

Vol. XIX, No. 14 August 9, 2004 PUBLISHED BI-WEEKLY

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Passion, Polemics And Polarity Of Political Talk Radio



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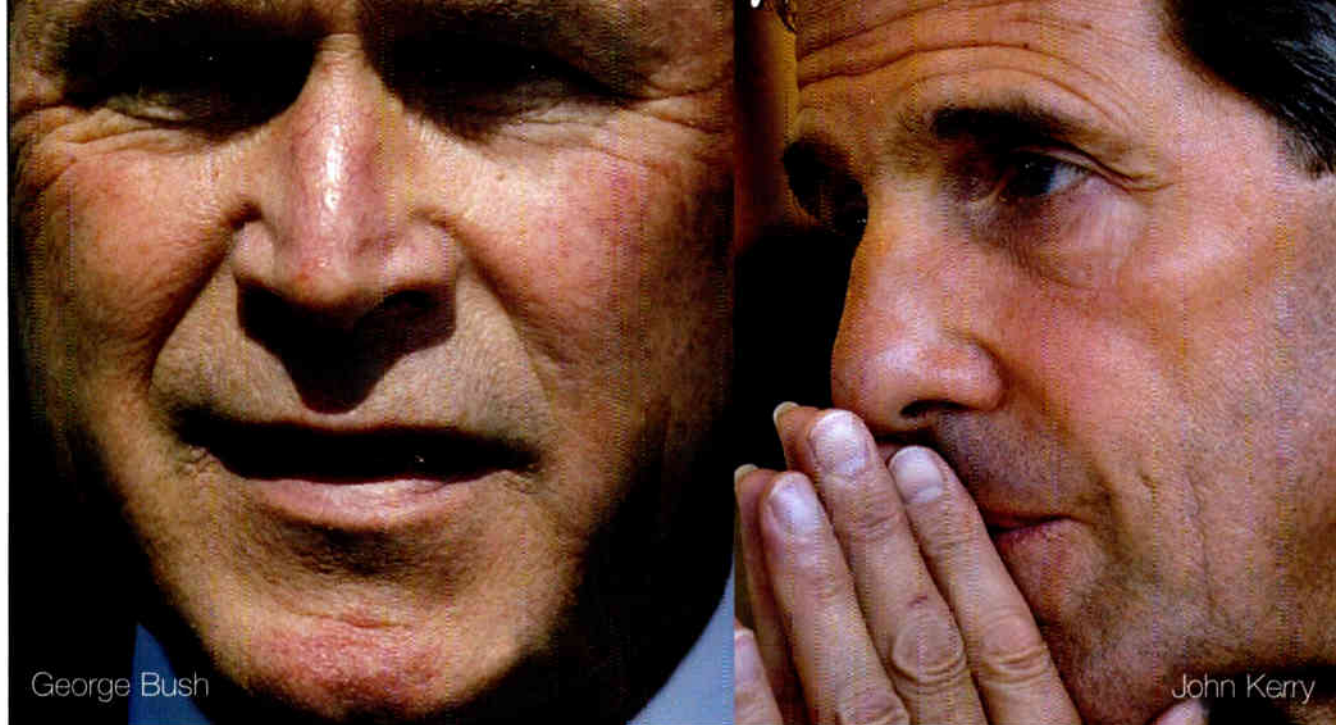


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World Radio History



18 Passion, Polemics And Polarity Of Political Talk Radio



George Bush

John Kerry

Associated Press

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

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IDEA TICKER

33,587

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

Coming Next Issue:

- » Donald Trump
- » Peacer's Choice Awards

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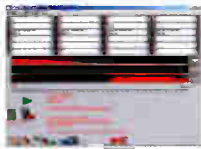
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A Standing Ovation For Industry Leadership

When Steve Rivers came to work for me at a high-tech start-up, he told me that one reason he did not take the job as head of programming for Clear Channel when his company AMFM was merged was that he did not want to deal with the spot loads the company was running. He said that if Clear Channel did something, such as increase inventory, AMFM would follow suit, because Wall Street expected it.

Two years ago, when John Hogan took the Clear Channel helm, I told him that he had an awesome responsibility: Not only did he have the company's future in his hands, he also held the future of radio. As everyone watches and stock analysts track the industry's largest company, he should assume that his actions and practices would be adopted industry-wide.


Radio is often an industry of copycats. A successful format is copied everywhere. If a major company increases spot loads, everyone else thinks they should do the same. Leadership, therefore, becomes an important responsibility when our industry leaders' actions usually become industry-wide standards.

I applaud Clear Channel for taking the lead to reduce spot loads and sell premium positions. If they can pull it off across the chain, it will have a positive impact on our industry, though it will require a great deal of training and discipline at the station level. This could be a brilliant PR ruse, or it could be the real thing. Will the industry follow? Let's hope so.

Leadership is happening in many places. David Field of Entercom has become a brilliant visionary and has gathered other group heads to address our industry issues. Field, Joel Hollander of Infinity, and John Hogan have been pushing the Radio Advertising Bureau toward building radio in the eyes of advertisers. Field also took action by creating and airing radio spots informing listeners of satellite radio downsides. David Kennedy of Susquehanna and Jeff Sumlyan of Emmis led by example in creating people-friendly cultures and making their companies desired places to work in radio.

Nothing happens until someone takes a step. Everyone can take a leadership role. You don't have to be a group head, station

owner or GM; you can be a salesperson, an air talent or any other position in the industry. Leadership in your local area can manifest itself industry-wide. For example, you may be a sales rep who sees an area needing change, and you may develop and implement an idea that results in great success. Your station gets attention, your group adopts the idea, and the industry copies it.

Don't expect someone else to see your vision or take the leadership role, and don't be discouraged by naysayers. Stop complaining, and take action on your own. Leaders must endure criticism and often do not receive recognition, yet your idea can change the industry or even the world. Take action now. We need more great leaders in our industry, and there is a leadership role with your name on it. 

Eric

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BATTLE OF WORDS: Larry Elder interviewed Janeane Garafalo at the Democratic National Convention, but the two talk hosts parted on name-calling terms, according to an ABC spokesman.



DIVERSITY HONORS: Emmis leader Jeff Smulyan was inducted into the Minority Media and Telecommunications Council Hall of Fame in July at a ceremony in Washington, DC. Emmis was honored for its commitment to diversity and support of minority ownership initiatives. Pictured (l-r): Interep's Sherman Kizart, Jeff Smulyan, Freedom Radio's Dominic Milano, Radio One's Zemira Jones, D&R Radio's Bob Turner and IMG's Anne Ransom.



PAINLESS GAS! South Florida radio listeners got a boost in the tank as station Y100.7 (WHY) gave away a year's free supply of Citgo gasoline at noon every weekday for a month. The truck traveled to different locations throughout Dade and Broward counties.

Women Earn Big Portion Of Family Money

According to the AFL-CIO's 2004 "Ask a Working Woman Survey," more than six out of 10 working women (62 percent) earn half or more of their families' incomes. Additionally, nearly two thirds (65 percent) of working women without children earn half or more of their household incomes, while 58 percent of working mothers earn that much.

The study reports that four in 10 women work some evenings, nights, or weekends on a regular basis. Women of color are more likely than white women to work these hours; they also are more likely than their white counterparts to work shifts different from those of their partners or spouses.

Most women surveyed say they are very concerned about rising costs of health care. African-American women (72 percent) and white women (71 percent) women are most likely to say they're "very worried" about rising healthcare costs.

Source: Marketing to Women, July 2004; from www.rab.com

Men Ease Into Shopping

A recent study released by Interep shows that, while women make up the majority of primary shoppers for the household, men are becoming more accepting of household purchasing responsibilities. According to the Interep report:

- The average man working full time earns an annual median income of \$40,136 vs. the comparable average woman's median income of \$30,420.
- 23 percent of men say they are "homemakers/primary shoppers."
- 50 percent of men shop for groceries two or more times a week.
- 19 percent of men personally spend over \$100 per week on groceries.
- 35 percent of men shopped by catalogue, phone, mail or Internet in past 12 months.

Men 25-54 are 75 percent more likely than the average adult to make business decisions on computer purchases, 60 percent more likely to make business telecom decisions, 54 percent more likely to make business decisions on banking.

Online Advertising To Pop By 2009

Online advertising should more than double over the next five years, growing from \$6.6 billion in 2003 to \$16.1 billion in 2009. That's the word from Jupiter Research, which noted that paid search revenue is poised to grow 30 percent compounded annually over the next two years, while display advertising and classifieds will each grow more than 25 percent annually. According to MediaPost, Jupiter attributes strong growth rates to improved ad targeting technologies and behavioral marketing techniques.

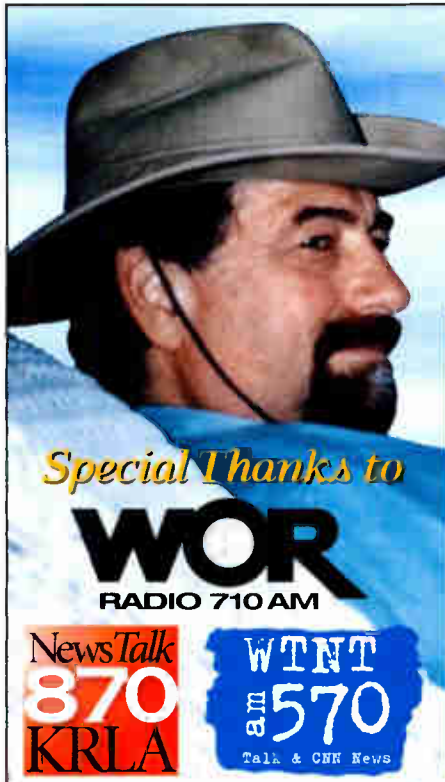
Meanwhile, Time Warner reported reduced profits for the second quarter. The media giant's America Online division posted a 13-percent increase in profits for the quarter, before depreciation and amortization, and saw a 23-percent jump in ad revenues. Overall revenue for AOL during the quarter rose 10 percent to \$10.9 billion.



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Winter Ratings Growth

| Market | Calls | ACM Share | Fall 2003 | Winter 2004 | Change | Market | Calls | AQH Share | Fall 2003 | Winter 2004 | Change |
|------------|-------|-----------|-----------|-------------|--------|--------------|-------|-----------|-----------|-------------|--------|
| Sacramento | KSTE | P 12+ | 3.0 | 5.5 | +83% | Cincinnati | WKRC | P 12+ | 3.9 | 5.1 | +31% |
| | | P 25-54 | 3.5 | 5.7 | +63% | | | P 25-54 | 1.9 | 4.8 | +153% |
| | | P 35-64 | 4.5 | 6.8 | +51% | | | P 35-64 | 4.4 | 7.1 | +61% |
| Rochester | WHAM | P 12+ | 13.1 | 13.5 | +3% | Milwaukee | WTMJ | P 12+ | 14.4 | 14.6 | +1% |
| | | P 25-54 | 1.8 | 16.0 | +36% | | | P 25-54 | 9.9 | 10.5 | +6% |
| | | P 35-64 | 14.3 | 21.0 | +47% | | | P 35-64 | 17.3 | 13.8 | -20% |
| Portland | KXL | P 12+ | 4.3 | 5.3 | +23% | San Diego | KFMB | P 12+ | 3.5 | 4.3 | +23% |
| | | P 25-54 | 3.7 | 3.9 | +5% | | | P 25-54 | 2.9 | 2.9 | +0% |
| | | P 35-64 | 4.4 | 5.3 | +20% | | | P 35-64 | 4.4 | 4.5 | +2% |
| Seattle | KTTH | P 12+ | 2.1 | 2.6 | +24% | Grand Rapids | WOOD | P 12+ | 2.6 | 4.5 | +73% |
| | | P 25-54 | 1.8 | 2.4 | +33% | | | P 25-54 | 1.7 | 4.4 | +159% |
| | | P 35-64 | 2.5 | 3.2 | +28% | | | P 35-64 | 2.3 | 4.4 | +91% |
| Baltimore | WCBM | P 12+ | 2.8 | 5.6 | +100% | Albany | WGY | P 12+ | 5.7 | 8.2 | +44% |
| | | P 25-54 | 0.9 | 5.0 | +456% | | | P 25-54 | 5.7 | 6.3 | +11% |
| | | P 35-64 | 1.5 | 6.6 | +340% | | | P 35-64 | 6.2 | 10.2 | +65% |
| Boston | WRKO | P 12+ | 5.9 | 5.4 | -8% | Tampa | WWBA | P 12+ | 1.7 | 3.0 | +76% |
| | | P 25-54 | 3.7 | 4.0 | +8% | | | P 25-54 | 2.3 | 3.9 | +39% |
| | | P 35-64 | 5.3 | 6.1 | +15% | | | P 35-64 | 3.5 | 4.3 | +23% |

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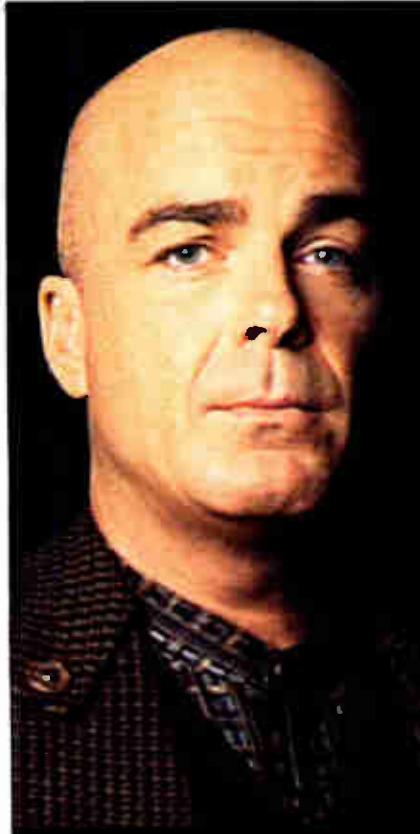


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— Brian Gann, Program Director, KFAQ



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LETTERS...

Get Those Wagons Rolling!

I just got my first copy of *Radio Ink* — and I am shouting, “Yes, yes, yes!” Finally: someone who sees it, gets it — and is writing about it! I love your article on “Radio Is Adrift On Denial River” (*Radio Ink*, “From Our Chairman,” July 5)!

You are so right: from cost-cutting, to investing in our salespeople and training so we won’t have that churn and burn (as you call it), to quality content and quality local programming, to reaching teens, to new generation thinking! Someone has got to be the pioneer! Everyone is so reactive these days. Where is the eye of the tiger? Radio is supposed to be fun, and I can promise you, I haven’t seen too many radio people having fun lately. In fact, the tension is heavy and very real.
Susan Hite, Hite Resources, Inc.

HD Radio Is Part Of The Solution

Your “Denial” editorial (*Radio Ink*, “From Our Chairman,” July 5) was right on. We’ve been watching the same trends unfold for several years. I’m disappointed that you did not highlight HD Radio as part of the solution (or that it did not appear in Roy William’s future-oriented column). HD Radio’s breakthrough technology is not a silver bullet for the industry’s challenges, but we feel it will make our medium more competitive and bring back a new source of top-line growth. Clearly we have to do a better job of educating the industry on the need for the switch. We won’t attract new digital kids with old analog technology, period.

Robert J. Struble, president/CEO, iBiquity Digital Corp.

Don't Cry For Me...

You hit the nail right on the head. “Radio Is Adrift On Denial River” (*Radio Ink*, July 5) is so true and refreshing; I can almost hear those CEOs laughing. We laugh so as not to cry.

Bo Chase, program director, Oldies 103.5, Austin

“Get Off Your High Horse, NAB”

When will the NAB give up the LPFM fight? (www.radioink.com, “NAB’s Response To LPFM Decision,” July 23). Our small, community radio station has been on the air for almost one year now, and we have yet to receive one telephone call regarding any interference — given the fact that we are located in a part of the Northeast loaded with plenty of other FM radio stations.

Our volunteer station, with a Spanish format, broadcasts to a market that had been underserved until we came along. As recently as last week, we offered much-needed information, concerning severe weather, to our audience in their native language. Two weeks ago, we were alerted by the local police department to an alleged scam involving a so-called lottery based in Spain. Letters were being sent to unaware Latinos requesting bank account information. We urged our listeners to not respond to the letters and hopefully saved some folks money.

The bottom line is: WOMA-LP in Lebanon, Pennsylvania, is living up to its community image and proving a taste of home to an ethnic audience. The NAB will not get my business if I’m asked to become a member in the future. Interference is not the issue — economic greed is number one. NAB, get off your high horse.

Douglas J. Neatrou, WOMA-LP, Lebanon, PA

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-Vicky Hicks

“My library includes books by John Maxwell and Stephen Covey and will very shortly include work by Susan Hite.”
-Troy Smith

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“I ran for paper and pencil, while listening to the radio, to take notes on what you were saying.”
-Marie Laquidara





» **QUICKREAD** » • A vivid mental image can easily override the actual story (or your client's ad). » A mental image is a complex composite of associative memories, sight, sound, smell, taste, touch, opinion and mood. » A mental image is much bigger than a mere visual image. » The most effective ads with vivid mental images should be linked to the advertisers' products or services. » Every day in radio, an ad's principal mental image overshadows the client's product or service. » Selecting a mental image to build your campaign upon is the most important — and most difficult — part of creating an effective ad campaign.

Magnetic Power Of The Mental Image

I recently wrote a story about how Chuck Wepner's fight against Mohammed Ali provided the inspiration for a struggling young screenwriter named Sylvester Stallone to peck out the screenplay of *Rocky*, a low-budget film that, against all odds, won the Academy Award for Best Motion Picture in 1976. Following my story's publication, I was flooded with e-mails from readers, sharing stories of friends and family who "like Wepner" valiantly did their best in the face of insurmountable odds.

Funny thing is, *that wasn't the point of the story*. In it, I portrayed Wepner as a faithless and short-sighted goober who chose a \$70,000 flat fee, instead of an offered percentage of *Rocky's* gross receipts that would have netted him a sizzling \$8 million. My story closed with the stinging accusation: "Stallone believed in Wepner. Wepner didn't believe in Stallone."

The response to that story is a perfect example of how a vivid mental image can easily override the narrative arc (story). A mental image — much bigger than a mere visual image — is a complex composite of associative memories, sight, sound, smell, taste, touch, opinion and mood.

Our mental image of *Rocky* as a regular guy who did his best in the boxing ring is so deeply rooted that readers instinctively translated it to Chuck Wepner, the progenitor of the *Rocky* archetype, when it was actually the successful screenwriter Stallone that I was trying to profile.

This happens every day in radio when an ad's principal mental image overshadows the client's product or service. The problem isn't limited to radio. Movie reviewer Ellen Goodman of *The Boston Globe* writes:

"Does anyone remember that the original version of *'The Stepford Wives'* was a horror movie? Women weren't bribed or brainwashed or seduced into becoming the perfect domestic and sex goddesses of suburbia. They were mur-



dered by their husbands and replaced by robots. Well, somewhere along the last decades, the *Stepford wife* became an archetype, Mrs. Perfect, the cookie-cutter cookie maker. Adoring political spouses were labeled *Stepford wives*, children with all A's were *Stepford kids*, obedient *White House press corps members* were called *Stepford reporters*. The *Stepford wife* wasn't a victim but a conformist."

An entire generation forgot that the *Stepford wives* were murder victims because the movie's most powerful mental image was of the plastic-perfect poses of the polished *Stepford wives* with their vapid, empty smiles. That mental image remained with us long after the movie's plot was forgotten.

The average ad is built upon a weak mental image. That's what makes it ineffective. The best ads — and the worst — are built upon vivid mental images buried deep in the heart of the customer.

In the best ads, these mental images are inextricably linked to the advertisers' products or services, such as in *Devito/Verdi's* fabulous radio series for the horseracing track. The humor of these ads is based on the delivery style of the classic track announcer, so the mental image is inextricably linked to the advertiser, the National Thoroughbred Racing Association.

My wager is that dozens of radio stations will soon be saying, "What a clever idea," and begin copying the memorable style of these ads for local advertisers. To use this "track announcer" style for any other advertiser, however,

would be ill advised, because the mental image at best would be only tenuously related to the advertiser. In other words, listeners will remember the ads but not the advertiser.

A weak mental image is always a mistake. But a powerful mental image can be an even bigger mistake when it isn't inextricably linked to the advertiser. Selecting a mental image to build your campaign upon is the single most important — and most difficult — part of creating an effective ad campaign. My hat is off to the gang at *Devito/Verdi*. ☑

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

LESS IS MORE

We're Scaling Back...Less Commercials, Less Station Promos and Even Shorter Breaks.

We heard you...Clear Channel Radio is working hard to give advertisers and their clients more of what they want—a great radio environment without the clutter. Less commercials and less promotional interruptions equal better opportunities to effectively advertise on Clear Channel Radio stations. Ask your Clear Channel Radio Account Executive how you can advertise in the less cluttered, more valuable environment. Thank you for weighing in on this issue.



www.clearchannel.com





» **QUICKREAD** » Once upon a time, listeners could actually tell one radio station from another without looking at a radio dial. » They sounded different. » It may be that the only difference between radio stations today is the difference between their promotions, regardless of format. » Hiring a good promotions manager is crucial; be sure they can answer Giff's questions » Introduce your new hire as Co-Director of Audience Development (along with your Program Director), and hold them both accountable.

Help Wanted: Promotions Manager

By Dave "Giff" Gifford

Once upon a time, believe it or not, I could actually tell one radio station from another without looking at a radio dial. They were so different!

- Different morning shows that had on-air "personalities" with whom you felt a personal relationship;
- Different-sounding formats within the same format classification;
- A wider selection of music, regardless of format;
- Live announcers, whose shifts you'd set your alarm clock for;

• More than 90 seconds of news from voices that spoke with authority — and they actually knew correct pronunciation of the words

Those stations were local, local, local... stations whose owners couldn't do enough for their respective communities...stations whose on-air talent you just knew had a special passion for radio. Remember those days? Radio today? Is it any wonder people are getting Sirius about XM? Take me, for instance. From a programming perspective, because of my

demographic (notice that I chose not to use the word "age," because...I'm old, man, I'm old!) I have been pretty much abandoned as a radio listener: restricted to a low-calorie diet of satellite jazz, classical music and sports programming.

Know what? I'm beginning to think the only difference between radio stations today is the difference between their promotions, regardless of format. Accordingly, let's see if I can't help you hire the help you need. The applicant's answers to the following questions will guide your decision.

Information Form

With particular emphasis on audience development and station positioning, the winning candidate must be able to demonstrate his or her ability to create, develop, organize and implement successful on-air and off-air promotions. Using the outline below as your guide, please demonstrate in explicit detail — but in whatever form you choose — your experience, knowledge, and success in the following disciplines.

Track Record:

- Ability to build Cume and Time Spent Listening (TSL)
- Ability to produce effective on-air promotions
- Ability to produce effective off-air promotions
- Ability to produce effective sales promotions
- Ability to work successfully in all major media (TV/newspapers/outdoor/etc.)
- Ability to obtain favorable publicity in the press
- Ability to enhance a company's public relations

Implementation:

- Ability to respond quickly to changing market conditions
- Ability to respond quickly to topical event opportunities
- Your creative ability (unique ideas & innovations)
- Your writing skills
- Your production skills
- Your voice-over skills
- Ability to arrange desirable, but difficult to obtain contest prizes
- Your presentation skills (to potential clients and prospects)

Administration Skills:

- Ability to manage several projects at the same time (multi-tasking)
- Ability to plan and organize
- Your attention to detail and follow-through

Questions:

- What are your basic convictions about radio promotions in general?
- What is your personal promotion philosophy?
- What is your budgeting philosophy, and how do you go about setting a promotion budget?
- What was the biggest, most successful promotion you have ever planned and conducted?
- What is the greatest result you have ever achieved from a low-budget promotion?
- What was your biggest "bomb"?
- (Why? Consequence? Lessons learned?)
- What is your management philosophy?
- What will each of your former employers tell me about your "people skills"?

Assignment:

- Please provide detailed check lists (leave nothing out) for planning, organizing, and implementing 1) A live, remote broadcast for the Centennial Celebration of your home town, and 2) An on-air contest, from inception through post-publicity, with all steps between.

References:

- Include only those GMs and PDs you have worked for in the past.

Thanks!

If You're Doing The Hiring:

- Make sure applicants fill out a job application.
- Compare the résumé (most résumés are a lie!) with the job application.
- In checking references, make sure you ask the following three questions:

1) *Would you re-hire [applicant's name]?*

2) *What is the one thing you wish [applicant's name] had done better when he/she worked for you?*

3) *What is the one thing that drove you crazy in managing [applicant's name]?*

Finally, after hiring someone, instead of calling the new hire your new Promotions Manager, introduce the person as your Co-Director of Audience Development (along with your Program Director). And then...hold both of them fully accountable! ☺

Dave Gifford is president of Dave Gifford International and founder of The Graduate School For Sales Management.

He may be reached at 505-989-7007 or by e-mail at giff@talkgiff.com

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| Louisville WGTK | 0.5 | vs. | 3.4 |
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Moderator:



Erica Farber
Radio & Records

Programming Executives:



John Dickey
Cumulus Media



David Gleason
Univision Radio



Tom Owens
Clear Channel Communications



Pat Paxton
Entercom Communications



Mary Catherine Sneed
Radio One

Navigating
New Waters
Together

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FCC Breakfast

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Jonathan Adelstein
FCC Commissioner



Kevin Martin
FCC Commissioner

Thursday / October 7

Group Executive Session

Group Executives Include:

Co-Moderators:



Judy Ellis
Citadel Communications Corporation



David Field
Entercom Communications, Inc.



Chesley Maddox-Dorsey
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Mark Mays
Clear Channel Worldwide



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Jay Mitchell
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Thursday / October 7

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The Bob & Tom Show
Premiere Radio Networks

Friday / October 8

Breakfast with Charlie Cook

Political Analyst



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Friday / October 8

Radio Luncheon NAB National Radio Award Recipient

Clarke Brown

Jefferson-Pilot Communications



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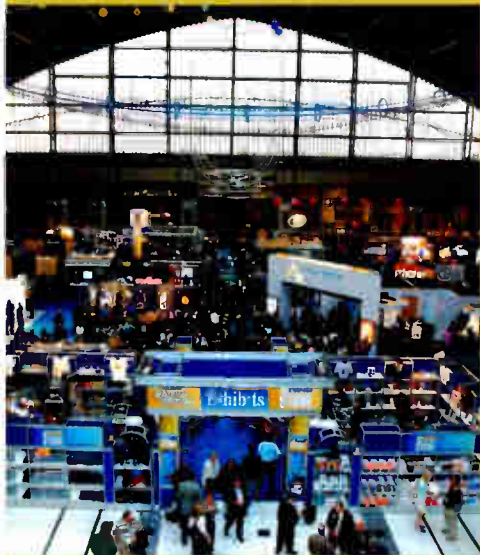
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*HD Radio is a trademark of iBiquity Digital Corporation

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Wednesday, October 6

Dickstein Shapiro Morin & Oshinsky's annual session will focus on how regulatory changes, congressional activity, the changing economy and presidential politics will affect station values and acquisition strategies.



Passion, Polemics And Polarity Of Political Talk Radio

By Reed Bunzel, Editor-in-Chief

Illustrations by Patt Tufaro

Noise proves nothing. Often, a hen that has merely laid an egg cackles as if she had laid an asteroid.

— Mark Twain



In a year when partisan rancor has grown to a fevered pitch and political polarity is as sharp as black and white, talk radio finds itself in a unique position. Nowhere else (except maybe the Internet) can the American public find such an entertaining and informative forum to share ideas and opinions during this deeply divisive election season. Talk radio stations — and the men and women who practice talk radio — have the ability not only to significantly charge the political process, but also to significantly change the outcome on November 2.

Critics of the talk-radio format question whether it is being used as effectively as possible, and whether it's a 24/7 "reality show" that serves no purpose other than to promote the ideology of its hosts. Proponents, on the other hand, marginalize those criticisms by pointing out that talk radio takes a proactive stance in helping shape voters' minds about issues, rather than reducing issues to scripted sound bites and video clips as presented on television. Ask a 100 million radio listeners what they think of talk radio, and who their favorite talk show hosts are, and you'll most likely get a 100 million answers.

Likewise, a baker's dozen talk show hosts in a room not only get you 13 diverse opinions about the medium and its role in communication, you also risk an inordinately high decibel level — which is why *Radio Ink* questioned its panel of "talkers" individually.

"The obvious strength of talk radio is the fact that it is the last free and true town hall in the United States," says Talk Radio Network's **Tammy Bruce**. "It is the one place where you can speak your mind without fear, and where everyone can be heard." While television offers shozrt video segments prepared with scripts, Bruce contends that talk radio relies on open and free discussion of the issues, and offers the only place where listeners can hear in-depth discussions about the issues. "Talk radio, by its very nature, adds positively to the national discourse, by giving extraordinary time to the issues, discussion in detail, and inclusion of the listening audience as a fundamental part of the programming," she insists. "Talk radio is the most important venue of political and social discourse in America."

"Talk radio gives you information you won't get anywhere else," adds ABC Radio's **Sean Hannity**. "We've been on the forefront of scouring Kerry's record and seeing what kind of guy he is, doing everything we can do to get the truth out and expose a side of him that hasn't been

exposed. That's a pivotal role. The degree of effectiveness can be measured by the level of angst, anger, and antipathy that people on the left have for conservatives right now."

Truth Or Consequences

Of course, one man's truth could constitute another man's (or woman's) diatribe. Enter Air America Radio, which launched earlier this year in what its founders claimed was an effort to offer true political discourse. "Talk radio used to be one-sided, mean-spirited, anti-Democrat rantings," says **Randi Rhodes**, one of the network's talk show hosts. "Now talk radio has a chance to argue the Democratic side, which to me means advocating for the working people. I never understood why people didn't vote their best interests."

"The more variety of opinions on talk radio, the better it adds to the national discourse," notes **Alan Colmes**, host of *Fox News Live With Alan Colmes* on Fox News Radio and the network's resident liberal. "That's why I'm happy that talk radio is changing, and it's not just about conservatives anymore. No longer is it conservatives talking to conservatives about the glories of conservatism and those evil liberals." Colmes says he regularly features conservative guests and callers, most of whom are actually happy to hear a different point of view (as are his liberal listeners, of course). "With so many talk shows broadcasting from the conventions and talking about the elections, talk radio is realizing its potential," he says. "I urge candidates on all levels and of all parties to make themselves available as guests, so they can reach their potential constituents in ways only radio can provide. This will really bring talk radio to the forefront and further its impact at election time."

Interactivity is one of talk radio's greatest strengths in an era where the Internet, online blogs, and text messaging have become popular tools

for communication. As Salem Radio Network's **Michael Medved** notes: "Talk radio possesses a unique ability to explore issues in an interactive



manner, allowing voters to go beyond slick, manipulative 60-second ads or the brief sound bites on TV news." Still, he contends, the medium hasn't been used to its fullest capacity, due to what

he calls the refusal of Democratic candidates to participate as guests: "Generally, the only liberals who agree to participate in conservative talk radio are those promoting a book. We have placed countless invitations to leading Democrats to spend an hour on our nationally syndicated show; almost none of them have responded. Liberal callers participate in the show all the time, but their contributions, as welcome as they are, only partially make up for the lack of leading politicians as guests from the left."

Left-wing or right, liberal or conservative, talk radio serves at least two important purposes in a national election campaign, says Fox News Radio's **Tony Snow**. "It can serve as a truth detector, washing away bad arguments and supporting good ones, and it can add to people's passions about the campaign," he explains. "Talk radio ought to produce informed passion, rather than ignorant rage. A bad host makes politics sound boring and dry; a good one knows how to connect stump speeches to people's actual lives. Naturally, we all fall short of making full use of the medium — but that won't stop us from trying."

According to Talk Radio Network's **Rusty Humphries**, talk radio hosts can help identify and understand the differences between the candidates and parties by explaining certain nuances that people may not have had time to research or think about for themselves. "We help listeners to visualize the resulting outcome of their choice of candidates on the direction of America," he explains.

Talk Radio Is "Mainstream"

In spite of its interactivity and the emotional grasp of the listener, "talk radio still is not being used in a positive way in any respect," contends **Tom Barberi**, who calls himself "The Voice of Reason" at KALL 700 in Salt Lake

City. "Talk Radio actually has become the 'mainstream media' that the syndicated yakkers constantly blather about. It never ceases to amaze me how all the national talkers constantly bitch about the 'mainstream media' when they actually comprise today's 'mainstream media.'"

To say that talk radio adds positively to the national discourse is a joke, Barberi continues. "All the people do is parrot what the host has been pounding away on," he says. "I find it a bit ironic that what Sean Hannity, Rush Limbaugh, Michael Medved, Laura Ingraham, Michael Savage, and Tony Snow do is exactly what Michael Moore did in his movie — they stake out a position and hammer away at it. The main difference is Moore's movie ends, but these talk shows never end. They go on 24/7 across the dial in every community in the country."

Meria Heller, producer and talk show host for WARL 1320 in Fall River-Providence, RI, looks at it this way: "Talk radio, like the rest of the media, could be used positively by presenting all the facts about the candidates and those who choose them before the election, instead of years later, when we've already lived the lies and horrors of the truths of their nature and business ventures, which had been kept from us. Honest election counting and results would help tremendously, too. Americans have long lost faith in their vote — thus the small number of voters."

Without a free exchange of ideas, and hosts who offer the same line of thinking day after day, talk radio can quickly become the "yeah, well, he said..." format, says Premiere Radio Network's **Glenn Beck**. "We need to work hard to offer perspectives in a way that is informative and entertaining, because most listeners aren't paying close attention to the election yet. Unfortunately, too many hosts see their jobs as furthering either their liberal or conservative agenda." This, Beck says, diminishes the effectiveness of a format whose first priority should be to entertain in an informative and relevant way.



"'Discourse' is a word derived from the old Latin word 'discursus,' which means 'argument,'" says **Thom Hartmann**, host of *The Thom Hartmann Show*. "An argument requires two (or more) differing

opinions. So, to the extent that liberal voices are coming online in the talk radio world, the discourse is enhanced. In those markets with no prominent liberal voices, there is — by definition — no discourse, just a monologue."

Still, talk radio is nowhere close to realizing its full capacity, or its full potential for market share and revenue, Hartmann observes. "There are so many markets that carry only half of talk radio's potential voices," he says. "Al Gore and Ralph Nader together got more than half the vote in 2000 — but who is programming to those voters?" The traditional conservative answer to this rhetorical question is National Public Radio, but Hartmann contends that "NPR never has — and never will — run hour after hour of



a single commentator presenting a politically one-sided political diatribe. Liberal talk radio — silent since the assassination in 1984 of Alan Berg — is now a 'new' product in the marketplace."

Mixing It Up

While talk show hosts generally concur that the format is uniquely suited to entertaining and enlightening radio listeners, they go about that process in equally unique ways. Some rely on humor while others, their critics contend, have no sense of humor at all. Most claim to be blessed with the facts, even though those facts vary greatly from one to the next. A few even acknowledge that they're pursuing a self-styled political agenda, and even more claim to be "searching for the truth" so their listeners won't have to. Of course, entertainment and information are not always poured in equal measures.

"During election years, I try to do what I do during off-election years — inform and entertain," comments Talk Radio Networks' **Laura Ingraham**. "On my show, we try to cover stories that are largely ignored by the 'mainstream' media, or stories that might not immediately seem to have connection with politics at all — for example, South Dakota's governor removing a Planned Parenthood 'teen' website from state-funded libraries. As for the big news events, we prefer to help the listeners sift through the network/major newspaper bias, and try to remind



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both parties that politics should be about the people first — not the power.”

Ingraham says one of her goals is to make her audience laugh for just five minutes out of an hour, or get them so enraged or excited or curious about a story that they rush to the Internet to read it for themselves. “That’s when I’m truly happy,” she says.

Tom Barberi, providing some clarity to his “voice of reason” moniker, says he tries to give voice to a different perspective and allow anyone that opportunity. “I don’t have an agenda *per se* to prop up any candidate over another because of party politics or ideology,” he explains. “I hate party politics and believe the country is suffering from a battle to the death for power in Washington, with whatever it takes to win the country.”

“My job is to draw people in, entertain them, provoke them, make them think,” Thom Hartmann observes. “It’s also my job to keep them tuning in day after day by providing them with information that rebuts the vast right-wing media machine of conservative talk, faux news, con think tanks, and the inherently pro-corporate bias of network TV coverage. As de Tocqueville pointed out in 1836, America was founded in debate and argument — discourse — and, by increasing the breadth of that argument, I (and my ‘liberal’ peers) make America stronger and help keep American citizens free.”

Tammy Bruce notes that her talk-host responsibility happens organically: “As I speak my mind, I show the audience by example that they, too, have

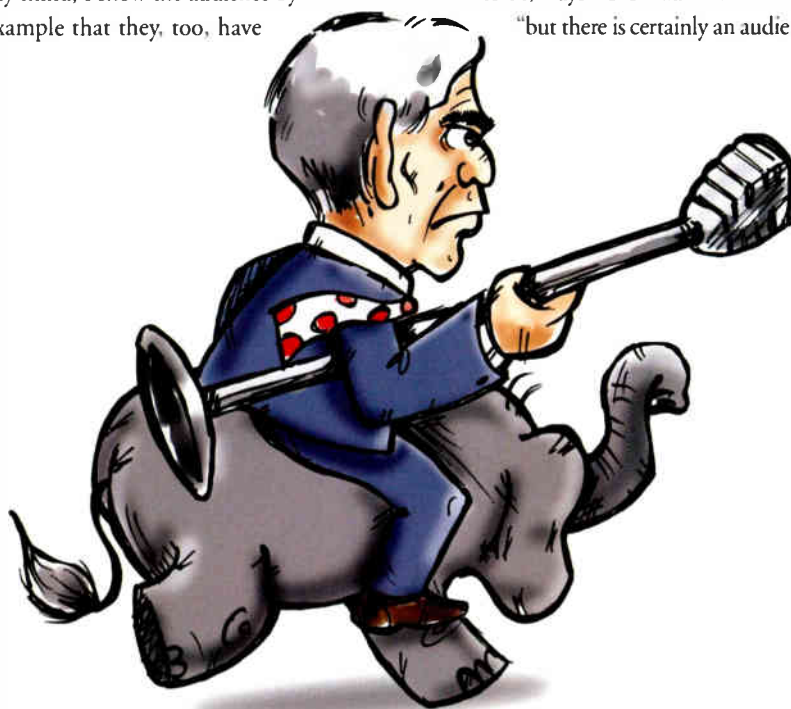
every right to have an opinion, to think outside the box and voice that opinion,” she says. “My job is to make people feel comfortable with being honest, encourage them to think deeply about the issues, and then act on those opinions. On the air, the action is to call, debate, discuss, and try to persuade.”

That translates in life as well, Bruce notes, “especially as conservatives and liberals continue to deal with a culture that tells them they will be punished if they contradict the leftist status quo. As a former leftist, and current feminist and Democrat, I confirm their concerns, but most of all, give them permission to challenge the leftist status quo as often as they possibly can. That’s what I do on my program, and I know it translates into the lives of my listeners.”

Think For Yourself

Fox News Radio’s Alan Colmes describes himself as an opinion-giver as well as a conduit. “My role is not only to give an opinion, but also to present different opinions,” he explains. “Unlike some shows, mine isn’t just about what I think; it’s also about what the audience thinks, and what our guests think. I am not there to promote a political agenda, but rather to present all kinds of people, ideas, and agendas entertainingly and provocatively, and to give the audience enough credit to decide for itself what it believes. I don’t want every listener, every American, to think like I do. That’s boring.”

“I don’t know how effective we’re going to be,” says ABC Radio’s **Sean Hannity**, “but there is certainly an audience out



there that feels disenfranchised and that wants to be engaged in a deeper way, and that's the talk radio audience. That's what we try to offer, and we try to do it in an entertaining way. We're not uptight, we're funny, we have a good time."

Premiere Radio's Glenn Beck says that his objective during the current political season is to "play the hits" while being funny about the process. "I just received a letter from a listener who said she doesn't want to have to think about beheadings, or hanging chads that are almost 4 years old," he observes. "She wants to go back to arguing about what video to rent, whether she has enough cereal in the cabinet, and where her family is going on vacation. Believe it or not, the entire country is not made up of disenfranchised Florida voters."

"When I work well, I'm entertaining and informative," Air America's Randi Rhodes says. "I don't think there are many great entertainers on the air for either political party. Taking complex legislation and making it accessible isn't easy. If it's really ridiculous — like the Defense of Marriage Act, which essentially is amending the Constitution to exclude people — then I have the best time with it. I think the audience does, too, once it has some common sense applied to the issue."

As one who has covered politics for 25 years and served in the White House, Fox News Radio's Tony Snow says he knows every major player in both parties. "As a result, I can provide insight into personalities and issues," he observes. "I know how the key players act when the camera lights go off. I

also know where to find the information that can help separate truth from fiction. Furthermore, as a former teacher, I know how to explain these things in a way that won't baffle the audience, and I have learned how to pass on my passions to generate excitement about things that matter — and help people laugh at things that don't. As Mark Twain once remarked: 'Noise proves nothing. Often, a hen that has merely laid an egg cackles as if she had laid an asteroid.' That's a pretty good maxim to use when listening to any political speech."

"Talk radio is similar to doing stand-up comedy in certain ways," points out **Janeane Garafalo**, who had never hosted a talk show prior to joining Air America Radio in March. "In comedy, you sometimes deal with current events, pop culture, high and low culture, the media, politicians, political satire, social satire — using words to express yourself and to be a social critic," she says. "I have not had a background in radio, but I started doing stand-up in 1985, so I felt comfortable speaking — even though I had some nerves initially."

A Rush To Judgment?

In the 15 years since Rush Limbaugh took talk radio by storm, the medium has held a distinctly conservative edge. Some talk show hosts have contended that this is because talk radio inherently speaks to the average American voter and his/her traditional values, while others explain that liberal ideas aren't easily "dumbed-down" to one-line sound bites and name-calling.

Of course, the emergence of Air



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America (and yes, the presence of National Public Radio) has added a liberal counterpoint to a dialogue that even conservatives agree has been one-sided for quite some time.

Has talk radio — and the heavy political edge that has come to be associated with it — led to divisiveness within the American electorate? “Politically edged talk radio is inherently divisive, but that is a good thing,” contends Thom Hartmann. “Democracy — like the talk radio market — requires debate and polarity to remain fresh and vital. This is why nearly two decades of exclusively right-wing talk radio has become stale, and why talk radio markets expand when liberal talkers enter them.”

“The entire ‘divisiveness’ complaint is silly,” counters Laura Ingraham, “and it’s mostly lodged by the left, which feels frustrated that they’ve been locked in their elite echo chambers for decades without much political effect at the ballot box. When Republicans are winning at the polls, the left likes to say it’s because they effectively polarized the country with partisan rancor. When Democrats are winning, it’s because of the power of their ideas. Ask conservative Christians about their views of the crass products pouring out of the entertainment industry and general media. To them, that couldn’t be more corrosive. Yet the media largely ignored their concerns until Ronald Reagan galvanized them in the 1980s. Look back at some of what was being written in our broadsheets in the 1800s and at the turn of the century, and you’ll see divisive. What is the alternative?”

Just the opposite, says WARL’s Meria Heller. “Talk radio has been used for total divisiveness and mind-controlling propaganda to keep the people of America bored, depressed and not interested,” she explains. “This way, the elite politicians and their corporate supporters can laugh all the way to the bank, while the people experience one problem after another, socially and economically. Class warfare is real.”

Divisive or not, talk radio is clearly used constructively by conservatives, contends Tammy Bruce: “Leftists are at a disadvantage in the medium because they have relied for so long on being the ‘thought police.’ Specifically, they have learned the fine art of shutting down your opponent by name-calling. If you’re against gay marriage, you’re called a homophobe. For welfare reform, you’re a racist. Against

abortion, you’re labeled a sexist. The problem with this tactic is that the left’s ability to debate the details of the issues has atrophied. They are simply unable to debate on the issues because it relies on knowledge of the details and why you think what you think. The left has devolved into a ‘Gestapo of slogans,’ fundamentally unable to engage people who think differently.

“Talk radio relies on the premise that thoughtful people can come to critically different conclusions on important social issues,” Bruce continues. “To engage someone with whom you disagree requires some respect for that person and the possibility that the person has something important to say. Leftists are clinically unable to do that, which is why they are unable to take advantage of the talk radio format, and it explains why they are so desperately afraid of the medium itself. It exposes them for what they are.”

“Talk radio is constructive to present guests, invite discussion, and raise awareness,” Colmes observes. “But as you pound your points home to your audience, you are probably adding to divisiveness. So what? If you have a conversation at the water cooler with a colleague, you could be adding to divisiveness, too. People should realize that this is an entertainment medium and that no one should get all information from one host or one venue. The great debate is part of what de Tocqueville referred to as the great experiment that is democracy.”

Relieving The Pressure

Talk radio, says Rusty Humphries, is the only constructive and positive media outlet left in America, aside from the Internet. “Talk radio is the pressure relief valve of media since the news, television, and film industries are mostly liberal-controlled, with a bias in favor of the left,”

he observes. “Talk radio seeks to unify, rather than divide, by educating listeners with facts, details, and historical information often not commonly known by the general public, as well as commentary about issues. We also provide something that no other outlet does — instant reaction from the audience whether they agree or disagree with the host.”

“It is absolutely vital that there be other voices on radio besides the right-wing voices that, over the last 30 years, have succeeded in coars-

ening and dumbing down the culture,” says Air America’s Janeane Garafalo. “It degrades the level of political discourse. It is essential that there be

voices on the left to counter the disinformation campaign and the ‘Republican noise machine,’ and to counter the continual disinformation campaign that is almost criminally negligent. It also hinders people’s ability to make informed decisions at the polls. Somehow, the right has managed to turn the word ‘liberal’ into a

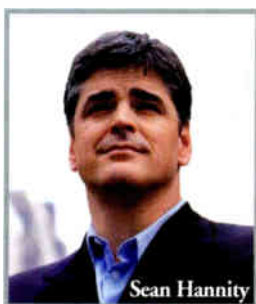
pejorative, which is one of the greatest crimes against humanity in contemporary culture. Without liberals and liberal progress, we’d still own slaves or live in a segregated society, without birth control or child labor laws, environmental protection — even seatbelts, for chrissakes.”

Conservative or liberal, a large percentage of the U.S. population wants to be engaged, notes Sean Hannity. “They’re sick of hearing the same old songs over and over, and we’re talking about what’s happening in their lives and how they’re going to be affected,” he observes. “This is a very important election. You have two very distinct visions for the future of the country.”

“Less ridicule and name-calling would probably help talk radio make a more consistently constructive contribution to civil discourse,” responds Salem’s Michael Medved. “We also should acknowledge the good intentions of the other side. Liberals may be naïve, misguided, foolish, insecure, delusional or inept, but in most cases, it’s a bad idea to call them traitors or crooks.”

“My hope was that Air America would bring new bodies to the table,” says Premiere’s Glenn Beck. “So far, that hasn’t been the case, but it has made me look at my own presentation by making me ask: ‘Do I sound like that to those who don’t agree with me?’ I work hard to make sure the answer to that question is a resounding ‘no.’”

“Talk radio serves constructive purposes as well as destructive purposes,” concludes Fox’s Tony Snow. “Like any good tool, people can use or abuse it. As for divisiveness, politics by nature is a divisive business, and that’s a good thing. Blurring differences doesn’t teach us a thing. It’s better to have a full-throated debate, with both sides firing off their best arguments, taunts, stunts — you name it. I don’t think we ought to shy away from division, but don’t insult listeners by trivializing the opposition. Take on the other side’s best arguments — and let it rip!”



“Hit ’em Again, Harder — Harder!”



One truism about politics, at least over the last several elections, is that negative advertising works. It works so well, in fact, that millions of dollars are spent every election year to paint as nasty a picture as possible of a candidate’s opponent. Using select images and choice wording, and targeting voters’ innermost fears, savvy campaign strategists paint an emotional portrait of a candidate that often bears no resemblance to “truth.”

By extension, talk radio uses many of the same tactics to paint their candidates’ — and their opponents’ — political portraits. Though many talk show hosts claim that their job is to inform, educate, and entertain their listeners, personal ideology permeates most of what is said and heard during the course of a program. Talk programs sometimes take on the attributes of a Friday-night high-school football game, with an audience screaming: “Hit him again, harder...harder!”

Whether you call it “candidate definition,” “opponent dissection,” “name-calling” or “character assassination,” bashing the opposition has become a fact of political life — as well as a quadrennial national pastime.

“Character assignation is the most important tool for both parties to employ as a campaign strategy,” says Tom Barberi, “The Voice of Reason” at KALL in Salt Lake City. “Both parties are manipulated by the campaign gurus to bash the other guy, but neither camp has offered a positive plan to help the country out of the mess it has sunk into.”

“Unfortunately, negative campaigning works,” adds Fox News Radio’s Alan Colmes. “Conservatives can’t get over using the ‘L’ word to demonize, and liberals make the mistake of underestimating the intelligence and savvy of President Bush. Everyone claims to want a campaign that just focuses on the issues, but they don’t really mean it.”

Negativity has become critical to the campaign process, observes Premiere Radio Networks’ Glenn Beck. “Because no one is really paying attention, the race is all about images,” he observes. “For instance, not too many people know what Enron did, but they do know that the people in the big glass building behind that crooked ‘E’ were bad. Same could be said about Martha Stewart. Ask the average ‘schmoe’ what Martha did, and you will get less about the crime and more about her. This election is all about the white hat against the black hat.”

Just because it’s negative, doesn’t mean it’s character assassination, says Talk Radio Networks’

Rusty Humphries. “Character assassination, like ‘truth,’ is in the eye of the beholder,” he explains. “To me, the stigma in the accusation of ‘character assassination’ seems to point toward those who most fear the ‘truth.’ I say let the facts — or lack thereof — speak for themselves.”

“There’s nothing wrong with probing character defects and bringing them to light,” adds Fox News Radio’s Tony Snow. “Voters are pretty good at figuring out the difference between a baseless slur and a direct hit.”

Negativity is largely driven by conservatives, who have had talk radio to themselves for the last 15 years, claims Air America Radio’s Janeane Garafalo. “It’s driven right-wing talk radio because they have a really easy job,” she says. “All they do is seduce people’s lesser nature, get them all angry at these perceived enemies, make sure they hate Hollywood and these alleged elites who are con-

spiring to subvert their children.”

Garafalo says that the traditional conservative talk radio listener is a disgruntled white man with anger-management issues. “Perhaps their marriages are failing, or maybe they’re angry about their loss of hierarchical status,” she explains. “They fear the black man; they fear women. They need a target, and Rush Limbaugh provides one. He creates straw men.”

“The Leftist standard is to name-call,” says Talk Radio Network’s Tammy Bruce. “It’s nothing new.”

Ultimately, attacking one’s opponent is nothing more than taking the low road, concludes Air America’s Randi Rhodes: “The thing is, it’s easy. There’s no thinking required, just name calling. That’s a great way to get you top-notch leadership. But I will say that, when someone shows you they are a liar — believe them.”

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Address Unknown

Each week, whether it's Wolf Blitzer on CNN, Shepard Smith on Fox, or Tom Brokaw on NBC, the networks run a sound bite — albeit briefly — from the president's Saturday Radio Address. Usually, in the interest of equal time, the Democrats' response also is mentioned, equally briefly. Does anyone really care? Is anyone really listening? Does anyone ever remember what the president or the opposition actually said?



"As one who has written a presidential Saturday Radio Address, I can say with some assurance that they're fillers; and as a radio listener, I can say with equal assurance that they are almost always dreadful and dull." — Tony Snow, Fox News Radio



"While it has the potential to add a great deal to the debate, in all my life I don't think it ever has. There are so many outlets and so much opportunity to move a message, the Saturday Radio Address at least allows the president to get a certain point of view in the record, but I think that's about it."

— Tammy Bruce, Talk Radio Network

"It's a leftover from an era of fairness on the radio. Since Reagan did away with the Fairness Doctrine, this seems to be the only broadcast time that even tries to present both parties. No one listens to it, though. It needs to be promoted and it needs to be more relevant — more personal, like FDR's Fireside Chats. There should be a two-lie maximum, as well." — Randi Rhodes, Air America Radio



"It's a great piece of syndicated radio to have the president and a member of the other party heard weekly. But no breaking news comes out of these talks, and they're usually more like canned infomercials that have little policy impact or newsworthiness."

— Alan Colmes, Fox News Radio



"The Saturday Radio Address is a joke. Nobody knows it even exists unless the nightly news mentions something that Bush may have said on it. Nobody has ever listened to a presidential radio address — and can you blame them?" — Tom Barberi, KALL 700



"The President talks on Saturday, and someone responds?" — Glenn Beck, Premiere Radio Network

"It's nice that it's available, but I don't think many people pay attention. It occasionally adds something on the weekend but very rarely has any impact by Monday." — Rusty Humphries, Talk Radio Network



"The Saturday Radio Address is not important. No one listens. No one cares. Voter apathy is secure in America, thanks to the sham of politics since the assassination of JFK."

— Meria Heller, WARL 1320

"If the next President suspended the Saturday Radio Address, I don't believe it would impoverish the cultural or political life of the Republic." — Michael Medved, Salem Radio Network

"The main power of the Saturday Radio Address is that it's a forum wherein a party or candidate can drop a newsworthy bombshell that will echo into the news cycle of the following week. In this regard, it's been poorly exploited by both parties: Bush uses it to talk to his base, and the Democrats use it as a political perk."

— Thom Hartmann, *The Thom Hartmann Show*

And The Winner Is...

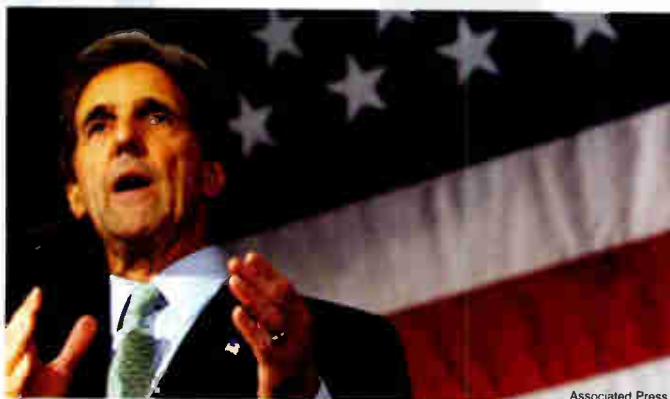
In a race that most polls paint as dead even, the presidential election still appears up for grabs. Still, *Radio Ink's* expert panel of political talk show hosts edge out on a limb to predict who will win on November 2:

"It's hard to say, but I think George W. Bush will win by a bigger margin that most people think." — Sean Hannity

"Kerry will win the popular vote by at least the half-million-votes margin Al Gore won by in 2000, and probably much more. I also predict that Kerry will carry the electoral vote, unless there's another 'massive intelligence failure' and 'somebody' attacks the U.S. just days before the election, which will produce the same 'rally around the flag and the commander-in-chief' effect it did on 9/11, and ensure Bush's re-election." — Thom Hartmann

"George W. Bush by 3 to 5 points." — Rusty Humphries

"John Kerry is a shoo-in. He has more blue-blood connections than Bush, and that's all that's needed. His running mate met with the Bilderbergs last month and that tells us all we need to know about the future 'choice' we have. He will surpass Bush by a minimum of a



Associated Press

10 percent margin, say 60 percent of the vote." — Meria Heller

"George W. Bush will win both the

popular and electoral votes. As I've noted on my program, I want to live, and he's the president who will keep this nation safest. Our votes will be cast for the person who will be the most aggressive and the most likely to win the war on terror. The election will be close, but not as close as 2000. I predict Bush by 2-3 percent."

— Tammy Bruce

"Given the possibility of more terror and the pace at which events change, and how the red states are still red and the blue states are still blue, only the Amazing Kreskin knows who will win — and he isn't yet telling. However, I will go out on a limb and predict that a major party candidate will take this thing and will do so by amassing more Electoral College votes than his opponent."

— Alan Colmes

"I'm shocked that anyone would try to predict this election. Between the 40,000 lawyers at the voting booths and the real threat of America being 'Spained,' this election is anyone's guess — plus or minus four percentage points."

— Glenn Beck

"Kerry in a landslide, unless they rig the vote. I am really concerned about Diebold and a paperless ballot. If poll-watchers come to one

conclusion and Fox News comes to another, I think this country will tear apart. Still, Kerry will win the popular vote, as well as Ohio-Missouri-Florida. That ought to do it." — Randi Rhodes

"Few elections have been harder to predict. If backed into a corner, I would expect Bush to prevail with 51 percent to Kerry's 47 percent — and at least 4 percent spread among the various fringe candidates, who annoy me greatly. The stunning upset of the evening could involve the Democrats gaining control (by three seats) of the House of Representatives and winning back the Senate. The American people seem to prefer divided government, which reflects the close divisions in the electorate."

— Michael Medved



Associated Press

"Bush seems to have the support of all the die-hard neo-cons and pseudo conservatives who don't want to be confused by facts or reality. Kerry has support that is thin and uncommitted to the degree that Bush has. Democrats have never figured out how to fight dirty, and they seem gutless when it comes to hand-to-hand political combat. Of course, because of the electoral process, my vote does not count. I find it amazing that we are trying to export democracy to Iraq when we don't have it here!" — Tom Barberi

"Kerry will win, and handily. The only way there will be any problem about that is if the Bush administration pulls any Katherine Harris shenanigans." — Janeane Garafalo

"George W. Bush by 5 points and 40 electoral votes." — Tony Snow



GREATNESS COMES FROM WITHIN

By Michael Tate

What's the difference between greatness and mediocrity? Why is greatness the burden of so few, while mediocrity is the bland comfort of so many? What is greatness? For that matter, what is mediocrity?

For some people, greatness may be spending time with those who suffer from some terrible physical or emotional challenge. Mediocrity, on the other hand, might ultimately be the state someone is in after having made a decision to "go for the money" and making it, only to discover that they're alone. Within your inner depths you will know what is great and what is mediocre about you.

Greatness resides in all of us, but from where does it come? How is it activated? How can we make the most of it?

If we meditate upon human genesis and think about the greatness we can attain — individually and collectively — we can come to only one conclusion about its source. This potential for greatness, the spark, could not have existed in the primordial ooze or in the cell from which we are germinated. The gift of greatness can dwell only in the soul.

Greatness is a spiritual gift for you; it's not one of your physical aspects. To think that the magnificence that a human being can be — and is able to achieve — is simply some part of the gene pool or plain dumb luck is, at best, a stretch.

Even if greatness never comes from your mouth, if push comes to shove, you know that there is much more swirling around you than the mere physical world. The evidence is everywhere if you want to see it, if you ask to see it.

What has all this to do with selling radio advertising? Possibly nothing — then again, perhaps everything. The spirit that lives within you is your potential for greatness — it wouldn't be there otherwise.

Unleash it, learn about it, manage it, and live it.

Michael Tate is president of RadioDCL, a radio sales and management consulting firm. He may be reached at 866-723-4680.

The Customer's Vote Is What Counts

It takes about 11 hours in the air to travel from the Dominican Republic to Thessaloniki in northern Greece. I made the trip to assist a radio-station client there, and this is another installment on how that task was accomplished.

10 a.m., Wednesday: I made a call on a furniture-store owner we'll call Dimitris. I was interviewed for two hours on my credentials. In Greece (and probably in the U.S.A.), many people think of consultants as being at the bottom of the business ladder. The prevailing perception is that if consultants are so good at what they do, they should be making tons of money in their own businesses, instead of telling other people how to run theirs. After Dimitris was satisfied that I had the ability to help him increase his sales, we performed an informal needs analysis.

3 p.m., Thursday: I had the radio-station sales rep call Dimitris, asking him if he would come to the station on Friday afternoon to educate the station's sales reps about the furniture business. I also suggested that Dimitris be prepared for some questions and answers pertinent to the sales process.

2:30 p.m., Friday: After an hour of explaining the furniture industry to the sales reps, Dimitris began his question-and-answer session. The concepts of prospecting and getting in the door of a new business dominated the conversation. The Greeks can be tough to convince, but once on board, they perform exceptionally well. Although I did not assist with any questions or responses, I thought that Greek-to-Greek, Dimitris was compelling. He convinced them that seeding, video testimonials and creative ideas such as the delivery of a shoe with a note that says, "Just trying to get my foot in the door," are excellent ways of getting the initial appointment with a business owner. Dimitris then popped critical questions to the sales reps: Why should he, a furniture-store owner, advertise with the station? How could the reps help him increase his sales?

For 15 minutes, the salespeople probed and offered suggestions before I interrupted. I told Dimitris that I didn't think we had enough information about his business, and I proposed getting inside his business for three to four hours, talking to his customers. In other words, I was

asking for the opportunity to do an "in-field comprehensive survey," carried out by one of the sales reps. The sales rep, who happened to be a woman, of course would represent herself as a member of a marketing firm, rather than as an account executive from a radio station. The dialogue between the rep and the furniture-store customer would take 60 seconds or less, covering six or seven questions. Examples of questions to the customers:

- Where did they travel from to get to this area to shop for furniture?
- How many other furniture stores did they shop at before they came here?
- What was the most important factor in shopping at this furniture store?
- How did they hear about this furniture store?

I had a comprehensive survey (CS) from a Canadian station we "coach" (not consult). The CS showed how the station was able to sign a new long-term order for its services. I explained that, before the CS was done, we had no chance of getting that long-term client on the air. When I gave Dimitris a copy of the survey, he thought it should be "mandatory" before he signed a contract.

The survey, as I explained to Dimitris, would help us come up with a creative concept and a schedule based on realistic expectations determined by the feedback from his customers. We also planned an informal survey of people on the streets to determine their perceptions of Dimitris' business, including his image and brand awareness and that of his competitors. I also stressed the importance of his salespeople's selling skills and his closing ratios which, if improved, would only help his cause.

The most important vote when targeting a business' advertising is that of the customer, as well as the overall perceptions of the public. Is it worth investing three to four hours at a top-notch prospect to do a CS? Absolutely!

I'll let you know in a future article what happens with the Greek furniture store. E-mail me for a copy of the Canadian CS that resulted in substantial new Canadian business dollars. ☛

Sean Luce, head national instructor for the Luce Performance Group, can be reached at Sean@luceperformancegroup.com or 281-496-6340.

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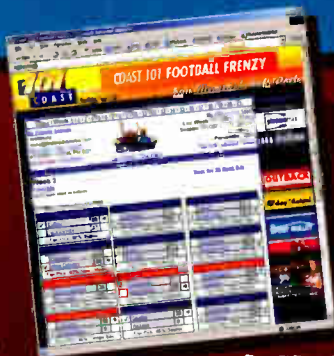


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Improve Your Closing Skills

By Sylvia Allen

With all the work you've put into your customer needs analysis, research, presentation (both oral and written), why leave the close to chance? Here are six things to keep in mind when preparing to close a new sale:

- When you give good sales presentations, good closing lines are a natural outcome.
- In your closing, convey a sense of urgency that addresses the individual customer.
- Make sure your closing line touches on issues of importance to the customer.
- You must use a good delivery tone and the right attitude to build trust.
- In the close, don't promise more than you can deliver.
- Remember that the close is just the beginning of a relationship.

Sylvia Allen is president of Allen Consulting.

FOOL ME ONCE...

It happens to the best salespeople. You think you're breezing through your presentation on your way to the sale, and all of a sudden, the prospect/client hits you with an objection you haven't prepared for. What do you do?

When this happens, it's best to respond in a straightforward and clear way. Prospects and customers generally feel better with an honest "I don't know" than with a slick answer that has a hint of being wrong, or a clumsy response that dodges the objection. No one wants to do business with someone who comes across as less than honest.

Source: Sales trainer Tim Breithaupt; *The Selling Advantage*; 2004

FOCUS ON SINCERITY

In a profession where trust and sincerity are "job one," you don't want to appear devious or incompetent. If your sales presentation does not respond to your prospects' concerns and you just grind on with a prepared pitch, they probably will decide that you don't care about them or their sales problems.

To gain prospects' confidence, look them straight in the eye and convince them that you stand 100 percent behind your station and what you can do for them. Understand their problems and turn them into your problems.

Source: Professional speaker and sales trainer Patricia Fripp, 2004

Step By Step To NTR

After 19 years of training radio stations to generate new revenue through nontraditional means, media and retail consultant firm Morrison and Abraham has boiled down the process to these nine major steps: research, prospecting, landscaping, dialing for dollars, proposals, closing, execution, recapping and renewal. This process should be repeated for each industry.

Researching is critical to effective NTR sales. It is important to understand the current and future industry trends, such as the sales growth of hybrid vehicles within the automotive industry. It's also important to know the structure of an industry, so you can effectively follow the various sources of money. For example, in the automotive industry, there are several tiers in which you can find money: manufacturers, dealership groups, regional and zone managers, and local independent dealers. It is helpful to know the timing of an industry. Using the same example as above, the automotive industry generally does most of its advertising around the release of its new vehicles usually in the spring and fall, so you would want to start pitching ideas three to six months in advance. Once you understand the basics of the industry, it's time to start prospecting.

Prospecting, or finding the right companies, can be as simple as reading the newspaper or trade magazines such as *AutomotiveWeek*. Other helpful techniques are to search industry association websites such as that of the National Automobile Dealers Association. Reading about the industry can tip you to new developments, such as an increase or decrease in sales, or a new incentive being offered. Once you have a list of companies you want to contact, you must find the right decision-maker within the company; we describe that as landscaping.

Landscaping is the process of developing a visual organization chart of the key decision-makers. You can find their names, titles, phone numbers, and the company hierarchy by going to their company website and by speaking to assistants. The ultimate goals of NTR landscaping are not only to find the top marketing or brand decision-makers in your area, but also to find regional sales and/or operations managers. By tapping into these separate

budgets, you can truly add new revenue to your company, instead of just swapping preexisting money from spots to promos. Common titles used in the automotive industry are regional sales, regional merchandising manager, district operations manager and zone manager.

The primary goal of "**Dialing for Dollars**" is to conduct a needs analysis of this person's sales and marketing goals, and follow up with a proposal. The opening statement, the needs-analysis questions, and knowledge of how to leave an effective voicemail are things you should prepare well in advance of actually calling on decision-makers. Sellers often are nervous during this stage of the NTR process, but prepared questions and a script make the call run smoothly; and a seller usually gets the appointment with pre-planning.

With a clear idea of the prospective client's goals, you can create a **Proposal**. It is good to offer several solutions based on the client's needs. It is also important to offer an integrated marketing program, not just spots and dots. For example, offer a sponsorship opportunity that is flexible enough to appease individual dealers and still showcase the manufacturer's new vehicles. In your proposal, you must be creative, striving to generate as much non-media money as possible.

Closing the deal is an art, but it becomes more of a science when following the process outlined above. Once you have closed the sale, **Executing** the promotion or event is key. Regardless of your level of involvement, it is important to attend the actual event and take pictures. This way, the clients know you're there to support them. It is also very important to **Recap** the event in a report, and send it to the client. This recap will serve you well when it comes time to **Renew**.

These basic steps encompass the NTR sales process. It is a dynamic process that transcends the transactional sales of a typical account executive. With practice and guidance, NTR can be very rewarding for the seller, the station, and the industry as a whole. ☐

John Munson is director of research and training at Morrison and Abraham. You can reach him at 781-986-2100 or via e-mail at jmunson@morrisonandabraham.com.

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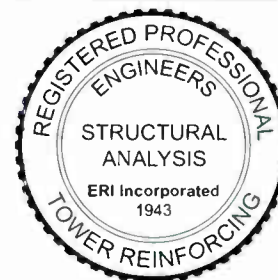
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Send résumé and demo tape to Robert Hilton, KNZA Inc., P.O. Box 104, Hiawatha, KS 66434. Or e-mail résumé to hilton@rainbowtel.net.
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Courtesy of Library of America's Broadcasting.

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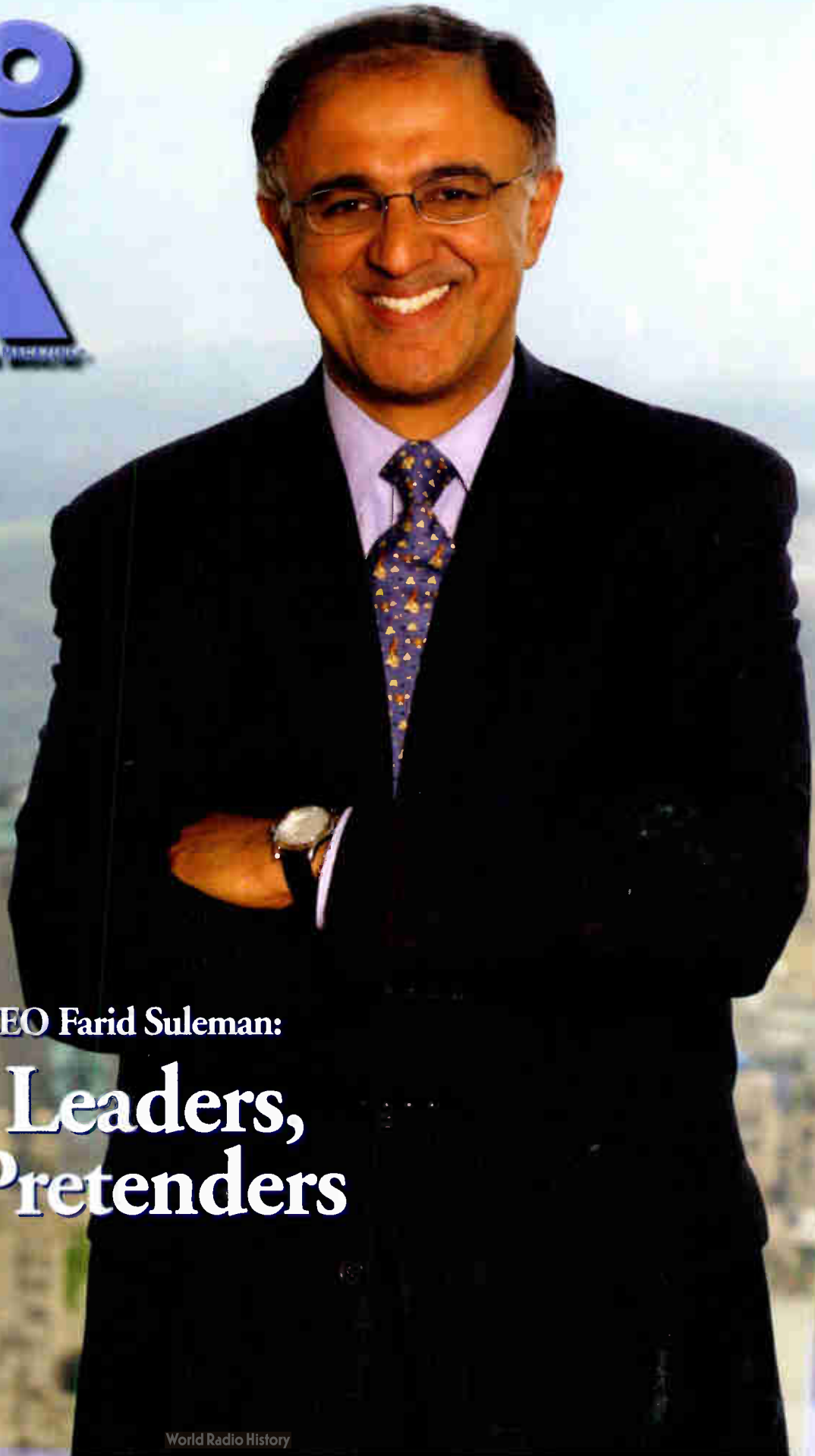
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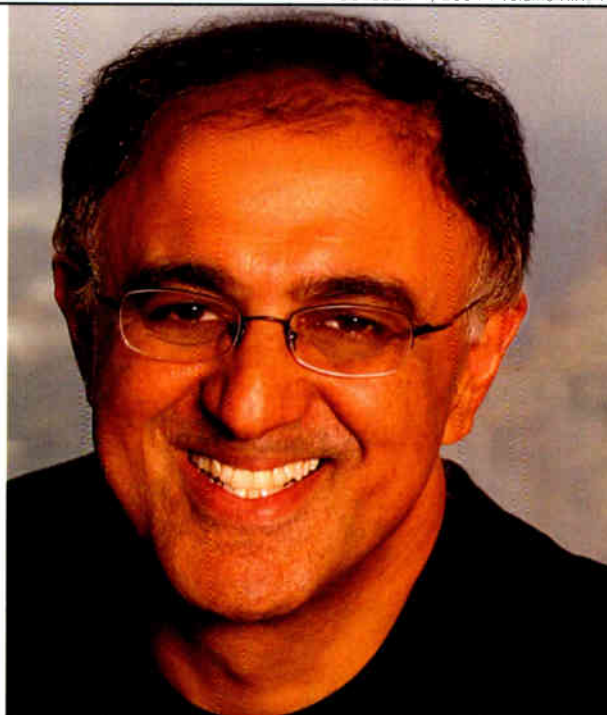
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24 Citadel Broadcasting CEO

Farid Suleman:

We Need Leaders, Not Pretenders

Citadel's Farid Suleman apparently brought "the right stuff" to Citadel when Forstmann Little brought him on board as CEO in March 2002. Since then, he has changed the culture and ramped up the numbers.



Cover and interview photographs by Devon Cass, New York.

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33,729

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

Coming Next Issue:

- » Best Programmers In Radio

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POSTMASTER: Send changes of address to Radio Ink, 224 Datura Street, Suite 1015, West Palm Beach, FL 33401. Periodicals Postage paid at West Palm Beach, FL, and additional offices. Subscriptions: Mail subscription rate, One year \$199. Canadian and European subscribers \$249 for one year. All subscriptions, renewals and changes of address should include address label from most recent issue and be sent to the Circulation Department, Radio Ink, 224 Datura Street, Suite 1015, West Palm Beach, FL 33401. Copying done for other than personal or internal reference without the express permission of Radio Ink is prohibited. Address requests for special permission to the Managing Editor. Reprints and back issues available upon request. Printed in the United States. Bulk Business Mail paid at West Palm Beach, FL • Third-class enclosures paid in Columbus, WI. Permit #73.

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

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YOU CAN HEAR THE DIFFERENCE



The Buzz

Unless someone out there has been doing a really good job of keeping a major announcement quiet, I predict the buzz at this year's NAB convention will be about Clear Channel's "Less is More" initiative.

Will it catch on? Will it hurt the industry? Is it a Wall Street ploy? Will John Hogan lose his job over it? You'll probably hear the rumor that Mark and Randall "slipped this one past Lowry while he was in the hospital." Sadly, much of the buzz will come from radio's ever-present drones explaining all the reasons "it can't work."

Every good thing is met with resistance; Less is More will be no different. The unimaginative, the cowardly, the backward and the small will cry out for solidarity against "the oppression of Cheap Channel, the evil empire." How they think they're being oppressed I don't really know, but they can always spin it somehow.

A number of months ago, I wrote an editorial suggesting that we reinvent the way we sell and place commercials so that we:

1. reduce cluster lengths to keep people listening,

2. give advertisers a more favorable environment,

3. sell premium waterfront real estate by making the first spot in the break the most expensive, and

4. re-evaluate why :30s and :60s are priced the same.

Frankly, I think we should abolish :60s altogether and make most of our inventory :15s, especially if you believe, as I do, that Radio is a branding medium. A cluster of :15s sure beats a cluster of :60s and :30s. But it's never going to happen if Radio backs away from John Hogan and leaves him to fight this battle alone.

John Hogan founded the "Less is More" initiative, and he had to sell it in every direction. So far, he's been met with tremendous resistance from his own managers, who understand how hard it will be to do. If the initiative fails and the numbers go in reverse, we've probably seen the last of John Hogan. And that would be a shame.

Less is More is bigger than Clear Channel. It needs a commitment from all of radio.

The only issue I take with Clear Channel on this initiative is that it's expecting too much too soon. Less is More is the right idea. It will work; it will change the industry and will powerfully benefit radio's advertisers. But can it work in 2005? I doubt it. Clear Channel's board may or may not see the results they need to see within the timeframe they consider to be reasonable. I hope they will be patient. Less is More will work, but it's clearly a three-year, not a one-year, initiative.

If someone other than Clear Channel had introduced Less is More, the other groups would have immediately jumped on board, and the buzz at this year's NAB would have been whether or not Clear Channel would commit to it.

Reader friend, we've known each other a long time, so I hope you'll forgive me for asking what needs to be asked: Are you big enough to get past the fact that "your enemy" was the one who suggested this? ☺

Eric

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LOOK AGAIN — THESE AREN'T SHERIFF BADGES! Radio duo Gene & Julie (WLTM Atlanta and KIOI San Francisco) hosted Donald Trump, discussing the second-season kickoff of Trump's TV show, *The Apprentice*. Trump gave Gene & Julie his star-encircled cufflinks to auction on eBay to benefit Trump's favorite charity, Operation Smile. *Photo courtesy of The Gene & Julie Show.*



HOW HOT IS IT? Standing in the sun didn't seem to faze 750 students at California State University Northridge (CSUN) as they concentrated on **AJ Rantel's** KABC broadcast at a Rock the Vote event. He's interviewing a student member of the College Republican organization. *Photo courtesy of KABC.*



FUN AT THE DNC: This happy group of broadcasters on ABC Talk Radio Row at the Democratic National Convention in Boston must have been giving Sean Hannity a hard time. Pictured (l-r) are **Rob Milford**, KTRH Houston; **Dan Yorke**, WPRO Providence; **Les Kinsolving**, WCBM Baltimore; **Sean Hannity** of *The Sean Hannity Show*; **Jay Marvin**, WLS Chicago; and **Bill Manders** and **Phil Wick** of KKOH Reno. *Photo courtesy of ABC Radio.*

Analysts Still See Sluggishness For Radio

Analyst **David Bank** of RBC Capital Markets expects most of the U.S.-based radio broadcasting companies to report their third-quarter results in line with or marginally short of expectations.

Bank says that recent industry trends reveal continued sluggishness in the U.S. radio broadcasting market in spite of the approaching November elections. The analyst anticipates flat-to-marginal revenue growth for the radio industry in the third quarter of 2004, compared to the previous estimate of 2-3 percent.

Meanwhile, **Lehman Brothers** said it was reducing its 2005 radio industry forecast from +4.5 percent to +2.0 percent. "Absent catalysts, we expect nominal revenues to grow slower in 2005 than in 2004," the company said in a research memo. "First, the industry will not benefit from political spending, as it did in 2004. Second, growth of consumer spending is expected to moderate in 2005. Third, inflation is expected to moderate in 2005. Under this scenario, the arguable presence of 'easy comps' is simply not enough to propel growth."

Lehman Brothers also noted that, "In the context of longer-term revenue growth of 3-5.5 percent and EBITDA growth of 5-8 percent, we believe that general market radio equities should trade at forward EV-to-EBITDA multiples of 11-13x. [As it is] currently trading at 13-14x, we believe that upside is limited."

The Conflicted Consumer

BIGresearch reports that, while unemployment continues to slowly improve nationally, layoffs are still a concern. More consumers these days are "practical consumers," planning to pay down debt and decrease overall spending over the next three months.

Yet, with summer over, consumers are thinking ahead to the December holiday season. **BIGresearch** says the holiday season is looking bright this year, with those planning to spend more for gifts than last year up almost a point to 7.8 percent (vs. 7.0 percent in September 2003).

Boomer \$\$\$ To Burn

Hard to believe, but at 11:59 this New Year's Eve, the last official baby boomer will turn 40. Besides providing a wake-up call to Washington about the massive retirement looming on the horizon, what does this mean? Simply that the population is aging, and "silver citizens" not only will be ending their careers in massive numbers, but they also will have more disposable income than any previous "senior generation."

Here are some statistics about this increasingly large (and valuable) demographic group:

- Every 8.4 seconds, another baby boomer turns 50.
- By 2020, the elderly population is expected to increase to 54 million persons.
- Grandparents buy one of every four toys sold in America each year.
- Seniors spend more per capita on groceries, over-the-counter and other health products, and travel and leisure than any other age group.
- They're computer savvy: In 2001, more than 50 percent of seniors, age 50-64, are online.

Source: spmg.com, 9/04



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| 7 | Cingular Wireless | Cingular Wireless, LLC |
| 8 | Six Flags Theme Parks | Six Flags, Inc. |
| 9 | AT&T Wireless | AT&T Wireless |
| 10 | Home Depot | Home Depot USA |
| 11 | Sears | Sears, Roebuck and Co. |
| 12 | Mitsubishi Motors | Mitsubishi Motors N.A. |
| 13 | Lowe's | Lowe's Companies |
| 14 | Fox TV Network | Fox TV Stations |
| 15 | Comcast Cable | Comcast Corporation |
| 16 | NBC TV Network | GE Corp. |
| 17 | OnStar | OnStar Corp. |
| 18 | Bank of America | Bank of America Corp. |
| 19 | Kohl's | Kohl's Illinois |
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Katz Study Shows Reversal In Country's Decline

Katz Media Group's National Format Averages report for spring 2004 shows that the Country format has reversed the trend of declining shares seen in the late '90s. Total 12+ shares have increased in each of the past three years, and Country shares have increased continually since late 2001.

According to the study's author, Lisa Chiljean, "Any combination of these factors could be contributing to this positive turn of events for the Country format: a new and different influx of talent and music product coming out of Nashville, less fragmentation of the format within markets, less 'blurring of the lines' between pure Country artists and crossover Adult Contemporary artists, and a downturn in the shares for some of the Rock or Adult Contemporary niches."

Additional highlights of the Spring 2004 report include:

- The changing U.S. demographics continue to play a big role in the popularity of radio formats. Ethnic formats – Black and Hispanic – continue to grow. They now account for four of the 10 most popular formats across the country.
- The country's thirst for News and Talk remains strong. The number of stations programming some variation of News and/or Talk programming has increased from 326 to 535 in the past decade.
- The Adult Contemporary format shows some mixed results this spring. While the mainstream formats, such as Soft A/C, Hot A/C and Adult Contemporary, are down, such niches as '80s and Soft Rock have increased.

DVRs Change Viewer Habits

As many television broadcasters feared, the introduction of digital video recorders has led to an increase in 1) the number of TV programs that are "time-shifted" (recorded and watched later) and 2) commercials that are zapped.

According to a report released by Forrester Research, Inc., consumers who own DVRs, such as TiVo, spend nearly 60 percent of their time watching recorded or delayed programs, in which they skip 92 percent of ads. In fact, three of 10 viewers say they watch no commercials at all. This is significant because the number of households using DVRs is expected to increase from 5 percent today to 41 percent by 2009 — not good news for either the television industry or advertisers that have come to rely on TV advertising to market their products.

Some key findings of the study:

- While real-time viewing drops by 60 percent for consumers who use DVRs, programs such as the evening news and sporting events are among the programs that retain significant real-time viewing.
- Viewers do not treat all ads equally. Three of four DVR users watch some ads at least occasionally.
- Movie ads and promos for upcoming programming fare best. Conversely, consumers watch less than one in 10 ads about credit cards, long-distance carriers, car dealers and banks.

Source: Forrester Research, 9/8/04



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How Low Can You Go?

I own radio stations in Enid, OK, one of the first communities to get LPFM ["NBC-TV Special On Low Power FM...," *www.radioink.com*, Sept. 7]. There have been problems from the start of the first LPFM in our community. One LPFM got its license because it was going to "broadcast a variety of music from classical jazz, big band, reggae, blues, and American folk — a minimum of 12 hours daily locally produced fine arts programming." That station has been The Rocket, a classic rock station from inception. It was just reprimanded by the FCC for selling advertising on what is supposed to be a non-commercial station. The other LPFM is just as bad. The station that was supposed to "broadcast 12 hours daily of locally originated children's programming" went on the air as The Goat, "your home for classic country." The engineering is just as bad. I have documented that these stations have used non-approved transmitters to broadcast (over-powered) at more than double their approved height at a location other than what was permitted by the FCC.

The FCC chooses to give LPFMs a lot of leeway. If these stations are going to be my competitors, they should have to play by the same rules. As it is, LPFMs don't have to worry about a public file, annual spectrum fees, FCC inspections that result in fines — or having to prove they really are a non-profit.

— *Hiram Champlin, Chisholm Trail Broadcasting*

Forget Immediate Gratification

Mr. Ogden's comments about radio commercials ["It's All About Traffic," *Radio Ink*, Aug. 23] and their inability to create store traffic underscores the lack of understanding that exists in our industry about our own product and how it works. It is bad enough that most advertisers don't understand how advertising is processed in the human brain, but at the same time, it is unrealistic to expect business owners and managers to be advertising experts. Those of us who sell and create advertising present ourselves as "experts" every day, and then continue to perpetuate the false notion that our greatest strength is in our ability to deliver immediate gratification. Therein lies the problem.

We are not a price-point medium like the newspaper. Still, advertisers insist on using us as one, and we nod our heads and wag our tails and

accommodate them because it is the path of least resistance to their budget. Unfortunately, it is also the path to unmet expectations. Why do you think we hear the phrase "I tried radio and it didn't work" so often?

Here are some facts regarding human nature and advertising. When the sound waves from a radio commercial hit the eardrums of a listener, they do not instantly create the need or desire for whatever is being advertised. If the need or desire pre-exists, the listener's brain will think, "What's this? Tell me a more." That's where the offer and the words to describe it have an opportunity to influence the behavior of that listener. This is where Mr. Ogden and I share some agreement, because most

radio commercials squander this opportunity by relying on claims of "lowest prices in town," statistics, clichés, or totally unnatural-sounding conversations. Result: The brain tunes the message out, and another advertiser is disappointed.

Where do listeners ultimately go to get their needs or desires met? They go to one or two providers that have already staked out a positive position in their mind through effective branding. We all know that advertising is a numbers game. At any given time, people who hear a commercial and do *not* have a need or desire for the advertised product outnumber people who do, but a large number of them eventually will have the need or desire. Smart advertisers will begin the branding process now so that, when the consumer does develop a need or desire, the person thinks of the advertiser's company first.

Advertising that is written and scheduled with the intention of creating immediate results must rely on competitive pricing to generate immediate impact: The bigger the discount, the more response. Unfortunately, sales generated by this type of advertising also result in lower margins and zero customer loyalty and, again, another disappointed advertiser.

Smart advertisers buy advertising that is written and scheduled to create branding, and they wait patiently for the long-term benefits of using radio in the way it works best. The smart radio sales operation presents, sells, creates and schedules their product in this way.

With all due respect, the problem isn't that we don't produce commercials that result in immediate traffic. The problem is that we think that is what radio advertising is supposed to do, and then we foolishly create that expectation in the minds of our clients. Instead, we should train our salespeople and our creative departments in the science of branding — and then position ourselves as a provider of long-term success, leaving the price-point work to the newspaper. It's about the only thing that they do well.

— *Doc Holliday, KLOU St. Louis (Clear Channel)*

Get The Job Done!

You have to be kidding me ["It's All About Traffic," *Radio Ink*, Aug. 23]! You name the client, the market and the turn-around time, and my company will demonstrate how to get the job done — on the house — if you will back it up with the right amount of reach and frequency to the appropriate demo. Done!

I challenge whoever is reading this to put my team to the test!
— D.J. Williams, *JetSet Media*

Train Listeners To Tune In

From my point of view, Jeff Ogden's views ["It's All About Traffic," *Radio Ink*, Aug. 23] were all on the mark. But one topic is worth exploring further, though it only indirectly relates to producing store traffic.

The subject is the dreaded "stop set." I don't mean to shock you, but there was a time before stop sets. How did radio work then? How did we keep an audience? I am suggesting an end to stop sets as we know them. There are a few conditions.

Back when a disk jockey actually picked his own music (there was no "her" in those days), he essentially had a lot of control over when a spot was run and how many were run together. Aside from adjacencies and dayparts, the deciding factor was the flow of the show — the intuitive judgment of the DJ for what seemed the right time to give the commercial without disrupting the mood or the pace. It was an important component of what made real talent.

Another key ingredient was the ability to hold on to the audience by saying something interesting, preferably compelling, about what would happen "after this message" so we would stick with him for the next minute or sometimes the next two minutes. That usually worked. We could wait a minute. We were not inclined to tune away, because something was going to happen after the commercials we were induced to hear.

At some time, it was decided that it is better to have couple of monster interruptions, instead a lot of small interruptions. As Jeff Ogden pointed out, one minute, two minutes, maybe three units, the listener could wait through that — but four minutes or six minutes or eight units or more? It's push-the-button time. As Howard Beal from Network might have said, "I'm as mad as hell, and I am not going to listen to this any more!"

But there are conditions. If your station is sticking with the trend to 12 minutes or so, it can be done effectively. Each spot beyond that could force at least one longer, multi-spot stop, but again that should not be more than three minutes. (We used to do those at the bottom of the hour.)

Even more important, talent — whether a talk host or a DJ — has to understand the concept and have the ability to "promote and pay-off" and not allow himself or herself to fall behind in delivering the commercials. The main point is, instead of training listeners to tune out, train them to stay tuned.

— Ira Apple, *Ira Apple & Associates. Reisterstown, MD*

High Churn, High Burn

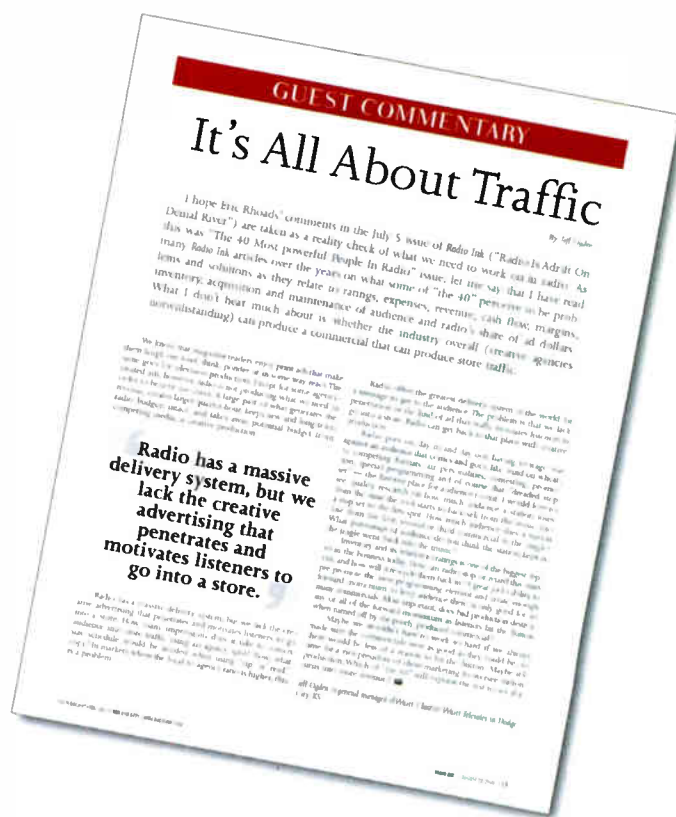
Bravo, Mr. Ogden ["It's All About Traffic," *Radio Ink*, Aug. 23]. The great Dick Orkin said it at RAB 2002: "We make radio work too hard by depending on the media alone to do the job, without enough emphasis on the creative campaign. The result is a high churn rate, and radio has to constantly find new clients."

— Barry Cohen, *AdLab Media, Clifton, NJ*

It's Your Paycheck, Stupid!

I hear many commercials that are, as Jeff Ogden wrote ["It's All About Traffic," *Radio Ink*, Aug. 23], rip and read. The mission of the program director is not only to program music but to program and inspire the production director. The problem could be the salesperson's not having a real idea for the client, or having the client tell them how radio works. I have found these two areas are places to start. Finally, listen to the station, and when you hear something you know is questionable, call the salesperson, the program director and the production director, and get them to understand that commercials are their paychecks. Creative people are few, but hard work can make up ground.

— David Fransen, *KBCN/KMAC Harrison, AR*





Reversing “Inventory Creep” Won’t Be Easy

By Joe Davis

Regarding Clear Channel’s announcement earlier this summer that it would drastically cut back its spot loads: From the perspective of a listener, how can one disagree with the idea of less commercial clutter on his or her favorite radio station? From the perspective of a broadcaster, the question is “How are we going to get it done and still meet our financial goals?”

Our industry has suffered from “inventory creep” for too long. Rather than place a premium on available inventory, too many of us have opted to meet revenue goals by adding more commercial minutes, thereby reducing the value of our content to the listener. When Clear Channel presented its announcement so altruistically, some probably saw it as hyperbole. The fact of the matter is that listeners want us to reduce clutter, advertisers and agencies want us to do it, and Wall Street wants it.

It was right that Clear Channel spoke first; it has the most at stake. I commend its leadership and can only wish them success, no matter the motivation. We are all in the same boat here, and we must all address the issue of clutter before we drown in it.

What’s a sensible, sustainable spot load for our stations? As a first step, we would like to bring in our music stations at around 12 minutes per hour, or no more than 14 units. Changing a 60-second unit to two :30s just means the listener is hearing more commercial clutter, so it is as important to control units as it is to control minutes.

Talk stations should be able to work within the framework of 15 commercial minutes per hour, especially if the spots are well produced. We just finished stage one of a clutter-reduction campaign at our KRLA News/Talk station in Los Angeles, and we are pleased with the results.

The radio sector is beginning to put the brakes on the excesses of the past. In our company, that means reducing clutter while observing this simple credo: Maximize revenue in the short term without jeopardizing it over the long haul. We’ve learned not to sacrifice the permanent upon the altar of the immediate.

Radio companies that have a hard time selling :60s will have an even harder time selling :30s, especially if they hope to get a rate that competes with the :60s they are giving up. Also, if the industry reduces the amount of commercial

“time” but compensates by increasing the number of commercial units, we have compounded the commercial clutter issue, not solved it. Research suggests that listeners are turned off by the onset of each commercial message, so imposing a unit limit is crucial. Turning 14 minutes into 28 half-minute spots is unacceptable. If we try to go there, we only exacerbate the clutter.

It’s also a bad idea to introduce a different rate structure for first position in a stop-set. What does that say to the rest of the advertisers? Doesn’t it send the signal that radio works only for a few? To invite this additional scrutiny of commercial placement is a huge mistake; and to create a spot ghetto, where most advertisers will end up living, can do nothing but ruin the whole neighborhood.

The client’s money would be better spent in producing an entertaining, compelling commercial message designed to make the cash register ring. If a spot is not to be viewed as an interruption to programming, we’ll have to give it a lot more thought before it hits the air.

Things We Can Do

What other kind of clutter can be reduced or eliminated? DJ chatter is a big culprit. We tell our people not to open the mike unless there is a compelling reason to do so. Personalities who are in love with the sound of their own voice can be as much of a tune-out as the most obnoxious commercial.

Even short liners must be watched. “Brought to you by” always signals another commercial message. Promotions are necessary, but we should go only with those that offer the highest appeal to listeners. If our purpose is to connect, then commercial as well as noncommercial matter must be produced with that as the goal.

All in all, the idea that “less is more” may be a hard sell. Even in the case of a fine wine or an expensive automobile, less is seldom “more.” Let’s call it what it is and announce to the world that we are making our stations more listenable on every level. Cutting back on clutter is only one, albeit important, element of that task. ☐

Joe Davis is executive vice president of radio for Salem Communications. He can be reached at 201-298-5707.

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T.J. Holland
Director of Programming
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» **QUICKREAD** » • I'm often critical of radio's leaders, but this time the big boys got it right with "Less is More." » The listener wins because shorter ads mean shorter breaks, they make their points more powerfully, and they're usually less boring. » The advertiser wins because lower rates for shorter ads allow advertisers to buy more frequency for the budget. » Another advertiser benefit: Punchier ads in quicker breaks mean the listener is more likely to be listening. » The stations win with more revenue.

Less Is More?

Radio's response to Clear Channel's "Less is More" initiative has frankly amazed me. The reactions I've encountered have ranged from casual indifference ("They won't stick with it") to sneering condescension ("We're already doing it") to outright sarcasm ("They have to do something because their numbers are down. Clear Channel has been playing way too many commercials, and now they're getting beat up in the book").

Speaking as a media buyer, I'd like to respond to these reactions, beginning with the last one first:

1. "They have to do something because their numbers are down."

If a bad book is what it takes to make radio see the genius of this solution, then please send every station in the nation an equally bad book.

2. "We're already doing it."

No, you're not. Less is More isn't only about playing fewer units per hour; it's about giving advertisers an incentive to produce :30s and :15s. Unless you're selling :30s for less than :60s, and :15s for less than :30s, you're not "doing it."

3. "They won't stick with it."

If Clear Channel is forced to abandon this initiative, it will be because the rest of radio was too resentful to follow its leadership — and that would be a tragedy.

As a media buyer, I've always wanted the opportunity to pay less money for shorter ads. But if Subway tells me that half a sandwich is the same price as a whole sandwich "because the public doesn't really perceive the size of the sandwich; they only know how many sandwiches they've eaten," then I'll buy a whole sandwich every time.

Diehard old-school radio geezers tend to dislike me because I'm often critical of radio's leaders, but this time the



big boys got it right. If the rest of the industry can't see that, then radio doesn't deserve to thrive in the 21st century.

Let me say this plainly: I am hugely in favor of "Less is More." I don't care who gets credit for the idea. I just want the opportunity pay less money for :30s and :15s, but I need to be able to air those :30s and :15s nationwide.

Here's the genius of "Less is More" as I see it:

1. The listener wins.

Shorter ads mean shorter breaks. Because short ads make their points more powerfully, they're usually less boring as well.

2. The advertiser wins.

Lower rates for shorter ads allow me to buy more frequency for my budget. Punchier ads in quicker breaks mean the listener is more likely to be listening.

3. The station wins.

If a 30-second ad is 85 percent and a :15 is 50 percent of the price of a :60, then a break of 0:2:45 (1 sixty, 3 thirties, 1 fifteen) yields 5 percent more revenue than a 4-minute break of 4 sixties. And a break of only 0:2:15 (1 sixty, 2 thirties, 1 fifteen) yields 20 percent more revenue than a 3-minute break of 3 sixties.

Call me crazy, but I think listeners can tell the difference between long ads and short ads. I know for sure that media buyers can.

You'll notice that I've made this column shorter than usual.

I'm trying to get in step with the future. ☺

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

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» **QUICKREAD** » Reality #1: The economy is still stagnant! » Reality #2: To your owners, investors and your boss, Reality #1 is a cop-out! » Reality #3: Budgeting is your boss's way of reminding you, "If at first you don't succeed, you're fired!" » There are only three ways to make money in this business (1. Sell More 2. Save More 3. Increase Rates). » I would expect you to come up with a budget strategically designed to achieve all three of those objectives! » In putting together a winning game plan for the year ahead, answer each of Giff's questions in explicit detail.


35 Budgeting Questions Begging For Answers In 2005!

Reality #1: The economy is still stagnant!

Reality #2: To your owners, investors and your boss, Reality #1 is a cop-out!

Reality #3: Budgeting is your boss's way of reminding you, "If at first you don't succeed, you're fired!"

Now, if I were your boss, what would I expect you to come up with? Given there are only three ways to make money in this business (1. Sell More 2. Save More 3. Increase Rates), I would expect you to come up with a budget strategically designed to achieve all three of those objectives!

Further, in putting together a winning game plan for the year ahead ("If you don't have a game plan to win, you've got a game plan to lose!" — Giff), keep in mind that I wouldn't accept your budget unless you can answer each of the following questions in explicit detail. 

1. Where are we likely to finish (sales/cash flow/profits) in 2004?
2. What went right this year?
3. What went wrong this year?
4. What should we have done in 2004 we didn't do?
5. What did we do in 2004 we should not have done?
6. What are our remaining three biggest sales problems?
7. What will be the consequences if we fail to overcome them?
8. What do we need to do to overcome each of those problems?
9. What new initiatives should we explore?
10. Besides solving problems and launching new initiatives, what must we do better than we've done in the past?
11. What can we do, for example, to sell farther ahead so we go into each succeeding month with 90 percent of that month's target pre-booked?
12. How can we increase rates?
13. How can we reduce Account Receivables on a monthly basis?
14. Where are we wasting and/or spending too much money?
15. What can we do to maximize below-the-line vendor sales, and media-mix sales?
16. What can we do to finally maximize website and interactive sales?
17. As Radio's #1 problem is that we don't sell enough advertisers, what can we do to make New Business Development a "relentless obsession"?
18. Given that non-radio advertisers represent radio's greatest "growth market" potential, what non-radio advertisers should we target for 2005, and how are we going to sell them?
19. How can we do a better job of prospecting for new accounts?
20. How can we up-sell our regular and biggest spending accounts?
21. How can we up-sell smaller accounts with big account potential?
22. Are there any changes in organizational structure that we should consider?
23. What people and/or additional resources do we need in 2005 that we didn't have in 2004?
24. Strategically and tactically, therefore, what should be our game plan for 2005?
25. What additional training do we need to execute those strategies and tactics?
26. What unique expertise — not available from any of our competitors — can we offer advertisers?
27. What "accountable" standards of performance should we set and require of the salespeople?
28. Given that we can't manage change until we first sell change, how do we get the sales staff to buy into our 2005 goals and game plan?
 - a. Who will these changes affect?
 - b. How will it affect them?
 - c. Who among our likely supporters can pre-test these changes?
 - d. Who is likely to resist these changes?
 - e. How can we disarm the anti-change lobby before it gets organized?
 - f. Who among the resisters (maybe it's time to collect our markers) owes us support for past favors?
 - g. How can we convert resistance into enthusiastic support?
29. What can we do to better manage each salesperson for the good of the company?
30. How can we help our salespeople hit their targets?
31. What can we do make their jobs more fun?
32. What sales and cash flow targets should we set for 2005? Why?
33. Does this management team believe our goals are realistic and, therefore, achievable? Why?
34. Am I willing to commit without reservation to hitting my targets and budgeting for them?
35. In what areas does corporate have a responsibility to help us hit our targets? How do we sell those targets and our budget to corporate?

Dave Gifford is president of Dave Gifford International and founder of The Graduate School For Sales Management. He may be reached at 505-989-7007 or by e-mail at giff@talkgiff.com

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Group Head Roundtable: **What Spot Load Reduction Means To Radio**

At the start of the third quarter of 2004, Clear Channel Radio announced it was initiating a new policy that would significantly lower the ceiling on the number of commercial minutes that any station across the group would play. The new policy also limits the length of commercials within a spot break. Additionally, the company also said it would reduce and limit the amount of promotional interruptions on all of its stations.

At the time of the announcement, Clear Channel Radio CEO John Hogan observed, "Clutter is a major issue in our industry, and our decision to limit the amount of commercial time and length of breaks, while reducing promotional interruptions, will benefit listeners, advertisers and the industry as a whole."

In an industry full of champions and cynics, many radio group heads, managers and programmers lauded Clear Channel's move, while others yawned and said, "What's the big deal?" Radio Ink asked a panel of top industry executives to provide their observations on what Clear Channel's "spot load initiative" means to the company — and to the industry in general.

INK: Was Clear Channel's spot-load initiative hyperbole or a sincere effort to lead the radio industry?

Jon Pinch: It's probably a bit of both. As the largest player in our industry, Clear Channel feels compelled to make some sort of change to demonstrate its leadership. However, Clear Channel has not explained why increasing their unit counts each hour will not have a negative impact on listenership.

John Sykes: Managing inventory is always top-of-mind, but if at the same time you focus on putting the best talent and programming on the air, commercial loads will be less of an issue, and advertisers will fight to get on your station.

Radio is and always will be a great business. As with any other medium, we will have to respond to the needs of an ever-changing marketplace in order to remain vibrant and relevant. If we continue to put an emphasis on innovation, creating great content for our listeners and value for our advertisers, then the money will always follow.

Farid Suleman: What John Hogan has done is great, but that's a very small element of it. He sat there and said, "I'm going to

improve my product." So yes, the first thing in improving the product requires you to improve the perception, get rid of some of the clutter, and cut down on some of the commercials. The big part is actually improving the product so it's not hub-and-spoke, because if you run the same programming everywhere, satellite radio then can compete. Then they have to follow it up with a great marketing plan. Clear Channel is a huge company, and they can have five or six very creative marketers who can show radio can work and show people why radio is effective.

David Kennedy: As a first step, addressing commercial inventory loads and clutter



David Kennedy

can go a long way toward enhancing the listening experience for our audience, as well as the environment for our advertisers. That clearly is the objective of that initiative.

We at Susquehanna join all those who have commended Clear Channel for its decision. At the same time, research tells us that other factors should be examined further — such things as spot length, and spot break length, content and style of the commercials, number of interruptions, and so on. Without question, more work needs to be done, and plans are being made to investigate these additional issues soon.

David Field: It may be one of the most important events in the industry's recent history. It is a decisive and bold move to meaningfully make the industry more advertiser-friendly and also more listener-friendly, which is terrific. It also will force » 22

Radio Ink thanks the following radio executives who participated in this "roundtable discussion."

Rick Cummings, president, Radio Division, Emmis Communications
David Field, president/CEO, Entercom Communications
Ralph Guild, chairman/CEO, Interep
David Kennedy, president/COO, Susquehanna Radio
Jon Pinch, executive vice president/COO, Cumulus Media
Bill Stakelin, president/COO, Regent Communications
Farid Suleman, chairman/CEO, Citadel Broadcasting
John Sykes, chairman/CEO, Infinity Broadcasting

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Money & Finance



David Field

their managers to make better business decisions. Here at Entercom, we've been adamant over the years to maintain a sustainable spot load of 10 to 12 units an hour on our stations. We're also looking at ways in which we can follow Clear Channel's lead and thinking how we can shorten commercial length where appropriate and clean up other clutter on our stations. It's not just the spot loads, as Clear Channel has pointed out. It's the promos and the other intrusions on the air.

Rick Cummings: I believe it's a sincere effort to address one of the issues our industry gets tagged for, and I applaud John Hogan and his team for taking a leadership position.

Ralph Guild: During the past few years, beginning with the dot-com boom in 2000, inventory spot loads on radio have received a tremendous amount of attention. This is not a new idea. In fact, most responsible broadcasters had begun to address the issue long before this summer. Clear Channel was one of the last to begin reducing their inventory, but the first to publicly declare its plan. Ultimately, any move that makes radio a more attractive and more effective medium for advertisers is good for the industry. I applaud all radio broadcasters for listening to the concerns of the ad community and responding in a positive manner.



Bill Stakelin

ate radio commercials as long as they are done well and fit the overall formatics of the station. Some consumers have even been so bold as to say that they find commercials

entertaining and informative and very helpful with buying decisions.

What do you consider a sensible, sustainable spot load for your stations or company?

Cummings:

We've been able to generate strong ratings in most of our markets with 12 to 14 units. That's the max load. In four of the last five quarters, we've driven down sellout rate and driven up advertising rates. Our posture, beginning with the crash of the dot-coms and post-9/11, has been "less spots for more money."

Pinch: Our maximum unit counts typically vary from 9 to 14 units per hour, depending on format and daypart. That is at sellout. Most of the time, on most of our stations, we run 75 percent of those numbers. We believe these loads are appropriate for our products.

Can commercial lengths reasonably be shortened to :30s or :15s, and how might radio sell these changes to advertisers?

Cummings: We believe we have to educate our customers, and that's a process. An awful lot of advertisers believe that longer is necessary because there are no pictures with their ads. Countless studies, including the RAEL (Radio Ad Effectiveness Lab) research, have demonstrated that the creativity of the ad and the ad's having a personal "this is for me" quality for a listener is far more important than its length. The studies also show that a picture is not worth a thousand words.

Guild: The RAEL research codifies the long-known fact that listeners do not want anything to affect the mood they're in when they are tuned to a station. Anything that affects that mood —



Rick Cummings

from music selection to a commercial that is incompatible with their mood — may have an adverse effect on them. Commercials should be tailored to the format and in many cases the very station on which they are broadcast.

Pinch: From an advertiser's viewpoint, being able to choose from an array of :60s, :30s, :15s and :10s is a positive. Many commercial messages can be effective in a shorter format. For instance, if Ringling Brothers Circus is coming to town, it doesn't need more explanation than where and when. If a car dealer needs to run a disclaimer, a longer format may be necessary.

To what degree should the production quality and appropriateness of commercials be changed to better meet advertisers' needs and listeners' expectations?

Sykes: Radio is a \$20-billion-a-year business that dominates out-of-home media usage, yet so many advertisers complain that they don't have the same creative resources for commercial production that they do for television and print. We are seeing some great radio creative emerging, and it is in our best interest to do everything we can as a business to encourage and reward innovation in this area. Advertising is show business, and we have to compete for dollars with other media by creating our own sizzle.

Stakelin: Radio broadcasters must and will build value for every station within a given cluster, and the end product of that approach will yield the financial gain. Radio is an art, not a science. Those who think there is one simple answer to the proper way to program commercials don't understand the art of the programmer or the strengths of radio. 📻



Jon Pinch



John Sykes



Ralph Guild

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KXKS Albuquerque, NM
\$775K Mortenson Broadcasting
to Wilkins Communications

KVTT-FM Dallas, TX
\$16.5M Research Educational Foundation
to New Covenant Educational Ministries

KTLI-FM Wichita, KS
\$2.95M Adonia Radio
to Educational Media Foundation

Recently CLOSED

WQOP-FM Birmingham, AL
\$1.2M Queen of Peace
to Crawford Broadcasting

WJXB Knoxville, TN
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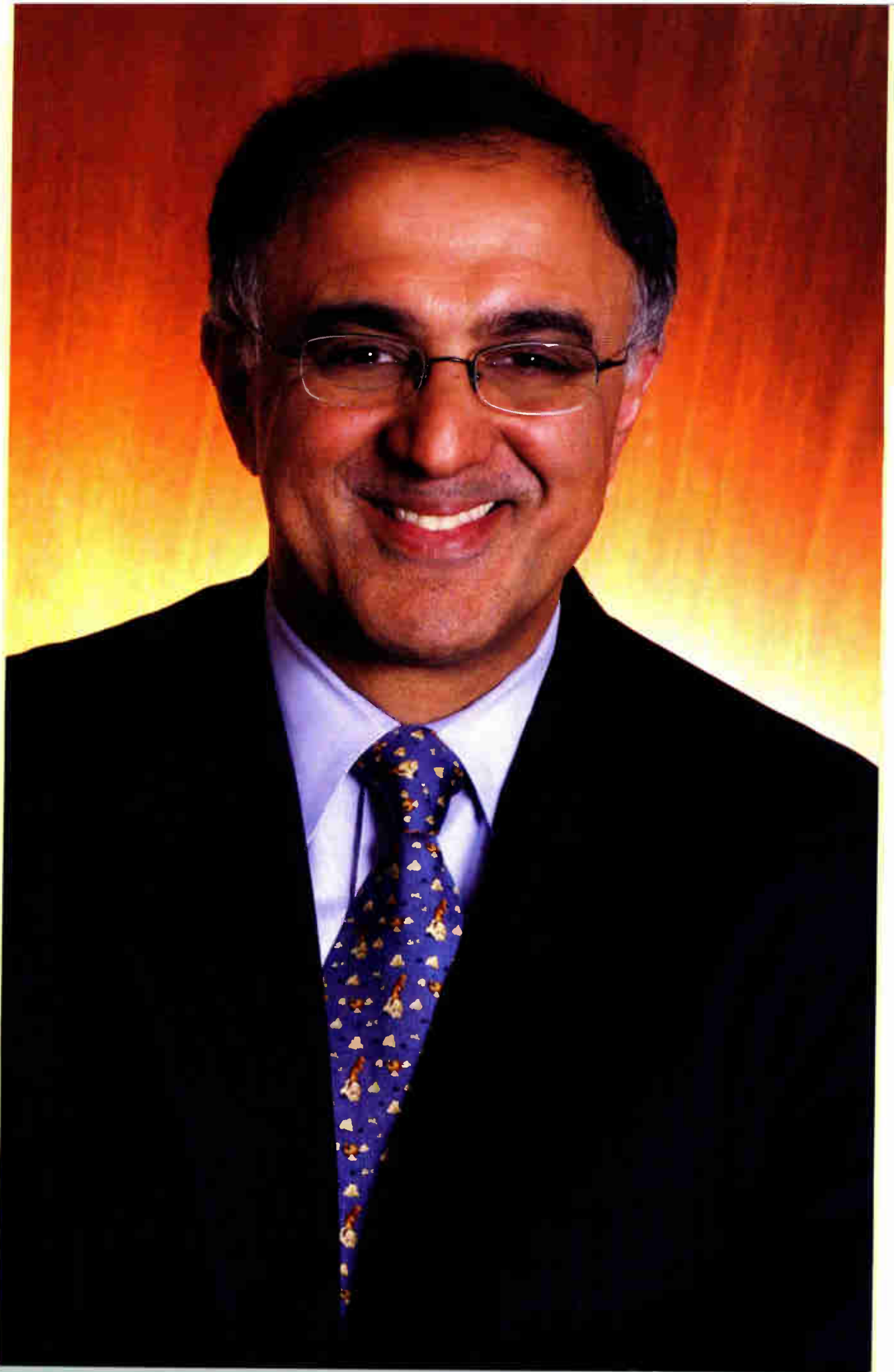
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Citadel Broadcasting CEO Farid Suleman:

We Need Leaders, Not Pretenders

Cover and interview photos by Devon Cass, New York

By Reed Bunzel, Editor-in-Chief

Farid Suleman has been chief executive officer of Citadel Broadcasting as well as a special limited partner of Forstmann Little & Co. since March 2002. That's when the company hired him away from Infinity Broadcasting, where he had served in a number of positions over the previous 16 years. Forstmann Little had purchased the company from veteran broadcaster Larry Wilson the previous year, and the 2001 numbers made it clear to the new owners that they needed someone to come in and fix it — someone who had "been there, done that."

Suleman was just such a person. Prior to joining Citadel, from February 2001 to February 2002, he was president/CEO of Infinity Broadcasting, and he had been executive vice president/CFO/treasurer and a director of Infinity Broadcasting from September 1998 to February 2001, when Viacom acquired Infinity Broadcasting. Suleman was named senior vice president of finance of CBS in August 1998, and senior vice president/chief financial officer of the CBS Station Group in June 1997.

Born in Tanzania, on the slopes of Kilimanjaro, Suleman attended school in England, then worked in finance in London for two-and-a-half years before moving to New York. "I worked for what at the time was Arthur Young, where I did mergers-and-acquisitions work in the cable and media industries," he recalls. "I joined Infinity in 1986, when Infinity had \$8 million in EBITDA. When I left in March 2002, our budget for EBITDA for the year was \$2 billion — and I met my first quarter when I left."

Now, just 30 months after coming on board, Suleman appears to have brought the "right stuff" with him from Infinity. In early August, Citadel reported that net revenues in the first half of 2004 were a record \$194.2 million, com-

pared to \$172.6 million for the same period in 2003. Excluding the effects of stations acquired in 2003 and thus far in 2004, same-station net revenues increased 5.2 percent vs. the first half of last year. Moreover, second-quarter 2004 revenues were \$107.3 million, compared to Q2 2003's \$95.4 million, a 12.5-percent increase. Same-station second quarter revenues were up 4.7 percent over the same period in 2003.

"The company was able to post record second-quarter operating results in spite of a continued difficult environment for the radio industry," Suleman said during a conference call at the time. "The 13-percent increase in station operating income, combined with the benefit of refinancing the company's subordinated debt, resulted in a 56-percent increase in free cash flow."

These numbers weren't achieved without considerable effort and determination. As Suleman recalls, "When I arrived here in 2002, they had just come up with 2001 numbers, and the cash flow was \$88 million. I arrived almost like the blind leading the blind, and I didn't know a single one of Citadel's markets." Committed to his task of turning around a company that Suleman says lacked both a culture and a strategy, he made it his mission to instill a sense of dedication and self-worth throughout all tiers of management.

During his years at Infinity (and continuing at Citadel), Suleman admits to being somewhat reluctant to publicly discuss either internal corporate operations or his overriding issues about the radio industry. However, when *Radio Ink* pressed him to sit down for this special NAB Radio Show cover interview, he agreed to do so — with the proviso that some individuals within the industry might find his concerns and criticisms as controversial or, quite possibly, heresy.

As if that would make us think twice.

INK: After 16 years of working with Mel Karmazin at Infinity, did you experience a sense of freedom when you came to work at Citadel?

SULEMAN: Well, I had freedom before, and I have total freedom now. It's been awesome. But I'll tell you, the transition was hard, moving from a highly buttoned-down culture that had evolved both in radio and outdoor over my 16 years at Infinity. I'd spent all my life saying, "Who would ever want to be in small markets?" Suddenly, I had a company that was all small and medium-size markets.

Plus, there didn't seem to be any cohesive culture, because the company had expanded rapidly in the two years before I got there. They had the "western cowboy company," which was the old Citadel, and there were the Southeastern acquisitions that were predominantly in the Knoxville, Nashville, Tri-Cities, and Chattanooga areas. They also had the Northeastern culture, which came from the Fuller properties. So there were three distinct cultures, and none of them shared an overall strategy or vision.

Was instilling a culture the biggest challenge you faced when you joined Citadel?

That and cash flow. When I arrived in March 2002, they had just come up with 2001 numbers, and the cash flow was \$88 million — for 200-plus stations in 40 markets. I arrived almost like the blind leading the

blind, and I didn't know a single one of Citadel's markets.

What was your first move?

I visited every market, and I still visit all the markets. I determined that I needed to make a total hands-on change of cultures and create a vision. Of course, this was during what I think was one of the toughest radio environments ever. Since then, we've gone from \$88 million in cash flow to the \$160-plus million in EBITDA that the analysts are projecting for us this year. That's in just three years.

How did you go about identifying the culture that you wanted to bring to the company?

The corporate staff at Citadel was bigger than I had at Infinity, so I had to streamline it. The first three months, I visited every market, holding "town hall" meetings at every station and telling everybody the same thing: "This is the way it's going to be: You're either with me or you're not. If you're not, we'll work it out now, because you'll get a good severance and you can leave." And people wanted to stay.

I tried to create my own version of the Infinity culture by taking the best of everything. It was amazing how quickly the company was transformed. Within a year, we repositioned the company, eliminated a lot of the regional managers and made everybody hands-on accountable for what they did.

We created an entrepreneurial environment. What was amazing was the way a majority of the managers responded. They liked it.

There had to be some people who resented change.

There were, but I gave everybody a chance to perform or they were out. My line was: "If people had arrived at work this morning and weren't sure that they wanted to work at Citadel or the DMV, they should leave now."

Through this process, I also found that there really wasn't that much difference between big markets and small markets. The numbers were smaller, but the people were just as good, which was a real surprise to me. My managers in many of these markets have chosen to be there for the quality of life. It wasn't as though everybody had to be in New York and L.A. and Chicago. I always thought that if you were good, you moved to a bigger market. I found I really had good people.

So once you created the culture of "we're going to win," everybody began to fall into place.

People like to be part of a winning strategy. There are two types of people. There's one type, which I used to call the old "CBS Country Club." It was full of people who felt that, as long as they left things alone, they didn't really care what happened outside their group. As long as there was security, they were fine. They party, they're part of the chosen group, and they're fine. That was the old Citadel culture. It was almost as though the name "Citadel" implied that they didn't really care what happens outside the company. And I'll tell you what: A lot of those people didn't survive.

However, there were people who wanted to go out there and win. They wanted to get the Number One revenue share and improve their ratings. It was amazing. And I can tell you that now, in about 80 percent of our markets, we're Number One or Two in ratings and revenue. That is what we will have to do if we're going to win, or survive against Clear Channel.

Still, you brought in a number of people from outside the company, including from Infinity.

We did, but look at the managers we've had: We have Bill Figenshu from Infinity; Kevin LeGrett, who was one of my best managers at Infinity; and Dave Siebert, who ran my whole Dallas cluster. We have Paul O'Malley from Clear Channel, and we just attracted another person from Clear Channel. How often had that happened at Citadel before?

You also stole Judy Ellis from Emmis.

That's right. Judy is as hard-charging as anybody, so suddenly I was the nice guy. Judy is one of the best radio operators that I have worked with. She is hard-working, she » 28



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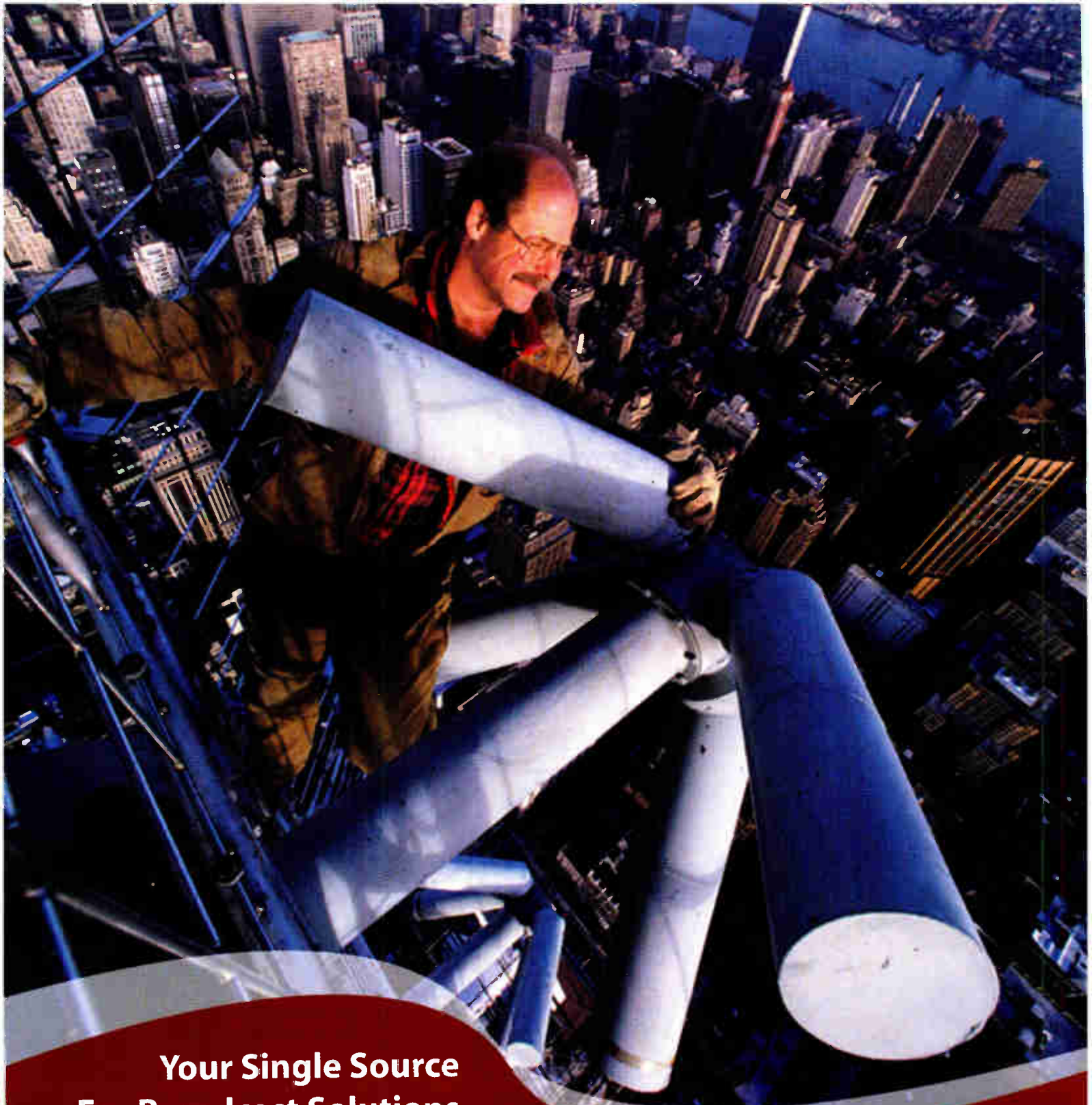
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relates to people, she brings a culture to the company, and she doesn't take any bullshit from anyone. So Judy brought her touch in, and the culture emerged — really the best of all.

Together, we established an entrepreneurial environment where stations are locally programmed and locally sold with a minimal amount of corporate control, other than that we always want to know what's going on. That's the culture today.

Did you explain how you were going to compete and win against the big players, such as Clear Channel and Infinity, a behemoth you helped create?

I put in some overall parameters how we would do what I had in mind, and then I essentially let people perform. The changes happened gradually over the course of a year, so there was no disruption in any market. There was no mass exodus or mass firing. It was "Here's the new culture; here's how it's going to be." I also told them that Citadel was not a family owned company, so they didn't have to have the last name of the chairman or CEO. They didn't have to be a Mays or a Field. I said, "If a person named Farid Suleman can be CEO and a woman can be the president of the company, all of you have even better chances of succeeding."

Was it a daunting task to initiate a public offering and acquire attractive properties during such a prohibitive economic downturn?

It was not daunting, but I knew that we could not do five things in parallel. We could not take the company public until we fixed it. The company was highly leveraged when I arrived. The debt was a billion fifty, and cash flow was 88 million. Five hundred million was Forstmann-Little's own debt, but it was still debt, and 550 million was the bank debt. At purchase, the cash flow was supposed to be something like 120 million, but not only did they not make any growth their first year, they actually went below 2000 numbers.

The first thing I had to do was fix the company. Once we did that, we could take the company public. As soon as we went public, I totally de-levered it, and then we went looking for acquisitions. It was hard in that I could do only one thing at a time here, but it happened fast. As soon as we got one thing done, we went on to the next. You're right — it was a tough economic environment, so we couldn't miss any opportunities.

Have you brought the company to where you wanted it to be at this point in 2004?

Our stock price notwithstanding today, we sort of doubled the cash flow, got the management team in place, fixed the culture, made acquisitions, took the company public and completely de-levered it. Our debt today is

under 600 million dollars, and our interest expense is one-tenth of what it was.

Over the last couple of months, Wall Street has dumped on radio and radio stocks. Is the radio business being unfairly maligned by analysts, or has this been a wake-up call for the industry?

This is what happens when every radio executive becomes an economist. If you remember, they would give projections about where radio was going. They should have known that you can't project next week in radio, but there they were, giving projections. "We're going to be up double digits," they'd say, even though this business is not a double-digits business. The only time we were in double digits was when the Internet piled up the numbers.

A series of people were selling Wall Street on projections. It also was the time that pacing almost became like a Wall Street ticker. The whole analysis was based on "what's your pacing?" — the only question they'd ask.

Do you think today's stock prices unfairly represent the value of the public radio companies?

Today's stock prices are an exaggerated effect of what the industry has become. When it was 6- and 7-percent revenue growth, people said it was more like 9 or 10, and you got a really big multiple. Now it's like a 2- or 3-percent business, and the multiple has gone the other way. The answer will be that it will settle down at some point in the middle.

Have acquisitions slowed equivalently?

Sellers are still trying to sell radio properties at 20 times next year's cash flow, and nobody is going to get those prices. If Citadel is going to do \$160 million in cash flow and if I can buy 10 or 12 million of cash flow in acquisitions — which is what I've done the last couple of years — that's a big deal.

There are enough acquisitions for the next three to five years to satisfy our targets, which are pretty aggressive. The sellers got used to getting 20 times cash flow, and the buyers got used to paying 20 times cash flow. When your stock's not at 20 times cash flow, though, anyone who pays close to those multiples is really going to pay for it. I think you'll see a bit of a standstill for a period of time until someone needs to sell.

Recently in Radio Ink, former RAB board chairman David Field lauded the efforts of the industry's leaders to expand the perception of radio among national advertisers and agencies. How satisfied are you — or not — with the current leadership within the radio industry, both at the trade association level and at the corporate level?

I totally disagree with David Field, and you can quote me on this, because I've talked

to him at length about this. For me, David Field's pretending to take a leadership role is dumb. It doesn't make sense. You have Clear Channel as the largest radio company — it's huge. Then you have Infinity. Then you have a bunch of companies like Entercom, Citadel, Cox, ABC — all in that \$400-million revenue range. The gap is so huge. When Procter & Gamble wants to go out and sell toothpaste, they don't go to a retail organization and say, "Hey, come up with a strategy of selling toothpaste." They go out and invest in their own company. They do their research, they do their marketing, and they go out and promote it.

You don't believe the RAB can present a strong case to national advertisers for buying radio?

How can you have something like an RAB go out and be an industry arm? You can't have an industry arm. You must have leadership at companies that are the biggest in the business.

The problem here is very simple. Radio is a business — you have a product and then you have to sell the product. To sell the product, you have to be a seller; and in order to sell, you have to be a marketer. Isn't it strange that we are the only business in which 25 to 30 percent of your advertising is sold by sellers who don't work for your company? It's sold by outside rep firms: Interep or Katz. We have taken 25 to 30 percent of our business and turned our destiny over to somebody on the outside.

I'm not saying the rep firms are bad; I'm just saying that's what we've chosen to do, and you really have to question the business model when that happens. The second part of this equation is that national business is not sold; it's bought. The rep firms become order-takers.

You don't think they're working hard to bring in new business?

Yeah, they have this little new business-development category that they talk about, but it represents less than 3 or 5 percent of annual business. What you really have is agencies that decide what they're going to do, and then they call in the rep firms. So when we talk about leadership, what do we really mean? That a whole bunch of CEOs in radio went out and met with the agencies about radio. I mean, "hello." It's nice to make a friendly call, but who's going to follow up and get the order?

My view is that you don't need the RAB. We have decided that we're going to sell national advertising through our rep firms, we're committed to our rep firms, so we should make sure that those rep firms are out there selling, promoting, coming up with strategies, looking at the 50 largest network advertisers in television and saying, "Who's not buying radio and why, and what should the strategy be?"

It's a shame it has to be done with outside rep firms, but that's the right place to do it — not at an RAB level.

Are you saying that the industry doesn't need a unifying voice to speak for it?

Industry organizations, whether they are the NAB or the RAB, can do all they want to say, "Radio is great" — then tomorrow, Clear Channel announces they're going to have war rallies, which gets a lot of people all upset and generates controversial media coverage. Why would I support the RAB and put out ads that radio is a great thing, when one of our industry leaders then says, "I don't want the Dixie Chicks on my stations" or "I hate Howard Stern"? Leadership really has to be company-specific.

How concerned are you about satellite radio and its potential to usurp some of terrestrial radio's local identity through traffic and weather reports?

Satellite doesn't affect radio, because it's a boring medium. In radio, you can become localized, and you can promote it that way. I know the satellite companies want to give weather and traffic, but they have it all wrong. It's weather and traffic within the local programs that works. When I'm listening to satellite radio, how do I know when I should go and turn on the traffic channel? It's not like when I'm listening to Country music — commercial-free Country music on satellite radio — and they come on and say, "By the way, there's a traffic jam coming up on the Long Island Expressway."

Has radio done all it can to maximize the critical mass — and significantly increased sales — that consolidation was supposed to deliver?

No. Radio was a great business before consolidation, when there were lots of small businesses that were very well run. They were run with passion, there was great programming, and the belief was that consolidation would help you own more of these great businesses.

The challenge was, once you put together these big national clusters, what was the strategy of maximizing them to generate greater revenues?

We really failed. Companies came in and they cut costs, but they had no strategy to improve them. They just hoped that the business would continue to go as before, and guess what? Once they went off auto-pilot, nobody knew what they were doing. They have multi-billion-dollar businesses with no strategy about how to improve revenues.

What do you think of Clear Channel's recently announced plan to cut spot loads in order to help drive up pricing and reduce on-air clutter?

What John Hogan has done is great, but



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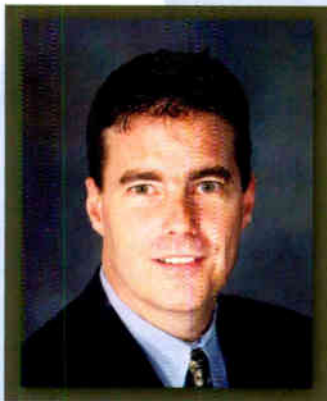
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that's a very small element of it. He sat there and said, "I'm going to improve my product." So yes, the first thing in improving the product requires you to improve the perception, get rid of some of the clutter, and cut down on some of the commercials.

The big part is actually improving the product so it's not hub-and-spoke, because if you run the same programming everywhere, satellite radio then can compete. They have to follow it up with a great marketing plan. Clear Channel is a huge company, and they can have five or six very creative marketers who can show that radio can work, show people why radio is effective.

The FCC and the courts have somewhat muddied media ownership rules. How would you like to see these rules sorted out, and what would that mean to you?

The rules don't make sense. The FCC shifted from the contours line, which used to define a market, to an Arbitron-defined market. Think about it: Arbitron will define any market that you want if you're willing to pay for it. So in some places people pay, and in some they don't, and does that become the basis for an FCC to decide who owns what? The entire starting point here is wrong.

What's even worse is that substantial consolidation occurred under the previous rules, and it was found that some companies abused them. So what do they do? They change the rules now, prospectively going forward. Hey, guess what? The horse is out of the barn. If you want to adopt new rules because there's been abuse, apply them retroactively. That is a level playing field, where everyone works with the same set of rules.

At Infinity, you oversaw programming that many critics contend pushed the edges of indecency. How do you define indecency, and what can the radio industry do to ensure that it follows the FCC's guidelines on this issue?

Well, it can't be an industry issue, because when it's an industry issue, you have people coming up with their own way of dealing with it. My view is that the laws are there, they're defined, and they should be implemented uniformly. But that's not how it's been. For years, Howard Stern's show has been the same, so why did the FCC suddenly come down on him the way they have this year? We should not be in a position where something that was legal three years ago is not allowed today because somebody has moved the needle. You can't do that.

Having said that, I believe there should be a standard that should be easily understood and implemented. Every broadcaster has full responsibility to be in full compliance with everything that has

to do with the law — including indecency.

With so many entertainment media available to people today, how does radio attract listeners — and keep them?

If there is something attractive for them, they will come. If there isn't, then they will not. One of the things that is happening is standard formats. If I have eight stations and four are successful, I take my fifth one and go after my competitors to make a successful station, rather than do something a little more creative, like play just new music.

The fact is, most people still have to get into their cars and drive wherever they're going, so they are exposed to radio. The opportunity to be exposed is there; it [depends] more on whether the programming is compelling enough, whether they'll sit there and say, "We'd rather listen to this than put on the iPod."

Where do you see the most significant competition for radio coming from over the next decade?

I think it's from ourselves. The fundamentals of the business are great. If you constantly research and re-invent your product to meet the organic needs of what's going on at that point in time, then people will listen to the radio. It has to do with constant research and investing in your product. I don't mean running TV commercials, either. What I mean is conducting research to make sure your product is current, fresh, and responsive to changing needs.

What is radio's greatest strength today?

It's totally flexible, it is highly targeted, and it has the potential to reach big masses comparable to network television if it is done effectively.

On the other hand, what is its greatest shortcoming?

Lack of real leadership: Who will re-invent the product, invest in the product, make sure the product is current, then go out and sell the product — run it like a business?

What do you foresee as radio's greatest challenge over the next 10 years?

Creating new, national demand for advertising. Local is okay — it goes up and down with the economy — but we have not done anything to make radio more attractive to both existing and new national advertisers. The biggest risk is that it will become commoditized. If it's a total commodity, you have no control over it. The challenge comes from the dual effects of not investing in the product to improve the demand side, and on the flip side in order to make up for that, you go out and compete with each other — and create a downward spiral. ☐



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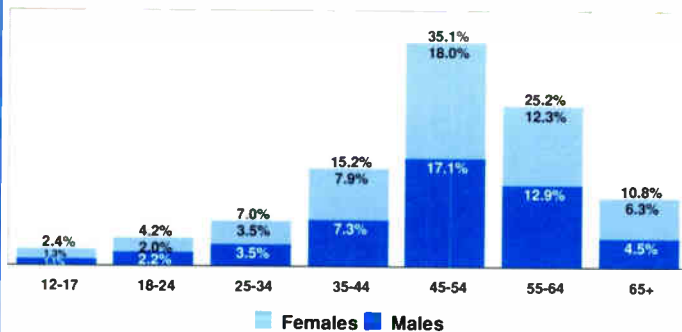
Inc. web site to see the audience flow chart for Saturday and Sunday.

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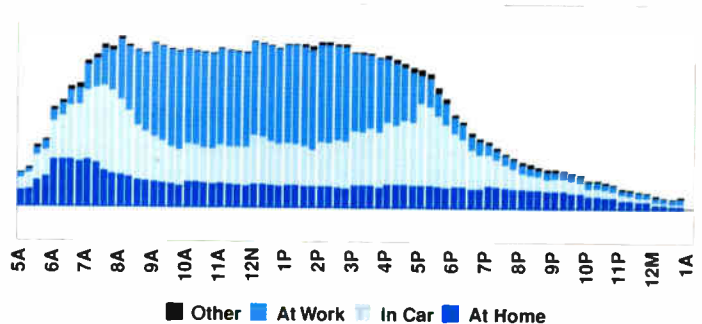
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Radio Ink recently invited some of the industry's most fascinating people to share a part of their lives in this industry with our readers. As they say on *Law and Order*, these are their stories:

What It's Like To Be...



Dr. Laura Schlessinger

...Dr. Laura, reaming out a caller

As told to Reed Bunzel by Dr. Laura Schlessinger, Premiere Radio Networks

My success and longevity comes from being real. You'll hear me laugh, you'll hear me cry. You'll hear me angry, you will hear me tell jokes. You will hear me wrap my arms around somebody, and you'll hear me slap them on the side of the head. I'm very real to the moment, and over time, that has led people

who may not agree with a philosophical point or a principle to still acknowledge that I have principles and values and that I'm consistent with them.

For example, a fellow called me yesterday. He's had two kids out of wedlock with different women. Now he's recently gotten married, and he finds out his wife can't make any more babies. He wants to know whether or not he should dump her. I went ballistic on him. Some people listening for the first time might think: "Gee, people call to get yelled at?"

I said to him, "In spite of the fact that you're probably angry and embarrassed that I'm reaming you, am I right? You have two kids, they're minors, they don't have a dad under their roof, they don't even live under the same roof with each other, and you're thinking about making more babies. How self-centered can you be? How much more neglectful can you be?" When I asked if I was right, he answered, "Yes, you are." What people like about me, after they get used to it, is that I am real.

I don't believe that even one of my callers is a masochist. I believe that people have a moral sense, but society has not reinforced it, supported it, or even said it's a valued item. So they've gotten themselves into all kinds of trouble, and they're confused. They were told by our liberal environment that there's no judgment and whatever they do is fine as long as they wish to do it. They have choice for anything, and nobody's values should curtail them in what they experience. Now they're confused and lost, and they know what they've done is wrong, and they're willing to take their come-uppance.

I never give a hard time to anybody who owns up. If they call and say, "You know, I've really been a jerk; I was self-centered," I won't jump on them. The whole point is that they have owned it; now I can help them move to the next step.

The frustrating thing is when I have to struggle with someone who won't own the fact that what they did has damaged other people. I've explained even to 5-year-olds who've called my show, wanting to know how they can support their friends when they know their friends are doing something wrong. What I tell them is this: "The first thing you do is stop calling yourself a friend, because you're not. Stop calling what you're doing support, because it's not. When you see someone drinking poison and you don't want to get involved

and you don't want to have an argument, will you sit back and let them drink poison?" Of course, everybody answers "no." So then I say, "Basically, that's what you're doing. A real friend helps a friend — that's the definition of a real friend."

You don't support somebody by supporting their weakest side; you support someone only when you're supporting their strongest side.

People call to have that conscience thing tickled and made louder, so I'm an amplifier for them. My approach is based on moral principles that resonate with most of America. I get a lot of feedback, and most of these people are appreciative that someone out there is speaking for them in this current social culture, which is quite threatening to those with traditional values.

Note: Dr. Laura Schlessinger this year marks her 10th anniversary of broadcasting her show to a national audience via Premiere Radio Networks.

...Rolling out the largest-ever deployment of HD Radio stations

By Jeff Littlejohn, Clear Channel

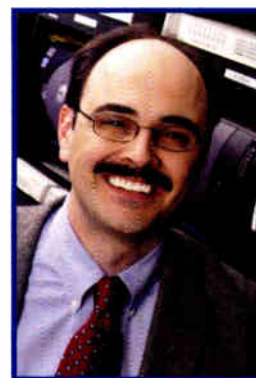
It's a big project by just about any measure. When we began internally discussing the idea of converting 1,000 radio stations to broadcast HD Radio on an expedited schedule, I knew this was going to be one of the largest deployment projects anyone had ever undertaken in radio. I'm estimating that our cost to complete the rollout will be \$100 million.

With a project of this size, there are a million moving pieces. Distributing responsibility is the key. Clear Channel has a team of regional engineers who are among the best in the industry. So, long before our plans were made public, I began by concentrating efforts on getting the regional engineering team (10 RVPs of engineering) up to speed with the latest and most accurate information about HD Radio technology and the many options for implementing it.

Because we had such an early start on the planning-and-research portion of the project, we had our first 50 stations selected and equipment ordered within two weeks of the rollout announcement. Our 2005 station selection process is also 90 percent complete.

Each person on the regional engineering team is responsible for overseeing the conversion of six stations by the end of 2004 and at least another 12 by the end of 2005. By the end of 2007, we expect to have nearly all of our Top 100 market stations converted.

Our next major task is to educate the engineering staffs in each market. We are planning regional meetings to walk everyone through an actual conversion, and we are working with several manufacturers to provide training on HD Radio.



Jeff Littlejohn, Senior VP of Engineering, Clear Channel

...In charge of the NAB Radio Show

By John David, EVP/Radio, National Association of Broadcasters

It's challenging for our NAB team to find the right city and time of year. I don't think we've ever had the Radio Show in the perfect city or at the perfect time of year for everyone. I remember when someone asked me why we were going to Philadelphia. His problem: "That's where my mother-in-law lives."

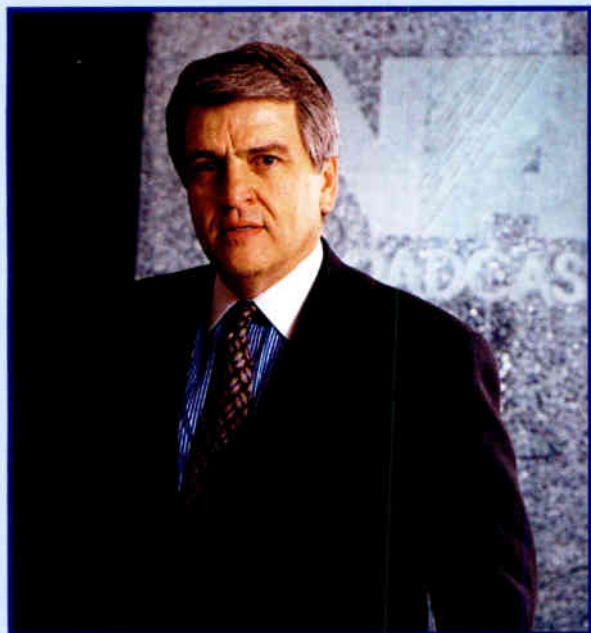
It's exciting when the new group of volunteer broadcasters begins to help plan and execute the event. That's how we start the process of new ideas, new sessions, keynoters and events. These broadcasters have contacts and relationships that help us bring new faces to the Radio Show.

It's nerve-wracking over the months it takes to produce the show's program and events. I'm privileged to work with a great group of NAB staff members who dedicate their time to ensure we have a high-quality show. From exhibitors to speakers and panelists, it's many calls, letters, e-mails and faxes — and it all comes together.

There's some anxiety because people tend to register late. The program and exhibits benefit attendees. We haven't done our job if attendees don't take home some money-saving and money-making ideas that more than pay for their investment in time and dollars. That's the goal of the annual event.

Producing the NAB Marconi Awards Dinner and Show is tricky. Everyone in radio is a music expert with a favorite format, and it's tough to bring in musical talent that's a hit with everybody. I get lots of suggestions on "who would be great for the Marconis," but never a consensus. Hosts such as Bob & Tom, Jeff Foxworthy and Steve Harvey have held the evenings together.

Finally, it's rewarding to see broadcasters profit from the NAB Radio Show. For the Radio Show to continue, it comes down to two words: registering and participating. That's a decision that NAB can't make. With all that's offered in San Diego this year, I can't believe that the small investment in time and travel is not worth the return. It's truly the best time to celebrate Radio and all our positives.



John David, EVP/Radio, National Association of Broadcasters



Trees were down, but WPOZ was up after hurricanes Charley and Frances.

...In two hurricanes!

By Dean O'Neal, PD, WPOZ/RadioY.com and co-chair for Florida EAS Area 7

As the eye wall of Hurricane Charley brushed the Z88.3 (WPOZ) studios in Altamonte Springs, Florida, it was anything but calm as limbs from big oak trees began falling, stressed by winds of more than 80 miles per hour. On the air, Scott W. Smith, Theresa Ross, Lisa Williams and I were calm and reassuring. We had a simple message: "Charley is here, stay in your safe room, and we will get through this storm together."

Inside our own heads, thoughts swirled as rapidly as the wind outside. Lisa had peace that her husband was safe in Ocoee, just outside the path of the storm, but Scott was thinking of his wife and kids, who were riding out the storm 50 miles away in Daytona Beach. Theresa was saying quick silent prayers for her family's protection, while I kept praying that the 60-foot pine tree in my back yard would survive the winds and spare the house — and my family inside.

Years of planning for the worst paid off that night. During Charley, Z88.3 lost power at the studios, main 88.3 FM transmitter site, the microwave hop in Daytona Beach and 88.1 FM transmitter site north of Daytona. Diesel generators kept all four sites operational through the storm (and up to 80 hours after it was over). An emergency transmitter at the studios was pressed into service for about 30 minutes while Z's main transmitter site was receiving a visit from a tornado! Throughout the storm, our back-up systems and engineers performed flawlessly, keeping us on the air so we could fulfill our responsibility as the EAS LP-1 (Emergency Alert System Local Primary 1) station to our listeners.

On the air, we told those who had yet to meet Charley when to expect the worst winds, based on radar. We reassured those in the eye of the storm that it would soon pass, and we shared tears with those who called to tell us of missing roofs, downed trees and shattered windows. As Hurricane Charley pushed off into the Atlantic just after midnight, we had no idea of its multibillion-dollar price tag, but we knew that Central Florida would collectively pick itself up, brush off the dirt and rebuild one of the most wonderful places to live in America.

Then came Frances. The entire air staff, engineering staff and office staff at Positive Hits Z88.3 camped out at the studios for three days as Hurricane Frances dragged her fury across Central Florida. The station lost power for only 10 minutes but was able to stay on the air, thanks to a back-up generator. Millions of people across the state are still waiting for restoration of power and trying to be patient while waiting for FEMA and their insurance adjuster. Meanwhile, WPOZ is making sure each of the eight counties they serve has vital information, from where to find ice and water to what schools are closed as Central Florida recovers from the second hurricane. The station also is helping Second Harvest Food Bank collect non-perishable food for hurricane victims.

What It's Like To Be...



Vic Ratner, ABC Radio News

...A network radio reporter

By Vic Ratner, ABC Radio News

As sheriff deputies cleared the way, I watched as the luxury tour bus carrying Michael Jackson and his family rolled up to the Santa Barbara County courthouse. Across the drive, screaming fans yelled, "We love you, Michael," as Los Angeles, national, and international TV and radio reporters described the scene from 38 marked-off broadcast positions.

The near-circus atmosphere was a striking contrast to the dignified and solemn ceremony at the Capitol in Washington earlier in the summer, when I stood just a few feet away, describing the scene for ABC Radio listeners as former President Ronald Reagan's casket was being carried into the Capitol to lie in state.

From the final report of the 9-11 Commission, to coverage of the political conventions, to the Laci Peterson and Michael Jackson legal proceedings in California, to President Bush and John Kerry on the campaign trail, it's all part of my newsbeat this past summer. New technology makes it possible for me to get the news on the air live for ABC News Radio from all of these places, using digital transmission facilities, laptop computers, wireless communications and satellite feeds.

From microphones to mini-disc recorders to digital transmission boxes, everything I need to go on the air from anywhere fits into a small wheeled case. There's even room for a bottle of water and a power bar. All those wires and electronics get a lot of attention from airport security, but that kind of gear has gotten me on the air in 49 states and more than 30 foreign countries.

The same book-size digital broadcast box that allows me to broadcast live from Redwood City, California, to Kuwait in the Persian Gulf can also be used in your local radio community. Whether it's a major civic gathering, a high school football game or a breaking news event, units such as the Comrex Matrix or TieLine Co. codec make broadcast-quality feeds possible on an ordinary phone line. Where phone lines are not available, the Matrix can also be used with cellular phones for live broadcasts. Laptop audio editing software enables a reporter to send highly produced pieces with wireless or WiFi technology from locations as convenient as a hotel, business center or coffee shop — even from a rolling press bus on a Presidential campaign.

I'm Vic Ratner/ABC News/Live in ...



James R. Williams III, Vice President/Director of AP Broadcast Services

...In charge of the world's largest news organization

James R. Williams III, Vice President/Director of AP Broadcast Services

With a daily reach of 1 billion people around the world, what sort of logistical challenges does the organization face on a day-to-day basis? Think of it this way: We have reporters in cities and countries around the world, and we have clients in all those places. The challenge is to gather the news from all those places, make sure it's accurate and has the right context, and get it out to all those clients.

We've always measured ourselves against the highest standards, but we keep raising the bar — it's a world of minute-by-minute news cycles and audiences that want real-time coverage in audio, text, video, pictures and graphics. Our customers expect us to act as the central nervous system of the news industry, and we take that very seriously.

We have to articulate complex ideas in conversational terms: first, because listeners only get one chance to understand what's being said; and second, because we know that people reading our news on the web or in a newspaper, or seeing our coverage on television, have other choices — so we have to be clear and compelling every time.

Particularly in radio, our job is to strike a balance, by presenting just enough information: not so little that the point is lost and not so much that the senses overload and tune out. A story on the broadcast wire or a wrap on *AP Network News* covers the top angle plus a little context. The point of departure is always a story's latest angle.

The challenge and the satisfaction of being AP is that we aren't just one medium. We aren't just spot coverage, either. Our members also expect us to provide distinctive coverage: enterprise and investigative stories that put our radio and television stations, websites and newspapers out front with compelling stories, compellingly told.

We're the world's largest newsgathering organization. We're in every major international capital, in every state capital, with the largest network of bureaus on the planet. Our cameras, microphones and notepads provide the most comprehensive record of world events that exists.

Reporting from the scene is inherently dangerous, particularly in places like Iraq. A picture that hangs in our reception area shows an AP reporter, microphone in hand, withstanding the frightening winds of a Florida hurricane — a constant reminder of the physical dangers AP people face every day. Of course we face another risk: the challenge posed by those who would exclude the public from news events. AP stands in the forefront of news organizations that defend the right to know, and the right to have access to the workings of government.

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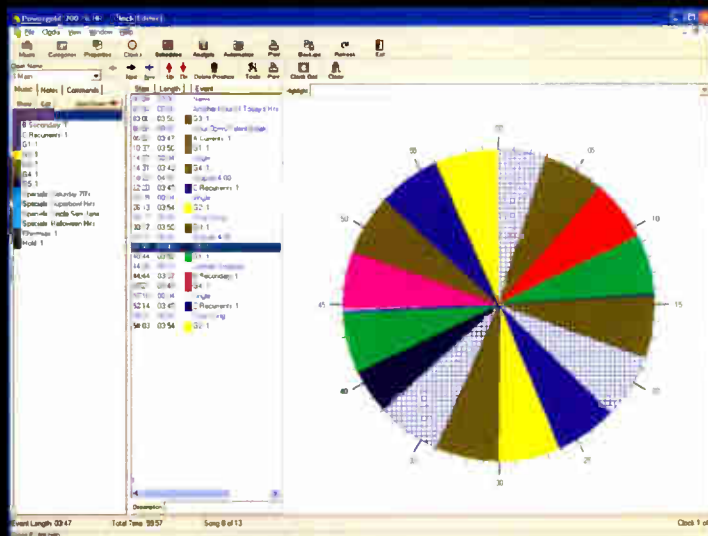
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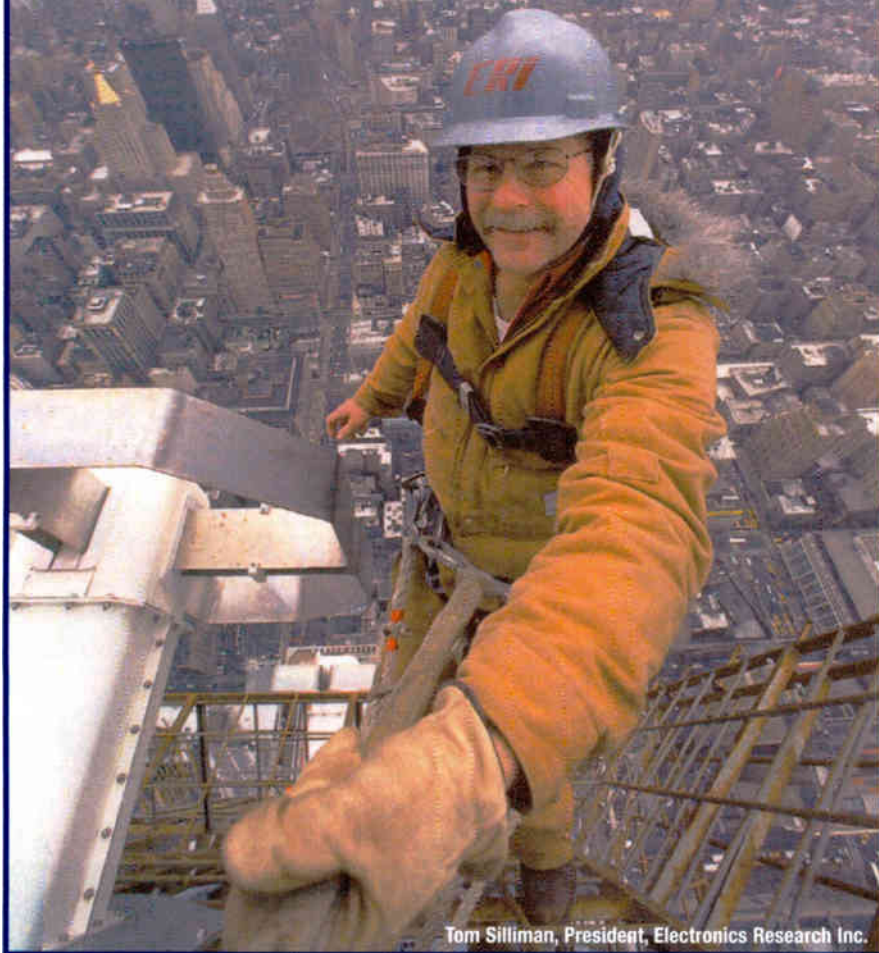
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What It's Like To Be...



Tom Silliman, President, Electronics Research Inc.

...Climbing to the top of the Empire State Building

Tom Silliman, president, Electronics Research Inc.

In order to access the Empire State Building, one must first pass through the Empire State Building's security system. The building has issued me a permanent pass that contains a computer chip, and this pass opens the gate in the lobby. Once in, I have to get up to the 80th floor, where there is a second elevator that goes up to the 86th floor. My pass will activate the elevator, and I usually stage my equipment on the 85th floor. The last elevator, the mast-car elevator, goes from the 85th floor to the 102nd floor, and this one requires an elevator operator.

Once I reach the 102nd floor, my pass opens a door to a stairway to the 103rd floor and another stairway that goes to the 104th floor. A ladder there goes up to a hatch in the ceiling, and this hatch is

opened with the famous "F" key. I don't know why we use the "F" key, but ever since I have been working on that building (I started in the mid-70s), that "F" key has been used to open that hatch. A light switch next to that ladder turns on lights to the lower portion of the tower. Usually, half of the lights are out, so we always carry headlamps.

Once through the hatch, we have a panoramic view of Manhattan. Often, we are above the clouds, and it is always windy. Before we go out, we have to make sure that all the stations using the tower are on auxiliary facilities or at a level that is safe for the climbers. Climbing out of that hatch, we are about 1,200 feet above the city of New York. The tower is so tight that we can't wear safety belts, so we put them in bags and carry them up the ladders. In the tower where we start, there are ladders and platforms about every 10 feet, so we set up a production line to get our climbing equipment up one level at a time. When we get up to the FM Master Antenna ice shield, we climb out onto the ice shield and put

on our safety climbing equipment. From there on, we are outside the structure.

From the ice shield, we climb ancient step bolts that fold up and down on hinges. The bolts are at 90 degrees to each other, so climbing them is an odd experience at first. The building at this point is 30 inches square. Univision TV uses this portion of the tower, and there are currently three antennas planned for the aperture: Ch. 40/41, Ch. 68, and Ch. 53.

So, what does it feel like to be on that tower? When ABC *20/20* did their production on that building, it was a typical night. The wind was blowing, but the building left the flood lights on for ABC. That was the only night that I was up there with the lights on. It was incredible with those flood lights shining up on us. As usual, we were wearing coveralls and gloves, and a professional climbing photographer accompanied us. We were up on the Ch. 68 TV antenna at 1,450 feet that night, changing out heater wires, and I was going to put Russell, the photographer, up at the beacon. But with 10 feet to go, Russell told me he was at the limit of his fear factor. That seemed funny to me, because I don't climb with fear.

The most interesting night for me on the Empire State Building occurred on a rainy evening. It was wet and cold, and I had planned to climb up with an ironworker named Gary. We opened the hatch, and it was wet but not too wet; just a pain-in-the-ass wet. I would have called it, but Gary said, "I'm willing to give it a shot if you want to climb." Wet steel is dangerous at best, but I didn't mind. Five engineers were there when Gary and I suited up with coveralls and headlamps. As we worked our way up the inside of the tower, there seemed to be less and less rain. Finally, we got to the ice shield, put on our belts, and then worked our way up the folding step bolts. When we reached the Ch. 68 TV antenna, a pipe with step bolts, we were above the rain storm. I couldn't believe it: It was warm, and there was a full moon. It was as if we were only 20 feet above a field of snow. We were up there for four hours, and when we climbed down, we were back in the rainstorm. It had rained all night down in the building, and the engineers couldn't believe that we had worked four hours "in the rain." They thought we were animals — but we were having a blast!

Climbing that building has been rewarding and sometimes painful. It can be beautiful, and it can be cold. On my worst night up there, it was about 18 degrees Fahrenheit, and I was with Wayne, one of the ERI technicians. It was blowing about 30 miles per hour, and I was cold, even with my back to the wind. I suggested to Wayne that we should call it a night and climb down, but Wayne thought he was OK, though we were all the way up to 1,400 feet. Agreeing, I started to climb the small pole. Wayne hadn't realized that I had been blocking the wind from him. I didn't get 10 feet before he threw in the towel. We climbed to safety and called it a night.

When you climb on steel, the metal can suck the heat from your body. Of course, you have gloves to protect your hands from freezing, and climbing with thick gloves takes some getting used to. Still, all in all, I have enjoyed the opportunity to work with many ironworkers all over this country. I wouldn't trade my experiences for anything. ☑

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World Radio History



Saga Communications' Steve Goldstein: “Let’s Build Radio’s Future”

With Reed Bunzel, Editor-in-Chief

The current chairman of the Arbitron Advisory Council, Saga Communications' Steve Goldstein, speaks out on a variety of issues that are challenging the ratings giant — and pressing the radio industry to collectively “get our heads out of the sand and build our future.”

The Portable People Meter. Declining response rates. Small-market measurement. Re-definition of morning drive. Hispanic measurement. As chairman of Arbitron's Advisory Council, Saga Communications' Steve Goldstein occupies a ring-side seat for virtually all challenges that arise in today's complex world of audience measurement.

Goldstein's radio career began when he was still in high school and landed a full-time, on-air gig at WVOX-AM/FM in New Rochelle, NY. He held several broadcast-related positions at radio stations in central New York while attending Ithaca College, where he majored in communications management.

Upon his graduation from Ithaca in 1979, Goldstein was hired by the NBC Radio Network. As its West Coast manager of affiliate relations, he was credited with naming NBC's youth network *The Source*. He later served as a news anchor for the ABC Radio Network and, shortly after, began his major-market programming

career at WABC New York, where he was assistant program director for two years.

Goldstein programmed WTIC-FM in Hartford before his career took him to Detroit, where he served as program director for Capital Cities' WHYT (now owned by Disney), Metromedia's WOMC (now owned by CBS), and vice president/group program director for Josephson Communications (now Saga Communications). The group PD position included programming the company's flagship Detroit property at the time, WNIC-AM/FM.

In 1986, Goldstein became vice president of Saga Communications; two years later, he was named executive vice president.

In addition to serving as chairman of the Arbitron Advisory Council, he also serves on the board of the Midwest Conclave.

INK: What is the Advisory Committee's position on the Portable People Meter? Do the members actively endorse it, or is there a call for more testing?

GOLDSTEIN: This has been our central focus for the past few years. Becoming intimately involved in the process, we have learned an awful lot. About a year ago, we as a council went from neutral to proactive. The council believes that electronic measurement has to be a part of radio's future, but we still have numerous questions about PPM that must be answered before we can endorse it. That's what the Houston test in 2005 is all about.

What do you expect to see from the Houston test? Will this be dramatically different from the Philadelphia testing?

We asked for Houston because there were a lot of unanswered questions in Philadelphia. Unlike the diary, which uses a different sample each week, the PPM is based on a panel of people who use the device each day. That is a pretty seismic shift from the way we have been doing things for 40 years — so we asked for twin panels. We want to see how closely things replicate if you take two distinct and separate groups of respondents. If the results are pretty close, that should give people a lot more confidence in the panel approach.

We also wanted to see how blacks and Hispanics respond to the meter. That's a big one that was largely unanswered in Philadelphia. Houston is ideal because of its ethnic make-up. Also, since Philadelphia, there have been a lot of refinements in the way people are recruited, the way the box functions and the way the data is collected. There is a lot to learn here, and I don't think anyone in our business felt comfortable changing everything on the basis of just one test.

How much of a problem is it if the major broadcasters in the Houston market decline to encode their signals?

It is a big problem but it won't stop the test. Most radio stations, and all of the TV broadcasters and cable companies, are on board. The first problem is that the diary is 40 years old, and we all know that it has become more difficult to count on people to fill it out and return it. Second, advertisers are looking for more accountability. That clearly will involve some form of electronic measurement.

This is about the future of our business, and we should band together to look at PPM and see if it is right for our business. Otherwise, we risk being left » 40

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behind as other media move to new forms of measurement that offer richer data and more accountability.

What would you need to see from the PPM testing in order to give it the thumbs-up?

The twin panel is really key. We need to have confidence in the reliability of the data. We need to know whether black and Hispanic listeners will be fairly measured.

Do you have any kind of time-frame as to when PPM actually might be launched as Arbitron's primary methodology?

There are a lot of variables at work. It is an expensive device, and we need TV involvement to keep our costs down. There is a lingering question about whether Nielsen will be involved. Regardless, it will roll out in the larger markets over a couple of years. Smaller markets will stick with the diary for the foreseeable future.

There's a small-market initiative to change audience measurement in condensed markets to rolling averages, rather than 12-week books. What's the current state of this proposal?

It's moving along and likely to become a reality next year. The problem small markets experience is "bounce." It's hard to tell

What are the pros and cons of this, and how do you see this being resolved?

People are waking up earlier. At-work now begins at 8 a.m. for many people. TV stations all have 5-7 a.m. news shows, and it is the fastest-growing daypart in television. Most morning shows are ramping up before 6 a.m. We have talked to many broadcasters who would like to see the daypart expanded to 5 or 5:30 a.m. "Persons Using Radio" would be lower in some markets, so if it's all about cost per point, that would be a potential negative. However, having the additional inventory to sell is pretty attractive. I think it makes a lot of sense.

What are the pros and cons of initiating an "eDiary?"

Trying to capture men aged 18-34 is a nightmare. They seem to have "diary ADD" [*attention deficit disorder*]. Yet, this same crew is locked in front of Madden 2004 football games on the computer or X-box. It makes sense to go fishing where the fish are. We have encouraged Arbitron to move faster on this potentially important method of increasing response rates from this and other tough-to-reach demos. We looked at some rudimentary designs in July and suggested they go to some experts on Internet ergonomics and come up with some workable options.

less interested in cooperating with research of any sort. We are down in the low 30-percent range right now, and the only way that number will go up is if Arbitron increases the payments to diary keepers.

Arbitron people have used various tactics in the 20 worst markets and seen significant improvement, but taking it to all markets, they tell us, is cost-prohibitive. I don't know whether that is true or not, but we had better use every weapon available in the switchblade, or we will see these numbers drop even further.

Is Arbitron effectively dealing with Hispanic measurement and response rates?

This is a changing market. Arbitron has redefined its sample base to more closely align with Nielsen, but they have technological issues that need to be resolved before we will see marked improvement in this area. Look for 2006.

How critical is analysis of Arbitron ratings when it comes to defining the age composition of a station's ratings — this is in relation to beer advertising statutes that insist that 70 percent of a station's listeners be above age 21?

This is driven by the beer industry. They have been looking to radio for guidance in how to look at Arbitron numbers. The problem is: the more granular the data, the less stable it is. If you are looking at one book for the 7 p.m.-midnight daypart, you can see wild swings in each demographic. So for one book, you might make the buy, while the next your station is off the buy. That really doesn't serve anyone well, so the better way to deal with this is some form of multi-book trending. We have asked Arbitron to provide guidance on how best to use their data in a way that can become a standard for all beer and wine sellers, as well as all radio stations.

What other issues are of critical importance to the Arbitron Advisory Council?

We need credible data that agencies trust and that programmers have confidence in. We need to slice and dice with more confidence than we do now. There are so many potentially new things that can be done — from music evaluations to examining real audience flow. Richer data, used properly, will bring more dollars to radio. We just need to get our heads out of the sand and build our future. ☐

"We need credible data that agencies trust and that programmers have confidence in. There are so many potentially new things that can be done We just need to get our heads out of the sand and build our future." — Steve Goldstein

from book to book whether you are smart or stupid. There are too few diaries and too many stations. Radio broadcasters don't seem interested in funding additional diaries, and neither does Arbitron, so this is really just a repackaging of the current service to mitigate some of the bounce. I think it's a mediocre solution, but better than leaving the service as it is.

Some broadcasters are calling for Arbitron to shift its definition of morning drive from 6-10 a.m. to 5-10 a.m.

Response rates continue to be extremely low. What can Arbitron do to boost these rates so there's more scientific credibility to the numbers?

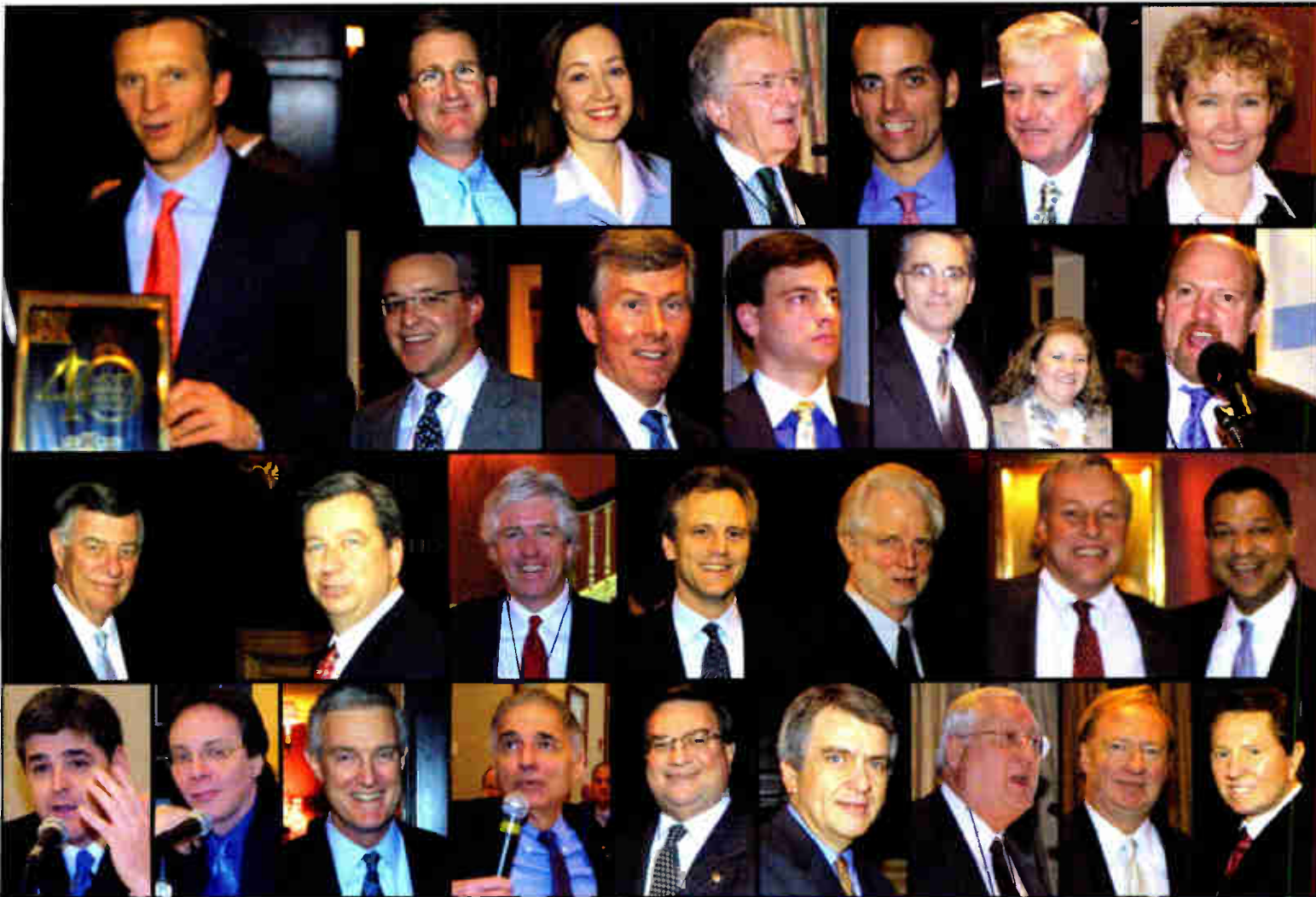
That's the tough one. There are a lot of complicating factors here. Among the scariest are people who are jumping out of the sample frame. We saw data showing that 6 percent of Americans now are cell-phone-only. By law, Arbitron cannot solicit via cell phones, and that user number is growing rapidly. That's nightmare number one.

Number two is the fact that people are

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The Power Of The Hispanic Marketplace

An Hispanic tidal wave is sweeping across the country. Approximately one in eight Americans is Hispanic, with dramatically higher concentrations in the top U.S. markets. Hispanics control \$686 billion dollars in 2004 spending power, and this number is projected to increase to about one trillion dollars by 2009. This tremendous population growth, coupled with incredible buying power, make U.S. Hispanics some of the most desirable consumers in the country today.

The Spanish-language radio field has become very crowded and competitive in the major markets. In the past few years, entrepreneurial opportunity has burgeoned in the smaller, "undiscovered" Hispanic markets — a trend that should continue into the future. As many radio operators are launching new stations and flipping formats to Spanish, listening is at an all-time high. Shares for Spanish listening have virtually doubled in the past 10 years, from 4.9 in spring 1994, to 9.2 in spring 2004.

During this same period, the number of Spanish stations has grown from 390 in 1993 to 722 stations in 2003. In other words, although the Hispanic population has grown by 57 percent in the past 10 years, listening to Spanish radio has grown twice as fast as Hispanics' phenomenal population growth, which might indicate that Spanish stations are growing new shares from Hispanic listeners formerly tuned to English-language stations.

The Spanish radio landscape has changed significantly in the past few years. For one thing, the Univision merger was approved. During its last conference call, Univision reported that its revenues grew more than 50 percent from the same time last year, due in large part to the performance of its Spanish radio properties.

Meanwhile, Spanish Broadcasting System has divested many non-core properties, and it is concentrating on its primary markets. Entravision Communications Corp. recently announced the successful closing

and funding of its new \$400-million senior secured credit facility, and used the proceeds from loans made at the closing to refinance outstanding bank borrowings under its existing credit facility. Also, just three weeks ago, Clear Channel announced it would be converting 20-25 stations to Spanish-language programming.

Additionally, **Amador Bustos** is back in the game. The previous owner of Z-Spanish Media (that company's 32 stations plus 48 affiliates were sold in August 2000 to Entravision) recently partnered with his brother John to form a new Spanish-language radio venture, Bustos Media, which now owns and operates 18 stations throughout the USA.

Border Media recently gained an \$85-million equity investment from New York-based Vestar to help fund its \$70 million for the Amigo Broadcasting stations in four Texas markets. In addition, increased competition from some smaller operators is mounting as more broadcasters toss their hats in the Spanish-language ring.

MARKET STRENGTH

As **Laura Hagan**, president of Univision Radio National Sales (formerly Katz Hispanic), observes: "There are many exciting things going on in Spanish radio across the country, but the most exciting thing that happened to us was the Univision merger. We have developed a network division with wonderful programming, and we also developed the RadioCadena Univision AM network programming, with some of the country's top Hispanic personalities. Perhaps the most exciting thing that has occurred, however, is integration. We are working on putting together all opportunities of inte-

gration, with all of Univision properties, i.e., online, TV and Radio. These are very meaningful things that are happening to us."

Hagan says that one of the trends in the national scene is that traditional non-Hispanic agencies are keeping budgets in-house, because they see and understand the power of the Hispanic market. "At one time, they thought it was too cumbersome to bother with, and now they see the growth and the potential of the market, and they don't want to let go of it," she explains. "By the same token, more and more advertisers are no longer willing to stay with agencies, and there has been greater turnaround. They are demanding more accountability. They want progressive agencies, with stronger marketing strategies, and they are really examining their ROI, asking themselves what makes sense."

Hispanic ratings and shares are growing stronger across all markets, observes Hagan, who sees a strong demand on inventory, which drives higher rates. "This is because Hispanic radio is extremely effective," she says. "Hispanic radio personalities are very popular. Celebrities in their own marketplace, they are very integrated into the needs of the community. Event marketing is an amazing opportunity for advertisers, because Hispanic events are huge, and remotes are usually better attended than in the English arena. As more and more advertisers are becoming aware of the power of the Hispanic consumer, we are experiencing significant growth."

Amador Bustos, president and CEO of Bustos Media, maintains that "Hispanics are a desirable demographic for advertisers because they are a very loyal customer, they have higher birth rates and larger families (meaning they will



Amador Bustos



Laura Hagan

Hispanic Broadcasters Ranked By Est. Revenue Of Spanish-Formatted Stations

Data taken from BIAfn's Media Access Pro™, Sept. 8, 2004
Estimated revenues based on 2003 revenues

| Owner | Est. Revenue/ Owner (\$000) | Owner # Markets | Owner # Sta. | Owner # Hispanic Sta. | Est. Revenue of Spanish- Formatted Sta./Owner (\$000) |
|----------------------|--------------------------------|--------------------|-----------------|--------------------------|--|
| Univision Comm Inc | 326,575 | 23 | 72 | 62 | 307,275 |
| Spanish Bcstg System | 147,400 | 5 | 19 | 19 | 147,400 |
| Entravision Comm Co | 91,775 | 21 | 54 | 40 | 73,375 |
| Liberman Bcstg Inc | 53,500 | 3 | 16 | 12 | 49,000 |
| UNO Radio Group | 28,200 | 1 | 13 | 13 | 28,200 |
| Multicultural Bcstg | 76,405 | 22 | 47 | 17 | 26,550 |
| Lotus Comm Corp | 56,325 | 7 | 24 | 10 | 19,075 |
| Mega Comm Inc | 14,200 | 5 | 9 | 9 | 14,200 |
| BMP Radio LP | 15,410 | 6 | 22 | 14 | 10,960 |
| Clear Channel Comm | 3,541,410 | 189 | 1,201 | 15 | 8,025 |
| Lazer Bcstg Corp | 8,150 | 9 | 17 | 11 | 7,800 |
| Bustos Media Holding | 8,460 | 9 | 20 | 14 | 6,300 |
| NewsWeb Corp | 10,500 | 1 | 9 | 3 | 4,700 |
| Bestov Bcstg | 4,000 | 1 | 4 | 4 | 4,000 |
| El Dorado Bcstg Corp | 4,000 | 1 | 1 | 1 | 4,000 |
| Internatl Bcstg Corp | 3,800 | 1 | 10 | 10 | 3,800 |
| Blanco Pi, Wilfredo | 3,700 | 1 | 2 | 2 | 3,700 |
| Moon Bcstg Corp | 3,875 | 7 | 14 | 11 | 3,625 |
| Roman Catholic Chrch | 3,500 | 1 | 2 | 2 | 3,500 |
| Prieto Comm Inc | 3,400 | 2 | 3 | 3 | 3,400 |
| ABS Inc. | 3,350 | 1 | 6 | 6 | 3,350 |
| Newlife Bcstg Inc | 3,100 | 1 | 3 | 3 | 3,100 |
| ZGS Best Holdings | 3,100 | 2 | 3 | 3 | 3,100 |
| Amer General Media | 18,825 | 5 | 31 | 4 | 3,100 |
| Journal Comm Inc | 77,175 | 8 | 38 | 2 | 2,550 |

Source: Information provided courtesy of BIA Financial

be a greater consumer of hard and disposable goods). Since Hispanics have larger families, it follows that they will have multiple income earners in a household that pools resources."

As a niche market, Spanish speakers rely on Spanish-language radio for more than entertainment and news. "They rely on it for social assistance," says Bustos. "Our audience calls our stations for all kind of things, ranging from referrals to attorneys and doctors, to requests for help to raise funds to transport back to Mexico corpses of individuals who die in accidents and who have no family in the United States."

ADVERTISER ACCEPTANCE

What this means is that large, general-market advertisers are becoming more receptive to Spanish-language media because of the sheer economic purchasing power of the Hispanic community, despite prejudicial forces that militate against Spanish media and foreign-language speakers. "Because of the high internal birth rate and the continued strong flow of Mexican immigrants, the growth of the Hispanic population is not going to slow down," comments Bustos. "Regardless of the new security measures,

and the deadly risks taken by border crossers, the gravitational pull of unskilled labor shortages in the United States is stronger, and the flow of Spanish speakers will continue unabated. There is clear evidence that independently owned Spanish-language radio continues to grow — but in some of the most unexpected places, such as the Midwest and the Deep South. The Hispanic population has become very mobile throughout all 50 states. Spanish-language radio is not leading the way; it's only catching up with its audience."

"Hispanic radio is highly targeted, not only with specific programming that it provides, but also with the personalities," adds Lisa Bonk, vice president of Interep. "Essentially, we view Hispanic radio as general-market radio, and we pitch it to everyone this way, because it absolutely is mainstream radio. Hispanics comprise a huge segment of the population, especially in major markets, and Hispanic broadcasting



Lisa Bonk

has done a great job in audience delivery."

While Hispanic radio traditionally has not generated dollars on a par with the national radio marketplace, it appears to be catching up. "In the past year, quite a few advertisers have recognized the power of Hispanic radio," explains Bonk. "If you have read any newspapers or listened to radio or watched TV, you've heard more and more about this trend. Advertising agencies have become more accepting of this and include it in their plans, so we have been making a lot of progress."

As Univision Radio President McHenry "Mac" Tichenor notes: "Spanish radio is not immune to the economics of the business, and we've slowed down as the entire industry has, but we have continued to grow faster than the radio industry at large. The slowdown in the radio industry has been on the minds of investors, and I'm hopeful that it will come back, but I think that we have to get through the clutter and accountability issues that are grabbing the headlines right now." Nevertheless, he says, "Spanish radio has continued to gain more and more acceptance with advertisers. We have started to crack more accounts than ever before, and this is a positive trend for advertisers who want to reach Hispanics as well as for investors who want larger returns."



McHenry Tichenor

Radio has always been a more important part of Hispanics' everyday lives, a fact that Tichenor says is leading to a lot more time spent listening. It's also why Spanish radio stations generally are more involved with the community than is the case with non-Spanish-language radio.

"Research has shown that advertisements presented in a culturally relevant way and particularly in the language preferred by the listener, are much more effective," he explains. "They have better recall than generic ads that are not tailored, and they prompt the consumer to take action. Smart marketers have researched this and recognize Spanish-language advertising to be the most effective. Correspondingly, they recognize the need to segment their advertising budgets in a relevant way." ☎

Rosemary Scott, CRME, is a freelance writer, specializing in Hispanic marketing, and she is the South Texas regional director of research & marketing for Univision. She may be reached at rscott@univisionradio.com.



Keep Track Of Your Time

Keep a log of what you spend your time doing through the average day. Continue keeping this record for a week, and then review the items in your log.

Are you spending the bulk of your time on activities that boost your sales success? If not, rearrange your day. Remain vigilant about how you use each minute so you are spending most of your time on critical tasks.

Source: *Sales consultant Bo Bennett, from Dartnell's Selling, August 2004. From www.rab.com*

Adjust To Different Styles

Over the years, a number of books, magazines, sales trainers, and business consultants have focused on the need to identify different communication styles. Entire conferences are designed around how people can identify and understand the various means by which other people learn, adapt and communicate. The problem: After the books are read or the conferences have ended, most people simply go back to their old ways of dealing with colleagues and clients.

Unfortunately, most sales representatives ignore this important component of communication and lose the benefit from all the research that's been done. To distinguish yourself from other sales reps, begin by learning about communication styles; practice diagnosing them.

Look and listen for clues that tip you off to a person's preferred communication style, then shift your own communication into the customer's preferred style. You'll be amazed at how much more receptive customers can become when they feel comfortable with you.

Source: *Dartnell's Sales Leader, June 21, 2004*

7 Steps To Better Closes

1. Believe in what you sell.
2. Work hard to stay in a positive frame of mind.
3. Try not to pre-judge prospects based on first impressions.
4. Don't let a few lost sales turn into a slump or a depression.
5. Keep in the front of your mind that sales is a numbers game.
6. Use bad experiences to eliminate mistakes from your next sales call.
7. Be confident, but always work as though someone out there is ready to steal the sale.

Source: *The Selling Advantage, 2004; from www.rab.com*

Assumptive Close vs. Assumptive Non-Close

You've heard of "assuming the sale" — but are you aware that it is possible for salespeople to assume a "no sale" or "lesser sale"? It happens. Often, reps (and possibly you) are not even aware of what they are doing.

There are several ways this can happen. New salespeople may have a lack of knowledge that translates into a lack of confidence or conviction in the value of their product. They become very conscious of their price per spot or the amount of dollars they are asking from the client. It's understandable when the results of most advertising are not measurable, and the salesperson is unable — in his or her own mind — to justify what they're asking for. They assume it will be difficult, if not impossible, to get large dollars from the client.

A salesperson suffering from a lack of "radio esteem" will never probe a client's objection and typically will present inexpensive proposals. Such reps do as much work as any other salesperson, but their rewards are much smaller. Our industry loses many of these people unnecessarily. I say unnecessarily because all we're talking about here is an assumption, and assumptions can be changed. Don't we, after all, do this every day in sales for our clients?

The veteran salesperson has seen and experienced enough to use past knowledge to draw comparisons between successful and unsuccessful clients with whom they've dealt. They begin to designate which businesses are destined to be successful — and worth the effort — and those destined to fail and "not worth our time." They feel qualified to size up potential clients, often foregoing client needs analyses (CNAs) and, even worse, never even talking to those clients on their list. In fact, I've rarely known a salesperson to actually call on everyone on their list. If I ask why not, the answer is always a version of "There's no money there." "How do you know?" I'll ask. The answer often is a simple shrug of the shoulders.

We are dealing with two types of negative assumptions. We assume the client can't or won't spend with us, or that we are not worth what we say we are. You can see the problem with each scenario: We cheat the client, and we

are robbed of income we need.

One reason advertisers turn down our proposals is that the value (their perception of our value) does not equal the price. If it's the job of the salesperson to create sales and not simply accept what the advertiser is willing to give, then lowering the price is not the answer. Raising the perceived value of the station, cluster, proposal, or even radio in general is the way to make the sale.

In 20 years, I've rarely (if ever) heard a manager ask a salesperson how he or she feels about the effectiveness of radio. Knowing how shallow the talent pool is and how difficult it is to put feet on the street, we just don't want to know the answer — so no one asks. But, if it's possible to raise the value in the minds of the client, it's possible to raise it in the minds of the salesperson.

If you are a salesperson who has fallen into the negative-assumption trap, here are some steps you can use to haul yourself out:

- Raise your perceptions of the value of what you're selling. Produce your own success stories, or use those the RAB has collected. Find out why the most aggressive salesperson at the station commands the best rates.
- Assume a professional and positive attitude in the office and in your surroundings.
- Encourage brainstorming sessions each month to generate excitement in your product. A good idea is a true gift that will immediately raise your desire to close.

Perhaps the most important thing you can do to avoid the "assumptive no/low close" is to perform CNAs on your clients regardless of your assumptions. It's like drilling for oil: There's no way to determine what's under the ground just by looking at the landscape. Invest the time to dig down and find out whether it's there. Even a small handful of new gushers can make your year. ☺

Sandy Johnston is president of Johnston Management. She can be reached at 402-964-0500 or via e-mail at SJAchieve@aol.com.

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YOU ARE WORTHY

By Michael Tate

Somerset Maugham once said, "It's a funny thing about life. If you refuse to accept anything but the best, you very often get it."

Sadly, it's true that, for many of us, our resistance to accepting less than the best is often waning or missing. All my life I have seen people accepting much less than the optimum choice: the best thing for them.

Why does this happen to us? What goes so wrong within us that we don't take, earn, achieve or allow ourselves to have the best? For some of us, it's refusing the best opportunities. For some, it's the wasted hours. For others, it's being in the wrong relationships.

What within us stops us from accepting the gifts and grand opportunities that abound? What could cause this obviously self-abusive behavior of accepting less than the best? It's not about fear. It's not about lack of skill or courage; it's about "me."

A gentleman once told me that I had to learn that it is okay for good things to happen to me. For the longest time, I didn't understand what he meant.

I have learned that I am my biggest obstacle. As I have come to understand things, somewhere along the line I was given a good dose of self-loathing (no, you're not the only one). I was born with it, or it was conditioned into me through my life's experiences; however it came to be, it's here.

All of us have this dark inhibitor lurking inside. It often manifests itself in negative self-talk, the voice that constantly tells us that we're too heavy or too short, that we're too dumb or somehow incomplete, or that we simply just don't measure up to the standards we have been given. In other words, it's a dark, insidious voice that says, "You don't deserve..."

In selling, the voice says such things as "I can't close," "I can't handle objections," "This guy doesn't like me," or "I'll never be successful."

The next time your head starts telling you you're not worthy, tell it to shut up; and know that everything you are and everything you have is enough to be everything you deserve to be.

Michael Tate, president of radioDCL, may be reached at 866-723-4680

How To Fill Your Sales-Rep Pipeline

Throughout my travels — and this applies more to the U.S. than New Zealand, Europe and Canada — the toughest job for a sales manager today is finding qualified sales reps. In that statement, however, lies the problem, as "finding" poses a critical challenge. Finding qualified candidates is not the problem; they're all over the place — in restaurants, jewelry stores, malls, the telecommunications industry, and so forth. The problem is most of the good ones already have a job.

This may come across as critical of radio, but I see very few sales managers who actually lay the pipe in recruiting; and once they find qualified reps, they still fall short. Why? Because, if they're competing against pharmaceutical sales or hotel sales, radio sales managers are ill-equipped to compete unless they have live bait on a lure: an endless guarantee of money.

There are many ways to find these candidates, of course; the most important is constant recruitment. Here is one strategy that has worked for LPG managers. It's called "Open House," and its purpose is to draw potential sales reps to you (the sales manager) in numbers so you can sift through the responses and set up appointments on a non-traditional day. Here's how it works:

- The sales manager runs a 60-second spot on the radio station (you can also run an ad in the newspaper to support the radio ad, but run this ad outside the classified section), telling candidates to e-mail or fax their résumés to you for an appointment on a Saturday morning at the radio station. Run the Open House spot two weeks before the Saturday event.

- The sales manager goes through the résumés and calls back interesting candidates, setting up Saturday appointments in 15-minute increments, 9 a.m. through noon. The purpose of the Saturday interview is that some candidates don't want to, or can't, leave work during the week. Also, the good ones with a conscience don't want to cheat their current employer by looking for a new job on their current employer's clock.

- Schedule your senior reps to be on hand; they'll be the first to interview your candidates at the "Open House." If the

senior reps like certain candidates and think they will fit into the team, the sales manager sits down with each of them for 10 or 15 minutes. At this point, the sales manager sets up a formal interview the following week to interview the candidate in depth.

Here is a sample copy of the Open House spot:

Hi, this is John Doe, general sales manager with WXXX in Houston.

On Saturday, October 9th, the WXXX sales staff is having an open house for prospective new sales account managers who want to expand current success in radio sales or people who are looking for a change in career that will give them the opportunity to serve the businesses of Houston in a marketing capacity — and, of course, make the kind of money that will fulfill your monetary dreams.

Over the next week, I will be setting up appointments for Saturday, October 4th, between 9 a.m. and noon. All you have to do is e-mail or fax your résumé to me today, and I'll call you to set up a time. My e-mail address is John@WXXX.com; or fax me at 281-496-4128.

There are a limited number of available appointments for Saturday. You will have the opportunity to tour the offices of WXXX to see where your new career will start and to meet other successful WXXX account managers. It is imperative that you call me today, because I will not be able to take walkups, so it's important that you e-mail or fax your résumé today.

We don't want the prospects to call the sales manager, because a hundred calls would tie up the sales manager (you) for a week. With the Open House, the sales manager gets a chance to sift through résumés and decide which ones to call back.

In one market, the general sales manager, who was rebuilding her sales staff, held three Open Houses during the month and interviewed 66 potential candidates. She narrowed the 66 to 11 viable candidates, did profile assessments, checked references and hired four outstanding sales reps. As with sales, recruitment is also a numbers game. In addition, stations that take great pride in their facilities have a chance to showcase the premises, creating a great first impression. ☑

Sean Luce, head national instructor for the Luce Performance Group, can be reached at Sean@luceperformancegroup.com or 281-496-6340.



HOW TO DEAL WITH VOICE MAIL

By Sylvia Allen

Getting dreaded voice mail is a pet peeve of any salesperson. What do you do when you hit voice mail? Here are a few options:

- Hang up. Many people simply don't return calls, so why bother?
- Try back at a later time, maybe after 5 p.m., when things are quieter and the person is more likely to pick up the phone.
- Don't sell. Never leave a voice message that is "salesy." You don't know whether the prospect even has a need for your service.
- Feel their pain. Come up with a simple one-sentence message that deals with a burning issue the prospect may have: For example: "We help take the hassle out of sales presentations."
- Create an air of mystery. Simply leave your name and number. Some people might be curious and actually call you back!

Sylvia Allen, president of Allen Consulting, may be reached at 732-946-2711.

SELLING SHOULDN'T BE "SALESY"

Your salespeople are most successful when they aren't too "salesy."

Think a minute about the "rain-makers" at your station(s). Do people outside the building equate them with a "used car sales" image? Most likely not.

Successful salespeople build relationships and develop trust. They engage in conversations to find out what is really going on in their clients' world. They work to show their competence and that of the firm. They gain commitment — not by asking, "What will it take to get us in to do work for you," but by providing creative solutions and creating value for their clients.

If you have used car salesmen working in your sales department, let them go kick the tires somewhere else.

Source: Sales consultant Mike Schultz, 2004

A Lesson In Buying Radio From "The Other Side"

Radio has been my passion for 15 years, and over this span of time, I've believed in it with every fiber of my being. Every one of those 5,475 days, I have asked myself, "Why is radio considered the bastard stepchild of media?" I recently found the answer.

For many of those 15 years, I ran a group of stations in the Midwest — or they ran me. As many of you have experienced in recent years, I began to feel disenchanting about the future of our business. It seemed that, no matter how much we learned and changed within our organization, "radio people" continued to be just that — radio people. But is that so bad? I never thought so — at least, not until I became a customer.

Not long ago, a car dealer in the western part of the country fired its agency and asked me to help with its media buying. I agreed with the conditions that:

1. We buy 100-percent radio.
2. We run 52 weeks a year.
3. We retain creative control of the commercials.

My client agreed. "Oh, glory!" I thought. "What a day: \$500,000 in new business will be coming to radio in this market. All I have to do now is call the stations, get the rates and place the buys!"

Glowing with enthusiasm, I sent a rate request to all the stations I wanted to buy and included specific details of exactly what I wanted. I told each of them that a solid proposal from them would be rewarded with a 52-week buy. I was hoping to buy four stations from one group, three from another and two standalones. I asked for specific days, dayparts and net rates; and I asked to be served by just one rep per group. I even promised them a specific date when they could expect to hear my decision. Sounds simple, right?

Precisely as one surly old media buyer warned me would happen, I received mountains of stuff I didn't need and virtually nothing that I had requested. In fact, I received rates for completely different days and dayparts than I had asked for. None of the clusters was willing to let me buy from a single rep because "that's not how we do things." One group didn't even respond with a proposal until I called them back — two days after the deadline. She said she "hadn't had time," and then she gave me exactly what I didn't need — just like all the others.

I also asked the reps not to call me. I promised I would call them if I had any questions: "Remember, I'm a radio guy, too, and I'm trying to put half a million more dollars into your market. All I ask is that you listen and shoot straight with me."

Spending half a million dollars buying radio was one of the most frustrating experiences of my life. I can only imagine what it would be like if I had to do it every day, but I'm pretty sure I would begin to hate dealing with "radio people."

If you're still reading this, there may yet be some hope, because it means that you're willing to hear what "the other side" is saying. Having been an account executive, a sales manager, a general manager and now a media buyer, here's my heartfelt advice:

- 1. Listen and give customers exactly what they ask for.** Wait to give them your "other suggestions" until after you've earned their trust and developed some rapport. This is different for local/direct customers and agencies. Most local customers don't want to buy ads; they want to ring the cash register. Show them how you can help them do that.
- 2. Quit selling your format and your audience.** Contrary to conventional wisdom, radio is not a highly targetable medium. Even the smallest stations can make a business wildly successful if they have the right message, no matter the format. Throw the rankers out the window and strive to see what makes advertising work.
- 3. Become an expert on your customers' businesses.** Learn what makes those businesses tick. Become the sustaining resource they think of first and like the most when they think "marketing."
- 4. Know your customers' definitions of success.** Before the ads ever start, know specifically what your client expects from the ads.

Please understand that I'm not lodging an indictment against all the people in radio, but against the way they've been doing business. I ask only that you turn to the mirror and ask, "What can I do differently to grow the value — and consequently the share of marketing dollars — for our beloved medium?" ☒

Ron Covert is president of Wizard of Ads, Ltd. He may be reached at 573-489-3211 or roncovert@wizardofads.com.



Blow Away No-Prep Jocks

If you're voicetracking with no prep, you're setting yourself up to fail. Here are some ideas that will help you to excel:

Prep: This will kill the competition. You're up against many no-prep jocks in a distant market. They are literally sitting ducks. You can blow them away with a solid 20 minutes of daily market prep work. If you don't, you could be the one who's blown away. Listeners don't care whether you're down the street or 10 states away. Good prep wins when coupled with great, honest presentation. What's good is good, regardless of whether it's performed live or created last week.

Resources: Fill your prep session with local newspaper access, local TV reporter names and stories. Google-search specifics to learn unusual factoids about events you mention.

"Subscribers": Satellite channels and music networks are taking advantage of their subscriber lists and mentioning names and towns. Radio stations know thousands of their listeners via website signups and contest registrants, so why should satellite channels be the only ones mentioning listeners?

Listen in: Aircheck the other guys: Remember to get regular airchecks of primary competitors in markets you're in, so you'll know the level of talent opposite you.

For jocks voicetracking daily on Sirius, XM, Jones, ABC Radio, etc.: Your prep needs to be topical and timely, since it can't be local. Ironically, local talent simply doesn't handle the topical and timely aspects as consistently and with as much quality as national jocks often do. Focus on three key areas:

- References for your daypart.
- National topics that people relate to locally, such as Kerry vs. Bush, hurricanes, airport

security, computer viruses, bad traffic, shopping, dating, raising kids, celebrity news.

• **Info on power artists.** It's only after you've built on your hard drive a facts folder about your station's major artists that you should even begin to research one-hit wonders. Too many jocks spend too much time revealing details of an obscure artist, whose name the listener won't remember five minutes from now. Focus on the names they know.

Comparative geographics: National jocks either overuse "coast-to-coast" or "across the country," or they don't say it at all. Both are bad. To fix this, find places that sound interesting when presented together and are geographically divergent. Examples: "From Mt. Rushmore, South Dakota, to Mt. Washington, New Hampshire, nobody plays more great '80s music..." or "People in Portland, Maine, and Portland, Oregon, are joining

us every day for the underground rock palace." Multi-market jocks can use this same technique, using maps from the station's coverage area. Highlight unique features or news from various towns. Both types of jocks can always add "just got an e-mail from Dave in (city)" whether they did or not, to help show the reach of your channel or station.

Yellow Pages: Each market is unique, and its Yellow Pages will show you specifically what that uniqueness is. An endless gold mine for creative ideas and show-prep uniqueness, the Yellow Pages can help national air talent relate to or salute various occupations, while multi-market jocks can learn the uniqueness of each market. Examples: Washington DC's Yellow Pages show zillions of escort services, but there are none in Salt Lake City's book. Hartford is headquarters for 100 insurance companies. Pittsburgh is host to many banks, Pittsburgh Paint, and Heinz. To relate to listeners, mention specific big places and people working there. Use Yellow Pages sparingly but regularly the rest of your on-air career, and never mention what you're using. Somehow, you just know who is listening — anyone and everyone, of course.

Plan your "exit line": One major point differentiates a jock who simply tosses in a celebrity bit or current-event reference over a song from a jock who carefully plans the last line. Bits or content without an exit line leave listeners hanging, disembodied, waiting for payoff or relevance. Many national jocks still toss in something of relevance and desperately just end it with "now here's Elton John." Listen to some great national or multi-market jocks. They know how to get out. ☎



Tom Zarecki handles public relations at RCS in New York and regularly speaks on music scheduling and programming issues at industry events. A nationwide programming consultant for 11 years before RCS, Zarecki just got his MBA this May in his "spare time."

Engineering Roundtable: “HD Radio For A Thousand, Please...”

By Reed Bunzel, Editor-In-Chief

Earlier this summer, several major radio groups announced that they were stepping up plans to roll out HD Radio at many of their stations throughout the U.S., kick-starting the conversion of analog broadcasting to digital, in-band, on channel (IBOC) delivery.

Why take such an initiative on such a grand (and expensive) scale? Pretty simple, really. While some broadcast companies steadily have adopted iBiquity Corporation's HD Radio standard, stagnating industry economics and lukewarm interest have created less of a demand for digital audio broadcasting than some people anticipated. With the emergence of personal entertainment media,

such as the iPod and satellite radio, radio struggles with an image that it is what it is, and spending good money on an item that most people already have in abundance isn't seen as necessary.

Thus lurk the questions that even Jeopardy champion Ken Jennings might have trouble answering (or asking): What lies ahead for HD Radio; and if radio builds it, will they (the consumers) come?

With these issues in mind, *Radio Ink* convened a panel of some of the radio industry's top engineers to discuss how critical it is that the radio industry embrace — and convert to — in-band, on-channel digital audio broadcasting.

***Radio Ink* thanks the following engineers who shared their observations in this “roundtable discussion” on HD Radio:**



Cris Alexander
Dir. Of Engineering
Crawford Broadcasting Co.



Dom Bordonaro
Chief Engineer
Cox Radio-Conn.



Steve Davis
SVP/Technical & Capital Mgmt.
Clear Channel Radio



Tom Giglio
VP/Engineering/Radio Division
Jefferson Pilot



Jeff Littlejohn
SVP/Engineering
Clear Channel Radio



Norm Philips
Dir. Of Tech. Opr.
Susquehanna Radio Corp.



Milford Smith
Vice President/Radio Engineering
Greater Media

INK: To what extent have you and/or your company implemented HD Radio at this point?

Steve Davis, Clear Channel: We are in the process of rolling out quite a few stations in 2004.

Jeff Littlejohn, Clear Channel: That's right. We currently have about a dozen stations converted to IBOC, but we expect to have 70 by the end of the year.

Cris Alexander, Crawford Broadcasting: To date, Crawford has converted four of its FM stations to HD Radio. Three of the stations are in the Chicago market and the other is in Detroit.

Norm Phillips, Susquehanna: Susquehanna Radio will have converted half of its FM stations to HD Radio by the end of this year. We are on an aggressive schedule for implementation with AM station conversion following FM.

Dom Bordonaro, Cox Radio-Conn.: Cox Radio has implemented HD Radio in several markets and is planning to add several more in the near future.

Milford Smith, Greater Media: Greater Media currently has seven FMs and one AM station operating with HD. We plan to have all of our major market stations on line by the end of 2004 and the remainder converted during the first half of 2005. The company is fully committed to and has fully funded the HD conversion.

Tom Giglio, Jefferson-Pilot: Jefferson-Pilot is close to making a commitment to convert all of our stations to HD radio within the next several years.

How critical is it for the radio industry to convert to an IBOC digital delivery system?

Smith: It is absolutely critical. This is a classic chicken-and-egg situation. The receiver manufacturers look at broadcast commitment as an indication that HD Radio is "for real" and will use that commitment (or lack thereof) as an indication of how to structure their internal plans for receiver development and deployment. Ditto on the car manufacturers.

Giglio: We have no option — we must implement HD Radio. It's the only choice available to broadcasters to compete in an ever-expanding mobile digital information environment.

Phillips: It's important to embrace the new technology, as it all but eliminates the effects of FM multipath. This is the noticeable improvement in the audio quality of HD Radio.

Alexander: An all-digital delivery

system is critical to the long-term viability — the very survival — of terrestrial broadcast media. We must compete with other portable digital media, such as CD, MD, iPod and others, and now we must compete with satellite-delivered aural services, many of which are commercial-free. On the horizon is widespread and (in some cases) free wireless Internet (currently being proposed in Philadelphia). This will bring us into increasing competition in areas where free service with Internet audio streams is offered. We have to be different and better. "Better" starts with an all-digital delivery system with excellent coverage. "Different" involves local programming.

Littlejohn: I don't expect anyone to turn off their analog carriers and abandon 800 million existing receivers. Radio is a great medium, one that provides our listeners with local news and information that is unmatched by any other technology. That being said, we also need to keep pace with a changing world. HD Radio provides radio broadcasters the means to do that; and at the same time, it can provide our listeners with data and alternate channel content they've never had before.

Bordonaro: All the competing services (satellite and Internet-based) are digital. There is a marketing war brewing as digital services are pitted against the traditional analog services. If traditional radio has nothing to offer in this war, it will be relegated to the "old technology" bin. With digital delivery, radio can share in the new buzz that will be surrounding satellite radios and Internet radios, especially as they are offered by OEM car manufacturers.

How aggressive does the radio industry need to be in adopting HD Radio?

Bordonaro: Aggressive enough so that every market has a significant number of stations broadcasting in HD. Once the public buys the radios, there had better be something to listen to. There will be plenty of satellite to listen to.

Littlejohn: You can see by [Clear Channel's] announcement to roll out 1,000 stations that we feel the industry needs to be very aggressive.

Davis: Receiver availability, technology refinement and competing delivery systems are converging to justify a fairly aggressive ramp-up by the industry.

Smith: It should be very aggressive; and radio, as the remaining mostly-analog medium, needs to make the transition to the digital world sooner rather



Pictured is a Mini-HD transmitter from Harris Corp. Part of the company's low-power HD Radio FM transmitter line, the Mini-HD is designed for FM radio stations that use space combining to implement HD Radio. Applications include separate antennas, interleaved antennas, dual-port antennas, and FM combiner port injected feeds. Its four models range from 60 watts to 600 watts.

than later to avoid becoming a relic of yesterday's technology.

Alexander: Within the next three or four years, just about all large- and medium-market stations will feel pressure to adopt HD Radio. With the recent announced commitments by Clear Channel, Entercom and Cox, there will be digital signals in all the big and medium markets. Others in those markets will have to adopt HD or be at a competitive disadvantage. I believe that the Clear Channel, Entercom and Cox commitments will go a long way toward ensuring the success of HD as a viable medium.

What are the major hurdles in implementing HD Radio in a timely manner?

Bordonaro: Money — and convincing the ownership that this is critical to their future.

Phillips: Financial consideration is obviously a concern. The average installation costs approximately \$150,000.

Alexander: As with DTV, there are significant costs involved with implementing HD Radio. Some stations are well-situated to convert, having digital STLs and late-model transmitters with

plenty of headroom. Others will have to make wholesale upgrades from the microphone to the antenna. The more options the FCC gives us for implementation, the easier it will be. Allowing the use of separate digital and analog antennas is an excellent step. For FM stations, the hurdles can be wide and varied. Higher-power stations that have tower space challenges and elect to use high-level combining, may face headroom issues with their analog transmitters. Others may have bandwidth issues with their antennas. We have had to deal with HVAC issues, as linearized transmitters aren't very efficient and produce a good bit of waste heat into the room. For AM stations, the biggest challenge will be antenna bandwidth.

Littlejohn: The sheer size of the project is a major hurdle for Clear Channel. The other major hurdle is the learning curve for HD Radio. Clear Channel has hundreds of engineers who have installed analog transmitters, but only a few who have installed HD Radio. It's like when you learned to drive a car the first time — it wasn't really difficult, but it took a little more conscious thought than it does now.

Giglio: Equipment costs and hardware availability. With so many stations trying to implement HD radio over the next three years, there are bound to be equipment delivery delays.

Smith: Other than the obvious one — money — the conversion of each station is somewhat unique. There are multiple technical methods for "going digital," some better than others, some cheaper than others, and some quicker than others but not as well suited to long-term operation. Making the proper choice and then doing what is necessary to make the conversion — which may involve new or modified antennas and transmission lines, new transmitting equipment and attendant AC power and cooling requirements as well as potential new tower leasing issues — are real challenges. Adding the facts that the technology is very leading-edge and that new options pop up frequently makes for a potentially confusing process. Equipment and antenna availability, while not a serious problem to date due to the relatively few stations which have converted, does have the potential to present some issues if there is a big upswing in station interest. ☐



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Events

ARBITRON DATES

Fall 2004: Sep. 23-Dec. 15
Winter 2005: Jan. 6-Mar. 30
Spring 2005: Mar. 31-Jun. 22
Summer 2005: Jun. 30-Sep. 21

OCTOBER

Oct. 6-8 — 2004 NAB Radio Show (NABEF Career Fair, Oct. 6; Marconi Awards, Oct. 7), San Diego, CA. Ph: 800-342-2460. URL: www.nab.org

Oct. 10-12 — Kansas Assn. Broadcasters Convention, Overland Park (KC metro) Ph: 785-235-1307. URL: www.kab.net

Oct. 13-15 — IEEE 54th Annual Broadcast Symposium, Washington DC. Ph: 212-419-7900. URL: www.ieee.org

Oct. 14 — Connecticut Broadcasters Assoc. Convention, Hartford, CT. Ph: 860-633-5031. URL: www.ctba.org

Oct. 15-17 — Broadcast Leadership Training Program (NAB Educ. Found.), Washington, DC. Ph: 301-509-6754. URL: www.nabef.org/BLT

Oct. 19-22 — Convergence: The Tour, American Press Institute, Reston, VA: Learn to build a converged news operation. URL: <http://americanpressinstitute.org>
Oct. 22 — New Hampshire Assn. of Broadcasters

Convention, Concord, NH. Ph: 603-627-9600. URL: www.nhab.org

Oct. 22-24 — California Broadcasters Convention, Monterey, CA. Ph: 916-444-2237. URL: www.cabroadcasters.org

Oct. 25-26 — Minnesota Broadcasters Convention, Minneapolis. Ph: 612-926-8123. URL: www.minnesotabroadcasters.com

Oct. 26-27 — NAB Board of Directors Meeting, Washington, DC. Ph: 800-342-2460. URL: www.nab.org

Oct. 26-28 — Streaming Media West, Santa Clara, CA: Digital audio and video systems' integration with eye on business value. URL: www.streamingmedia.com/west/

NOVEMBER

Nov. 4-5 — Alaska Broadcasters Convention, Anchorage. Ph: 907-258-2424. URL: www.akbroadcasters.org

Nov. 6 — Radio Hall of Fame live broadcast from Chicago, announcing 2004 inductees. URL: www.radiohof.org

Nov. 7-9 — NAB European Radio Conference, Lisbon, Portugal. Ph: 202-429-5360. URL: www.nab.org

Nov. 9 — 38th Annual CMA Awards, CBS-TV, 8 p.m.

Nov. 12-13 — American Women Radio and Television Celebrity Golf Invitational (Gala on 12th

in Beverly Hills, golfing 13th in Los Angeles) Ph: 703-506-3290. URL: www.awrt.org

Nov. 12-14 — Broadcast Leadership Training Program (NAB Educ. Found.), Washington, DC. Ph: 301-509-6754. URL: www.nabef.org/BLT

Nov. 15-16 — Indiana Broadcasters Convention, Indianapolis. Ph: 317-573-0119. URL: www.indianabroadcasters.org

Nov. 27-29 — Canadian Assn. of Broadcasters Annual Convention, Ottawa, Canada. Ph: 613-233-4035. URL: www.cab-acr.ca/

DECEMBER

Dec. 6-7 — *Radio Ink's Forecast 2005, Harvard Club, New York City* Ph: 800-610-5771. URL: www.radioink.com

Dec. 6-9 — Credit Suisse First Boston financial conference, New York City. URL: www.csfb.com

Dec. 7-10 — UBS financial conference, New York City. URL: www.ubs.com

Dec. 10-12 — Broadcast Leadership Training Program (NAB Educ. Found.), Washington, DC. Ph: 301-509-6754. URL: www.nabef.org/BLT

JANUARY 2005

Jan. 6-9 — 2005 International CES, Las Vegas. Consumer

Electronics Assn. annual consumer technology event. URL: www.cesweb.org

Jan. 11 — Tennessee Assn. of Broadcasters Convention, Nashville, TN. Ph: 615-399-3791. URL: www.tabtn.org

Jan. 13-15 — South Carolina Broadcasters Assoc. Convention, Columbia, SC. Ph: 803-732-1186. URL: www.scba.net

Jan. 20 — Virginia Assn. of Broadcasters Convention, Richmond, VA. Ph: 434-977-3716. URL: www.vabonline.com

Jan. 25-26 — Wisconsin Broadcasters Winter Conference, Madison, WI. Ph: 608-255-2600. URL: www.wi-broadcasters.org

FEBRUARY

Feb. 10-13 — RAB2005, Atlanta. Ph: 800-232-3131. URL: www.rab.com

Feb. 14-17 — NATE 2005 (Natl. Assn. of Tower Erectors), Dallas. Ph: 605-882-5865. URL: www.natehome.com

Feb. 24-26, 2005 — 2005 AWRT (American Women in Radio and Television) Annual Leadership Summit & Business Conference, Washington, DC. Ph: 703-506-3290. URL: www.awrt.org

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MARCH

Mar. 2-4 — CRS 36 (Country Radio Seminar by Country Radio

Broadcasters Inc.), Nashville, TN. Ph: 615-327-4487. URL: www.crb.org

Mar. 2-4 — NAB Board of Directors Meeting, Washington, DC. Ph: 800-342-2460. URL: www.nab.org

Mar. 7-9 — Michigan Association of Broadcasters Convention, Lansing, MI. Ph: 517-484-7444. URL: www.michmab.com

Mar. 16 — Bayliss Radio Roast, New York City. Ph: 831-655-5229. URL: www.baylissfoundation.org

Mar. 17-19 — Louisiana Broadcasters Convention, Lafayette, LA. Ph: 225-257-4522. URL: www.broadcasters.org

Mar. 20-22 — NAB Futures Summit, Pebble Beach, CA. CEOs and technology trends. Ph: 800-342-2460. URL: www.nab.org/conventions/

APRIL

Apr. 1-2 — Oklahoma Assn. of Broadcasters Convention, Tulsa, OK. Ph: 405-848-0771. URL: www.oabok.org

Apr. 16-21 — NAB 2005, Las Vegas. Ph: 800-342-2460. URL: www.nab.org

June 9-12, 2005 — Fan Fair (CMA Music Festival), Nashville. URL: www.CMAfest.com

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