

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINESM

RADIO INK



VOLUME 11 No. 1 February 27, 2012 PUBLISHED BI-WEEKLY

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The 20 Most Influential African Americans in Radio

'No Urban Dictates': No More?

Keith Sweat: A Love Machine

Mastering Your Time Management Mess

What is Radio's Ball and Chain?

Creating Super Bowl-Like Buzz

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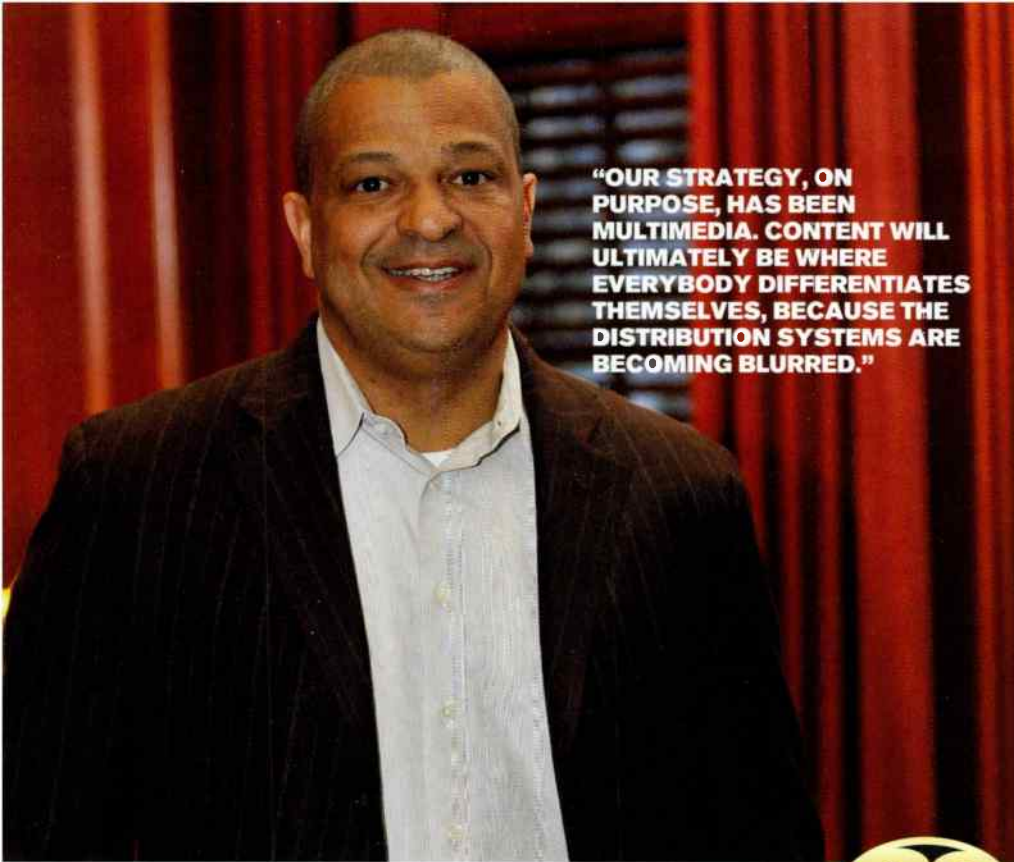


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PUBLISHER
B. Eric Rhoads eric@radioink.com

EXEC. VP/RADIO
Deborah Parenti deborah@radioink.com

EDITOR-IN-CHIEF
Ed Ryan edryan@radioink.com

MANAGING EDITOR
Brida Connolly brida@radioink.com

CREATIVE DIRECTOR
Kenneth Whitney ken@radioink.com

PRODUCTION COORDINATOR
Nicolynn Kuper nicolynn@radioink.com

MARKETING DIRECTOR
John Gorman john@radioink.com

VP/ASSOCIATE PUBLISHER 561-351-8639
Lois Ann Chooljian lois@radioink.com

MARKETING CONSULTANT 646-808-6505
Renee Cassis renee@radioink.com

MARKETING MANAGER 937-371-8666
Evelyn Yasus evelyn@radioink.com

MARKETING CONSULTANT 614-592-3234
Liana Beal liana@radioink.com



CHAIRMAN/PUBLISHER
B. Eric Rhoads eric@radioink.com
Twitter: @ericrhoads
Facebook: ericrhoads

CEO
Jim Robinson jim@radioink.com

EXEC. VP/COO
Tom Elmo tomelmo@radioink.com

DIRECTOR OF FINANCE
Laura Iserman laura@radioink.com

CUSTOMER SERVICE/CIRCULATION COORDINATOR
Olga Velez olga@radioink.com

WASHINGTON, DC, COUNSEL
John Wells King
Garvey, Schubert & Barer

EXECUTIVE EDITOR EMERITUS/LDS ANGELES
Dwight Case

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-ratio environment.

EDITORIAL OFFICES:
1901 S. Congress Ave. • Suite 118
Boynton Beach, FL 33426
Phone 561-655-8778 • Fax 561-655-6164
E-Mail: comments@radioink.com

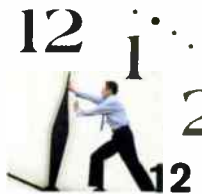
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FEEDBACK:

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FROM OUR CHAIRMAN

Have I Got A Deal For You

TO REACH ME, WRITE:

B. Eric Rhoads, Publisher
RADIO INK
1901 S. Congress Ave.,
Ste. 118
Boynton Beach, FL 33426
Phone: 561-655-8778
Fax: 561-655-6164
eric@radioink.com
facebook.com/eric.rhoads
Twitter: @ericrhoads

If I were to awaken any local advertiser and ask them to tell me quickly which media is expensive, what would they say? And which would they say is cheap?

I dare say there is a strong possibility that radio would be the “cheap media,” in far too many markets.

Granted, there is nothing wrong with being the low-price leader. It works for Walmart, the largest retailer in the world. But I’m not sure it’s in radio’s best interest. I’m not convinced that our rates are driven by other media — but I am sure radio as an industry drives down its own rates. It’s always been a problem for radio, stemming back to the Herb Tarlek days, when used-car salesmen were perceived to be a few steps higher on the value ladder than radio people. Though we’ve increased our image and professionalism since the ’70s, thanks to organizations like the RAB, we’re not doing as well in the rate department.

Every radio group head I know is aware of this problem, and each one will tell you that we as an industry must drive our rates up. But still, the problem starts with them. Some companies have systems that lower the rates automatically as the budget deadline gets closer. Stations are under pressure to meet budgets, and in most companies they would rather get the business at a lower rate than walk away, especially when the numbers are off. Though these group heads may not specifically sanction lower rates, they do expect results, so local managers do what’s necessary. It’s nothing new. It’s a story as old as business.

Leaders have a responsibility to lead. I once owned stations in a market out West. The market leader had big numbers and could command much higher rates, but their management at the time was so rate-sensitive that they kept their rates low, which destroyed the rates for the rest of us. I was in the trenches and talking to the advertisers, and even they knew radio was underpriced.

Radio leaders need to take a lesson from Texas oil barons. In Texas there is a huge supply of oil and natural gas, but the owners keep some wells capped because flooding the market with more oil would drive the rates down. When there is a glut in the market, a smart operator “caps the wells” to tighten inventory and raise prices. But excess inventory isn’t the only issue.

So how do we as an industry get our rates up? It’s easier said than done.

1. Leadership. Leaders can encourage stronger rate leadership at every level of the company. Though there will still obviously be pressure to perform, the attitude



about rates starts at the top. Leaders need to stop looking the other way.

2. Be Courageous. Market leaders need to understand that all radio is damaged if they keep rates lower than they should be. Courage is required. All radio benefits, including you, when you lead the market.

3. Training. Who in radio is really giving extensive training to sellers today? When sellers can’t convince a buyer of the value of their product, they default to “good deals” and cave at the first sign of price resistance. And most sellers lead with price. As Dave Gifford always says, “Value must be established before price can be discussed.” Great sellers can overcome the rate issue. I once had a seller who never got the rate. I sent him to a course — at great expense — and he became my rate leader. It was worth the investment.

4. Spotload. Create more demand by capping the wells. Listeners and advertisers will benefit.

5. Say no. Hard to do, but advertisers will respect you when you refuse to give in to lowball deals. A wise mentor once told me that it’s easier to say no than to spend the next 10 years trying to get the rate back up. Saying no requires long-term vision.

6. Copy Other Successes. Who has high rates? Why? Study luxury brands. Study the laws of scarcity. Study rate leaders.

Though I know this is likely to fall on deaf ears or bring loads of excuses, and most will succumb to budget pressures, radio will never fully get the revenues, the respect, and the margins it deserves until we can conquer our rate problems. **INK**

B. Eric Rhoads
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GRPs: Radio's Ball And Chain



QUICKREAD

- GRPs were never meant to measure advertising effectiveness.
- Good ads fail when they are scheduled to reach too many people with too little repetition.
- A good schedule will have at least a 3-frequency with as much net reach as the advertiser can afford.

Google devastated Yellow Pages advertising. Television has been crippled by DVRs and Netflix. Newspapers in the digital age tell us what we've already known for 24 hours. CDs, iPods, and satellite radio barked at broadcast radio, but their bite was soft. Pandora could grow large enough to challenge broadcast radio, but right now all we're hearing is barking. None of these is radio's ball and chain. Strangely, I believe gross rating points to be the shackles that keep radio from rising to its full height.

Radio can be used very successfully for special events and for product categories with short purchase cycles — food, entertainment, etc. Heavy spotload blasts of urgent information can drive traffic like no other tool on earth. But how many advertisers can give you information that is sufficiently urgent to make this miracle happen?

Not nearly enough.

The highest and best use of radio is a 52-week schedule that makes an advertiser a household word in the homes of a high percentage of your station's weekly come. The average ad will require a weekly 3-frequency, 52 weeks in a row. This is when the miracles begin to happen. The greatest success stories have always been in product and service categories with a long product-purchase cycle — heating and air conditioning, jewelry, cars, etc.

Good radio ads fail because they are scheduled to reach too many people, with too little repetition. Radio scheduling guided by a consideration of gross rating points is virtually guaranteed to reach too many people with too little frequency. The correct radio schedule is a one-week schedule that achieves at least a 3-frequency, with as much net reach as the advertiser can afford to sustain.

Bill Bernbach famously asked, "Would you rather reach 100 percent of the people and convince them 10 percent of the way, or reach 10 percent of the people and convince them 100 percent of the way?"

He was speaking, of course, about reach and frequency.
Reach x Frequency = Gross Impressions.

When the number of gross impressions achieved by an ad campaign is equal to the population of the trade area in question, you have achieved 100 gross rating points.

In other words, the mathematical equivalent of reaching 100 percent of the population of a trade area, one time each.

- Or 50 percent of the population twice.
 - Or 25 percent of the population four times.
 - Or 10 percent of the population 10 times.
 - Or 1 percent of the population 100 times.
- Each of these is 100 gross rating points.

Q: But would each of these schedules produce the same results?

A: Of course not.

Q: If gross rating points are misleading, why were they invented?

A: Large companies with big ad budgets needed a way to estimate the combined impact of their TV and radio schedules, newspaper ads, billboards, and point-of-purchase displays, along with the signage on all their trucks. So someone said, "When a car drives past one of our billboards, we'll call that 'one gross impression.' And when that person is reached by one of our TV or radio or newspaper ads, we'll call each of those encounters 'one gross impression' as well." It was then a very small step to correlate gross impressions to the population of the trade area in question. Then someone decided to take that final, fatal step: "Let's evaluate the efficiency of our media by calculating our investment on a cost-per-gross-rating-point basis."

GRPs can be used to calculate cost, but they were never intended to be used as an indicator of advertising efficacy or efficiency.

I was asked to evaluate a 14-week radio schedule in one of America's largest cities. I was informed that a highly qualified professional media buyer had negotiated the schedule at a very low cost per GRP.

Before looking at the schedule, I predicted it would reach far too many people with too little repetition. "It's almost unavoidable," I said, "when you're hungry for gross rating points." The good news is that \$150,000 schedule, spread across four stations, was going to deliver a net reach equal to 72 percent of the total population of that city during the 14 weeks in question. And guess what? It delivered a 4.7 frequency!

Not a weekly 4.7, mind you, but a 4.7 frequency spread across the 14 weeks. In other words, the typical listener would hear the ad once every 20 days.

That schedule is virtually guaranteed to be ineffective.

The answer? Put all the money on one station, and don't settle for less than a 3.0 frequency each week. If the net reach drops from 72 percent of the population down to 13 percent or less, that's fine. The lifeblood of radio is frequency and consistency. Thirteen percent reach with a 3-frequency each week for 14 consecutive weeks means roughly 750,000 people in that city will have heard the advertiser's message a few dozen times each.

And believe it or not, the average commercial message requires that kind of repetition in today's overcommunicated society.

Bill Bernbach was one of the great ones. More people should have listened to him. **INK**

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



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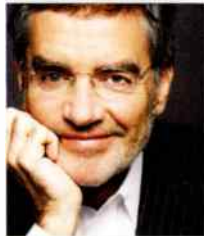
In 1995, Skip Finley was quoted in *Radio Ink*: "I'm not sure we've yet seen the true value of duopoly in terms of revenues. People are still learning whether one plus one equals two. Over the next four or five years we'll begin to see the true value of duopoly."

We showed Finley that quote and asked him to comment on it. "Well, 1+1 has become 4 + 4," he says, "and through the crystal-clear looking glass

of history, 1 + 1 added up to 1.5 and 4 + 4 adds up to maybe 5. With the result of perhaps 300,000 employees back in '95 down to maybe 112,000 today, less local service to our communities, and two or three fewer format choices. Compared with 1995, we have about 1,000 additional stations sharing about \$4.5 billion in additional revenue. Many of us probably outsmarted ourselves by absorbing the leverage necessary to consolidate, but if you take a hard look, in 1995 the average station grossed \$95,000, and it was \$160,000 last year, so it's still a pretty damn good business with great, but no longer excellent, margins. But it's not as much fun."

In our September 13, 1994 issue, we asked, "Which of the Big Five Control Your Destiny?" On that chart were these five companies:

Clear Channel Radio	491 stations
AMFM Inc.	460 stations
Cumulus Media	248 stations
CBS Radio	163 stations
Citadel Communications	118 stations



Clear Channel CEO
Bob Pittman



Cumulus Media
Chairman/CEO
Lew Dickey



Townsquare Media
Chairman/CEO
Steven Price



CBS Radio President/
CEO Dan Mason

Who controls your destiny today?

Clear Channel Media & Entertainment	845 stations
Cumulus Media	555 stations
Townsquare Media	165 stations
CBS Radio	130 stations

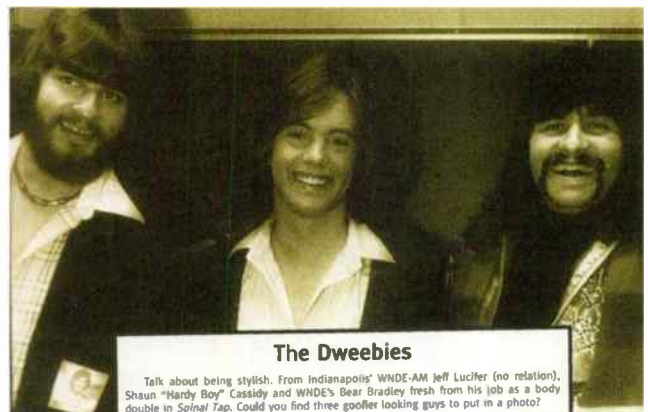
Source: BIA/Kelsey



This cover of EX Communications President Alan Box ran in July of 1994.

In that issue, Box said, "I don't understand why I shouldn't be able to turn on my computer and listen to the radio. And I don't understand why that same

computer can't receive constant data that can tell me everything from the temperature outside to where the nearest Italian restaurant is."



The Dweebies

Talk about being stylish. From Indianapolis' WNDE-AM Jeff Lucifer (no relation), Shaun "Hardy Boy" Cassidy and WNDE's Bear Bradley fresh from his job as a body double in *Spinal Tap*. Could you find three goofier looking guys to put in a photo?

This Blast From the Past ran in our June 9, 1997 issue. It features WNDE-AM/Indianapolis' Jeff Lucifer with Shaun Cassidy and WNDE's Bear Bradley.

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AGENDA

March 21, 2012

8:00-12:30 Exhibit set-up

1:00-2:30 Registration (Exhibit Area)

2:30-2:40 Opening Remarks:

Eric Rhoads, Chairman/Publisher, Radio Ink
Eduardo Caballero, Honorary Chair
Deborah Parenti, EVP/Radio, Radio Ink

2:40-3:20 Keynote **Charles Garcia, CEO, Garcia Trujillo, and author of "Leadership Lessons of the White House Fellows."**

3:20-4:00 The Impact On Media Of America's Hispanic Population Growth

Census 2010 data shows what most demographers and marketers expected – the U.S. Hispanic population continues to rise. But is Hispanic media in for a long-term struggle? Are the boom days over for Spanish-language radio?

Moderator: Adam R. Jacobson, Founder, Adam R. Jacobson Editorial Services

Arthur Rockwell, VP/Sales, Geoscape

David Burgos, VP, Millward Brown & Co-Chair Advertising Research Foundation People Forum

David Gleason, Hispanic Radio Consultant

Isabella Sanchez, VP/Media Integration, Zubi Advertising Services

4:00-4:40 Hispanic's "Three R's": Radio, Revenue, and Recession

How does Hispanic radio position itself amid the added challenges facing the ad economy today? What's the key to keeping Hispanic radio on the buys, and what are the top five reasons Hispanic radio's sellers need to give clients and agencies to get their share of the pie in 2012? We'll hear from all sides – client, agency, and a station that is getting it right.

Moderator: Barry Fischer, COO, McGavren Guild Media

Berry Jasin, VP/National Sales, Spanish Broadcasting System's Consolidated Operations

Rich Tunkel, Director of Sales, Arbitron Radio Station Services

Weldon Crelia, VP/National Sales Manager, Borders Media

Gonzalo Del Fa, Managing Director, MEC

4:40-5:10 Inside the Minds of Hispanic Radio's Top Programmers

From interactive to morning show challenges, the hot issues facing Hispanic radio's programmers are explored by some of the best minds in the business. Spanish or English? How far should morning shows be allowed to go? What creative initiatives are smart PDs developing to overcome lack of staff and promotional budgets? And how are the PPM, new ratings resources, and sales pressures impacting decision-making on the product side today?

Moderator: Juan Gonzalez, Director/Group Programming & New Media, Adelante Media Group

Bob Perry, International Radio Programming Consultant

Haz Montana, Operations Manager, Univision Radio, Los Angeles

Jim Lawson, VP/Programming-Hispanic Radio & Brand Manager-Spanish Formats, Clear Channel Communications

5:10-5:20 Broadcasters' Foundation

The mission of the Broadcasters' Foundation and how it helps broadcasters in times of crisis and catastrophe.

Carl Butrum, Vice President, Broadcasters' Foundation

5:20-6:00 "Medallas de Cortez" Awards Presentation

2012 Lifetime Achievement "Medallas de Cortez" Honoree Howard Kalmenson

Presentation of the third annual awards, the only ones dedicated solely to Hispanic radio. Who will this year's winners be? Don't miss this always moving ceremony.



6:00-7:00 Cocktail Reception

March 22, 2012

8:00-8:45 Continental Breakfast



8:45-10:00 Why Hispanic Radio – Why Now?

Finding Accounts That Will Advertise TODAY & TOMORROW!

There are some agencies and account categories that know the importance of advertising in a down economy. This session will provide some one-on-one with those who will "tell it like it is" and give stations the opportunity to respond. Hear from key agency and client executives what it will take to secure their business today and for the long term!

Moderator: Phillip Woodie, President, Lotus Entravision Reps

Jerly Marquez, Partner/Broadcast Account Manager, GroupM Motion

Yana Kershteyn, Manager/Media & Integrations, The Home Depot

10:00-10:15 Break



10:15-11:00 Sales, Sales, Sales

Never has generating revenue been more difficult. And Hispanic radio is additionally challenged with the ongoing battle of pricing Hispanic radio off of general-market criteria. Where the dollars are — and how to get them — is crucial. We're calling on the best and brightest, sales gurus who will share with you how to identify, train, and motivate sellers who can bring home the bacon. And clients who will tell you how that training does, or doesn't, pay off when it's time to place those buys.

Moderator: Angelica Balderas, NSM, Adelante Media Group

Luis Gutierrez, VP/Sales, GLR Networks

11:00-11:10 Información Romper

11:10-12:00 Measuring Hispanic Listening: Why Methodology Matters/How to Improve It

Hispanic broadcasters continue to express concerns over the PPM and its impact on Hispanic radio. What have we learned so far?

Moderator: Rosemary Scott, VP/Research & Corporate Communications, Borders Media

Kathleen Bohan, Senior VP/Radio Research, Univision Communications

George Ivie, CEO/Executive Director, Media Rating Council

Dr. Ed Cohen, VP/Research Policy & Communications, Arbitron

12:00-1:15 Lunch

1:15-2:00 Legal Linguistics

If you manage any facet of Hispanic radio, you need to know how developments in Washington will affect your programming efforts, your sales, and, ultimately, your bottom line over the coming years. Our distinguished panel will explore rule changes under the new administration, the economy, the advertising market, digital, streaming, and copyright issues, as well as important points on handling debt in today's tight financing arena.

Moderator: Francisco Montero, Co-Managing Partner, Fletcher, Heald & Hildreth

William Velez, Executive Director, Radio Music License Committee

Chris Wood, SVP/Assistant General Counsel, Univision Communications

Jane Mago, EVP/General Counsel, National Association of Broadcasters

2:00-2:10 Información Romper 

2:10-2:50 Mobile, Interactive, and Internet Platforms for Hispanic Radio

Traditional radio dollars are dwindling. How can Hispanic radio take prime advantage of technology and the Internet and garner dollars from these revenue streams? Which Hispanic radio stations are most successful in embracing new media? Are there differences in how Hispanic consumers use new media platforms? We'll spotlight the top players — top interactive buyers and initiatives — and smart radio players that are taking the money off the table.

Moderator: Russ Gilbert, Interactive/Digital Guru & Consultant

Michael Fischer, SVP/Engagement, Apps & Services, Triton Digital

Kevin Straley, VP/Programming, Tuneln

2:50-3:05 Break



3:05-4:00 Group Head SUPER SESSION Roundtable

Hispanic Radio's leadership sounds off with their vision and outlook for the future of the industry. What they say is always a revelation and a window into what to expect tomorrow.

4:00 Closing Remarks



Become A Time-Management Pro

QUICKREAD

- Establish your “big rocks” on your list of priorities (limit this to three to five items).
- Rank your tasks in priority order, and make sure your tasks are specific.
- Confirm that your daily activities are in synch with your big rocks.
- Complete each item in order, then cross it off!

When was the last time you said to yourself, “There just is not enough time in the day to get everything done”?

If you are like most people, it hasn’t been that long since the thought crossed your mind! Although we all have the same 24 hours to work with, some people seem to have a knack for spending their time more wisely. How we choose to spend our time clearly differentiates an efficiency novice from a time-management pro.

If you would benefit from sharpening your own time-management skills, you’ve come to the right place. Pull up a seat, take two minutes to read this article, and I promise you many more productive minutes each day in return.

It’s not really time management we’re talking about here, is it? It’s really about *priority management*. To know how to focus your time effectively, you must first identify your priorities.

Think of all the things that are weighing on your mind as a pile of rocks. Your task will be to sort these rocks into smaller, more manageable piles so you can deal with them. Start by determining which are your “big rocks,” or the really important items that you know will require your attention if you are going to succeed. I recommend that you focus on only three to five big rocks that you feel confident you can bring to completion. Time-management pros will tell you that identifying those big rocks first is a key to priority management.

Once you have pinpointed your biggest rocks and you’ve separated them out to deal with them first, you’ll notice there are still many more tasks in your pile that you need to sort. These smaller items on the daily to-do list tend to be the ones that bog most people down. Avoid that slowdown by following the best practices of the priority-management pros.

Rank each of these tasks in order, from most important to least important. Don’t start with the easiest to complete, or the most interesting to do. For this to work, you need to start with the most important items first.

Here’s a great rule of thumb: Everything at the top of your list should be both “urgent and important.” As you move lower down the list, you will reach items that you consider “urgent only,” and then, even further down the



list, you will finally reach the items that you consider “important but not urgent.”

Try not to jump around on your list or do anything partway. Your goal is to complete each item, in order, and cross it off the list when you are done. So make sure that you don’t have vaguely defined items on there that are likely to linger long-term and never come off the list. Examine your hazier items, like “Touch base with important clients,” and make them more specific. A better option would be “E-mail Jim at Acme Widgets to set up a January meeting.”

Double-check that you have ranked your tasks correctly by ensuring that all the items at the top of your list are in synch with your big rocks. If they’re not, you need to question whether those items really are a priority.

You may need to experiment with the best way to keep your list. When it comes to priority management, there are all sorts of tools you can use to organize your tasks; you will need to find the method that feels right to you. Some people are low-tech and prefer a hand-written list. Others enjoy working with these tasks on their computer, tablet, or phone. Regardless of which method you find you prefer, the principles of priority management remain the same. Follow these steps, and buy yourself some extra time! **INK**



African-Americans In Radio: 'Ones To Watch'

Our spotlight on outstanding African Americans in radio included extensive research, during the course of which other names were also often mentioned. Two in particular merit a spot on the radar as "Ones to Watch." Their passion for excellence is inspiring!

Charles Payne, CEO of Wall Street Strategies, is a Fox News contributor and host of the nationally syndicated financial radio talk show *Payne Nation*.

Lenny Green is host of the syndicated *KISSING After Dark With Lenny Green*, in addition to being active in voiceover work, programming consulting, and community projects.

How did you get your start in radio?

CP: I began coming on various radio shows as a guest, and then became a regular on KFI in Los Angeles. After a year, I approached them about doing a show, and they said, "We were going to ask you." So I began a two-hour Saturday show. It was love at first airing.

LG: I was introduced to radio by chance. College friends were always encouraging me to stop by the college station, but I wasn't interested. Then one day I decided to give it a shot and was hooked. I began at the RKO Radio Networks, where I worked overnights, ripping paper off of AP machines. After that, I got hired as a radio personality at WANT in Richmond, VA.

What do you believe continues to be the power of radio, especially in today's world of increased competitive media and digital platforms?

LG: What continues to fascinate me about radio is how instantaneously you can gauge reaction from your listeners, and how advertisers fully appreciate that instant reaction to what radio creates for them. And digital platforms have not only helped radio's reach, but made it even more valuable.

CP: The human voice is a remarkable instrument that makes it possible for a single word to have as many as a couple of dozen meanings, depending on inflection, tone, and volume. You can't get that from a text message or e-mail. Plus, it's so intimate. More than anything, however, is that there is enough time to speak and seek truth.

What have been the biggest changes since you started in radio, and how have they impacted your own professional development?

CP: I think people are actually afraid of all the misinformation on the Internet and television, and believe radio is all about honesty. People are also eager to learn and need help navigating an ever more complicated life. For me, it's a chance to use my knowledge and

understanding of people and markets to be a leader.

I consider myself a student of the stock market and life, but I'm not a freshman. I've seen and lived different lives in America, and although I worry about our future, I am on a soapbox saying we are the best and that individually, we have power. Pull yourselves up by the bootstraps, stop feeling sorry for yourself, and stop missing opportunities.

LG: Over the years, the biggest change I have seen is how important it is for me to make sure I continue to enhance my presence on digital platforms that will enhance and brand me as a "personality." Anyone pursuing a career in this industry has to be aggressive in broadening themselves to bring value to their career.

What would be your advice to the African-American leadership of the radio industry — and perhaps the leadership at large?

LG: I think the African-American leadership of the country can be a lot better than it has been, but my hope is that we will start coming together to address the diversity that still exists within the industry.

CP: Open minds by breaking barriers. Keeping it real shouldn't mean every black person votes Democrat, hates capitalism, and has limited tastes. I say open the world to your listeners — foods and places to go and people to understand. Stop labeling, because we know all too well the folly and pain that comes from that.

And to the general leadership, I would encourage you not to pander to your constituents, but respect them, to bring people together, not push them apart. Be a cheerleader for America and, to borrow from Martin Luther King Jr., a drum major for determination and inspiration.

Who have been your mentors?

CP: I would say my mother. But I have mostly watched great people do great things, like Neil Cavuto and Stuart Varney.

LG: Having been born and raised in New York, it's hard to pick just one. A few of the greats include Vaughn Harper, Gary Byrd, Frankie Crocker, G. Keith Alexander, Ken Webb, Fred Buggs, Jerry Bledsoe, and Jeff Troy. I am honored to have learned from the best. **INK**



Deborah Parenti is EVP/Radio for Radio Ink. E-mail: deborah@radioink.com



Why Tweet? Seven Reasons Your Strategy Should Include Twitter

"Twitter is not a technology. It's a conversation. And it's happening with or without you."

— @charleneli

It's true. Your listeners are tweeting. Whether you're rocking Twitter, have neglected your Twitter account, or have never even signed up, people are tweeting about your brand — the station, the personalities, the music, the events.

As of September 2011, there were 100 million active users on Twitter. It's a social media powerhouse that radio shouldn't overlook. If statistics alone aren't incentive enough, here are seven reasons your station's social media strategy should include Twitter:

1. It's popular. In 2011, Twitter topped an annual list of most buzzed-about social networks conducted by Zeta Interactive. According to Mashable, "These rankings measure both volume (number of mentions in more than 200 million blogs, social media outlets, and online posts) and tone (comparing positive and negative buzz)."

2. It's a free focus group. You can manage your brand reputation by using Twitter to monitor what is being said about your station, as well as the shows, personalities, and music you feature. Use Twitter search to keep an eye on conversations about your station or your competitors. Ask questions about new music, features, or shows to get honest feedback about what listeners like and don't like. On Facebook, you only have access to the comments listeners make on the station wall. With Twitter, following the listeners who follow you gives you access to their stream of tweets.

3. Contesting is easy. Running a contest or promotion on Twitter is simple, with no budget for third-party

apps required. Twitter's official contest rules are much less rigid than those of Facebook.

4. It's a resource for show prep. Use Twitter Lists to organize the accounts you follow. You can create separate lists for entertainment news, local news, and other stations or shows that inspire you.

5. It's helpful for on-air interviews. Many celebrities personally manage their own Twitter accounts. Air talent can use Twitter to research guests before on-air interviews. They can reach out before and after the interview, increasing the station's exposure to the artist's fans all over the world. Tweeting links to audio, video, or pictures of an interview draws Web traffic from more than just the artist's fans in your market.

6. You can tweet often. Research shows that it is optimal to tweet one to four times an hour. The frequency etiquette of Twitter gives you leeway to post a variety of content daily — contests and promotions, music news, concert updates, breaking news, entertainment stories, and character tweets from your airstaff.

7. There is opportunity for creativity. Television is a great example of how Twitter can transform a one-way broadcast into an interactive experience. The X Factor used hashtags, encouraging viewers to tweet #IAmSimon, #IAmLA, #IAmPaula, or #IAmNicole to show their affinity for a certain judge's comments during the show. Judges read some tweets aloud in real time to get viewers more involved in the show.

Whether you're already a pro or just getting started, exploring new ways to use Twitter will create value for your station's online brand. **INK**

Stephanie Winans is Webmaster and Social Media Manager for WABB and the Randy Lane Company. E-mail: stephaniewinans@gmail.com

QUICKREAD

- Your listeners are using Twitter, and they're tweeting about your brand.
- Use Twitter as a "free focus group" to keep track of your brand reputation.
- Twitter etiquette allows frequent posts, so it can be used to offer a variety of content every day.

CREATE SUPER BOWL-LEVEL BUZZ ON TWITTER

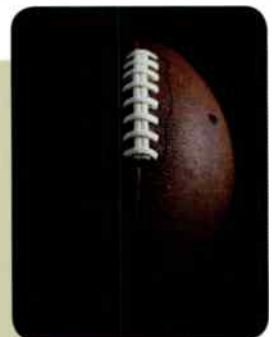
By Mike Stiles

Super Bowl XLVI did many things. It showed us just how depressed Tom Brady can get. And it showed us how willing Brazilian supermodels are to break the "code of brotherhood." But it also showed us how large, communal events fuel spectacular Twitter usage. Combined, the final moments of the game and Madonna's halftime show accounted for 20,490 tweets per second. That puts those two things at numbers two and three on the list of the most heavily tweeted moments ever.

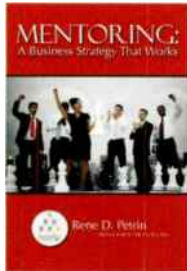
In one short definition, here's what drives that kind of Twitter buzz: major events that a large number of people simultaneously care about. Outside of sports, other major mass tweetings revolved around Steve Jobs' death, the execution of Troy Davis, and the Japanese earthquake and tsunami. None of these were planned, contrived Twitter stunts. They were real events that real people genuinely cared about.

So if you're looking to create maximum tweetable events for your station, gimmickry and trickery aren't going to get it done. What you can do is open your eyes and be hyper-aware of the big things in your market. What are the big stories? What are the big events? What are the main things people are buzzing about or looking forward to? Identify those, brainstorm ways your station can attach or involve itself, and you'll be in as good a position as possible for a Super Bowl-level tweetfest.

Mike Stiles is a brand content specialist, blogger and producer at Vitruv, the leading social relationship management technology platform. On Twitter: <https://twitter.com/#!/mikestiles>



BOOKS YOU SHOULD READ



Does your organization suffer from a lack of employee morale? Are you worried about pouring dollars into recruiting top talent, only to see these people leave a couple of years later? Are you trying to figure out how to help leaders in your organiza-

tion reach the next level in their professional development? If you answered yes to any of these questions, then a mentoring program might be exactly what your organization needs. And Rene Petrin lays the mentoring process out in detail in his book *Mentoring: A Business Strategy That Works*.

FIVE REASONS YOU SHOULD HAVE A DETAILED JOB DESCRIPTION

By Laurie Kahn

If you have experienced high turnover or don't seem to be able to find the right people to hire, you may be missing one of the most important factors in hiring correctly: a detailed job description. Hiring takes as much focus as putting together a sales presentation for a new client, but many hiring managers don't take this crucial first step.



1. Hiring is like a going on a trip: You have to have a map to know how to get to your destination. A clear job description will help keep you from getting sold by the wrong person and will keep you focused on your needs, lowering costly turnover.

2. The job description should also serve as a review and (though hopefully not) a separation tool. Laying out exactly what is expected is key!

3. When several people are involved in the hiring process, it is helpful for consistency and professionalism to have all of them on the same page on what is needed in the new hire.

4. A job description is a sales tool to help recruit. It shows that your company cares enough about the people you are hiring to make sure all details are covered in writing.

5. As a recruitment tool, it can help eliminate time spent seeing people who don't fit your needs.

Laurie Kahn is founder/President of Media Staffing Network. She can be reached at 480-306-9930 or laurie@mediastaffingnetwork.com.

ARE YOU LISTENING TO YOUR OWN STATION?

By Lee Abrams

GMs: How closely are you monitoring your station? Filing reports, talking to the home office, meeting with clients, putting out fires — they're all important daily tasks, but you should never forget the main reason you occupy the corner office: to produce a high-quality product so you have more listeners and can generate more advertising. Here are five pieces of the puzzle you should always be working on:

"Home of ___ in a row." That numbers game makes no sense in the emerging Pandora era.

Listen to airchecks from successful stations in the '90s, then listen to yours. In an era of light-speed evolution, chances are your station is subscribing to a 20-year-old playbook. Some things are evergreen, but most are not in the Apple/Google era of media.

Noticeability. You may be doing new things, but are they noticeable to anyone but people in the building? Probably not. Possibly because they're being presented in a dated style, or you

think people are so engaged with you that they "hear" everything you say.

Anticipation. Forward motion — is there always something coming? There should be. There's a reason TV is constantly promoting ahead. And not "more music." That's a "duh." I'm taking real, "must listen" components.

The intellectual scale.

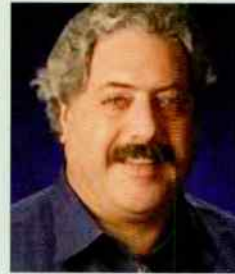
Demographic targeting drives sales, of course, but from a pure programming point of view, where is the station intellectually? If Radio Disney is a 1 and the BBC is a 10, where are you? A great 1 is fine, as is a great 10, but too often stations have no focus on the intellect of their presentation. I learned that at newspapers; certain papers might aspire to be a 10, but the city wants an 8. An example might be eight pages on the opera and one sentence on Jimmy Buffett.

And finally, a bonus:

Is the station full of BS?

America's BS radar is too well honed these days. "Biggest, best, most, first" — lies. Just deliver, 24/7/365. People will get it.

Lee Abrams can be reached at n101xm@gmail.com



24 Ways To Become A Better Leader

By Dan McCarthy

1. Start a learning journal.
2. Read a leadership book or subscribe to a leadership blog.
3. Call a peer and offer to help solve a problem.
4. Delegate something meaningful to one of your employees.
5. Take a leadership assessment.
6. Schedule regular one-on-ones with your employees.
7. Call a nonprofit that's important to you and volunteer your services.
8. Praise someone.
9. Volunteer to be the first to try something.
10. Find a mentor.
11. Have a crucial conversation.
12. Make a tough decision you've been putting off.
13. Create a vision for your team or a project.
14. Show some humility.
15. Really listen to someone.
16. Have a career-development discussion with one of your employees.
17. Find a mentee.
18. Start a task force to seize a new opportunity or solve an important problem.
19. Share your vision with someone.
20. Teach something or do a presentation.
21. Help someone feel more valued.
22. Eliminate some low-value work or improve a process.
23. Ask your boss to delegate one of his/her responsibilities to you.
24. Find a peer coach.



Dan McCarthy is Dir./Executive Development Programs at the University of New Hampshire's Whittemore School of Business and Economics. Reach him at daniel.mccarthy@unh.edu.



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WWW.FRITZPHOTOGRAPHICS.COM

Urban Dominator

{ By Editor in Chief Ed Ryan }

Radio One CEO Alfred Liggins has one goal in mind for his company: to be the media destination for as many African Americans as possible. On the radio side, Radio One owns or operates 53 stations in 15 top urban markets, including Atlanta, Raleigh, and Houston. The company also has a 53 percent stake in Reach Media, which owns the wildly popular *Tom Joyner Morning Show*.

TV One is a cable and satellite network 51 percent owned by Radio One, and the company recently launched the Interactive One online platform. In all, Radio One claims it reaches 82 percent of all African Americans in the United States. For Alfred Liggins, that's not enough.

Give us your report card on Radio One.

The last three or four years have been very challenging for traditional media businesses. Radio is certainly as traditional as traditional media gets. They have been very tough years. However, we think that the industry has hit bottom. We, in particular, have diversified our company to include other assets that form us into a multimedia company.

We launched TV One about eight years ago. It's a joint venture with Comcast that targets adult African Americans. It's doing exceptionally well. It makes a good deal of money. It contributed, in 2011, considerably to our cash flow, which helped us manage the softness in the radio business.

We also created Interactive One, which is our online platform, with the largest African-American online audience in the U.S. It's a little over three years old. In 2011, we actually made a little money. It's poised to do considerably better and start to make money on a full-year basis in 2012.

For our radio business, 2011 was soft; in particular, our fourth quarter was soft. Some of that was that the industry was softer than anyone expected it to be — the economy was slow to come around. There were some self-inflicted wounds we had here on

the radio side, which we acknowledged midway through the year. We have made some significant changes to our radio platform that we think are setting us up to have a great trajectory for our radio business in 2012.

I think that our report card, across our different classes, is different. At Interactive One, we get an "A" for what we were able to do. At TV One, an "A" for what we were able to do. Radio in 2011, I think we got a "C," but we've done the things we needed to do from a studying standpoint and are working hard to be poised at the top of the class in 2012, and also post an "A" grade this year. So far, Q1 is feeling great.

What are the specific changes that give you confidence for 2012?

I think getting a better handle on our inventory management in a number of markets. We were caught flat-footed when a number of the big groups started to be very aggressive in their pricing. It is widely known that Clear Channel moved to a best-rate centralized inventory management system, which essentially allows them to lower prices faster than anybody else.

Given their size and scope, that impacts us in some markets. By

"I THINK RADIO IS A FLAT TO VERY SLOW GROWTH INDUSTRY FOR THE NEXT FIVE YEARS."



"I'VE KNOWN ALFRED LIGGINS SINCE HE WAS 20. HE WAS THE SAME MAN THEN — MODEST, HARD-WORKING, KNOWLEDGEABLE AND SMART. I LIKE HIM A LOT AND ALWAYS LEARN FROM TALKING WITH HIM."

*Donald Graham
Chairman and CEO
Washington Post Co.*

the second half of the year, we were able to figure out a strategy to combat that.

We made a number of significant format changes, including changing our Inspirational station in Houston to all-news, which was a big foray for us and a departure from what we've done in the past. We feel very good about the need for a 24 hour all-news radio station in the Houston market. We switched around some of our clusters in the Ohio market, where we reduced our Urban footprint and launched general-market stations in Cincinnati and Columbus. That ultimately freed up our Urban stations to have better ratings in a PPM world.

Because of the lack of meters targeting African Americans, PPM essentially highlighted places where there were just too many Urban radio stations given the number of meters in the population, particularly in markets under 15 percent African-American. We had suffered through that for a while. Then we made some format changes that had us targeting non-African-American audiences, and it made the Urban stations better and it gave us revenue opportunities against audiences that we didn't have before.

In Philadelphia, we switched around our best-performing format, which was our Urban Adult Contemporary format with Tom Joyner in the morning, and we put it on our very best signal in the market to better compete with WDAS, which is our Clear Channel competitor there. We are seeing dividends from a ratings standpoint and a revenue standpoint. Those are the major changes that we made, in addition to being way more focused on our sales efforts and our sales intensity.

I think that at this point in time, Radio One is about as fine-tuned a radio management operation as you will find. Everybody in this company, top to bottom, is very focused on performance, and out-performing the marketplace in 2012.

It sounds like PPM was so bad you had to reprogram stations.

In a number of markets that had smaller African-American populations, it is absolutely a fact that PPM caused us to have to abandon some African-American formats and move in the general-market direction.

How unfortunate is that for the listeners?

It's not good. It is definitely a bad thing for the African-American community and listeners. It is what it is. At least in Houston, we didn't feel so bad about it because we gave the community something it really needed and didn't have. It's not like we just switched to some rock 'n' roll format.

News is a vital, important aspect of daily life. The ability to have a 24-hours News station in a top six market that doesn't have a left or a right spin on it is a big service to the community. I think the community gained, including the black community. There are probably more black people in Houston that are interested in a News station than are interested in an Inspirational station. I think net, the community gained in Houston.

In a place like Cincinnati, I think the African-American community loses an option and a voice. In Columbus, we went down. We had three Urban formats; a hip-hop station, an Urban AC station, and an Inspirational station. We got rid of the Inspirational station and we launched a Jazz format. So I don't think the African-American community suffered a loss of a service there. But the fact of the matter is that the marketplace just couldn't support that many Urban stations, from an economic standpoint.

Are you happy, moving forward, that the PPM situation is fixed?

Am I happy, moving forward? I will put it this way. Arbitron is a monopoly. At the end of the day, I believe that electronic measurement is a far more accurate picture of what true radio listening is.



CHRIS WEGMANN was recruited to Radio One from Cox three years ago, and today, he runs Washington, DC; Dallas; and St. Louis for the company. "What I liked about Alfred right off the bat was his candidness and openness," Wegmann says. "He was very open about the company. He was very candid about finances, what they were doing, what they were trying to do, and what they wanted to do. I could see and feel the vision he had for the company. That was something that excited me. He's very passionate, and that's with a capital P. He loves what he does. He works at it 24/7. It's not unusual to get a call from Alfred on a Saturday morning.

"For example, a few weeks ago, 10:30 on a Saturday morning, he calls while out of the country. He had a question. We talked about it, and I gave him a quick update. He said, 'Talk to you later. Have a great weekend.' That's a neat thing, working for someone who is 'The Man.' When I say 'The Man,' it's his company — he and his mother's, Mrs. Hughes', of course. It's a public company, but it's their company. The fact that I can talk to him, and he can pick up the phone and call me directly — you get things done a lot quicker."



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A BROADCAST ELECTRONICS COMPANY
World Radio History



Former Time Warner CEO **RICHARD PARSONS** is a friend and adviser to Alfred Liggins, and he tells *Radio Ink* that radio is in a tough environment, going through a transition that seems like it's taking years. But, he says, Radio One has positions in major markets, and that's a sign of solidity. "Alfred is doing important work, and he's doing it well," says Parsons. "Liggins is committed to the mission of Radio One and TV One, which is to bring the best of the African-American community to the forefront. What motivates him, or he is most conscious of, is his commitment to his mother [Radio One Chairperson Cathy Hughes] and building on her success. He's innately talented, competitive, and responsible. His mother built something, and he wants to take it to the next level. He's committed to her vision and her hopes and dreams for him. He finds that a source of motivation."

But I absolutely believe that we have a long way to go in order to get it to be as accurate as it needs to be in reflecting true listening patterns and sample levels.

It is widely known that Arbitron has had its issues. With sampling, it lost accreditation in a bunch of markets. We've got to stay on them and work with them to do the right thing by us as radio operators and by minority communities, and us as an African-American radio operator. But I like it better than the diary method.

By the way, people need to remember — think about how long it took us to work with Arbitron to try to get the diary method to the point where we were OK with the sample. For years and years, we were always fighting Arbitron about the number of in-tab diaries and ethnic weighting, etc. We are in the same situation with PPM.

You said companies at times become aggressive in pricing. Is there ever going to be a point when radio can grow revenue, if someone is always willing to cut price?

The problem is that there is way too much inventory in this industry. It has been that way for a long time. When the economy was stronger, it really covered up the fractures in the way that we sell and price ourselves. Quite frankly, I don't know if it's ever going to be able to fix itself. Between network, and local and national, and now big groups pricing and doing group deals, we just keep shooting ourselves in the foot in terms of creating value and having pricing

power. I think radio is a flat to very slow growth industry for the next five years.

I think Radio One is different for a couple of reasons. One, because of our specific focus. We have always historically bought underperforming stations and changed them into something that got market share. We continue to do that, so I think that gives us an advantage. Of our 15, there is only one market where we cannot own more stations. We still have the ability for further consolidation, particularly now that prices have moderated.

The Radio One system is now a multimedia ecosystem. We were the first radio company to really do it. Now Clear Channel is trying to do it. Radio One helps to feed TV One. Radio One helps to feed Interactive One, and vice versa. Across our platform, which we call

One Solution, we reach 82 percent of black America. Radio is an integral part of driving that whole platform.

Just because the radio industry is going to be flat to slightly up, in my opinion, I think there are a lot of reasons why Radio One will end up the big winner out of all of this. We are willing to step out and do new and innovative things, like News 92 in Houston. Our radio stations targeting the African-American community feed parts of our other platforms that are in other industries that are growing, like the cable network business and the interactive advertising business.

Do you want to grow? Five years from now, will Radio One be in more markets?

Five years from now, I do believe we will be in more markets. I believe that over

THE RADIO ONE RADIO FILE

Market	FMs	AMs
5 Dallas	2	0
6 Houston	3 (1 HD-2)	0
7 Philadelphia	3	0
8 Washington, DC	4	1
9 Atlanta	3	0
11 Detroit	3	1
21 Baltimore	2	2
22 St. Louis	2	0
24 Charlotte	2	0
29 Cincinnati	2	1
30 Cleveland	2	2
35 Columbus	2	0
40 Indianapolis	3	1
43 Raleigh	4	0
56 Richmond	3	1

“WE WERE CAUGHT FLAT-FOOTED [IN 2011] WHEN A NUMBER OF THE BIG GROUPS STARTED TO BE VERY AGGRESSIVE IN THEIR PRICING. IT’S WIDELY KNOWN THAT CLEAR CHANNEL MOVED TO A BEST-RATE CENTRALIZED INVENTORY MANAGEMENT SYSTEM, WHICH ESSENTIALLY ALLOWS THEM TO LOWER PRICES FASTER THAN ANYBODY ELSE.”

THE REACH RELATIONSHIP

In 2005, Radio One took a 53 percent stake in Reach Media, the company Tom Joyner founded. Today, *The Tom Joyner Morning Show* reaches 8 million people every week. We spoke to Joyner and Reach Media CEO David Kantor about that relationship.

What has been different in how things operate as part of Radio One?

JOYNER: I think we're a stronger company because we have more resources to help us achieve our primary goal of reaching African Americans.

KANTOR: I'd say the major advantage is sharing our combined experience and resources.

Why did you decide it was better to be part of the Radio One family?

JOYNER: We saw it as a partnership with another family-run business that shares our visions.

We saw the tide turning with the consolidation of companies in the '90s, and, as with any good marriage, our goal was to merge with a group that shared our values, work ethic, and goals for the future.

KANTOR: During the period of consolidation we saw the mutual value of being part of a major broadcast group. Radio One had a like business model — creating a solid foundation for urban content, a development of more advertising that spoke to the African-American consumer, a digital media plan, and ultimately, being part of the black community.

How would you rate that relationship to date?

KANTOR: Radio One has been very supportive of our efforts, from management all the way to the execution on the radio stations, cable with TV One, and working with developing more advertising commitments. We're constantly looking at better ways to entertain, inform, and empower our audience and community. It's great working together, though they've allowed us to operate independently. That allows for Tom's ideas and our approach to deliver on the promise of the Tom Joyner brand.

What are some of the goals you would like to achieve professionally that you have not yet?

JOYNER: We're not finished building our brand and finding new ways to reach black consumers. Social media has enhanced the way we communicate and given all kinds of new opportunities to enhance what we do and take it to another level.

KANTOR: We do share goals with Radio One, in developing more content and programming. We've already worked with Syndication One in the development of successful talent such as Rickey Smiley. BlackAmericaWeb.com has the opportunity to further develop distribution, content, and new means of connecting with our audience, whether it's through apps, online content, or future ways to connect.

What does Alfred Liggins mean to the radio industry?

JOYNER: I've known Alfred a long time, and his track record in this industry has proven that he can navigate our companies in good times and bad. The sense of security we get from him, based on his business decisions, gives me room to concentrate on creative ways to entertain and empower our base.

KANTOR: Alfred has been great to work with. He brings energy, innovation, and a vision to the industry. We certainly benefit by it at *The Tom Joyner Morning Show* and Reach Media, as it really means that the future vehicles for distributing entertainment and content to the African-American community are in very good hands.



the next five years, you will see us get larger in a number of the big markets that we operate in. We are interested in opportunities to get into some big markets, most noticeably in Chicago and New York, that we aren't in now. Everything is obviously price-dependent, and timing. We don't have to be in Chicago or New York to fill out our national footprint because we also own eight syndicated shows, so we have coverage in those markets. But if the right economic opportunity presented itself, we certainly would love to be in those markets.

Are you going to change the name?

I think what will ultimately happen is each individual unit will keep its name — Radio One, TV One, and Interactive One. Then we will change the name of the parent company to something. There is a cable company called Media One. That would be a great name for us, but it's taken; I don't know if it ever becomes an option for us to use.

The reality is, I think we are really a multimedia company, and we are becoming more so every year. Our strategy on purpose has

been multimedia. In content, that will ultimately be where everybody differentiates themselves, because the distribution systems are becoming blurred.

We grew up with radio coming off of a tower from a transmitter and out through an antenna. That's how you got your audio and radio. Now you are going to get it through the Internet. Maybe it's on your desktop, maybe it's on your smartphone. Maybe it's in a collection of other streaming assets, like iHeartRadio. We just launched BlackPlanet Radio. But it's really ultimately about content. We, as a company, are becoming more and more a content creator, and we have the ability to do that; we have the ability to do that. I think that is how other radio operators need to start thinking about it. They are local media companies.

What are your goals with digital, specifically for radio?

We have one goal for digital: That is to have, which we already have, the largest African-American digital audience online. Our



“OVER THE NEXT FIVE YEARS, YOU WILL SEE US GET LARGER IN A NUMBER OF THE BIG MARKETS THAT WE OPERATE IN. WE ARE INTERESTED IN OPPORTUNITIES TO GET INTO SOME BIG MARKETS, MOST NOTICEABLY IN CHICAGO AND NEW YORK, THAT WE AREN'T IN NOW.”

digital assets, collectively, reach about 25 percent of black America now. That is about 5 million to 5.5 million unique visitors a month. We are looking over the next two to three years to double that, to get to 10-plus million users. That is our overall digital strategy.

I don't look at our radio strategy as just good radio websites. I look at it as local media businesses targeting African Americans. Our radio websites need to be hubs for news and content, information and interaction for African Americans in those marketplaces. I think CBS does a really good job of creating these local interaction hubs, the way they've branded CBS DC, CBS L.A., CBS New York. I see us moving more and more in that direction. I think it's the right answer, because radio operators are not just radio operators. They are local media businesses. They have to compete with Groupon and LivingSocial, and they have to compete with the newspaper and television stations. Unless they start to think like local media operators, they will fall behind. The Internet gives us the ability to be on a technological level playing field with all of those other mediums I just outlined to you.

A personal question. How did you get to be so successful? You started out as an account executive at WOL, and now you are running one of the biggest companies in the industry. How did this happen?

That is a funny question. I would say that it happened, clearly, over time. The company was founded in 1980. I joined in 1985. It didn't happen overnight. It happened over a very long period of time. I would say perseverance. Lots of perseverance, a healthy dose of ambition and vision — I love telling this story — and a significant amount of attrition.

I remember when we were the 20th-largest radio group, and everybody kept getting bought out. So one day you look up and you're the seventh-largest radio group. That's the attrition part. Due to no sort of great effort of mine, the attrition part helped to catapult us to one of the largest companies in the industry.

What I am most proud of is the fact that we were able to maintain our position as a leading operator, but also make the transition and the turn to a multimedia company, which I think positions us for the future and bodes well against any shift in ad dollars.

Al, all modesty aside, if you walk into the office and stock prices are down or an analyst is getting on your case, or the numbers are bad in a specific market, you still have to be the company cheerleader. How do you keep yourself motivated?

I think I've always had an ambition to build a larger enterprise serving our audience and our community. From the time I was in high school, I've always had that dream, that ambition. I guess that my makeup was instilled in me from my upbringing and my environment, which starts with my mother and her entrepreneurial spirit and her vision to support and entertain and inform and educate the African-American community.

If you put her entrepreneurial drive and chutzpah together with the vision of a second-generation entrepreneur that happens to work alongside the founder, then you get an advancement, leapfrog in production, productivity, and expertise, and that creates an upward spiral that creates great companies.

I think that's what happened. I think that's what happened at Clear Channel. Lowry Mays started off and worked with Randall and Mark, and they spiraled that up. I'd like to tell you that I have some secret sauce for what my inner drive is.

Everybody has a dream. Few people are able to achieve that dream. If you take your family out of the picture, and there is one person you can pick up your phone and say, "This person is going to help me get it back together" — is there somebody you just love to talk to?

There are a number of people that I talk to that have helped guide me along the way. As I have mentioned, my business partner, my mother, Cathy Hughes, has always been a guiding force and a compass on many issues. But nobody has enough resources for the challenges that somebody in a position like me faces. So you need other reservoirs of resource to go to. I have a number of board members who have been exceptionally helpful through the years. Terry Jones, Brian McNeil — Dick Parsons, the former chairman and CEO of Time Warner, is a mentor, and he's been helpful in guiding me over a number of years.

I am a person who actually seeks out advice and information from anybody who is willing to give it. I am a question asker. If there is something that I am interested in and a place that I want to go to, I will pick up the telephone and I'll call somebody and I will ask them. I have a very good relationship over the last 20-plus years with Don Graham, who is the CEO and chairman of the Washington Post Company. We have lunch a couple of times a year and talk about our commonality, that we are the only two guys in Washington, DC, that have survived working for their mothers. We bond along that line. It's true, Katherine Graham and Catherine Hughes. I have been fortunate to have a number of folks like that throughout my career. **INK**

Keith Sweat Is Radio's Relationship Maintenance Man

You may not have known this, but highly successful R&B singer Keith Sweat is also a pretty popular talk show host. His show, *The Sweat Hotel*, is syndicated by Premiere Radio Networks and heard on stations across the country, Sunday-Friday, 7 p.m.-midnight in all time zones. Sweat has 11 studio albums to his credit and will release a book this year, *Make It Last Forever: The Do's and the Don'ts*.

Born in Harlem, Sweat worked in the commodities market at the New York Stock Exchange before he was discovered singing at a nightclub in 1987. In November of the same year, he released his debut album, *Make It Last Forever*, which sold more than 3 million copies. "I Want Her" hit number one, and the title track hit number two.

Premiere signed Sweat to host a syndicated show in 1997, and *The Sweat Hotel* today is all about confessions, relationships, and the music that goes along with those topics. With his knowledge of the music, not to mention the millions of albums Sweat has banked himself, he's the perfect host for this type of program, and his affiliate list continues to grow.

Sweat says he simply had a passion for the topics he talks about. "The music I've written and the music I've sung for all of these years related to all of that," he says. "So if I had a radio show, most people would think it would touch on a lot of the songs I've sung in the course of the years that I have been in the music business, which have been relationship-driven songs, or love songs."

Doing a radio show is also another way to connect to his fan base. "It's just another way of entertaining, as if I was onstage doing music," Sweat says. "I was just spreading my wings in terms of moving in another direction with my fan base. I enjoy being able to connect to my audience — I actually get the chance to talk to them. When you make a record, you know when people are buying it, but you really don't connect to them right away, you don't get to converse with them back and forth."

"With the radio show, people who call me know who I am because they are Keith Sweat fans. They call in and ask questions, and I get a real feel for what they like from me and what they don't like, and a very real understanding of what my listeners are all about. That's very different compared to putting a record out. I don't know if someone likes a song or if they love the song. I may hear from some people, but I don't hear from everybody. On a radio show, people get to call in and say whatever they feel. You appreciate that."

Listeners and fans don't just call in to *The Sweat Hotel* to talk about the music; most want to discuss their marital



problems or confess their own infidelity. Sweat offers some words of advice, then relates the call to the music he plays, mixing it all together for several hours every evening. "It's about apologies and confessions," he says. "People call in to apologize to their significant other or someone they've hurt. They confess certain things to their significant other that they might have wanted to confess but didn't know the way to do it. They call my show, and they do it publicly. Everybody can hear the confession. The last part is the 'Maintenance Man.' I try to help people who are going through situations in their relationships and who might need advice. Along with all of that, you have the music that goes along with it."

Sweat says that, at times, he feels like his program is the *Jerry Springer* of nighttime radio. "Most calls are basically 'I cheated on my man' or 'My man is not true to me,'" he says, "or 'The way he used to treat me when we first got into our relationship, we don't do what we used to do or as much as we used to do it.' Or 'He's gotten complacent or comfortable in the relationship, so he doesn't feel he has to do as much in the relationship as he used to do.'"

"I get all kinds of calls; from 'I am cheating on my man. I want to let him know that,' or 'I am having a baby, and the baby is not his.' I've gotten all kinds of calls. It is just a variety of different calls."

Sweat would like GMs and PDs around the country to know that everyone is interested in love, and that's why they should consider picking up his program. He says, "Whether it's getting it, losing it, or keeping it fresh. My show is about dedications, apologies, confessions, and the maintenance of relationships. Along with all of that, you get a variety of R&B music and slow jams." **INK**

'No Urban, No Hispanic' Dictates — No More?

Bill Koenigsberg is the founder, president, and CEO of Horizon Media, one of the largest independent media agencies in the world. With offices in New York, L.A., San Diego, and Amsterdam, Horizon has 650 employees and annual billing of \$3 billion. Koenigsberg is also chairman of the 4A's Media Committee, and he's played a vital role in getting advertising agencies to adopt policies to abolish the "No Urban" and "No Hispanic" dictates the media industry has been dealing with for so many years. We spoke to Koenigsberg — newly named *Advertising Age's* Advertising Executive of the Year — to find out if discrimination in how buys are placed is finally gone.

You have taken an active role in the effort to do away with "No Urban" and "No Hispanic" dictates at the agency level. Why?

About two years ago, I took over the chair of the 4A's. Sherman Kizart asked for a meeting and came in with minority media owners to raise a concern that industry practices were marginalizing minority media and potentially bordering on discriminatory practices. He laid out some agencies still having "No Urban, No Hispanic" dictates on buys, and he shared with us dialogue that had taken place with media services agencies, where buyers were relaying information as to why certain media were not getting purchased.

I suggested they go around and meet with all of the media agencies directly, and we would pledge to put in what we thought were best practice suggestions to all of the media agencies so that "No Urban, No Hispanic" would not be allowed anymore and equal access and opportunities would be given to everybody.

What happened then?

We worked on a policy. The 4A's is a trade association. These media agencies obviously don't work for me; we can only suggest. Six months later, Sherman felt we were making some progress. He came in with the Rev. Jesse Jackson, and we explained to him what this new policy was going to be, which was a policy of consistency in education, about training, and about access to any media, not just minority-owned media, if they thought they were being discriminated against. The 4A's came out with a statement in late 2011 recommending to all media agencies what we thought was a best practice.

What does that involve?

Number one, abolishing all "No Urban, No Hispanic" dictates. Number two, educating and training the buyers

who are making the investment, and three, suggesting that every media agency put forth a process where, if anybody felt they were being discriminated against, there would be a process for open discussion and dialogue at a higher level within the media organization.

But I wanted to take it a step further. I wanted to get a pledge from the heads of all the media agencies that they would adopt this policy. Even though the 4A's put out a policy suggesting best practices, you can't make any agency adopt it.

So I wanted to take it a few steps further and get the CEOs of all of the media agencies to pledge that they are going to adopt this policy, and I got that pledge from all the agency CEOs. In general, they wholeheartedly agree that discriminatory practices should not take place.

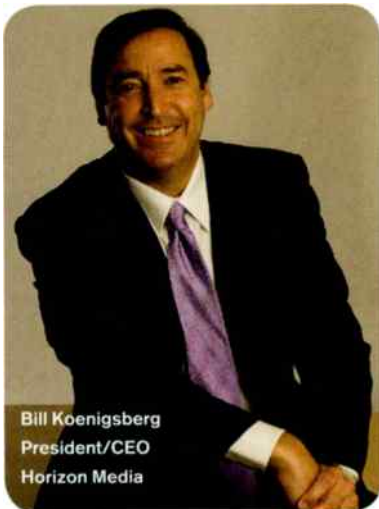
Before you began chairing the 4A's Media Committee, were you aware that these dictates were going on?

I think you are talking about a universe where tens of billions of dollars are being invested by many different agencies. I honestly believe that whatever practices were going on, there may have been some inconsistencies in the agencies, but I don't think the agencies were as guilty as maybe they were painted. I certainly think there was room for improvement to make sure there was consistency of practice among all of us. These are large organizations. Navigating through them is not the easiest thing in the world.

I do believe that it doesn't mean we have to buy anybody. If you are providing a proper rationale based on what the client's requirements are, and based on who the target audience is and who we are trying to reach, and cost is also factored in, you are going to buy based on who is appropriate for your client. We are accountable for how we invest our clients' dollars. At least now this will hopefully give everyone a consistent shot. But it doesn't mean agencies are going to buy everybody. It doesn't make sense to buy everybody, as you know.

How close do you think we are to making sure the discrimination is gone?

That's a good question. It all depends on each organization and how high on the radar this issue is. I believe we have elevated it tremendously. I hope that it completely goes away and everybody is viewed equally and agencies are buying media based specifically on what the client's requirements are. To say that we are never going to hear of a case again. — I wish I could guarantee 100 percent that it is gone, but I don't control all these other agencies. **INK**



Bill Koenigsberg
President/CEO
Horizon Media

"TO SAY THAT WE ARE NEVER GOING TO HEAR OF A CASE AGAIN — I WISH I COULD GUARANTEE 100 PERCENT THAT IT IS GONE."

The Most Influential African Americans In Radio

On many lists, whether from *Radio Ink* magazine or other outlets, money talks. Money translates to power, and power wields influence. According to BIA/Kelsey, the five largest African-American-run radio companies in the U.S., in terms of annual revenue, are: Radio One, with \$238.6 million; iCBC Broadcast Holdings, with \$54.8 million; Access1 Communications, \$11.8 million; Carter Broadcast Group, \$6.3 million; and Perry Broadcasting, with \$6 million. But money is not the only factor we take into account when compiling this annual list of influential individuals.

In addition to generating big revenue numbers, the people with the heavy responsibility and stress of running these companies, clusters, and programs employ a lot of people and wield a ton of influence over their employees. Some have massive daily audiences, while others are bringing in millions in advertising dollars.

Our annual list of the Most Influential African Americans in Radio is compiled after months of input from many sources, and many people who ultimately appear on this list also give us guidance on who *they* see as influential. That influence might include running a successful company, participating in improving and having an impact on the radio industry as a whole, and making a difference in the African-American community.

We also seek advice and input from those who work with and compete against these radio executives. All that information is accumulated and hashed out in meetings before a final list emerges -- the list you see in the pages that follow.

Radio Ink would also like to thank Sherman Kizart for his input and help with this issue.



NO. 1 ALFRED LIGGINS
President/CEO
Radio One



NO. 1 (TIE) CATHY HUGHES
Founder/Chairperson
Radio One



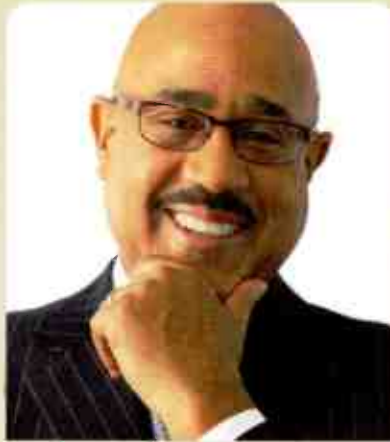
NO. 2 BARRY MAYO
President/Radio Division
Radio One

MOST INFLUENTIAL AFRICAN AMERICANS



NO. 3 CHESLEY MADDOX-DORSEY

President/CEO
Access1 Communications



NO. 4 CHARLES WARFIELD

President/COO
ICBC Broadcast Holdings



NO. 5 MICHAEL CARTER

Chairman/CEO
Carter Broadcast Group



NO. 6 TOM JOYNER

The Tom Joyner Morning Show
Reach Media



NO. 7 BILL CRAWFORD

COO
Talk Radio Network

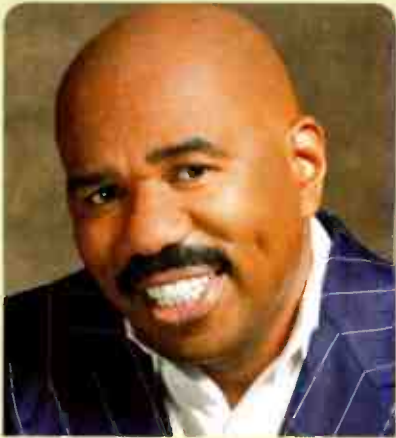
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NO. 9 SUSAN DAVENPORT AUSTIN
SVP/CFO
Sheridan Broadcasting
President
Sheridan Gospel Network



NO. 10 KEVIN WAGNER
President/CEO
URBan Broadcasting

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**CHARLES WARFIELD
&
DEON LEVINGSTON**

for being named two of
"The 20 Most Influential
African Americans in Radio"
for 2012.

From the entire Family of

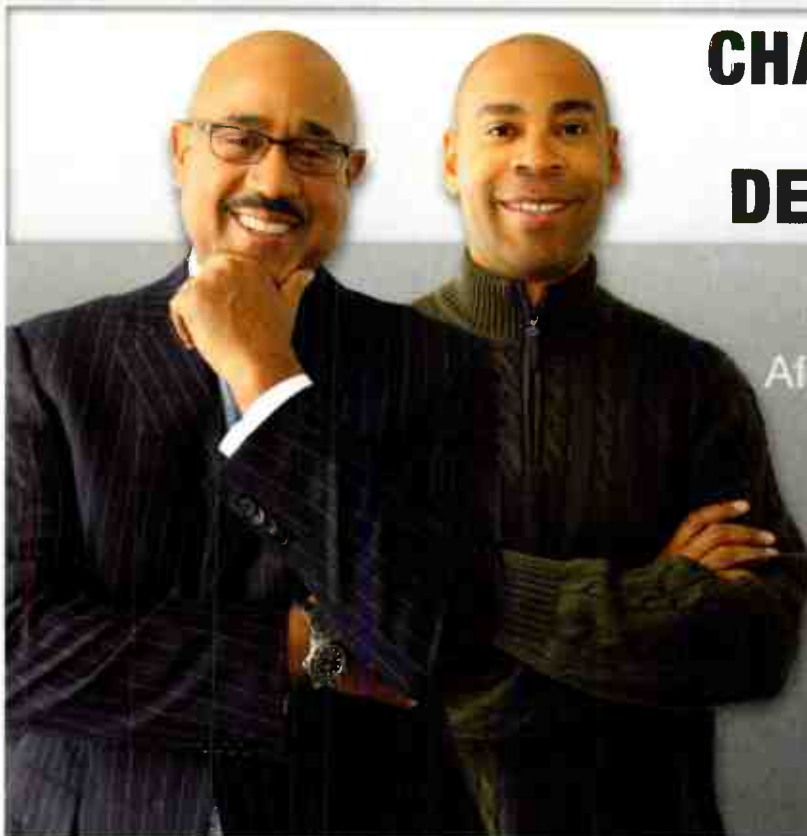
ICBC
BROADCAST
HOLDINGS, INC.

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WJMI-FM, WKXI-AM,
WJQS-AM, WOAD-AM,
WZNO-FM & WJNT-AM
JACKSON, MS

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

K3LX-FM, KVTO-AM &
KVVN-AM
SAN FRANCISCO, CA



MOST INFLUENTIAL AFRICAN AMERICANS



NO. 11 RICK CAFFEY
SVP/Market Manager
CBS Radio/Atlanta



NO. 12 EARL JONES
President/Market Manager
Clear Channel/Chicago



NO. 13 ALEX SNIPE
President
Glory Communications



NO. 14 MICHAEL BAISDEN
The Michael Baisden Show
Cumulus Media Networks



NO. 15 MAURICE DEVOE
Corporate Program Director
Cumulus Media



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Saluting Radio's Best



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HOST
THE MICHAEL BAISDEN SHOW

Influential
Innovative
Dynamic
Courageous
Leaders



MAURICE DEVOE
CORPORATE PROGRAM DIRECTOR
URBAN FORMAT CAPTAIN

**Congratulations to Radio Ink's
Most Influential African Americans**



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MOST INFLUENTIAL AFRICAN AMERICANS



NO. 16 MELODY SPANN COOPER

Chairman
Midway Broadcasting
Chicago



NO. 17 BRIAN KNOX

SVP/Director of Corporate Diversity
Katz Media Group



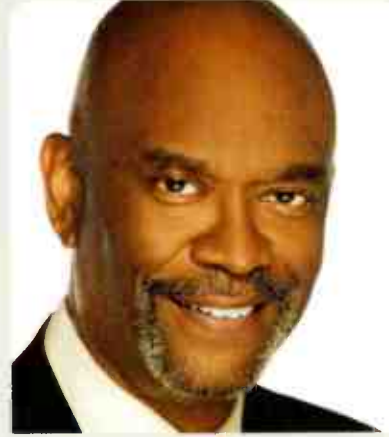
NO. 18 DEON LIVINGSTON

VP/Market Manager
ICBC/New York



NO. 19 KAREN SLADE

VP/GM
KJLH/Los Angeles
Taxi Productions



NO. 20 JIM WATKINS

GM
WHUR/Washington
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Career Day at the NAB Show

Wednesday, April 18

10 a.m.-3 p.m.

Las Vegas Hotel and Casino Pavilion (adjacent to the LVCC)

Are you a **broadcast company** with valuable positions to fill?

Are you a **job seeker** looking to advance in your current broadcasting career?

Join us at Career Day at this year's NAB Show and meet your professional match!

This dynamic event provides an excellent opportunity for media companies to network with experienced professionals, college students and entry-level job seekers interested in the broadcast industry.

Join us at Career Day – the broadcast industry is waiting for you!

For more information on Career Day, visit: www.nabef.org/careerCenter/careerFairs.asp.



From The PAST

WOW, HE CAN DO THIS! Back in the old days, even the local ice cream man could get a tryout for a radio gig! KFBK/Sacramento celebrates 90 years of broadcasting in 2012. Pictured here are Ron Lyons (l) and Gaylord Walker in back, Tony Russell in the cool hat, and Gil Krause on the far right.

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