radio stations during college and was hired right after graduation. I played sports growing up, and believe that my persistence is a quality that was recognized.



CATHY CRAWFORD

SENIOR ACCOUNT MANAGER/INTEGRATED MARKETING SPECIALIST
CLEAR CHANNEL/SYRACUSE, NY
A combination of big-picture strategy and day-to-day execution is essential for me. Taking care of my best customers is critical, but targeting new clients is even more crucial in economically challenged times. To keep abreast of business and consumer trends. I read *BusinessWeek*, *Time*, *The Wall*

Street Journal, *NYTimes*, *Slate*, plus local papers and tabloids.



MARY DOLLARD DOUGHERTY

ACCOUNT MANAGER
CLEAR CHANNEL/
SYRACUSE, NY
I measure my success by the community work I do with my job. My managers support me on projects for the greater good. This year I helped the

United Way, Multiple Sclerosis Women's Luncheon, and a Putting for Premies event. I am very proud of the fact that I was the first woman at my station to go flex-time, and 12 years later I am still going strong!



JIM FAIRES
KEY ACCOUNT EXECUTIVE
ENTERCOM
COMMUNICATIONS/
GREENSBORO, NC
The most critical question an AE should ask a prospect in the initial meeting is: What sets your business apart from others in this category? In

other words, why would I do business with you? This lets you know if the owner/decision-maker even knows the advantages he or she brings to the table.



MARIA GALLOWAY
ACCOUNT MANAGER
GREATER MEDIA/DETROIT, MI

I am a big believer in the power of the positive. I wake every morning saying: "Money comes easily and frequently" — and therefore it does. I honestly believe that if you can think it, you can achieve it — so really nothing is unattainable.



DAN GLAVIANO
SALES REP
ENTERCOM COMMUNICATIONS/
NEW ORLEANS, LA
I am my client's business consultant/business partner. I invest their money as if it were my own! If I know what the prospect wants to do won't work, I refuse to take their money. I believe that the commercial is the most overlooked part of this business.



TODD GRECK
ACCOUNT MANAGER
BEASLEY BROADCAST
GROUP/MIAMI, FL

I did some networking with people in the business and found out which stations were looking to hire salespeople, and then I was relentless in my pursuit to land a radio sales job. I never quit, and I don't take no for an answer.



B.J. HAYES
SENIOR ACCOUNT REP
CLEAR CHANNEL/
SYRACUSE, NY
I am very fortunate to have an award-winning copywriter and production staff to make our work stand above the competition. The results speak volumes. My most

unattainable goal is to have a certain client spend over \$250,000. I hit over \$140,000, so I am getting there. I think this may be the year.

I HAVE FOUND THAT REPS WHO FOCUS ON SELLING THE RADIO STATION'S INVENTORY INSTEAD OF THE CLIENT'S INVENTORY HAVE LIMITED AND SHORT-TERM SUCCESS. — David Medlock



KARI HIGGINS
MARKETING CONSULTANT
WILLIAMS BROADCASTING/ENID, OK
The local Lowe's store was frustrated by the majority of their advertising budget being spent on a national level. I presented a heavy schedule, highlighting local specials and tough-to-move merchandise. Sales increased and items that other stores were unable to move were flying off the shelves. The store manager was even asked by his

regional manager what he was doing differently. The only difference was local radio advertising!



DAVID MEDLOCK
SENIOR ACCOUNT
EXECUTIVE
GREATER MEDIA/
CHARLOTTE, NC

Approach the job with the attitude that you don't need to make money. Think and act as if you were financially secure, and let your only goal be to help each client succeed. Learn the art of writing copy for radio.



BEVERLY PARRISH-JORDAN

CERTIFIED RADIO MARKETING CONSULTANT
WILLIAMS BROADCASTING/ENID, OK
I was very unhappy at my last sales position. I left my office one afternoon to call on clients and decided to stop and pray on how to handle this problem. The sales manager of the radio station saw me sitting in his parking lot and asked me to step out of my car. He wanted to know how much it would take for me to come work for

him. Instant answer to a prayer.



KATHY ROBINSON
ACCOUNT MANAGER
CLEAR CHANNEL/
SYRACUSE, NY

I was living in Los Angeles right out of college and working at Warner Bros. Studios in Burbank. I was coming from an exciting industry and wanted to find a

job that would also be exciting and much more than a regular office job. The achievement I am most proud of is starting from scratch and making it in this business, surviving all the ups and downs and changes for over 17 years.



BUDDY SHULA

SALES REP
ENTERCOM
COMMUNICATIONS/
BUFFALO, NY

No hard selling, truly customer-focused. I am very sincere with clients and show empathy. I try to have a complete understanding of

what they are going through as humans and business owners. Radio commercials are theater of the mind, relating one-to-one with our audience in ways other media cannot do. Using emotion is especially relevant.



MATT SPAULDING

SENIOR ACCOUNT MANAGER
CUMULUS BROADCASTING/SAGINAW, MI

Interrupt, intrigue, educate, and invite. Most people run on cruise control during their daily lives. Radio commercials must initially excite, or at least engage, the listener to snap out of their trance; they have to intrigue a listener enough to deliver the message and educate the listener on why they should do business with your client.

Then invite them to buy.



LINDSEY SWART

ACCOUNT EXECUTIVE
WILLIAMS BROADCASTING/ENID, OK

I applied after hearing a commercial that the radio station was taking applications. I was so excited about the opening I didn't even hear what the job position was. I actually found out in the interview process! After the interview I knew I had landed the job and was overwhelmed with how much fun I was about to have. I was always in trouble in school for

talking, and now I get paid to talk to people. It couldn't be any more rewarding.



MICHELLE VIERA

SPORTS SALES
MANAGER/SENIOR
ACCOUNT MANAGER
GREATER MEDIA/
NEW BRUNSWICK, NJ

My most unattainable goal has been to convince auto dealers that it is not about the last two weeks of the month

on radio. They always look to be where everyone else is, but I can separate them from the pack by utilizing radio four weeks per month. There are people in our industry who will just take the order, and it makes it tougher on everyone else to prove it to them. We need consistency.



**DANNA VITT /
KIM HARRISON**

ACCOUNT
EXECUTIVE TEAM
CLEAR CHANNEL/
TULSA, OK

We approached management over seven years ago and suggested our team

concept. Management agreed to a trial period. Seven years later, it's still working. We share a common work ethic and our strengths complement each other — we felt confident we would make an effective selling team.

- Brett Beshore is now a market manager with Shamrock Communications/Scranton-Wilkes Barre, PA.
- Phil Redo is no longer with Greater Media.
- Jerry Butler is now a market manager with Cumulus Broadcasting/Albany, GA.
- Eli Bockol is no longer with Beasley Broadcasting.
- Jon Plesser is now VP/national sales at Syndicated Solutions, Inc.
- Mark Boudreaux is now a general sales manager with South Central Communications/Knoxville, TN.



What's New At RAB 2009?

RAB 2009 will be held March 16-18 in Orlando, and Radio Ink this week talks with Sheila Kirby, planning committee event chair, about what goes into putting one of radio's biggest events together and what's new on the agenda this time around.

What goes into chairing an event like this?

This is the second year I've been asked to do this by the RAB board and [President/CEO] Jeff Haley. We made a lot of substantial changes last year, and even more this year. We have quite an extraordinary planning committee, a

marketing subcommittee, a multi-cultural subcommittee, a digital subcommittee, and a sales and management subcommittee. We've broken out the team of 50 into subcommittees to ensure that we have the best content. There are general managers, there are people like [ICBC Broadcast Holdings President/COO] Charles Warfield, who runs a group, and there are clients for the first time, both at the advertiser and agency level.

You can't be everything to everybody, but we really looked at where our industry is, where the economy is, and the back-to-basic best practices that the radio industry has to adopt to

help to find its way out of these recessionary times.

Can you highlight some specific sessions?

Take a look at the advertiser and agency track throughout. You're going to hear from the best of the best at the station level, the management level, and the client level. Look at Dockery Clark, the EVP/chief marketing officer for Miller Coors Sports and Events. She is responsible for deciding how Miller Coors gets involved in events, in a local market or on a national level, like NASCAR or Major League Baseball or NFL football.

Also on that panel, moderated by Entercom's Weezie Kramer, Dockery is bringing her regional marketing manager, who oversees communication with media on a local level. So if I'm a radio station, I get to hear how they decide what to do at the corporate level and understand how, regionally, that decision is made. And Dockery's also going to bring her distributor, who has different

funds and different needs in the local marketplace.

I see you have a similar panel on the Hispanic media side.

Exactly. And we have digital panels with digital decisionmakers because, obviously, the big growth areas for all of radio are our websites, our streaming, our mobile.

Dan Fletcher, president of Velocity Marketing — that's Chevrolet — is bringing Kandi Kirkland, a regional manager, to talk about what corporate does, what the dealers want, and how she works with radio. She'll talk about multi-cultural and digital, and so will Dan.

The reality is, radio is the most cost-efficient promotional medium on the planet, with the best-trained, most elite sales force. That's what this conference really addresses.

Also at our show is Andy Stefanovich of Prophet. What an extraordinary guy. He works with a lot of Fortune 500 and Fortune 100 companies — Xerox, IBM, Microsoft, and Coca-Cola. Andy's real discipline is what can you do — as a salesperson, as a sales manager, as the owner of a radio station — to effect real change in your arena? And how can you have fun in that process?

We're going to look at the key issues that the radio industry is facing now, as selected by a wide range of radio-industry people, from AEs to programmers to owners to managers. Andy's going to do his keynote, and then he's going to come back at lunch, and all of us are going to work on these issues. So now I can go back and say, "Wow, we just worked on these key issues, and here's what I'm going to do at my radio station in Omaha, Nebraska."

What's the energy like around this year's show? How is registration going?

Interestingly enough, we're up 20 percent over last year, which is amazing, considering the economy. I think a lot of people, sales managers and even salespeople, are self-investing. If their companies can't make a corporate decision to send somebody to the conference, people are making individual decisions to come. This is about all of us not only just doing our jobs, but being great at our jobs.

People are hoping for answers. They need help, they want to know what's working in other markets and what's not. We have panel sessions on million-dollar ideas that are selling in small and midsized markets. Our small- to midsized-market participants don't have the luxury of being on Madison Avenue. They have to do things differently.

The attitude is positive. People are excited. They're looking for real solutions, they're looking to get real takeaways they can make money from. And they're going to get it. **INK**



>> Consumers Love (Permission-Based) Corporate E-mail

In a recent survey from Epsilon and ROI Research, a remarkable 84 percent of consumers said they like getting e-mail from the companies they've registered with, even if they don't always read it. Fifty-seven percent said their impression of a company they've made a purchase from improves when they get an e-mail, and 40 percent said getting e-mail makes them more likely to buy from a company in the future.

Source: Epsilon, "Beyond The Click" survey of 1,517 consumers, conducted October 2008 by ROI Research

Interviewed by Editor-In-Chief Brida Connolly. E-mail brida@radioink.com

KPCW Dances With The Stars

Call letters:	KPCW-FM
Ownership:	Community Wireless
Management:	General Manager Jonathan Klein; News Director Leslie Thatcher; Program Director Mike Gerdes
Market:	Summit and Wasatch Counties, UT
On air since:	July 2, 1980
Years in format:	28
Lineup:	In addition to local news, weather, and traffic: <i>Wake Up With Leslie Thatcher</i> ; <i>Mountain Money With Ann Johnson</i> ; NPR's <i>Morning Edition</i> ; Triple A Music Programming by volunteer DJs; <i>The Randy Barton Show</i> ; <i>BBC World Service</i> ; <i>The Classified Show</i> ; <i>The Miner Report</i> ; NPR's <i>The Splendid Table</i> , <i>Wait, Wait, Don't Tell Me</i> , and <i>American Routes</i> ; <i>Cada Domingo</i>
Target demo:	18-80+
Slogan:	Your Community Connection
Website:	www.kpcw.org



>What is your signature event? Robert Redford's 25-year-old Sundance Film Festival comes to Park City the third week in January each year. During the 10-day event, KPCW devotes five hours each day to interviewing directors, actors, producers, and writers of the 200-plus films shown throughout town. Scheduling logistics begin the previous month. Reporter Rick Brough attends 10 straight days of films and gives on-air reviews along with his team of reviewers from the community.

The filmmakers are full of infectious excitement, and personal stories about their backgrounds and filmmaking experiences increase the community's depth of understanding of the films and empathy for the filmmakers.

>Describe the station's community involvement: KPCW reporters cover all city, county, and local school board meetings. Elected officials are interviewed regularly during the *Local News Hour* hosted by news director Leslie Thatcher.

The station held a holiday open house in partnership with United Way, and visitors arrived with carloads of food, blankets, and baby items. KPCW's website offers free public service announcements and a lost and found.

During *The Classified Show*, listeners can buy, sell, and trade personal items; and *The Miner Report*, produced by local Park City High School students, features teen music and happenings at the high school. KPCW also produces *Cada Domingo*, three hours of Hispanic music and local news and information.

>How does the station distinguish itself within the market? KPCW is the area's only source of daily mass communication.

When the highway is closed due to a snowstorm or an accident backs up traffic, listeners call in live reports. KPCW is also the place to find out what happened at last night's school board or planning commission meeting. We are "the community connection," with ski reports, immediate information on snow sport competitions, a lost and found, and an openness to interviewing community members on air. **INK**



KPCW staffers Mateo, Mimi Kennedy, Jeanna Maloney, writer/director Armando Iannucci, Linda Gorton, Leslie Thatcher, Suzy Hanney, and *Sopranos* actor James Gandolfini



Producer/director/writer Robert Stone talks with news director Leslie Thatcher.

IN THE SPOTLIGHT! If your station has an interesting story to tell, contact Managing Editor Wendy Bernstein at wendy@radioink.com.



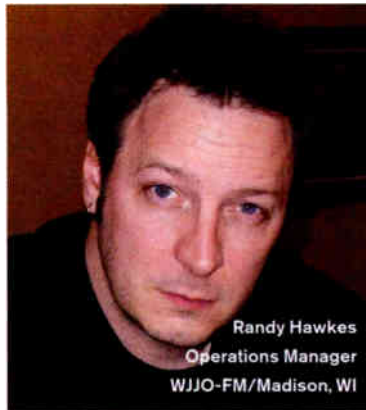
Pay To Play?

Some very impassioned broadcasters contacted me recently regarding a matter of great concern to them, and to the entire radio industry. At issue is HR848/S379, the Performance Rights Act, which would impose performance fees on broadcast radio. Many broadcasters disagree with the frequently used term “royalty,” believing “tax” or “fee” is more accurate, but under any name, it has been estimated that the potential tab to radio stations could run into the billions.

Proponents point out that, as currently proposed, the fee would add just \$5,000 to small stations’ budgets, while larger stations would pay heftier amounts (possibly as much as 20 percent of gross revenue). A “small” station is defined



Ann Chaitovitz
Executive Director
Future of Music Coalition



Randy Hawkes
Operations Manager
WJJO-FM/Madison, WI



Catherine Hughes
Founder/Chairperson
Radio One

in the bill as doing under \$1.25 million in gross annual revenues. All other considerations aside, anyone who has ever put together a radio station budget will probably agree that \$1.25 million in gross revenues doesn’t go very far.

At the heart of the issue for broadcasters, however, is a relationship they believe has been both symbiotic and mutually beneficial. Airplay by radio stations offers exposure for new artists and continued promotion for those already established. But artists’ advocacy groups don’t see it that way

— and so we come to the Performance Rights Act.

I invited John Simson of SoundExchange and Ann Chaitovitz of the Future of Music Coalition, whose organizations support the performance fee, to answer our questions. On the broadcasters’ front, I reached out to David Rehr of the NAB, Duke and Michael Wright of Midwest Communications, Randy Hawkes of WJJO-FM in Madison, WI, and Catherine Hughes of Radio One. David Oxenford of Davis Wright Tremaine summarizes the background and current status of these bills.

Because the topic is so important, rather than extensively edit these comments for space, we’ve divided this conversation into parts. More will appear in the next issue of *Radio Ink*, and the entire Dialogue will be available online at www.radioink.com.

>> Why is a performance fee fair or unfair?

David Rehr: The idea of a performance tax on America’s local radio stations has been looked at many times by Congress. Each time it has been rejected because everyone knows there is no better promotional vehicle for an artist than free radio airplay. Listen to the speeches of winners at the music awards shows. The artists invariably thank radio for playing their music. Why? Because they know — and the record labels know — that radio exposes some 235 million listeners to music every week.

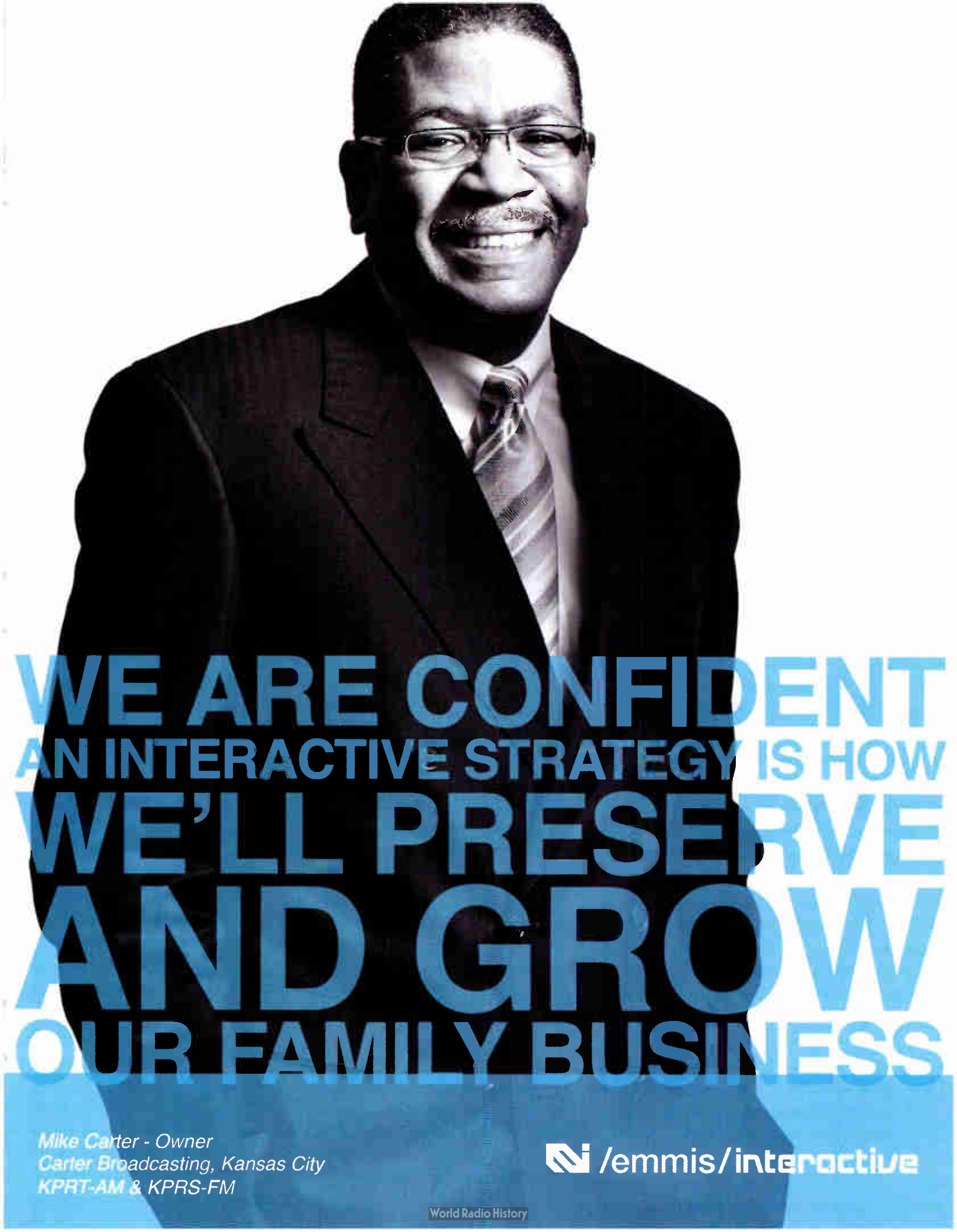
Record-label executives who leave free CDs with radio stations and relentlessly hound radio DJs for airplay know how important radio airplay is. For decades, radio airplay has exposed new artists, generating untold billions of dollars in revenue for the recording industry.

Ann Chaitovitz: The performance right is fair because it would compensate performers and copyright owners for the over-the-air broadcast of their work. Performing artists breathe life into the songs that we all love and want to hear, and they should be compensated when corporate radio uses their work to attract listeners to sell advertising. Just about every other country in the world pays the performance right. The lack of a reciprocal right leaves millions on the table for American artists. The fact that satellite radio and webcasters already pay the right but traditional radio doesn’t gives an unfair advantage to terrestrial broadcasters.

Catherine Hughes: Local radio stations already compensate songwriters for the use of music, provide free airtime worth billions of dollars to promote performers and their music, and pay internationally owned record labels if they stream music over the Internet. But the record labels want more. Proposed legislation would require local radio stations to pay a new performance fee to the record labels just for playing music over the air, and at least half of this fee would go directly into the pockets of the record labels.

Michael Wright: A performance royalty is totally unfair because the promotional value radio gives the recording industry actually has more value than the royalty they are looking to take from radio. For over 80 years, the radio industry has provided tremendous promotional value to record labels and the artists they represent. Radio reaches 235 million listeners a week and still accounts for 80 to 90 percent of the promotion needed to launch a new song, album, or artist. This exposure greatly enhances the sales of the products and income from concerts and other live performances.

The RIAA member labels know this all too well. Ask any



**WE ARE CONFIDENT
AN INTERACTIVE STRATEGY IS HOW
WE'LL PRESERVE
AND GROW
OUR FAMILY BUSINESS**

*Mike Carter - Owner
Carter Broadcasting, Kansas City
KPRT-AM & KPRS-FM*

 /emmis/interactive

program director at a reporting station and they will tell you they are barraged with requests from the labels' promotion people seeking airplay and promotion for the labels' recorded product.

Furthermore, it is estimated that only 50 percent of these fees would go to artists. The major share of the remaining 50 percent would go to companies based overseas.

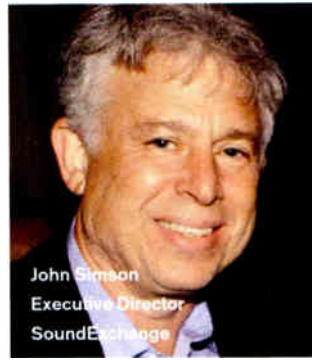
John Simson: Broadcasters have earned billions of dollars annually from advertising dollars, and the performers have received ZERO. Due to broadcasters' lobbying power and influence, we've never had the right that every other copyright owner has: to have a say in how our property is used. Imagine if iTunes said to an artist, "We're not going to pay you because we promote you and you'll sell lots of concert tickets." They have to pay because copyright owners have the right to control the distribution of their work.

Because there was no sound recording business in 1909, when the Copyright Act was overhauled, we didn't have a copyright in sound recordings until 1972. When we got one, broadcasters insisted that it didn't come with full rights, including the right to be paid when music was publicly performed.

Randy Hawkes: It is not fair to say that radio gets its music for free.



David Rehr
President/CEO
NAB



John Simson
Executive Director
SoundExchange



Michael Light
Senior VP
Midwest SoundExchange

We pay hundreds of millions of dollars in royalties for the right to play music. Who gets that money and how that money is dealt out may not be fair. The music we pay to play makes others millions.

If a writer creates a song and no one is there to perform it, who will hear it? Performers need to start at the beginning. They are signing their rights to everything away early on. Now they have this idea to make up for their mistakes on the front end by getting radio to pay them on the back end. We already paid the person who gave you the song to perform. Getting radio to sign a bad deal does not erase the performers' bad deal. **INK**

Deborah Parenti is VP/GM of *Radio Ink*. E-mail: deborah@radioink.com

STAY TUNED! Part two of this Dialogue will continue in the March 23 issue of *Radio Ink*.

THE LEGAL STANDPOINT

By David Oxenford

Under copyright law, the maker of a creative work receives a bundle of rights. Most copyright holders get the right to determine who can copy their works. Some get the right to determine who can perform or display the work in public.

For music, there are two separate copyright holders: the person who holds the copyright in the words and music of a song (usually the composer or his or her publishing company) and the person who holds the copyright in the "sound recording," the actual recording of that song by a particular artist (usually the artist's record company). While both have rights to be paid when copies of the song are made, in the U.S., until the late 1990s, only the copyright holder in the composition had the right to be paid when the song was performed publicly. These payments were collected by ASCAP, BMI, and SESAC.

In the late 1990s, for the first time, the copyright holders of the sound recording (and the artists themselves) were given the right to collect royalties for the digital performance of a sound recording. The royalties are split, with half going to the record label, 45 percent to the featured performer (the singer or band), and 5 percent to background musicians and singers. Thus, satellite radio, Internet radio, and digital cable radio all have to pay fees, collected by SoundExchange, for that performance.

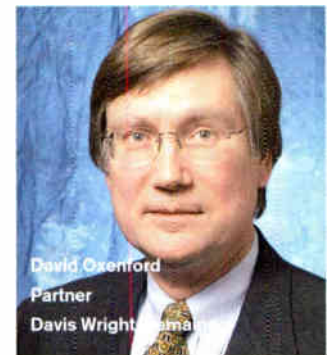
The justification for the new royalty was the potential for copying that digital transmissions offered. When the bills creating these laws were enacted, broadcasters, businesses, and the hospitality industry (who all pay ASCAP, BMI and SESAC for the compositions) were excluded.

In the last two years, copyright owners (record labels) and artists have advocated for the adoption of a performance royalty for sound recordings to be applied only to over-the-air radio. The Copyright Office has supported that royalty, arguing that a similar royalty is in place in the rest of the world and that it would be only fair if radio pays, since its audio competitors pay. Radio has opposed the royalty, arguing that artists get a great deal of publicity from radio play, that the U.S. broadcasting and rights systems are different from those in the rest of the world, and that the cost would put many stations out of business.

In 2008, hearings were held in the House and Senate on the imposition of a sound recording performance royalty on broadcasters, and bills were introduced in both bodies. The House bill was approved by the Judiciary Committee but never brought before the full House. That may have been because the opponents of the bill were able to get a majority of the House to sign on to the Local Radio Freedom Act, which opposed the royalty. Thus, the bill died at the end of the last Congress.

Now that Congress has reconvened, new performance royalty bills have been introduced in the House and the Senate, supported by the heads of both Judiciary Committees. Opponents have also revived the Local Radio Freedom Act, but, because of changes in Congress, it thus far has only about 125 supporters. It is expected that hearings will be held soon.

The current draft of the Performance Rights Act would require a \$1,000 yearly payment from noncommercial broadcasters and a \$5,000 payment from small commercial radio stations (defined as those with less than \$1.25 million in gross revenue). For other stations, the royalty would be decided by the Copyright Royalty Board, using the "willing buyer, willing seller" standard. Based on past cases decided by the Copyright Royalty Board, the value of music using that standard has been determined to be over 20 percent of gross revenue.



David Oxenford
Partner
Davis Wright Tremaine

David Oxenford is a partner in the law firm of Davis Wright Tremaine.

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World Radio History



Wish Upon A Star

Can Internet Video Save Radio?

If you haven't heard about Caitlin Hill, a.k.a. "TheHill88," do this now. Go to www.youtube.com/user/TheHill88. Take a few minutes and watch some videos. What you'll see are short videos, often funny and never slick — quick takes on one or two topics, filtered through one young woman's own quirky worldview. They routinely collect tens of thousands of views, and many have been seen hundreds of thousands of times. Over two-and-a-half years, Hill's homemade videos have been seen more than 20 million times.

This is what stardom looks like in the Internet age. Caitlin Hill is now chief creative officer of Hitviews, co-founded with Walter Sabo to match other Internet stars with leading marketers. It's an ambitious project — Weinstein Co. co-founder Bob Weinstein is one of the investors — and TiVO and *Reader's Digest* are among the brands that have gotten on board. In total, the company serves up video to more than 12.5 million viewers monthly, more than *People.com* or *CNN.com*.

Here, Hill talks with *Radio Ink* about what it means to be an Internet star, how success is measured in the online video world, and how people her age — that's 20 — think about radio.

{ By Publisher Eric Rhoads }

>> What can you tell us about the name "TheHill88"? Why didn't you use your real name?

I originally wanted to simply be called TheHill. I had a fairly unhealthy obsession for *The O.C.* at the time, and my favorite character, Seth, was always putting "the" before everything.

Unfortunately, TheHill was taken, so I added my birth year on the end. I sort of regret the decision because it has brought me a lot of unwanted attention from people who misinterpret the meaning behind the number.

I didn't use my real name because it was always deemed unsafe to put that out there. However, now that everyday people create brands using their names, it is more acceptable.

>> What does it mean to be an "Internet star"? What kind of viewership are you experiencing?

The great thing about the Internet is that it is huge, so even if you spent all your time watching videos, there would still be that one viral hit that all your friends knew about but you didn't. It's crazy that way.

Online video reached that tipping point in August 2006, where it was being blasted all over the news. It was this hot new thing: Teenagers were becoming celebrities overnight, videos of stars were being leaked and spread, shows that were fading were suddenly brought into the limelight again through [YouTube], and news corps like CNN and Fox just loved it.

There was so much scandalous footage to watch and report condescendingly upon — but then YouTube grew into a site that could actually produce fantastic quality videos, where we could connect with politicians. Now, after YouTube Live, I think people in the entertainment industry can see that there is true talent there.

To be an Internet star is to be threatened, criticized, humiliated, praised, adored, stalked, etc. These people deal with massive numbers of views from all over the world and thousands of comments telling them that they are either so great or that they should die.

People on the outside think Internet stars think they are hot stuff and want to be famous, but a lot of them just have a passion for whatever talent they reveal on the Internet, whether it is playing a guitar super-fast or showing off their favorite body feature.

There is an element of narcissism to it, but when you meet these people in real life, most of them are great. They are loving, caring, and thrust into this crazy world of the micro-celebrity. That's a lot to deal with as a young person, and so much more intense than a celebrity because you can receive the most

Re: LonelyGirl: Lazydork is Better Than You



Rate: ★★★★★ Thanks for rating!

Views: 4,127,598

awful comments within moments of uploading stuff. Real celebrities are so sheltered from the real world, but these people live the "norm" every day.

Some of them do freak out when their popularity decreases, but that often helps them find themselves or look for a different way to express themselves. It is hard, though, because as each medium creates a new star, it also creates a shorter lifetime for that star. In a year or less, a person can go from utter obscurity to working with famous singers and hosting shows. It's a lot to deal with, and most haven't had the time to

prepare themselves.

>> Throughout history, new mediums have started out by trying to apply the stars and techniques of old mediums, and it's ended up a failure. For instance, most silent film stars did not translate to the talkies. Is this the case with online video?

The only time I've seen online video work for traditional stars in TV or film is with young teen celebrities. They know how this works, they have the MySpace page and the digital camera. People like Miley Cyrus and the rest of the Disney girls have all had successful channels on YouTube because they know who their audience is and how to just have fun and not be so produced. But just watch a celebrity try to put a product-placement video online, and it will create quite a drama.

Our stars — the ordinary people with extraordinary talent — have



grown with their audience, and their audience now knows that these people have to pay their bills. As long as they don't forget to respond to their message every once in a while, they'll still love them.

>> What are the elements of success in online videos?

It really is hard to measure, but it's got to be something that hits people in the face: hilariously funny, super-cute, emotionally uplifting, an inspiring call to action, or just brutal honesty, such as a girl talking to her camera about feeling lonely or a boy doing stuff that girls do, too, but alone in front of our bathroom mirrors.

Once you find what you think is missing out there for people to watch and you post consistently to your website, they will find you and embrace you. Then, once you know that they realize how hard you have worked at this, you consider integrating ads or products into your video. Less is always more, and a punchline always goes down well.

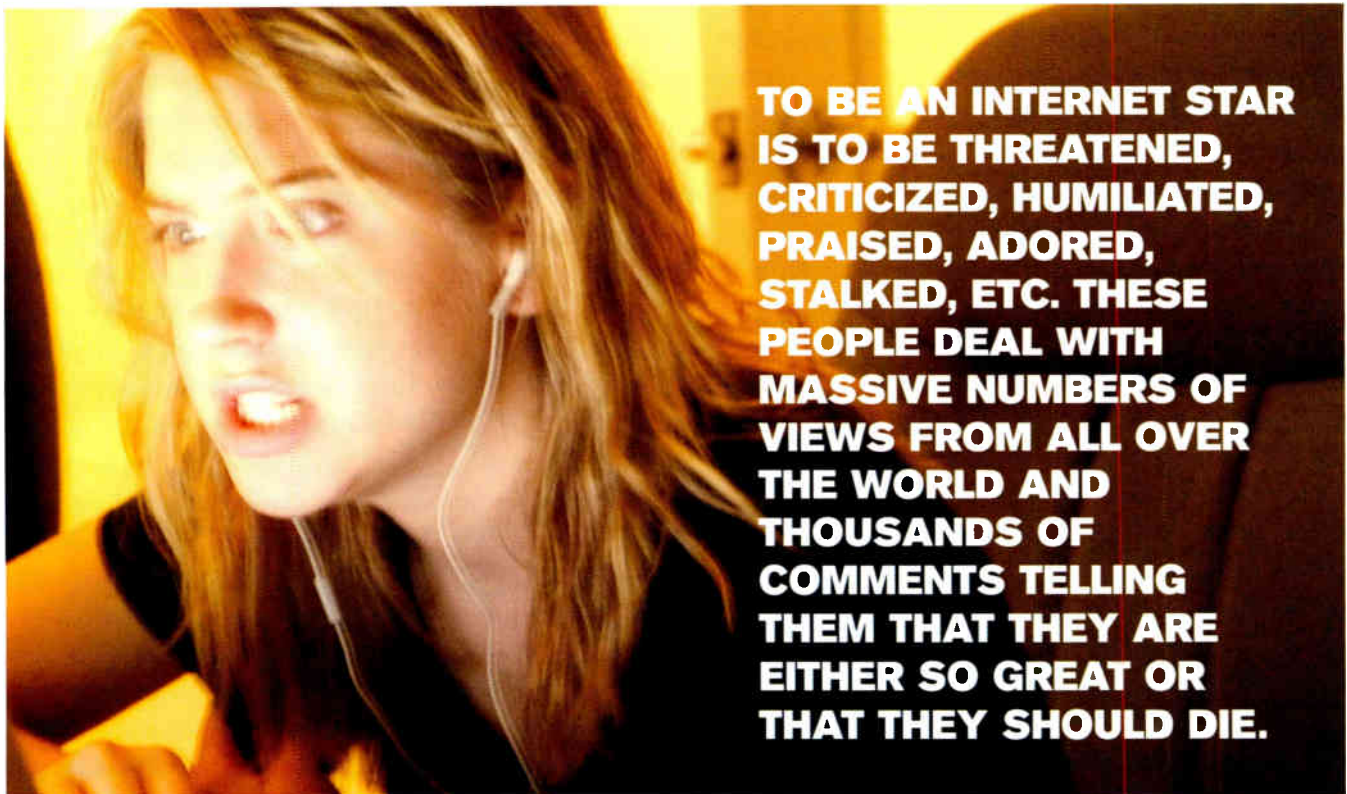
>> Is anyone making any money? What will be the business model?

Yes, YouTubers are making some real good pocket change from the sites. There are other sites that do revenue-sharing too. Live video sites like BlogTV have recently introduced a partner program for the most-watched live broadcasters.

Our business model is fairly simple: a flat fee for the work involved on the talent side and on our marketing side. You can choose from an instant hit, which is many videos released by lots of stars all at once (imagine over a million people received your branded video in their in-boxes on one day!) or a hit series, where a talent can start a small series of 12 videos over a quarter, all involving your product.

>> How can radio employ video at their stations?

Radio shows often have live streams of their shows for people to



TO BE AN INTERNET STAR IS TO BE THREATENED, CRITICIZED, HUMILIATED, PRAISED, ADORED, STALKED, ETC. THESE PEOPLE DEAL WITH MASSIVE NUMBERS OF VIEWS FROM ALL OVER THE WORLD AND THOUSANDS OF COMMENTS TELLING THEM THAT THEY ARE EITHER SO GREAT OR THAT THEY SHOULD DIE.

>> How long have you been doing this? How did you start? How many video views have you had?

I've been online for two years, and I never thought I would give so much of my attention to a simple hobby. I started because I had just finished a shift at Blockbuster and was watching Zach Braff's film *Garden State*, and I decided to hop online to learn more about him. I found his blog and then this video that came from this weird-looking site.

I watched another video, and then another, and finally found this girl, Lonelygirl15, who I thought was amazing. Eventually I knew that I just had to post because I thought she was on to something big. And she was, but it wasn't exactly what we were all thinking...

I've had over 20 million video views all together. I have made 160 or so videos, but I've privatized most of them.

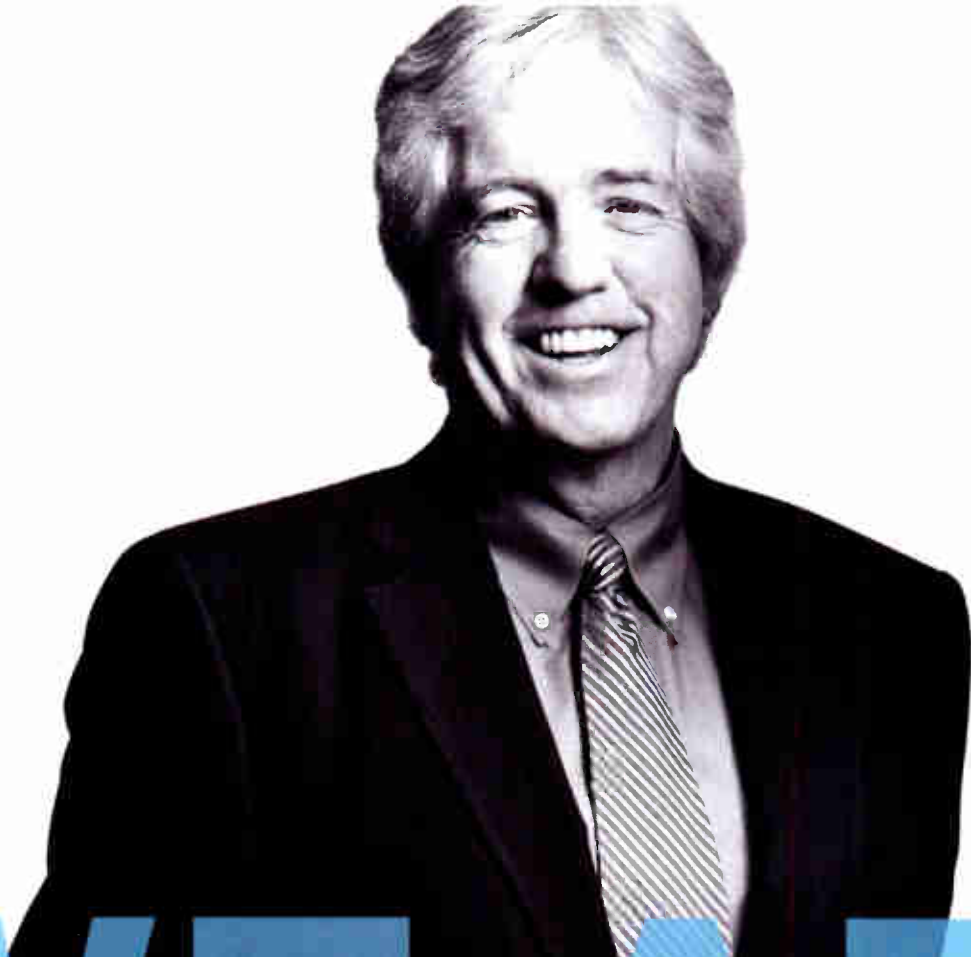
watch, but most rarely interact with the camera or the camera is placed at an odd level, so it feels like you're watching a security camera — not exactly the most entertaining viewing.

Radio can employ videos with behind-the-scenes of a celebrity interview or have the full interview available for download. If people really love the host, he or she should create videos to connect with the audience. This won't work for all radio announcers, as some of them truly belong as just a voice, but a lot of people are willing to watch anybody they admire, even if they are crazy or whatever.

Also, creating podcasts and posting them on iTunes is a great way to reach listeners who don't have a portable radio but do have an iPod.

>> How does your generation perceive radio?

I love the idea of radio, but I rarely listen to it. I haven't found a



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*Peter H. Smyth
Chairman & Chief Executive Officer
Greater Media, Inc.*

 /emmis/interactive

host in America that I truly enjoy or connect with, apart from Jake Fogelnest — but I work him, so he's not cool anymore! If I could have my own radio show, I would think I had the coolest job ever. A lot of people desire to be on radio, but it seems so inaccessible. If they loosened up more and just accepted the change in mediums, they would probably be very successful with online content — as long as they distribute it right.



>> Statistics say that rumors about youth no longer listening to radio are not true. What do you say?

I'm sure lots of teens listen to the radio, and I know a lot of them download podcasts. I adore the Sirius satellite portable radio. It's just finding the time to listen to the radio when there is so much new music to be listened to on sites like MySpace. I think teenagers who drive cars probably listen to the radio more, but most of them can't afford to keep a car anymore or are choosing not to due to how damaging it is to the environment.

One of the most successful ways I've seen of distributing a radio show online was by the Top 40 Australia website. This was back in my school years, so I'm unsure of the host. During computer tech lessons at school, all the kids would jump on this site and play the music; the music was listed in segments, and by clicking on one song you would also get the commentary, interview, or sketch that came with it. It was really fun to listen to while working or surfing the 'Net, and being able to choose what song you wanted to hear was great. You felt like you had control and were still in the know on what was cool.

>> What can radio do to interest your generation?

Be accessible. Let us crawl all over your sites and voice our opinion. Most people who have become successful have followed, either on purpose or by accident, the Lonelygirl15 model: Start off flattering your audience, by telling people who you enjoy watching, and create drama by being honest about your fellow video-makers. There is a fine line between, "Wow, that guy is so cool and refreshing" and "You're just a hater. GTFO!" so be careful!

If your company is a "n00b" at distributing content on the Internet, sign up with TubeMogul. Not only will they distribute you to all the good video sites out there, but they'll measure your hits so you can keep the number people happy.

>> I recently heard a statistic that 3 billion videos are being served today, and 12.4 billion will be served by 2010. YouTube receives 190,000 video uploads a day. What is your vision for the future of online video?

It will only get harder to find your audience as more content is uploaded and more people discover the Internet. The popularity and excitement of YouTube comes in cycles. Wait for a news report on YouTube or some drama to start within the community before you launch your channel. Don't just post when the CEO says "Go," because it will get lost in the sea.

I can only see online video getting more professional. People will continue to explore ways in which they can reach an even deeper level of connection with their audience. Stars will rise and fall, some will cross over to movies and maybe even go on to be

mainstream celebrities. Everyone is waiting for that one breakaway star to come from YouTube because it will make a great little story for them to report on. However, most will fade into obscurity as the new wave of teens and adults satisfy their audience with "LOLs" and "WHOOAAAS!"

Brands will try to take over, and we may see a revolution on our hands if our favorite video platform sites are taken over by

whoever is willing to pay the most. But I do believe the creators will keep the sites user-friendly and that brands will learn from their mistakes and realize that collaborating with these artists is the only way to reach a true engagement with their potential buyers.

Many people in the broadcasting business are hung up on production values — having the right lighting, equipment, proper personalities, slick, animated openers, and yet it's my belief that these elements can backfire in terms of online video. We're in an age of authenticity where anything slick and produced — on video and on radio — is the wrong direction.

>> You're considered one of the top 10 Internet stars. What is your story? What are your future plans?

Top 10? I don't know about that! I was just your average loser kid who decided that strangers on the Internet were cooler than my real friends. (I obviously grew up and have rekindled the real friendships!) When I was in New York City for a YouTube gathering, Walter Sabo and I had a meeting about the business. I thought it would be a great way to help out my fellow online video friends and the production teams that I admire, but who aren't seeing as many views as they deserve.

I plan to make Hitviews a success and get all the talent some gigs where they can have the money to be creative and keep improving their skills. I would also like to go to university and study film and art history, and maybe a few lessons in psychology. NYU has some great short courses that I'm just dying to attend when I have the time and have saved up enough money.

Hitviews will succeed because the talent are already succeeding and companies online are realizing that their million-dollar campaigns that turn out 15 views and their "exciting new forums" (blargh!) are just not working. We believe 2009 is the year for change in many different ways, and companies embracing the Internet APPROPRIATELY will be one of them.

>> What is the play for radio stations as it relates to your business? Why not just self-produce and create their own Internet stars?

By all means, radio stations should create their own content, but it is much easier to kick off the whole movement by collaborating with an online personality that seems to fit the station's style. Not only will you get instant cred for treating these people as equals, but you'll also be introduced to the online world in a massive way, and for a good price. One hundred thousand or so people are better than 4,000 views or from the "empty eyesockets" audience — the people who are led to your page by an ad buy but aren't the kind of people who are passionate enough to truly listen to your content and seek it out by subscribing. **DK**

WHO'S WATCHING WHO?

WHAM/Rochester takes advantage of America's fascination with radio by conducting news broadcasts from the display window of a department store in the 1930s.

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