

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

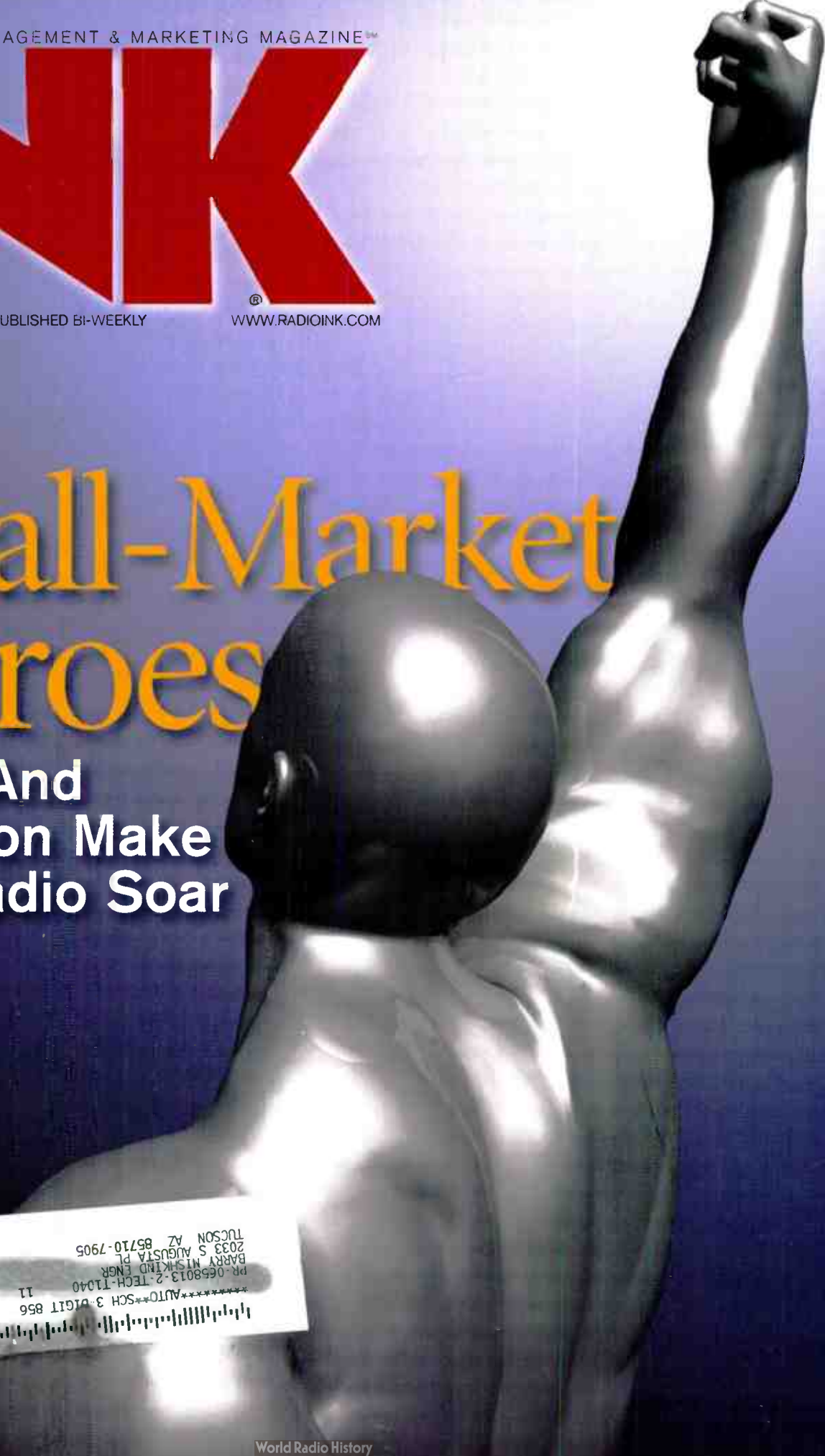
# RADIO INK

Vol. XXVI, No. 2 January 17, 2011 PUBLISHED BI-WEEKLY

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## Small-Market Heroes

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Tommy Austin  
Operations Manager  
K103/FM - Clear Channel  
Portland, OR

**K103**<sub>fm</sub>



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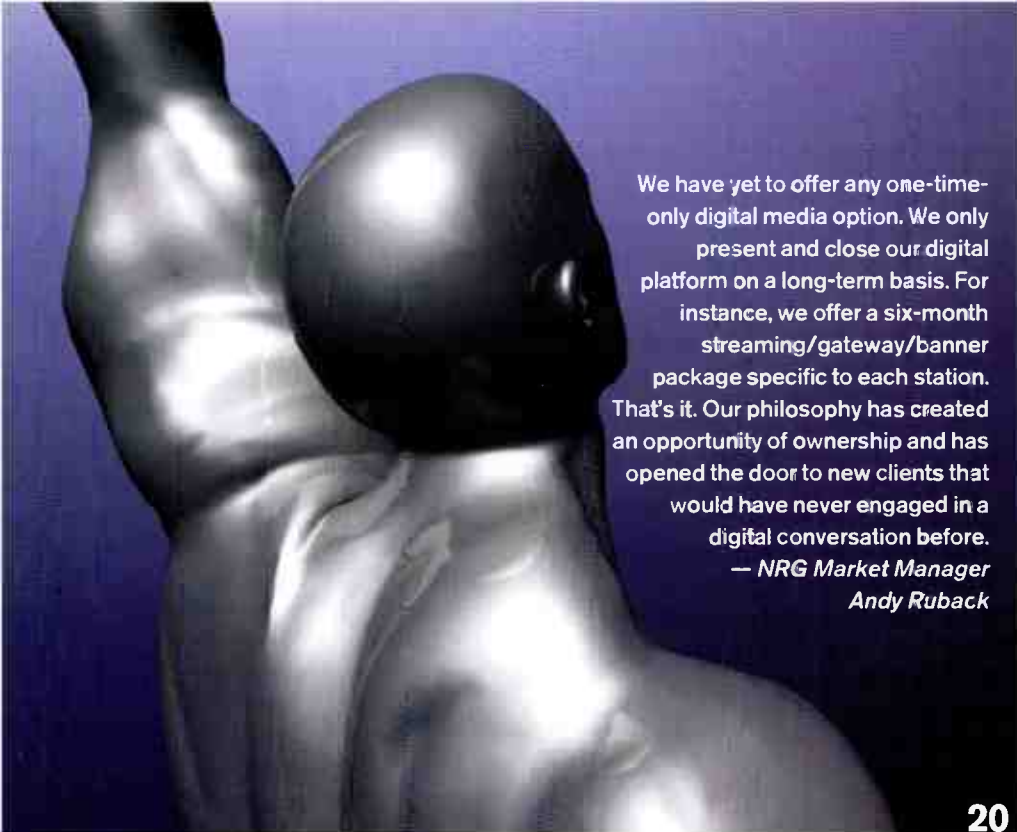
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— NRG Market Manager  
**Andy Ruback**

20



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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, printable pro radio environment.

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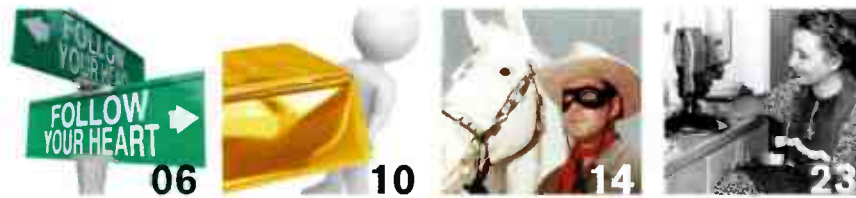
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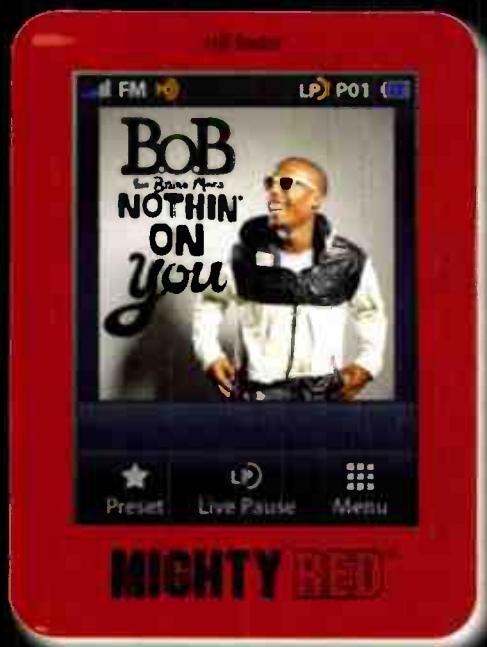
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# A Radio To Dazzle Both Advertisers & Employees

— Eric Rhoads, *RADIO INK*



Last Christmas I told you about my effort to help radio employees actually experience HD Radio. We expected to sell a few hundred units, and ended up selling 2,000.

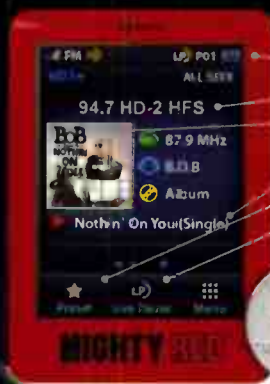
This year my vision is to help *clients* understand HD. **MIGHTY RED 2** takes HD Radio to the next level by showing clients the possibilities: Not only is this the little radio with booming HD sound, but now you can view album covers, station logos, client logos, and promo graphics on the color touch screen. **Clients will love this Artist Experience feature and want to post graphics with their ads.**

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FROM OUR CHAIRMAN

# Follow Your Gut

**"If I'd listened to customers, I'd have given them a faster horse."**

— Henry Ford

In spite of my desire to be customer-centric at my company, I believe the familiar statement "The customer is always right" is slightly misguided.

If you build a better mousetrap, customers will indeed beat a path to your door, but chances are the better mousetrap wasn't invented by listening to customers — it was done by observing mice and watching what lures them. Customers are good at incremental suggestions, but rarely do they rework something to create significant change.

Decades ago I developed a product called the Giant Boom Box, a mobile-home-sized radio on wheels with a remote studio inside. Before undertaking the project, I conducted a survey, and 100 percent of the stations I questioned said they had no use for the product. Had I listened to the market, I would have missed out on selling about \$6 million in units to every U.S. market and many cities around the globe. Launching the product required listening to my own instincts more than to my customers.

Your gut should trump your customer feedback. Yes, you need to listen to customers, but listen for patterns and clues rather than specifics. If, for instance, you followed every caller on your request lines, you probably wouldn't repeat any music, or play any commercials, or have any air personalities. If you make decisions based on the active listener who tunes in 12 hours a day, your decisions would drive the bulk of your audience away. Yet if you observe patterns of hundreds of listeners asking for something, you should pay close attention.

Though I value focus groups, customer studies, and feedback loops, I see that true change comes from culling the data, formulat-



ing ideas, then ultimately following your gut.

In the 1970s when elevator music stations had 20 shares, John Dillie took WMEF — the most successful station in the market — and blew it up to become FM rocker WMEE (which had been on the AM dial). It seemed insane, but Dillie's intuition ruled. Sometimes you have to blow up something successful.

Radio's vulnerability in is our formulaic approach to everything. Our industry needs more gut and less homogenization. While we arrogantly ignore the Pandoras of the world as fly-by-night fads, we can't ignore their progress in distribution online and in the car. They had nothing to lose, so trying something new and risky was easy. Not so for radio. There will come a time when what you're doing won't work, when listeners won't be able to guide the needed change, and when a bold, gut-driven experiment will change the world of radio. If newspapers had invented Craigslist, they would not have the severe revenue losses they are enduring.

Established industries and companies typically lack earth-shattering innovation. They do listen to their customers and implement incremental changes, but suggestions that would rock their world are usually ignored.

As you enter 2011, tune in to your own instincts. Take risks. Do something to your own business before someone does it to you. Follow your gut. **INK**

*B. Eric Rhoads*  
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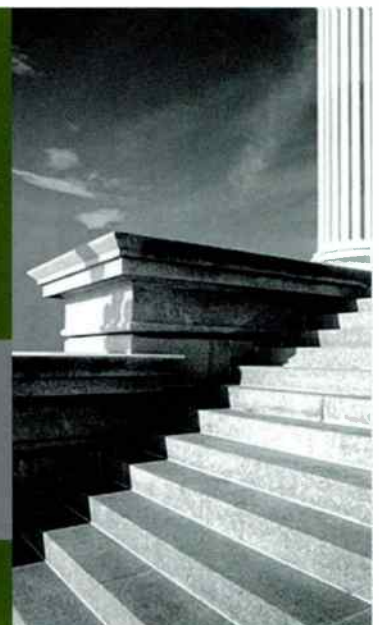
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GLR's Mirthala Salinas of W Radio in Southern California helps decorate the Rose Parade's Donate Life Float benefiting organ and tissue donation.



ABC News Radio Correspondent Aaron Katersky is embedded with the 1st Battalion, 506th Infantry Regiment in Paktika Province, Afghanistan.



Buckley Radio COO Joe Bilotta was on hand as BMI celebrated Guess Who and Bachman Turner Overdrive songwriter Randy Bachman. With Bilotta are BMI's Dan Spears, Bachman, and manager Gilles Paquin.



During the WYCD/Detroit radiothon, morning personalities Jason the 300 Pound Cowboy and Rachael Hunter, volunteer Mandy Reinke, and morning team member Dr. Don Carpenter helped raise \$338,700 — nearly \$50,000 more than in 2009 — for St. Jude Children's Research Hospital.



Cox Media Group/Houston raised more than \$641,000 during the annual Texas Children's Hospital Cure Kids Cancer two-day radiothon.





NEWS RADIO 94.3  
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**RHETTA CLOYD**  
GENERAL SALES MANAGER  
WSC CHARLESTON

"From a revenue perspective, adding *The Dave Ramsey Show* to our lineup was like taking the station off a dirt road and putting it on an interstate."



**ALENE GREVEY**  
MARKET MANAGER/PRESIDENT  
WSC CHARLESTON

"*The Dave Ramsey Show* has compelling content, and our audience will set a specific listening appointment for the show. This helps the overall station line up and improves the advertising effectiveness of our clients."



**MICHELLE KELLY**  
DIRECTOR OF SALES  
WSC CHARLESTON

"Dave definitely gives the station more of a female appeal. Many of our female staff members, clients and listeners are followers of *The Total Money Makeover* and are changing the way the family finances are being managed."

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World Radio History



# Gold Laughs At Stocks And Bonds

A Look At Brandable Chunks And Personification

**G**old, for thousands of years, has been the world's only truly secure investment. The economy ebbs and flows, like the tide. It always has. It always will. But gold is like the Rock of Gibraltar. Safe. Secure. Indestructible.

If all the gold in the world were melted into a single cube, that cube would be only 22 yards per side. Gold is astoundingly rare.

As an investment, gold is liquid.

Its value and desirability are international.

Gold laughs at stocks and bonds.

Gold is beautiful.

Gold, in all its forms, is the thing to own.

Come and meet your gold at Austin Rare Coins & Bullion.

As Eric Rhoads mentioned so eloquently in his New Year's message, there are many "new words" radio needs to learn to remain current in modern marketing. Two useful new words are:

**Brandable chunks:** vivid, recurring phrases used by an advertiser to help position and define the brand.

**Slogans and taglines are out. Brandable chunks are in.**



The 106 words that opened this column would be an extremely effectively radio ad, marketing e-mail, or magazine ad. Those 106 words contain exactly eight brandable chunks linked together like the cars of a freight train carrying radioactive moonbeams.

Each of the eight brandable chunks can be used independently of the other seven. There are 293 ways to make change for a dollar. In how many situations

and combinations do you suppose these eight brandable chunks might be used?

1. Gold, for thousands of years, has been the world's only truly secure investment.
2. The economy ebbs and flows, like the tide. It always has. It always will. But gold is like the Rock of Gibraltar. Safe. Secure. Indestructible.
3. If all the gold in the world were melted into a single cube, that cube would be only 22 yards per side. Gold is astoundingly rare.
4. As an investment, gold is liquid. Its value and desirability are international.
5. Gold laughs at stocks and bonds.
6. Gold is beautiful.
7. Gold, in all its forms, is the thing to own.
8. Come and meet your gold.

The eternal and omnipotent Webster, that thundering god of the English language, declares personification to be "attribution of personal qualities; especially: representation of a thing or abstraction as a person."

When you give human characteristics to inanimate objects, you fling open the doors of imagination as surely as if you had said, "Once upon a time...."

Gold laughs at stocks and bonds.

But don't get carried away. Overuse of personification just makes you sound like a nut.

Here are a couple of other examples of ascribing human intent and motive to an inanimate object:

**This diamond owns the light like a monarch, and commands the light to do things *light has never done before*. Brilliant blues, radiant reds, and gleaming greens dance like fairies in the snow.**

Now go, bring dead things to life; speak worlds into existence. You are radio. **INK**

Roy H. Williams is president of Wizard of Ads, Inc. E-mail: [Roy@WizardofAds.com](mailto:Roy@WizardofAds.com)

**WHEN YOU GIVE HUMAN CHARACTERISTICS TO INANIMATE OBJECTS, YOU FLING OPEN THE DOORS OF IMAGINATION AS SURELY AS IF YOU HAD SAID, "ONCE UPON A TIME...."**



# Success Syndicate

**W**hen was the last time you thought about the syndicated programs in your lineup? As more stations turn outside for cost savings, typically choosing higher-profile shows to fill schedule gaps, it's important to make sure your staff is taking advantage of the revenue and marketing opportunities these programs can afford. At *Radio Ink's* Forecast '11 in December, AccuRadio COO John Gehron conducted a highly informative panel of major syndicators. I invited some of the smaller, independent syndicators to expand on that session.

Allen Kepler is owner and president of Smooth AC Radio Networks/Broadcast Architecture, Ed Mann is president of MannGroup Radio, and Danno Wolkoff is president and CEO of Envision Radio Networks.

## Which niche music programs show the greatest promise for growth in the coming year?

**AK:** Smooth jazz and smooth AC. In virtually every major market, smooth jazz has hundreds of thousands of loyal listeners. In many cases, smooth jazz ranks top five (35-64). We see potential for the 24-hour format on struggling FM's, or even AM stations.

**EM:** The trick is in finding or developing programs that are unique while still conforming to the stations' playlists. There's no telling which programs will work best until they're tested on the air. Having said that: Top 40/hip hop, because the artists continually evolve and present the most active and interactive opportunities for the listeners. The music is both fresh and popular.

**DW:** Country radio will have more niche programming in the coming year, and classic country or country oldies will continue to see growth in 2011. We'll also see more hybrid formats with country radio as stations experiment more with country and rock combos as well as country and AC combos. As their artists continue to cross over, the formatic lines will blur. In 2011, we expect to see the emergence of country and contemporary Christian music combined in a weekly show.

## What syndicated programming elements afford the best local revenue potential? What should a station look for in selecting a program?

**DW:** Any syndicated program that offers local ties and customization is the best bet for stations to pursue. If you are looking to add a weekend car show, make sure the syndicator can help you sell it to local dealers, and that there are specific elements within the program that can be sold locally. Any music or talk station broadcasting syndicated programming should look at shows that offer local time to broadcast news, weather, sports, or traffic that can all be sponsored. The best syndicated shows can be customized by the host

and sold to local advertisers with opening and closing billboards.

**EM:** Local sponsorships are always a favorite, and mix shows do well getting club tie-ins. Marquee-name programs provide some premium, depending on the proactivity of local sales, and clever national syndicators can offer up their talent for local billboarding.

**AK:** Look for something that is not being served by a 24-hour format. A simple augmentation of your current format will only yield mediocre results during weekend destination timeslots. Even if the format is not a perfect fit, promote the show(s) and let people know there is something different and interesting, and you'll see results in those timeslots. Especially with PPM, if you just get a small bump of meter carriers regularly tuning in for a special show, you can create a revenue generator in a normally dead timeslot.

## How can stations take advantage of the sales and marketing opportunities provided by syndicated programs?

**EM:** Syndicated shows give local radio opportunities to take advantage of programs and services that they very likely could not produce on their own, and can save them money. Stations should promote and sell syndicated shows the same way they sell local shows, on air and through their digital platforms.

**AK:** Talk about your special shows both on air and in sales meetings. Air special programs featuring content not already offered on other stations in destination time periods where PPM generally fluctuates. Direct listeners to the show(s) with on-air promotion, social networks, and website exposure. Create a sales package for advertisers targeting the same audience or lifestyle.

**DW:** The best syndicated shows have campaigns and giveaways that affiliates can take ownership of and promote. These elements help stations sound bigger than life and engage listeners in off-air activities through social media and online experiences. Let the syndicator do the work in creating major events and giveaways. As an affiliate, you can ride their coattails and let listeners credit your station for the fun. **INK**



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Owner/President  
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# Take Advantage Of The Brand

**B**rands are like living creatures. They have a life cycle that begins with birth (product introduction), continues through those awkward teen years (brand development), into midlife (brand maturity) and sometimes a midlife crisis (do we change the recipe?), and eventually death (Atari, TWA, and Pontiac).

And like living creatures, brands have a chance to reinvent themselves and start a whole new chapter in their lives with a re-launch or re-branding. But brands also need nourishment. They need to be surrounded by friends and family (consumers), and they need to be in demand. They can't survive alone.

How do brands accomplish this? They need media to connect them with consumers, to feed their image and make them grow bigger than life.

Radio is in a unique position to facilitate brand growth. During the upcoming Country Radio Seminar, one of the featured panels, "Inside the Brand with the Decision Makers," will tackle the topic. To successfully secure ad dollars, the leaders in radio sales will have to understand the dynamics of each brand, what damage (or, in some cases, help) the economy has dealt them, and how to take advantage of consumer and industry trends to move product off the shelves and into the hands of a more demanding consumer.

We now have to take a holistic approach to brand selling. It is no longer just about spots and dots, but rather how we can leverage existing relationships with entertainment and other brands to meet the integrated needs of a brand today. How do we more effectively reach into event budgets, publicity budgets, retail co-op dollars, and client hospitality budgets to increase stations' gross revenues?

The landscape is constantly changing. There was a time when we could deal only with ad agencies for media buys,

but now many players have dollars to spend for their strategic initiatives. We are seeing event budgets grow bigger and bigger, both nationally and regionally — if there is a solid return on investment.

For example, a local event that provides not only brand awareness (traditional media buy) but also brand interaction (can the consumers actually experience the brand essence at the event and start to build a new or stronger bond with the brand as a result) will command more dollars! Is your station maximizing these opportunities?

Did you know that promotion agencies are now looking at media partnerships as an extension to their services? Or that they have budgets to spend on promotions (which by definition DRIVE brand sales)? How much of this pie are you grabbing? More and more, we see publicity firms with budgets to drive messaging via events, social media platforms, digital promotions, and stunts. Radio can not only deliver on all of these elements, but is uniquely qualified to execute programs with existing staff.

Does your station have a street team? Is your promotions team efficient, effective, creative, and of an award-winning caliber? You should be selling them as a part of your proposal to execute and supplement your on-air package. I guarantee you will generate increased dollars for your station. Once you develop a partnership with the brand's family instead of strictly a sales relationship, you will find new sources of revenue that can continue to grow for several years. **INK**

Premiere Radio's Rick Murray is moderating the Inside the Brand with the Decision Makers panel at the Country Radio Seminar, set for March 2-4, in Nashville.

Rick Murray is vice president of integrated marketing and promotions at Premiere Radio.

## CRS AT A GLANCE

Along with the "Inside the Brand" panel, CRS 2011 has a packed agenda covering just about everything of interest to country radio. After kicking off with the Hall of Fame festivities on the evening of March 1, the first full day's talks and panels include "The Digital Life" with Shelly Palmer and "Show Me the Money: The Economics of the Radio and Music Industry," moderated by the Farber Connection's Erica Farber, discussing the realities of how money flows from label to artist to management.



The March 3 lineup includes "On Air PD: Success With Less"; "90 Executable Ideas in 50 Minutes," guaranteed to provide 90 ideas that have been done and worked, and that you can put into action as soon as you get home. "Normal People: From the Mouths of the Consumer Part II" offers a focus group of "normal people," for an eye-opening view of the industry and the music. Then McVay New Media's Dan Halyburton moderates "Strengthening Partnerships

Through Social Media With Radio P1's," covering how social media can help stations build brand loyalty, ratings, and a sense of community.

On March 4, there's the "Inside the Brand With Decision Makers" panel, and Emmis' Charlie Morgan moderates a discussion on "Developing Community Outreach Programs to Generate Revenue," and a look at "PPM: Under the Hood."

CRS 2011 will feature all this and more, along with the usual great events and performances, closing with the annual New Faces of Country Music Dinner & Show.



# PAST BLAST™

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# National Talent, Local Sound

**A** great radio station truly reflects the interests of its audience. The programming is terrific, local, and relatable. People turn to their favorite station like a mirror and see themselves, their lives, and their communities. That's why 24/7 national network programming doesn't score audience shares. Yet some syndicated programs such as Ryan Seacrest and John Tesh do well. Why? Those shows allow a station to keep its local identity and reliability, with the syndication firm providing voice-tracks and the station doing the music locally. Custom-tracked shows like these offer the best future for syndication because the stations maintain their local identity rather than sounding generic.



## Network Radio Trap

Jack Benny, *The Lone Ranger*, and Don McNeill's *Breakfast Club* proved that syndicated network radio was great in its time, but when all the big radio stars went to TV, *Billboard Magazine* in 1952 declared that "Radio is dead." Before the CSI crime lab was called in to examine the corpse, radio found its unique attraction — localism — and a new kind of radio flourished. In 1955, NBC launched *Monitor*, with its continuous programming concept, to save the network, but it was defeated by local programming and died 20 years later.

Still, syndicators keep trying. In 1981 two networks signed on to provide DJ/music satellite programming like NBC's *Monitor*. Satellite Music Network (now Citadel) and Transtar (now Dial Global) provided 24/7 networks for stations that couldn't afford good local programming. These national networks still exist today for radio owners who want continuous programming for barter, even though good local programming is more entertaining and less expensive.

Listeners say they want locally relatable programming that touches their lives. Drive across America listening to small-market radio, and you hear generic network DJs from Dallas and Denver talking about national topics. It's that way in many small cities, but not in rated markets, where managers know that listeners simply want to hear the three Ls — local, local, local — from weather alerts to the next local event, the high school game, and the latest traffic problem.

## Syndicated Dayparts

Syndicated radio programming has changed dramatically, from *American Top 40*, launched in 1970, and *American*

*Country Countdown*, in 1973, to today's successful daily shows, hosted by talent such as Bob and Tom, Delilah, Lia, Seacrest, John Tesh, and Alice Cooper. Some programmers feel a national show is a good alternative when they don't have a top local air talent.

There's a plethora of syndicated weekend music shows, but many don't closely fit a station's weekday format, so they can be confusing to listeners. A CHR shouldn't program a '70s show, then an '80s show, then two different countdown shows. Stations that are filled with syndicated weekend shows often cede local identity.

## Brand Your Shows

Syndicated daypart music shows should be locally branded, and stations need to work especially hard to take ownership of the national talent. Local content can be maintained through information services like weather and traffic, and "here's what's happening" billboards. Local identity and recorded material from the hosts can also make the show more of an integral part of the station.

Program directors should pay as much attention to syndicated shows as they do to local talents. PDs are stretched thin in their duties, but playing Ryan Seacrest in p.m. drive is not an autopilot affair. Inject local identity to make Seacrest one of your talents, not a voicetrack from Hollywood. Use customized localization voiced by Ryan, and service elements to provide what listeners need.

Syndicated shows are rarely an exact format fit, and they don't have to be, but they do have to be compatible with the station's brand. Keeping the precise music format on target is a challenge with syndicated shows, especially in a weekday daypart.

## Create A 2011 Growth Plan

Commit to audience and revenue growth with localism, which includes talent comments, news content, promotions, local awareness, and cause marketing. Radio stations prosper when they give people programming they can't get anywhere else. Listeners need local information and high-touch community contact, not a depersonalized generic national air talent — or worse, straight automation — that bears no relation to the local listener. Differentiate your programming product from the competition and talk directly to listeners. It's imperative to communicate with the audience via your website, social media, and texting. With Internet radio in every cellphone and auto, you'll soon have 30,000 competitors — but you'll be the only station targeting that local listener and advertiser. **INK**

John Lund is president of The Lund Consultants to Broadcast Management and Lund Media Research. E-mail: [john@lundradio.com](mailto:john@lundradio.com)

# Directory Of Syndicated Music Programming

Do you need to program a daypart — or a station? Syndication is a thriving part of the radio business today, offering something for just about every market or demo. This guide to syndicated music programming features the biggest names in radio syndication, along with some smaller and independent providers. One of these shows or formats is sure to be exactly what you're looking for.



## AMERICAN URBAN RADIO NETWORKS

**Contact:** Lenore Williams,  
412-456-4098, 800-456-4211 x4098,  
williams@aum.com

### The Doug Banks Radio Show

M-F, 3-7 p.m. ET  
**Delivery:** Satellite  
**Available:** Barter

PPM- and diary-tested, PPM- and diary-approved. Hot music and conversations that can bring folks to your stations and your social network realm.

### The Russ Parr Morning Show

M-F, 6-10 a.m. ET  
**Delivery:** Satellite  
**Available:** Barter

It's not "another morning show," it's the morning show that stays true to the 18-34 crowd. The music, the comedy, and even the cause.

### On The Air With Russ Parr

Three hours, weekends  
**Delivery:** Electronic distribution via e-mail  
**Available:** Barter  
Russ Parr and his crew work it with the hottest music and original comedy.

### The Bobby Jones Gospel Countdown Show

Two hours, weekends  
**Delivery:** Electronic distribution via e-mail  
**Available:** Barter  
Gospel singer and 30-year video ambassador of gospel music on BET, Dr. Bobby Jones shares the hottest gospel songs and performers each week.

### Blues Deluxe

Weekly, one hour  
**Delivery:** CD, download

**Contact:** David Fusco, 817-261-3520,  
bluesdeluxe@juno.com  
First aired: January 1988  
Website: www.bluesdeluxe.com

## BROADCAST ARCHITECTURE

**Contact:** Tom Sleeker, affiliate sales,  
United Stations, 805-719-2805  
Allen Kepler, president, Broadcast  
Architecture, 805-719-2806

### Smooth Jazz Network

24/7 format  
**Delivery:** Satellite, FTP  
**Available:** Barter

Smooth vocals and contemporary jazz instrumentals. Created by Broadcast Architecture in the late '80s, smooth jazz evolved into a destination format with passionate, sophisticated, loyal listeners. With format icons Dave Koz and Kenny G as hosts, the Smooth Jazz Network is a full-service 24-hour format.

### Smooth AC Network

24/7 format  
**Delivery:** Satellite, FTP  
**Available:** Barter

A refreshing new radio format that offers an exciting atmosphere to relax and unwind. Contemporary songs from John Mayer, Alicia Keys, Michael Buble, and Norah Jones, blended with favorites from Sade, Kenny G, and Michael Jackson.

### Smooth Weekend

Weekends, two hours  
**Delivery:** Satellite, FTP  
**Available:** Barter  
The best-loved favorites from the past 20-plus years. Familiar, comfortable, and relaxing classic Smooth hits, with a few surprises. Host Allen Kepler features music and short commentary from artists like Sade, George Benson, Seal, Kenny G, Alicia Keys, and Dave Koz.

## Smooth Jazz Top 20 Countdown

Weekends, two hours  
**Delivery:** Satellite, FTP  
**Available:** Barter  
Billboard describes host Allen Kepler as "an evangelist for the smooth jazz format." For two hours each weekend, the Smooth Jazz Top 20 counts down the biggest songs topping the chart.

## CAFE MOCHA Café Mocha, Created By And For Women Of Color!

Weekends, two hours  
**Delivery:** Satellite via  
Access.1/Superadio  
**Available:** Barter  
**Contact:** Sheila Eldridge,  
201-722-1500,  
sheila@milesaheadbroadcasting.com  
Committed to providing empowering conversation while entertaining listeners with the best in urban AC music, hosted by hip-hop legend MC Lyte, comedian Loni Love, and broadcast veteran Angelique Perrin.

## CARAL-T Big Al & Lil Joe's Gospel Express

Weekly, two hours  
**Delivery:** MP3 downloads from website  
**Available:** Barter  
**Contact:** Al Tanksley, 512-913-6343,  
bigal@gospelexpressshow.com  
Featuring southern and country gospel music, highlighting top five songs, spotlighting artists (with interviews), listener response, hosted in an intimate and personal style.

## citadelmedia

### CITADEL MEDIA American Country Countdown With Kix Brooks

Weekends, four hours  
**Delivery:** Satellite  
**Available:** Barter  
**Contact:** Bryan Switzer, 615-324-2397,  
bryan.switzer@citcomm.com  
Countdown of country's Top 40 based on *Billboard* charts. Heard on more than 300 stations nationwide, the show also proudly airs on the American Forces Radio Network.

### Tom Kent

M-F, 7 p.m.-midnight ET  
The Ultimate Party: Saturdays  
My 70s Show: Weekends  
CLASS: Weekdays  
Your Live Request Show: Weekdays, one hour  
Lovin' Life, Livin' the 80's: Weekends  
**Delivery:** Satellite  
**Available:** Barter  
**Contact:** Maureen Lesourd,  
972-448-3369,  
maureen.lesourd@citcomm.com  
Veteran radio programmer Tom Kent offers classic hits from the late '60s, '70s, and '80s and features live content and music that connects with listeners 35-54.

### 24-Hour Music Programming

Citadel Media offers a wide range of 24-hour music programming. Formats include AC – Today's Hits and Yesterday's Favorites, Classic Hits, Classic Hip Hop and R&B, Classic Rock, Hot AC, Real Country, Scott Shannon's True Oldies Channel, The Nerve, The Touch, and Today's Best Country.  
**Delivery:** Satellite  
**Available:** Barter

**Contact:** Maureen Lesourd,  
972-448-3369,  
maureen.lesourd@citcomm.com

### **The Michael Baisden Show**

Weekdays, 3-7 .pm. ET

**Delivery:** Satellite

**Available:** Barter

**Contact:** Mike Love, 972-448-3134,  
mike.love@citcomm.com

As the top-rated urban afternoon program in the country, The Michael Baisden Show features the very best of current and old-school R&B and offers a provocative mix of relationship talk and more.

### **Conexión Thalia Radio Show**

Weekly, two hours

**Delivery:** Satellite

**Available:** Barter

**Contact:** Elisa Torres, 305-460-2143, elisa.torres@citcomm.com  
Thalia offers a fun and fast-paced music-intensive show, which allows her to expound on fashion, gossip, and insider celebrity information. Available for all music formats in the U.S. Hispanic market.

### **Tu Vida Es Mi Vida Con Maria Marín**

Weekdays, Sunday, and vignettes

**Delivery:** Satellite

**Available:** Barter

**Contact:** Elisa Torres, 305-460-2143, elisa.torres@citcomm.com  
Explores topics relevant to Hispanic women, including relationships, work, and family. Host Maria Marín is an award-winning motivational speaker, author, and voice for female empowerment and self-improvement. Music-intensive and available in all formats for the U.S. Hispanic market.



## **DIAL GLOBAL**

24/7 Formats

**Delivery:** Satellite

**Available:** Barter

**Contact:** Pat Crocker, 720-873-5170, p.crocker@dial-global.com

### **Mainstream Country**

With a cume of more than three million listeners, Mainstream Country is the largest and most popular 24-hour music network in America.

### **Hot Country**

Hot Country draws the younger, active segment of the country audience, playing the hottest new songs and artists plus great tunes going back to the '90s.

### **True Country**

The True Country format plays the familiar hits your audience wants to hear, with the top hits from every decade to make it easy to listen to for even the occasional country listener. It's a terrific mix for all ages.

### **Classic Country**

Classic Country is America's first all-classic country 24-hour network format, focusing on the biggest songs and artists from the 1970's, 1980's, and early 1990's. All classic country hits, targeted to 35-64-year-old men and women.

### **Adult Standards**

Adult Standards is one of the most successful formats at reaching the upscale 35-64 demo, combining top-testing gold songs from popular artists from the 50's through the 70's, including Frank Sinatra, Barbra Streisand, and Neil Diamond, with carefully researched songs from contemporary artists like Rod Stewart, Celine Dion, and Diana Krall.

### **AC/Adult Contemporary**

Familiar hits from the '70s, '80s, '90s, and 2000s, including the right amount of today's new adult hits. Every song has proven appeal to adults 25-54, particularly the 35-44 core. The music is soft enough for background listening, but lively enough to turn up and enjoy.

### **Hot AC**

Hot AC is aimed at 25-39-year-old women, the most loyal radio listeners in the U.S. Current-intensive, positioned squarely between CHR and AC, attracting the upwardly mobile, educated professional with a higher-than-average income.

### **Hits Now**

The best of pop, urban, alternative, hip-hop, and rock music. Hits Now! is the ultimate mass-appeal, foreground, high-impact format with the most popular hits, packaged and stylized with custom-crafted jingles and imaging.

### **Drive FX**

A high-energy, polished mix of the best trance and techno dance music, playing a balance of current, recurrent, and gold from the late '80s, heavy '90s, and early 21st century. It's a format ordinarily heard only online or satellite radio, so Drive FX will make your station unique.

### **Simply About Music**

SAM is the variety hits format that breaks the mold of traditional radio, playing a wide mix including Sting, Springsteen, and Duran Duran. SAM doesn't have an airstaff, but it definitely has a big personality.

### **Classic Rock**

The soundtrack of the baby boom generation — including Led Zeppelin, Pink Floyd, and U2, plus the best bands from the early '90s and new tracks from classic artists. A solid, stable format, freshened by daily features, themed weekends, specialty programs, timely promotions, and even live concerts.

### **Classic Hits**

A rock format with female appeal, retail-friendly, and targeted at the baby boom "money demo." Core artists include The Eagles, Bob Seger, Fleetwood Mac, The Rolling Stones, and Eric Clapton.

### **Kool Gold**

This modernized version of the oldies format delivers rock hits from the '60s and '70s and select tunes from the early '80s, with core artists like the Beatles, Rolling Stones, The Eagles, Rod Stewart, Elton John, and Stevie Wonder.

### **Jack FM**

A 1,200-song library, packaged with a playful and campy attitude equals JACKfm, which *Time* magazine called "the most successful branded music format to be launched in 25 years."

### **DG Custom Formats**

Our experienced music programmers perform ongoing research and create daily music logs that are customized for your station and market. Dial Global Custom provides with you with high-quality music programming while allowing you to use your own on-air personalities and maintain a strong local connection.

### **Mainstream CHR**

Rhythmic CHR

Adult CHR

Hot AC

Mainstream AC

AC Variety Gold

Bright AC

Soft AC

AC 45+

Classic Country

Pure Country

Mainstream Country

Hot Country

Heritage Rock

Active Rock

Mainstream Rock

Alternative Rock

Classic Rock

Adult Rock / AAA

Heart of Rock

Soft Gold

Oldies

Classic Hits

Adult Standards

### **Dial Global Local**

Dial Global Local combines the quality and consistency of traditional 24-hour format programming with a patented delivery method that provides localization and customization for every affiliate and every market. Your Dial Global Local affiliation comes complete with a powerful STORQ automation system and satellite receiver.

AC Active

AC Pure

Rock 20

Oldies Plus

Good Time Oldies

The Lounge

Genuine Classic Rock

Country Today

Jack FM

Country Classics





## HK PRODUCTIONS

### In The Mix With HK

Weekly, two hours

**Delivery:** MP3

**Available:** Barter or cash

**Contact:** Marie Gioffre, 612-819-3800, marie@hkproductions.biz

Features today's hottest hits from mainstream & rhythmic top 40. The show is mixed and hosted by Grammy-nominated and gold and platinum award-winning producer/DJ/remixer Howard "HK" Kessler. Step behind the velvet rope and experience a whole new level of production in the mix show format.

## THE LOUNGE SOUND

The Lounge Sound/Contemporary Standards

24/7 format

**Available:** Cash, barter

**Delivery:** Hard drive/audio over IP (satellite soon)

**Contact:** Brad Chambers, 818-766-7664, brad@thestandardradio.com  
Classic cool, from Frank Sinatra and Bobby Darin to Ella Fitzgerald and Peggy Lee, and contemporary cool, from Michael Buble to Rod Stewart, Diana Krall, and Harry Connick Jr. The only gold-based format with new music being released and added all the time. Listen live at <http://Martini-InTheMorning.com>.

## MUSIC BUSINESS RADIO

Weekly, one hour

**Delivery:** CD or FTP

**Available:** Barter, cash

**Contact:** Gary Kraen, 615-242-5600, gary@tunedin.com  
Spotlights the inner workings of the music business, featuring interviews with industry professionals and Grammy-winning producers, artists, musicians, and songwriters sharing their insight into the ever-changing world of the music and entertainment business.



## PREMIERE RADIO NETWORKS

Premiere Radio Networks, Inc., a subsidiary of Clear Channel Communications, syndicates more than 90 radio programs and services to more than 5,000 radio affiliations and reaches approximately 190 million listeners weekly. Premiere Radio is the number one radio network in the country and features these entertainment personalities: Steve Harvey, Ryan Seacrest, Delilah, Bob & Tom, Elvis Duran, Nikki Sixx, John Boy & Billy, Keith Sweat, Blair Garner, Big Tigger, Crook & Chase, Big D & Bubba, Casey Kasem, and Dawson McAllister.

### On-Air With Ryan Seacrest

Four hours, M-F, 10 a.m.-7 p.m.

**Delivery:** FTP, Wancast for CC Stations

**Available:** Barter, cash

**Contact:** 818-377-5300, affiliaterelations@premiereradio.com  
The biggest hits and Ryan's exclusive access to the hottest celebrities. He doesn't just report the news — he breaks it.

### The Steve Harvey Morning Show

M-F, 6-10 a.m. ET/PT (tape delayed)

**Delivery:** Premiere XDS

**Available:** Barter, cash

**Contact:** Martin Melius, 818-461-5453, martinm@premiereradio.com  
Fast-paced humor and music with celebrities from the world of sports and entertainment.

### Delilah

Monday-Sunday, 7 p.m.-midnight

**Delivery:** Premiere XDS

**Available:** Barter

**Contact:** 818-377-5300, affiliaterelations@premiereradio.com  
Soft AC's top-ranked nationally syndicated personality, Delilah attracts the most women to radio in the evening.

### The Bob & Tom Show

Four hours w/best-of hour, available M-F, Saturdays, overnights

**Delivery:** Premiere XDS

**Available:** Barter + rate show

**Contact:** Lynn Gay, 818-461-868,

lgay@premiereradio.com

Bigger laughs, bigger ratings, bigger revenue, and bigger listen loyalty. Bigger is better.

### Elvis Duran and the Morning Show

M-F, 6-10 a.m. ET; extra 5-6 a.m. hour available M-F

**Best of:** weekend availability, four hours

**Delivery:** Premiere XDS

**Available:** Cash, barter

**Contact:** Chris Peterson,

212-896-5263,

cpeterson@premiereradio.com

Duran and his on-air crew talk with listeners about what's really on their minds.

### Sixx Sense With Nikki Sixx

M-F, 7 p.m.-midnight, Saturday-Sunday, 6 a.m.-noon

**Delivery:** FTP, Wancast for CC stations

**Available:** Barter

**Contact:** affiliaterelationse@premiereradio.com, 818-377-5300 x

Combine Nikki Sixx's attitude, humor, stories, great guests, and incredible promotions with your music schedule, and you have a show that rocks. Give your nights Sixx appeal.

### The Keith Sweat Hotel

M-F and Sundays, 7 p.m.-midnight

**Delivery:** Premiere XDS

**Available:** Barter

**Contact:** 818-461-5453,

martinm@premiereradio.com

Check in to The Keith Sweat Hotel for a night full of listener confessions, dedications, and slow jams from the '80s, '90s, and today.

### The Big D and Bubba Show

M-F, four hours

**Delivery:** Satellite

**Available:** Cash, barter

**Contact:** Lynn Gay, 818-461-8687

A family-friendly and funny country morning show featuring interviews with big country stars and contests with their loyal listeners.

### After MidNite with Blair Garner

Monday-Sunday, six hours

**Delivery:** Satellite

**Available:** Barter

**Contact:** 818-377-5300,

affiliaterelationse@premiereradio.com

Blair Garner hosts one of the most successful overnight shows in the country.

### The John Boy & Billy Big Show

Monday-Saturday, 6-10 a.m.

**Delivery:** Satellite

**Available:** Cash and barter

**Contact:** 888-552-4321,

martylambert@premiereradio.com

John Boy & Billy host a morning show that is irreverent without being mean, adult without being crude, and just plain funny.



## SALEM RADIO NETWORK

Salem Music Network, the country's primary provider of Christian music radio formats, delivers one of the nation's strongest growing music genres to over 250 North American markets. We offer a variety of full-time formats, all designed to help you tap into the increasingly large, family values and faith-based audiences. All networks are programmed for 24/7 stations via satellite delivery. Cash and/or barter terms are available.

### Today's Christian Music

24/7 format

**Delivery:** Satellite

**Available:** Barter

The perfect blend of refreshing, positive, and uplifting music straight from Nashville. Key demographic: 25-54 female.

### Solid Gospel

24/7 format

**Delivery:** Satellite

**Available:** Barter

Reaching active adults with uplifting, energetic Southern gospel music and

combining the best music with the latest news straight from the pages of The Singing News Magazine. Key demographic: 50-plus, male and female.

### The Word in Praise

24/7 format

**Delivery:** Satellite

**Available:** Barter

Reaches a very wide demographic, just about any age that regularly sings modern praise songs in church. Key demographic: 40-plus, male and female.

### Bill Gaither's Homecoming Radio

Weekly, one hour

**Delivery:** Satellite, FTP

**Available:** Barter

Featuring the best music from the Homecoming series of TV shows and national concerts in a one-hour weekly format.

### CCM Radio Magazine

Weekly, one hour

**Delivery:** FTP

**Available:** Barter

All the elements that have made CCM Magazine the leading Christian music publication for over 20 years now also make a great radio show.

### Front Porch Fellowship

Weekly

**Delivery:** FTP

**Available:** Barter

Southern Gospel music fans now can hear their favorite bluegrass gospel music in a weekly program. Hosted by Les Butler, publisher of Singing News and host of Solid Gospel, fans will hear the veterans who defined the music and current favorites.

### Let Us Worship

**Delivery:** FTP

**Available:** Barter

With a blend of old and new favorites from labels such as Heartcry, Maranatha, and Integrity, Let Us Worship also includes songs of praise and scripture choruses. Each program revolves around a theme: musical, such as a cappella singing, or conceptual, such as an aspect of the character of God.



### SHERIDAN GOSPEL NETWORK

**Contact:** Susan Davenport Austin, 212-883-2116, saustin@sgntheight.com

### The KD Bove Morning Show

M-F, 6-10 a.m.

**Delivery:** Satellite

**Available:** Barter

Provides a positive, family-friendly excursion from the hustle of the morning with music, up-to-date news, thought-provoking conversation, and hilarious entertainment.

### The Gospel Express

M-F, 10 a.m.-3 p.m.

**Delivery:** Satellite

**Available:** Barter

A program designed to stay in touch with working professionals, as well as a loyal at-home audience. Morgan Dukes shares insightful information geared to encourage and inspire the listeners who tune in daily.

### The Praise Party

M-F, 3-7 p.m.

**Delivery:** Satellite

**Available:** Barter

Audience participation is a must! Loaded exciting and informative features designed to capture the attention of the entire family.

### Evening Inspirations

M-F, 7 p.m.-midnight

**Delivery:** Satellite

**Available:** Barter

Jackie Campbell will take you on a motivational journey to keep you inspired, enriched, and empowered while helping to put your mind at ease.

### Gospel Nights

M-F, midnight-6 a.m.

**Delivery:** Satellite

**Available:** Barter

Gospel Nights will relax your soul and spirit as you rest in preparation for a new day.

### SGN The Light

24/7 format

**Delivery:** Satellite

**Available:** Barter

The number 1 national contemporary inspirational music format. We provide 24/7 syndicated programs that are individually available and localized for your market.



### TESHMEDIA GROUP

#### The John Tesh Radio Show/Intelligence For Your Life Radio

M-F, five hours; weekends, three hours

**Delivery:** Satellite, voicetrack (via simple download or FTP)

Payment: Barter (cash options are available)

**Contact:** Scott Meyers, 888-548-8637, scott@meayers.net

Content encompasses tips on dating and relationships, parenting, and family information.

#### Intelligence For Your Health With Connie Sellecca

Weekends, three hours

**Delivery:** Satellite, voicetrack (via simple download or FTP)

Payment: Barter (cash options are available)

**Contact:** Scott Meyers, 888-548-8637, scott@meayers.net

Focuses on health, wellness, and fitness, surrounded by up to 12 songs per hour. Program can be taken with AC music already in place or via voicetrack.

### timeless cool

#### TIMELESS COOL MUSIC

##### Timeless Cool

24/7 format

**Delivery:** Satellite, hard drive

**Available:** Barter

**Contact:** Dennis Soapes, 206-352-9447, dennissoapes@timelesscool-music.com

Now your station can position itself as

"Timeless Cool," as opposed to pigeonholing itself to an era or style. Our balance of contemporary artists, including popular artists with limited or no airplay such as Michael Buble and Diana Krall, help to balance the appeal to a younger adult demo. This is not Sinatra and Kenny Rogers and other soft AC nostalgia artists who have aged out of the demo. This is Sinatra and John Mayer, Ray Charles, Amy Winehouse and other artists who maintain a positive identity with today's 35-54.



### UNITED STATIONS RADIO NETWORKS

#### Dick Bartley's Classic Countdown

Weekends, four hours

**Delivery:** FTP

Payment: Barter

**Contact:** Dan Brassem, 212-536-3628, dbrassem@unitedstations.com  
Hit-packed, entertaining, and '70s-heavy, incorporating classic hits and mini-countdowns for various seasons, dates, and themes.

#### HardDrive XL

M-F, five hours

**Delivery:** Satellite

**Available:** Barter

**Contact:** Dan Brassem, 212-536-3628, dbrassem@unitedstations.com  
Host Lou Brutus delivers the rock current rock tracks with guest interviews from the un-gettable stars of the format. This weeknight daypart is an extension of the respected and successful hardDrive brand that has been breaking new music for a decade and a half on weekends.

#### Nights With Alice Cooper

M-F, five hours

**Delivery:** Satellite

**Available:** Barter

**Contact:** Dan Brassem, 212-536-3628,

dbrassem@unitedstations.com  
Highly researched classic rock filled with features, guests, and Alice's unique humor and insight.

### Racing Rocks!

Weekly, two hours

**Delivery:** FTP

**Available:** Barter

**Contact:** Dan Brassem, 212-536-3628, dbrassem@unitedstations.com  
A unique pairing of NASCAR coverage and rock music, hosted by an icon of both worlds, Riki Rachman. Powerful production meets top rock tracks and great coverage of what's happening in the world of the Sprint Cup. Available in two mixes, classic or mainstream rock.

### The Remix Top 30

Weekends, three hours

**Delivery:** FTP

**Available:** Barter

**Contact:** Dan Brassem, 212-536-3628, dbrassem@unitedstations.com  
CHR veteran Hollywood Hamilton anchors radio's only countdown show to feature the club and dance mixes of today's chart-topping songs. Not a mix show, not a countdown, but the marriage of both, featuring long music sweeps mixed by top DJs from around the country.

### The Road

Weekly, two hours

**Delivery:** FTP

**Available:** Barter

**Contact:** Dan Brassem, 212-536-3628, dbrassem@unitedstations.com  
Exclusive live country concert music hosted by new Country Radio Hall of Famer Charlie Cook.

### Tone Loc's OG Hip Hop Classics

Monday-Sunday, one hour

**Delivery:** Satellite

**Available:** Barter

**Contact:** Dan Brassem, 212-536-3628, dbrassem@unitedstations.com  
Tone's unforgettable voice and his mix of back-in-the-day hits combine to make a great spotlight hour.

### Your Time With Kim Iversen

M-F, 7 p.m.-midnight

**Delivery:** Satellite

**Available:** Barter

Kim Iversen combines elements of Oprah, Sex and the City, call-in advice, and hit music. It's girl-friendly radio for women 18-54, and men love it too.



### WESTWOOD ONE

#### The Billy Bush Show

M-F, four hours

**Delivery:** Satellite and MP3

**Contact:** Todd Alan,

todd\_alan@westwoodone.com

Music and entertainment news.

Unafraid to pose outrageous questions or poke fun at celebrities' images, Bush alternately provokes giggles and gasps from interviewees and audiences alike.

#### The Kevin And Bean Show

M-F, 4 1/2 hours

**Delivery:** Satellite

**Available:** Barter

**Contact:** Doug Ingold,

doug\_ingold@westwoodone.com

Kevin Ryder and Gene "Bean" Baxter present live in-studio performances with the biggest bands, interviews with A-list actors, top sports stars and pop culture icons, exclusive new rock releases, special events, and much more.

#### VH1 Classic Rock Nights

M-F, 7 p.m.-midnight

**Delivery:** Satellite

**Available:** Barter

**Contact:** Nick DeGregorio,

nick\_degregorio@westwoodone.com

Eddie Webb offers fans of classic rock the music and artists they love, with radio-friendly music programming, in-studio interviews, road reports, promotions and giveaways, and vintage performances and interviews from the rock archives.

#### America's Opry Weekend

Weekends, two hours

**Delivery:** MP3 download

**Available:** Barter

**Contact:** Donny Walker,

donny\_walker@westwoodone.com

**Contact:** Sue Falco,

sue\_falco@westwoodone.com

Live performances from the legendary stage of the Grand Ole Opry. The show includes past performances by contemporary acts such as Alan Jackson, Kenny Chesney, Martina McBride, Joe Nichols and Brooks & Dunn, plus the Opry debuts of today's biggest stars.

#### CMT Radio Live With Cody Alan

Monday-Sunday, 7 p.m.-midnight

Features the biggest stars plus Cody's award-winning personality and live interaction with the fans — all live from Nashville.

#### Country Countdown USA

May air Monday-Sunday, 6 a.m.-midnight, three hours

**Delivery:** MP3 download / CD

**Available:** Barter

**Contact:** Todd Alan,

todd\_alan@westwoodone.com

Country Aircheck Editor Lon Helton hosts the only countdown show with weekly in-studio guest artists. One star, joining Lon for the entire show, shares stories about artists and songs in the Top 30. Recent co-hosts have included Tim McGraw, Faith Hill, George Strait, Kenny Chesney, Keith Urban, Rascal Flatts, and Gretchen Wilson.

#### 106 & Park Weekend Countdown

Weekends, two hours

**Delivery:** MP3 Download

**Available:** Barter

**Contact:** Mark Wilson,

mark\_wilson@westwoodone.com

Hosted by BET's Terrence & Rocsi as they count down the top 20 newest and hottest songs in the country, plus celeb interviews.

#### MTV Weekend Countdown

Weekends, three Hours (CHR), two hours (urban & rhythmic)

**Delivery:** MP3 Download

**Available:** Barter

The show counts down the latest tracks in the CHR, urban, and rhythmic formats, hosted by Damian & Sway of MTV.

#### The Fab 30 Countdown With Perez Hilton

Weekends, four hours

**Delivery:** MP3 Download

**Available:** Barter

**Contact:** Mark Wilson,

mark\_wilson@westwoodone.com

Perez Hilton counts down the most fab songs in the country in both CHR and hot AC formats, plus all the celeb gossip.

#### Rocsi On Your Radio

M-F, four hours

**Delivery:** Satellite

**Available:** Barter

**Contact:** Mark Wilson,

mark\_wilson@westwoodone.com

Hosted by BET's 106 & Park co-host Rocsi, bringing the hottest urban flavor with exclusive celeb interviews and music.

#### Open House Party

Weekends, five hours

**Delivery:** Satellite, FTP

**Available:** Barter

**Contact:** Mark Wilson,

mark\_wilson@westwoodone.com

Hosted by John Garabedian & Kannon, one of the longest-running mix shows in the business, featuring hit songs from the best artists in the CHR format.

#### Party Play House

M-F, 2-7 p.m.; 7 p.m.-midnight

**Delivery:** Satellite, FTP

**Available:** Barter

**Contact:** Mark Wilson,

mark\_wilson@westwoodone.com

Hosted by Jackson Blue, making it a party every weekday night in the CHR format. **NEW**

# Good Things Come In Small Packages

If the words “small-market radio” make you think of a struggling, old-fashioned mom-and-pop, or a “station in a box,” with everything brokered and bartered, you’re not up with the times. Many of the stations and groups in markets 100-plus are as tech-oriented as the big guys, and they’re often more efficient, innovative, and fast on their feet. And, as the leading small-market execs we spoke with point out, these groups are intensely focused on serving their local communities, building long-lasting relationships (even friendships) with clients and community leaders, and defining the genuine strengths of local radio. What the big companies cite as a policy goal, these radio stations are doing naturally, every day.

## What digital initiatives do you plan to undertake in 2011? How will you implement them?

**Andy Ruback:** Our digital platform is more tactical than ever on the heels of last year’s successful launch of a new streaming platform. Analysis of our digital content usage with our audience resulted in more than 125,000 podcast

plays/downloads from September through December on our AM news/talk affiliate, largely due to the interest garnered by UNL Cornhusker football. Our content comprised coaches’ interviews, press conferences, on-air commentary, and other team highlights. We utilized social networking sites along with on-air mentions and message boards to promote our online features and to increase plays/downloads.

Our 2010 plan did not include a sales model, and that was a strategic plan because we wanted to track the results of our listeners accessing the content on their own time. Now that we have measurable results that we can provide to our advertisers and prove there is a market for the content, we will be rolling out our revenue model in Q1, followed by a cause marketing and social media campaign to promote our digital content later in the year.

**Camellia Pflum:** We just had a webinar on how to use Facebook effectively, and we plan to implement using it as a tool to promote events and contests, as well as have each air personality create their own Facebook account to interact with listeners.

## For those already in place, what have been the results?

**Camellia Pflum:** The results have been great, and we plan on employing one person to handle all our social media and digital services.

**Andy Ruback:** We launched in September, and it has been a huge success on all fronts, resulting in a 2011

budget plan with 6 percent of the total cluster revenue in digital and streaming. In 2008, the online revenue share was .5 percent.

We also believe that social media is critical to the success of our entire digital platform. Here’s an example: Instead of turning to television with a commercial buy to market our country station during the Country Music Awards in 2010, we opted for a Facebook promotion, allowing our listeners to join the conversation with our morning show and share their comments about the awards ceremony. Listeners simply had to post their opinions of the CMAs through a “comment” or “like” to enter to win.

Our morning team awarded prizes from local advertisers for comments that were unique or entertaining. This took place online rather than on the air, making our social conversation a touchpoint to further integrate and connect to loyal listeners. Everyone who “commented” or “liked” was automatically eligible to win the tickets to the sold-out Lady Antebellum concert, backstage passes, and \$200 cash.

During the CMA show our Facebook page received 1,579 comments and 394 “likes,” and we increased the station’s Facebook fans by 11 percent. Did I mention all this was a whole lot cheaper than buying TV time?

## Major companies have made headlines with staff reductions and cuts — how have you coped with the recession over the past two years?

**James Conner:** We’ve endured expense reductions not just in the last two years, but over the last 10 years, requiring key employees to pick up multiple duties and perform them at a high level. The key to our success has been our staff’s understanding of what’s at stake for our radio stations, company, and community during a tough economy. I believe our radio stations have continued to succeed because of the culture of our operation both locally and on a corporate level.

When you are put in a position to make tough budget cuts in any size market, you’d better have leaders — not managers — leading your staff. If you ended up with the wrong people after the cuts were made, then your recovery is going to take a lot longer. No matter the market size, hire the best people available and empower them to make decisions that will shape the future of your operation. Communicate with your staff as often as possible and offer feedback on a regular and timely basis.

**John Koons:** We have streamlined as much as possible, but we didn’t have much fat to trim. We were already running with a skeleton crew, so we couldn’t reduce personnel. We put in a centralized traffic system that could take care of four markets and cut down on the front-office personnel in each market.

It may have looked good on paper, but the wasted man



**James Conner**  
Vice President/General Manager  
Emmis Communications/  
Terre Haute, IN

Photo not available  
**John Koons**  
General Manager  
Sorenson Broadcasting/  
Mitchell, SD

hours trying to fix issues because traffic was no longer in house offset any savings. We are running with fewer part-timers and asking full-timers to fill the gaps. The limited budget we had for promotional items pretty much became nonexistent.

Overall, in our market we are in pretty good shape. We are in an agricultural-based area and the recession didn't hit them too bad. Businesses that wouldn't use radio in the past are now looking for help. Their traditional advertising isn't working, so they want new ideas, and that's where radio shines.

**Andy Ruback:** The recession forced broadcasters to open the hood and truly examine what is important. I call it a reallocation of assets. We examined our talent pool and made sure we had the team we needed to be successful long-term. Our internal analysis resulted in a few staff layoffs, but our current headcount is back to pre-recession levels. While our industry and other media have been struggling since the recession, our cluster has grown top-line 21 percent and BCF by 51 percent in a three-year period.

**Camellia Pflum:** Our company has had no layoffs or cuts. We have been in the hiring mode, which may explain why we have exceeded our budgets across the company in all of our markets.

#### **What advice would you offer the larger market operators?**

**Camellia Pflum:** If they haven't noticed, what they're doing isn't working: Hire real radio professionals.

**Andy Ruback:** Don't undervalue or give away streaming inventory. There is money to be made with this new media asset.

**John Koons:** Forget the agencies and teach your reps how to get out there and direct sell. That part of the equation has been lost as we all strive for ratings. In this market, we are not rated so we never fell into that cycle. You need to give advertisers a reason to buy, and they will. Once they do, you need to show them results — not ratings.

#### **How might the proposed performance royalties impact operations and programming?**

**James Conner:** Any extra expense that affects the bottom line reduces our ability to provide the content our listeners have come to expect from our radio stations. We are not in the position to take on any extra expense without eliminating something from the current budget, and new fees would force us to make additional cuts.

**John Koons:** I don't know that it will have a profound effect on our business. One of my stations is a news/talker, so it will be business as usual. The music format stations will be hit, but to what degree remains a mystery. Ultimately, the listeners will suffer. Radio stations will be forced to operate on less and they will have to streamline. That usually means fewer live DJs and more satellite programming. This can only mean less variety for the listener. I can also see stations really limiting their playlist so they can eliminate ASCAP, BMI, or SESAC to try to offset the performance royalties. The other result I foresee is even more consolidation and less local ownership. Again, the listener suffers as the programming becomes less localized. It will be a sad day when there is a

## Riverbend: Entertainment & "Advertainment"

**A**s we focus on small markets, we spoke with Jim Burgoyne, president and GM of Idaho Falls-based Riverbend Communications (and Radio Wayne General Manager of the Year). Burgoyne has worked in both big markets and small, and he knows firsthand the leading role radio can play in a smaller community — and how that knowledge can translate to larger markets as well.

#### **How is radio's role different in a smaller community?**

In smaller markets, radio stations, by necessity, are involved in the community on a more drilled-down level. On our AM stations, we cover local high school sports, and we're able to sell it, but not make a lot of money. It's important just to serve the community.

In a major market, you obviously are not getting down to that level, although both major and small markets have to be local. With our six radio stations, we cover four different cities in our market, and they cover about a 70-mile stretch. So we're going all the time, from one city to another.

#### **Some say smaller-market radio is more innovative or flexible than radio in bigger markets. Can you give any examples?**

It's perhaps a little easier to get to the decision-maker, or the person who is involved in a community

event in a smaller market. We know them, we work with them, we go to church with them. That may not be the case in a large market. Because of a smaller-population area, those contacts are our friends, as well as clients involved in the community. From that perspective, it's a lot easier to develop those relationships and be involved.

In a major market, you're involved in several large things. In a small market, there's a lot going on, and we want to be involved as much as we can.

#### **What's happening on the digital side?**

Radio really is at a crossroads, and we could be in danger, if we're not careful, from MP3s, Pandora, and other ways that people can get music today. The threat is real in major markets as well as small markets. People read the same magazines, they watch the same TV shows — those trends are the same in large and small markets.

We need to find interactive ways to be able to reach and touch our listeners. We're investing pretty heavily in that technology. We recently invested in an



iPhone app for each of our radio stations, with not just the ability to stream, but to be interactive. On the iPhone screen is the ability to text back to our station, to our announcers. If it's through instant messaging, e-mail, texting, or Twitter, we're able to use that device to engage in a conversation back at the station.

In each control room is "the wall," where all the incoming messages are displayed. The

announcer can respond to a question, or can have a poll. On our CHR station, we can instantly do a "Do you like this song?" like the old "Dig it or dump it" — with all the people who are texting or communicating through Twitter or whatever else. We are interacting with our audience more than ever. On some of the stations that we voicetrack, there's an auto-response, so people are still getting a message back from us.

From a sales standpoint, we've invested a lot of time and effort into using video on our websites and selling our advertisers. We've created something called "advertainment," which means we send our on-air people out to the location, where we create a video. We've done a lot of test drives through auto dealers. We call it "advertainment" because it's an

tornado on the horizon and the local radio station is streaming satellite programs and not talking to listeners about it.

### What categories are emerging or declining?

**James Conner:** Emerging: automotive, agriculture, soft drink. Declining: retail, wireless phone companies.

**John Koons:** We see several categories emerging that deal with boomers. The news/talk format is perfect for boomers, and that may be the reason we are picking up in some of those categories — health care, insurance, drug companies, investments. The car dealers seem to be coming back a bit, for two reasons. One, they are coming out the other side of the recession, so they need to advertise. Two, they are realizing that they need to try something different since the paper just isn't working like it did 20 years ago.

**Andy Ruback:** Emerging: auto aftermarket (includes tires, body shops, auto repair services), financial/banking/credit unions, and legal. Declining: home furnishing companies and non-wireless phone companies. The real category emerging is digital!

**Camellia Pflum:** Emerging: travel, spas, attorneys. Declining: banking, restaurants.

### How have local clientele acclimated to use of digital media? How has it changed your sales efforts?

**Camellia Pflum:** They see how much they use it in their day-to-day business transactions, so they know the customer is also using it. It is tough in the sales arena because everyone has some type of digital to sell the client. And everyone thinks they're an expert, but they



**Camellia Pflum**  
General Manager  
Straight Way Communications/  
Savannah, GA



**Andy Ruback**  
Market Manager  
NRG Media/Lincoln, NE

aren't. We now have digital/online budgets, and incentives for the AEs to sell it.

**James Conner:** When the economy turned south, our local retailers pulled back just a bit from digital and stuck with more traditional media. Over the last eight months we have experienced more success in selling digital programs with local advertisers. We have created several on-air programs that utilize digital components that many of our local advertisers have included in their current marketing campaigns.

**Andy Ruback:** Many clients are now budgeting for digital and

we're finding most of that budget pie is coming from newspapers vs. broadcast. Since the delivery mechanism is new to most of our clients, our sales team serves as the experts and educators on how best to utilize this technology. Digital alliances are part of every program we present to our customers, and we invest time and resources in educating our sales team about the local digital marketplace and trends, so they stay on top of new research and information.

We have yet to offer any one-time-only digital media option. We only present and close our digital platform on a long-term basis. For instance, we offer a six-month streaming/gateway/banner package specific to each station. That's it. Our philosophy has created an opportunity of ownership and has opened the door to new clients that would have never engaged in a digital conversation before.

**John Koons:** Most of our clients are turning to the 'Net, but they don't know how to make money with it or how to market it. That's where we come in. **INK**

Brida Connolly is editor-in-chief of *Radio Ink*. E-mail [brida@radioink.com](mailto:brida@radioink.com)

advertisement, but it's extremely entertaining because our on-air people are creative and funny when they videotape these test drives. It drives traffic to the car dealer and creates even greater awareness.

I think it's extremely important that we're able to take care of the advertisers' needs in any way we possibly can. We don't think of ourselves as a radio station; we're a content deliverer. We take advantage of all the tools available to us to reach that potential client for the advertiser. We're able to synergistically marry together something on our website, or have a texting campaign so we're multi-dimensional in our reach, for our advertisers, to their potential customers. We've really embraced social media and new technology, and are learning ways to do it better and better.

### It sounds like local clients and sellers are embracing digital.

The advertiser will come to a point where they

have so many choices that we need to be on the leading edge. Radio has a built-in audience; it can drive people to a website, and it can drive people to engage in a texting campaign. There was a time when a radio station was a radio station, a TV station was a TV station, but now we all do all of those things.

### How did Riverbend come through the downturn of the last couple of years?

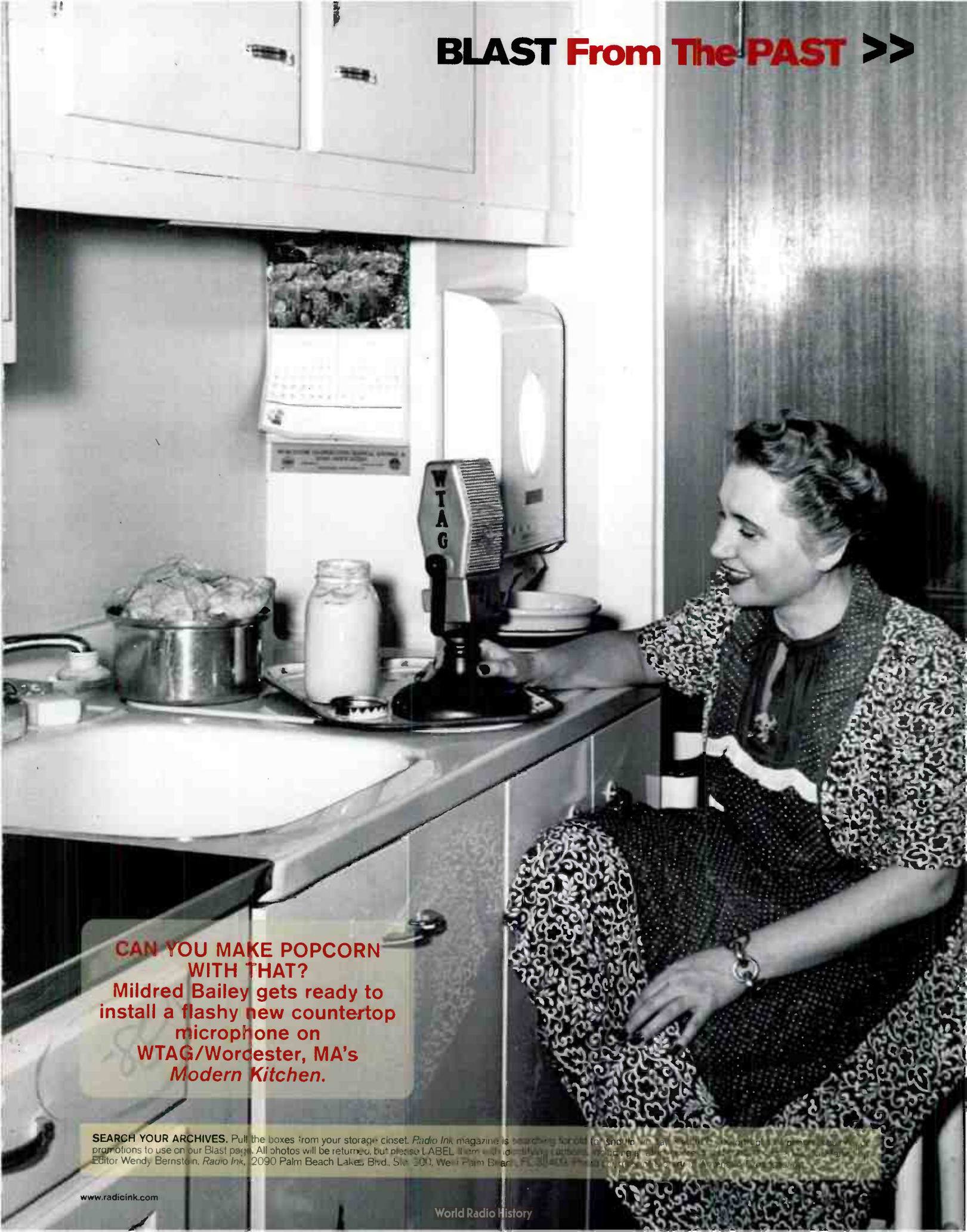
We noticed the recession at the end of 2008, just a little bit later than a lot of people, and in 2009, for us, it was pretty full-blown. We were down around 6 to 7 percent, far less than most of the rest of the industry. But we were affected — locally, regionally, and nationally, across the board.

In 2010, we saw a rebound in local, and a lot more confidence in the national market. It looks like in 2011, our national will rebound really nicely. But it takes more work on the local level than it did. We're working harder.

### Where do you see the greatest opportunity in the year ahead?

Back in the '90s, all of us who consolidated and had multiple stations kind of fell victim to the fact that we could operate much less expensively by doing a lot of voicetracking. We believed that we were still music-content deliverers. And we are, for music stations.

But radio's past is radio's future. We've got to not only invest in multi-media and social media, but it's time to return to developing content on the air with live people. People who are able to relate to their audience, and give them a reason to listen between the songs, things that Pandora and MP3 players simply can't do, or even satellite radio basically can't do. We need to return to that entertainment value and relatability with the community in every daypart. We're looking at ways we can economically afford to return to what we used to do, with people on the air and being more entertaining. **INK**



**CAN YOU MAKE POPCORN WITH THAT?**  
Mildred Bailey gets ready to install a flashy new countertop microphone on WTAG/Worcester, MA's *Modern Kitchen*.

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# the John Tesh Radio Show

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