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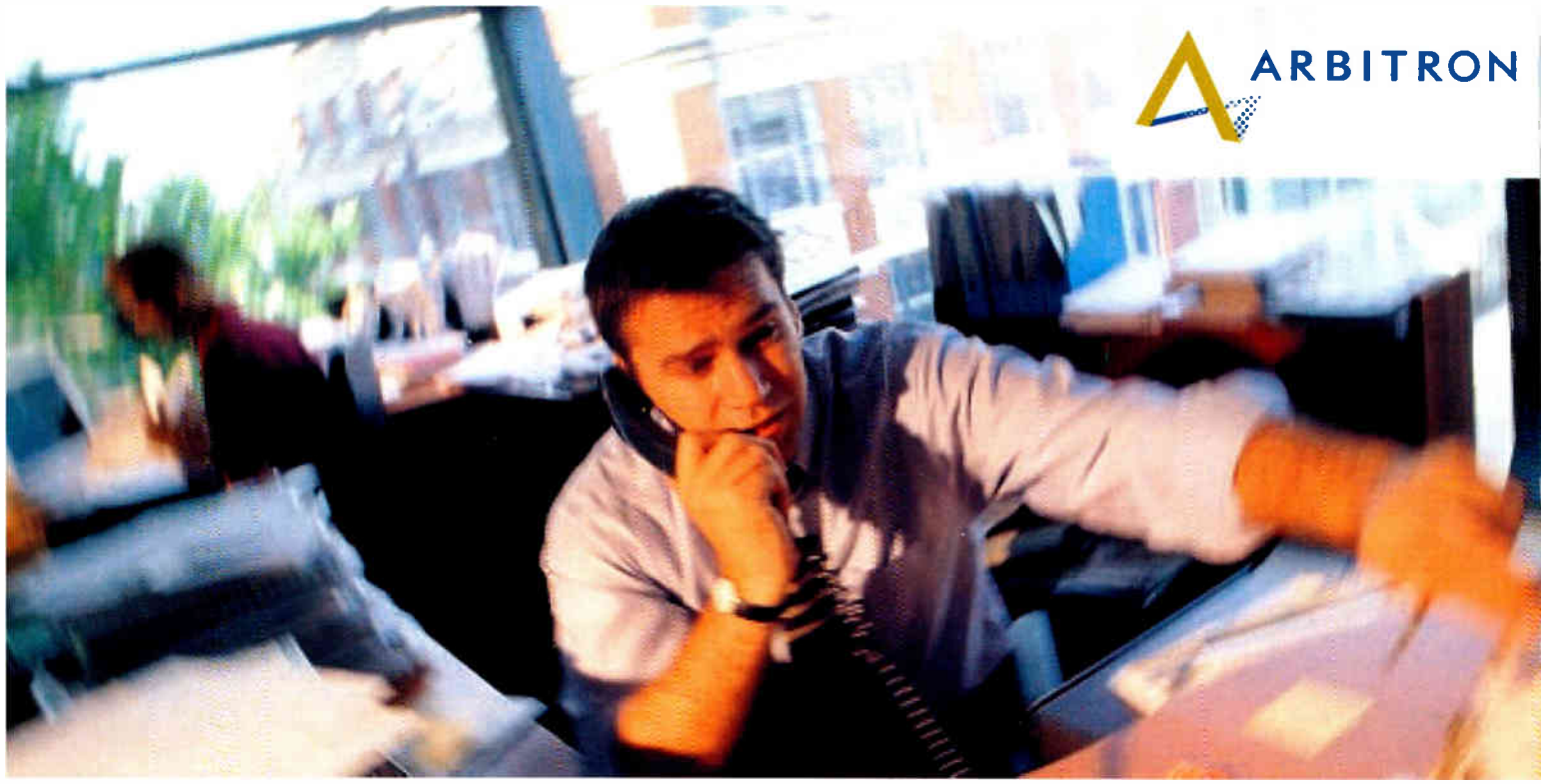
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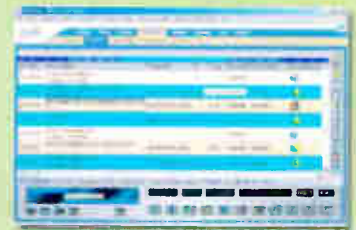
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Radio's Premier Management & Marketing MagazineSM

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Steal This!

Selected as this year's top PD in America, Emmis Communications' Jimmy Steal credits his success to everyone but his own prodigious effort for his success at KPWR Los Angeles. Cover and interview photographs by Rich Hogan, Los Angeles.

Feature

Best PDs In America 2002

20» These 40 top program directors — 10 in each of four categories by market size — have the passion and creativity to come up with what listeners want to hear and advertisers want to buy.

Coming Next Issue

Politics Of Talk

Cover interview: Sean Hannity

IDEA TICKER

31,368

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

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Our Mission:
Radio Ink is committed to empower Radio management to be successful by providing fresh, actionable, data-based ideas, inspiration and education in a quick, easy-to-read, positive, and fun format.

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Wanna Be A Rock Star?

By B. Eric Rhoads, CEO & Publisher

History repeats itself because we didn't pay attention to it the first time. Is Radio about to repeat a dangerous piece of history, or will we awaken before it's too late?

Joined at the hip, the music industry and the Radio business have always had a fragile love/hate relationship. And now it's about to shatter. Armed with the powerful precedent of a big win against Internet Radio, the Recording Industry Association of America (RIAA) is insisting that you Radio stations pay a performance fee on top of the heavy ASCAP/BMI/SESAC fees you're already paying. Considering the size of current Radio audiences and the average time spent listening, if Radio were required to pay even 25 percent of the current RIAA rates, there wouldn't be a Radio station in America that could do it.

You say, "Nah, they could never pull that off." Yet many people — myself included — said that about the RIAA's collecting royalties for airplay on the Internet, and we got spanked like a puppy. As a matter of fact, my butt is still stinging from it. The RIAA simply convinced

lawmakers that they were losing money and that the only "right thing to do" was to enforce the royalties. If you don't think this can happen to broadcast Radio, think again.

But this movie has played once already. Let me tell you how it ended. In the late 1940s, the music industry demanded a royalty for every song played on the Radio. Radio responded with the logical argument that recording companies couldn't exist if it weren't for all the free exposure and advertising that Radio provided for them and their music. The battle heated up as the music labels demanded performance royalties. Radio wisely chose to not play any current, licensed music. Instead they played unlicensed music. Ever wonder how America was hooked on cha-cha, rumba and Latin Club, Ricky Ricardo and Xavier Cugat music? Its popularity was driven by Radio when there was nothing else to play.

Similar demands were made in Australia in the 1960s. In response, Australian Radio chose not to play any current music for a year. Once the new music stopped selling, the issue was quickly resolved.

We're about to endure the most vicious attack that Radio has ever seen. Armed with

their recent victory requiring performance royalties for Internet broadcasts, the RIAA's next target is Broadcast Radio. Prepare to see the powerful RIAA lobby whining to our lawmakers on Capitol Hill that "Radio has had a free ride for far too long, and they should now pay a fee on every song, every time an audience hears it." RIAA has already begun building its case and has approached some prominent individuals for help.

Broadcast Radio sat around and allowed the Internet Radio war to be won by RIAA. And now that same war has arrived in the homeland. It's a war that Radio cannot afford to lose. But I'm not suggesting that we play polka music.

I'm suggesting that we hire our own performers and record our own hits.

Ever wanted to own a record company? Let's talk. ☎

Eric

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M 25-54 16.6 Share Rank #1
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M 35-54 18.2 Share Rank #1

WPTF Raleigh-Durham, NC

M 25-54 8.0 Share Rank 2nd!
M 35-54 10.5 Share Rank 2nd!

WSKY-FM Gainesville, FL

M 25-54 12.8 Share Rank #1
M 35-54 14.5 Share Rank #1

WOKV Jacksonville, FL

M 25-54 6.6 to 9.5 Rank 2nd!
M 35-54 6.6 to 9.4 Rank 3rd!

Source: Arbitron Winter 02 - Spring 02. AQH Share, exact times, subject to limitations printed therein.

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TWO HANDS FOR 'THE WAVE,' BILL!
Bill O'Reilly provided the keynote address at The NAB Radio Show.



NAB TRIPLETS: NAB President/CEO Eddie Fritts (l) with the 2002 National Radio Award winner, Dick Ferguson (c), and NAB Joint Board Chair David Kennedy.

PDA Web Access Reaches 10M

Almost 10 million web-surfing adults in the U.S. use a personal digital assistant (PDA) or cell phone to access the Internet, according to a study conducted by **comScore Networks**. This analysis — of U.S. persons age 18+ who accessed the Internet from a PC in the first quarter of 2002 — found that 5 million also access the web with a PDA, while among the 67.2 million online users who own a cell phone, 5.8 million access the Internet with those devices. Taking into account duplication among users who use both, a total of 9.9 million access the web via PDA.

"Although wireless Internet usage is still in its relative infancy, these data prove there already is a significant wireless Web audience," observes **Peter Daboll**, division president of **comScore Media Metrix**. "While there are more Internet users with cell phones, a much higher proportion of PDA owners report using those devices to go online. These usage rates warrant careful monitoring by publishers and marketers as they evaluate wireless strategies."

Males comprise 72 percent of the Internet users who access the Internet via a cell phone or PDA, while women comprise 28 percent (3.4 million). This compares to the total Internet population, where 48 percent (45.3 million) are male, and 52 percent (48.3 million) are women. Persons age 18-34 represent 53 percent of online users who access the Internet via cell phone or PDA, while persons 35-54 represent 42 percent, and persons 55 and older represent four percent. This compares to the total Internet population, where 40 percent (37.6 million) are 18-34; 46 percent (42.8 million) are 35-54; and 14 percent (13.2 million) are 55 and older.

Holiday Retail Expected To Rise 4%

The **National Retail Federation** is forecasting 2002 holiday retail sales to increase 4.0 percent on a year-over-year basis, somewhat less than the unanticipated 5.6 percent gain experienced in 2001 and close to the 4.3 percent increase in 2000.

The NRF defines "holiday retail sales" as sales in November and December for retail stores in the GAFS category: general merchandise stores; clothing and clothing accessories stores; furniture and home furnishings stores; electronics and appliance stores; and sporting goods, hobby, book and music stores.

"Consumers this year have been cautious in their spending, but nevertheless continue to bolster retailers' performance," said NRF Chief Economist **Rosalind Wells**. "NRF sees the economy growing around 3.5 percent in the second half of this year, which should be a solid enough environment for reasonably good holiday sales. We anticipate that home-related merchandise and leisure goods will do well this holiday season, and that apparel demand should pick up, as many consumers have postponed this purchase."

Wells notes that a sluggish economic recovery is the main cause for consumers' cautious approach. "Employment is growing, but slowly, and incomes are being restrained by soft labor markets," said Wells. "Consumer and business confidence have wavered due to corporate governance concerns, the stock market has declined, threats of terrorism persist, and the chance of war with Iraq looms."

According to preliminary results, the first installment of the 2002 *Holiday Consumer Intentions & Ac-*

Survey, conducted by **BIGresearch**, consumers plan to take a sensible approach to holiday shopping this year.

The majority of consumers surveyed — 62.6 percent — said they plan to spend the same amount on holiday shopping in 2002 as they did last year. Almost one third, or 29.5 percent, said they plan to spend less, while only 7.9 percent said they plan to spend more.

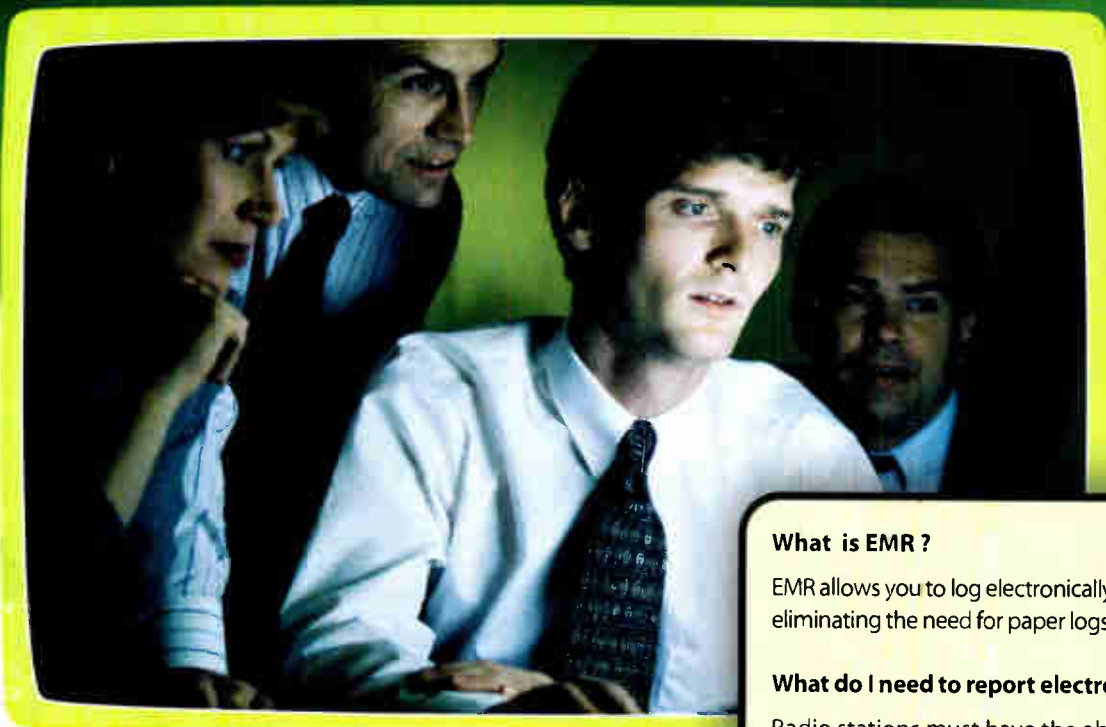
Additional data from **BIGresearch's** ongoing survey and measurement of consumer confidence suggest that consumers may also be starting to view the economy more favorably. "The consumer has been giving mixed signals," said **Gary Drenik**, president and CEO of **BIGresearch**. "Yet, we're also telling us that they're likely to become more confident in their personal near-term outlooks, in buying and financing car purchases."



"NOW OFF!": At the NAB Radio Show, BMI honored Joan Gerberding (c), president/owner of newly spun-off Nassau Media Networks. *Radio Ink* named her "Broadcaster of the Year" and "Most Influential Woman in Radio for 2002." BMI's Mark Barron (l) and Eddie Fritts (r) presented the plaque "on behalf of radio writers and publishers who appreciated her leadership and contribution to the industry."

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— Rod, KADI**

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— Don Gosselin, WBQB-FM/WFVA-AM**

**"The electronic logging is great. Thank you for making logging so easy."
— Craig Thompson, KAJN-FM**

**"It's impressive to be able to finally
...time! Not only do we save
er, but time and money...."
— Kandy Klutch, Z107.7/KSLZ**

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Songwriter Relationship**

Quick & Easy Answers



By Roy H. Williams

During the Q & A session of a recent advertising seminar attended by a couple hundred broadcasters, I was asked a very disturbing question: “Which is more important, copy or frequency?”

Smiling, I answered with a question of my own, “Which is more important, inhaling or exhaling?” Everyone laughed. Outwardly, I laughed along with them, but inside I was deeply discouraged.

The question and my answer illustrate a recurring problem in broadcast Radio. In the interest of shortening the training cycle, I fear that Radio has fallen into the trap of providing oversimplified answers, shortcuts, bullets points, “the Reader’s Digest version.” As a result, Radio reps have gained the widespread reputation of routinely giving bad advice. When you offer misguided counsel to a person who knows better, it makes you look woefully uninformed or painfully dishonest — either way, a poor reputation. However, when the misguided counsel is accepted as truth and implemented by a trusting business owner, the damage is even worse — Radio fails to deliver what it promised.

And you wonder why so many business owners say, “I tried Radio and it didn’t work.”

This tendency toward oversimplification was dramatically illustrated a few years ago, when I recorded a series of audio and video training tapes used by nearly 1,000 Radio stations. The bulk of the training focused on the architecture and functions of the human brain and on the importance of good copy and how to write it, but along the way, I delivered a few valuable “rules of thumb” to be used by stations in unrated markets.

“Assuming that your Radio ad is of average impact,” I began, “the average listener will need to hear the ad at least three times within each seven nights’ sleep for there to be any real hope of it ever moving from short-term, electrical memory into long-term, chemical memory.”


Then I went one step too far by saying, “My firm is currently airing the same typical week, 52 weeks in a row, on more than 550 stations in 38 states.” I was hoping to illustrate how best to use Radio as the branding tool that it was meant to be. “And after evaluating

nearly 2,200 reach-and-frequency analyses each year for more than a decade, it has come to our attention that one can usually reach about two-thirds of a station’s weekly cume audience with roughly a 3-frequency each week by scheduling 21 ads, plus or minus 2, between the hours of 6 a.m. and 7 p.m.” I offered this tip so that reps without access to Arbitron software might have some sort of ballpark guideline.

Boy, was that a mistake. I later learned that thousands of reps were quoting me as having promised “success, wealth and eternal life” to any business owner who scheduled at least 21 ads per week, 52 weeks per year. The schedule became known as the “21/52 plan,” and business owners signed up by the thousands. Nothing was ever mentioned to them about the vital importance of good copy. Twelve months later, many of these business owners contacted me to ask, “What happened? I did what you said, and it didn’t work.”

Needless to say, I’ve been more than a little hesitant to produce another Radio training series or offer any helpful “rules of thumb.”

Why do you and I never have time to do things right the first time, but we always have time to do them over? Are you tired of having to sell new advertisers to replace the ones you’re constantly losing? Are you tired of hearing, “I tried Radio and it didn’t work?” Have you fallen into the trap of answering complicated questions with quick and easy answers?

Radio doesn’t work — except for those who know how to use Radio. Do you know how? Are you a Radio consultant or a peddler of spots? Radio success is all about the power of words. Do you take language seriously, or do you just get by on granted? 

Roy H. Williams is the author of *Radio Marketing Inc*. He may be reached at 512-295-5700 or by e-mail at roy@WizardOfAds.com



Z-HD IBOC



Your Migration Path to FM/IBOC transmission.

extreme digital
from Harris

Drawing from Harris' experience in digital transmission, the Z-HD IBOC transmitter eliminates the need for pre-correction circuitry and pass filters, and increases transmitter efficiency. Z-HD transmitters are available in all digital versions for common amplification of FM and IBOC signals.

Of course both versions! You'll get the same reliability and robustness you've come to expect from the folks who make Z CD, the world's most popular FM transmitter. Plus, you enjoy much lower maintenance costs than with tube transmitters and have the security of knowing that Harris' legendary quality and redundant architecture will keep you on the air.

To learn more about Z-HD IBOC transmitters and other Harris extreme digital products, visit www.broadcast.harris.com.

In-Band/On-Channel, the next wave of high quality FM radio, is on its way. But there's no need for fear, because Z-HD IBOC transmitters from Harris give you the industry's most cost-effective, secure and reliable migration path.

Drawing from Harris' experience in digital transmission the Z-HD uses proprietary pre-correction circuitry and pass filters and increases transmitter efficiency. Z-HD transmitters are available in all digital versions for common amplification of FM and IBOC signals.



For more information, call us at 1.800.622.0022 or click on www.broadcast.harris.com

Radio's Highest Percentage Close

By Dave "Giff" Gifford

If you work in a large market and have never worked the streets of a small- or medium-size market, either you can't relate to this subject, or you're about to discover a new way to significantly increase your closing ratio.

First, the major difference between sales approaches, by market size, is that smaller-market sales efforts are "direct" driven and therefore pro-active, while most large-market sales efforts are "agency" driven and therefore reactive. Face it: In too many large-market Radio stations, most sales are dependent on how often the phone rings.

Fortunately, although I worked 14 years in New York City, where I continued to sell spec spot ideas to account and creative people, I learned the power of spec spot presentations early in my career in smaller markets.

FACT: Radio's highest closing ratio presentation, especially for new business, is a spec spot presentation! Sadly, for too many reasons — including the fact that some owners are too cheap to subsidize a spec spot sales effort — the use of spec spot presentations appears to be down, even in the smallest markets.

Subsidize? Yes! Why? If you don't have a fulltime copywriter, that tells me one of three things: 1) Your education as a manager is incomplete, 2) you have a cheap owner (copywriters cost money), or 3) both!

Now, how do you hire a copywriter?

Do not hire somebody who claims to be a copywriter. Test that claim, and the more copywriters you test, the better. Patience!

In two hours' time, having been provided the raw data, applicants are to write as many spots as possible to demonstrate their capability of handling three different copywriting challenges: 1) ability to handle "vivid description," 2) ability to sell a sale event and 3) ability to "brand" a company, store, service or product. The winner is the most versatile copywriter who can prolifically grind out one great spot after another!

Next, you must decide — depending on your circumstances — how you want to use that winner, and again you have three choices: 1) The person writes all copy, 2) the winner shares the copywriting, including spec spot copy, with the salespeople, or 3) the winner writes spec spot copy to sell new accounts only!

Compensation? Pay them a relatively low base salary, and bonus them — based on the economies of scale by market size — at the rate of X-bucks for every spec spot that generates a new account, making it clear that there is financial reward for grinding out spec spots. Ah, but there is more...

Most announcers don't like doing regular commercial production, let alone voicing spec spots. Solution? Commission them! Every time their voice appears on a spec spot that leads to a sale, again based on economies of scale, they get X-bucks. Do so, and I guarantee you your spec spot sales will increase.

TIP #1: Just as it takes a minimum repetition of three commercials (the same commercial) to register with a listener, make sure spec spots play three times in a row in order for the advertiser to get the message.

TIP #2: Because, statistically, buyers of anything are likely to choose quicker and more decisively from a choice of three options (rather than from a choice of one, two, or four or more options), you might be wise to go with three different spec spots.

TIP #3: Please do not close with the following questions: "Well, what do you think?" or "How does that sound to you?" Instead, assume the sale: 1) "Now look, Giff, this



campaign has to work, period, or it doesn't do either of us any good. So, before we go into final production, is there anything in that ad you want changed?" 2) "No, as long as that the message you want to get across, or do you have something else in mind?" or 3) following Tip # 2, "Now, which one makes the most sense to you"

TIP #4: Post spec-spot-generated success stories all over the production room — on the door, on the walls, everywhere!

TIP #5: To close somebody who refuses to see you, hire a courier to deliver a pre-cued spec spot on a portable tape recorder, along with a note reading "press the 'play' button. Will pick up the recorder tomorrow morning. The spec spot is on the morning show often this tactic."

TIP #6: To close a spec spot deal, hire a sexy salesperson to deliver the spec spot for you. Your tape recorder ratio sure will increase.

LESSON: I assume the sale. What do you think?

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



Money Talks

"We will see a substantial slowing of growth of consumer spending as financial markets drop further, as confidence declines and oil prices rise ahead of an increasingly likely invasion of Iraq. But under the most likely scenario of a quick and successful operation in Iraq, the markets and sentiment will likely turn quickly the other way early next year, sparking recovery in both consumer and business spending."

— **Peter Hooper, Deutsche Bank Securities**

"The market is lethargic, with investors dwelling on the negatives. You just don't see any buyers floating around, even though the selling isn't huge as [seen] by the light volume numbers."

— **Jay Suskind, Ryan Beck & Co.**

"I'm not particularly optimistic over the next couple of years. We have to address low savings, high debt, excess capacity and the balance of payments deficit."

"We've made some progress dealing with excess capacity, but we've made no progress with the balance of payments deficit and high levels of debt. The best way to get at the deficit is through a slower growth of exports and a higher rate of savings."

— **John G. Hamrick, Morgan Stanley**

"The technology bust was so severe that the U.S. technology capital stock — all of the existing technology equipment and software — is growing this year at the slowest rate in 60 years. It is probably creating pent-up demand for technology equipment that will appear as soon as the rate earnings pick up sufficiently."

— **Paul Nolte, Hinsdale Assoc.**

"The technology bust was so severe that the U.S. technology capital stock — all of the existing technology equipment and software — is growing this year at the slowest rate in 60 years. It is probably creating pent-up demand for technology equipment that will appear as soon as the rate earnings pick up sufficiently."

— **Bruce Steinberg, Merrill Lynch**

NewRadio Group Buys 22 Stations In Midwest

Mary Quass, former president of the Central Star division of AMFM, has re-entered the Radio business, this time as chief executive officer of **NewRadio Group LLC**. The first acquisition of NRG (an acronym that Quass says is indicative of the new company's "energy") includes seven Illinois stations, 15 Wisconsin stations, and the Goetz Networks from Marathon Media — all for \$19 million. NRG began working with the stations under a consulting agreement September 30; the sale will be contingent on approval by the Federal Communications Commission.

Quass is joined in this new venture by **Tami Gillmore**, chief financial officer, and **Lindsay Wood Davis**, chief operating officer. "If you look at our model, we may seem a bit top-heavy, but the three of us all worked together at Central Star, and we all know each other's strengths," Quass told *Radio Ink*. "Lindsay is a great sales trainer, and he's really juiced about getting into the stations and trying to bring them the things they didn't have before. Tami started as a business manager, and she can bring a level of financial sophistication that works from the banking end while relating to the business managers at a Radio station."

While most of the stations involved in NRG's initial acquisition are in decidedly



Mary Quass

small markets, Quass maintains that each facility has its own inherent strengths. "We looked for markets that could stand on their own, and some of these markets have done a pretty decent job at carving a nice niche in their local community," she says. "Also, if we're fortunate enough to put together clusters of stations that can share some things by and amongst themselves, we can add a layer to that cluster, such as a regional sales concept that can be expanded to yet another level." Quass also says that the Goetz Network, which includes farm programming, agricultural reports and other localized news features, can be expanded into other areas.

As with other start-ups that seek to take advantage of the next round of consolidation, NewRadio Group has set some lofty heights. "This isn't about operating 22 stations," Quass observes. "It's about doing 100 stations, maybe more. It's about being able to do enough scale that it makes some sense and to do it in markets that people aren't looking at right now."

To that end, Quass says that NewRadio Group will be

in acquisition mode for the next two or three years. "We're looking to see what makes sense in what we can add to what we currently have," she says. "Instead of trying to do tonnage, I'm trying to identify the good opportunities. I'll be looking to see whether we can add value to our existing facilities and whether a station fits with the rest of our properties."

Why get back into Radio now, when the industry arguably is in the seventh-inning stretch of consolidation? "I'm thinking there might be some fun left in this business," says Quass, who spent the last few years exploring new technologies and Internet ventures. "I also see an opportunity to improve it by overlaying some of the technological things we learned over the last few years to do really great local Radio that has the technical edge of the 21st century." ☐

NRG executive offices are located in Cedar Rapids, IA. Phone: 319-862-0300.

Note: Peter S. Handy of Star Media Group represented the seller, Marathon Media, for the transaction.



JIMMY STEAL
Photos by RICH HOGAN,
Los Angeles

Steal This!

A Discussion With No. 1 Programmer Jimmy Steal

Jimmy Steal literally is a programmer's programmer. In *Radio Ink's* annual compilation of the "Best Program Directors in America," a panel of top PDs identified him as the best in the business this year. As regional vice president, overseeing KPWR, KZLA, and KKFR for Emmis Communications in Los Angeles, Steal recently took the company's Rhythmic R-formatted Power 106 to No. 1 for listeners 12-34 — the first time in more than six years. Additionally, he ranked No. 1 in Adults 18-34 and No. 1 in Adults 25-54 in the latest Arbitron book (Spring 2002), — **Stephen R. Green** ranked No. 1 in Adults 18-34 and No. 1 in Adults 25-54. "I'm anticipating the station also took home two Marconi Awards from this year's NAB Radio Show — "Best Program Director of the Year" and, for Big Boy, "Large Market Personality of the Year."

In the summer of 1999, Steal came to L.A. from Dallas, where as Clear Channel's director of programming and operations, he had taken KEGE to its highest ratings in more than five years, and he brought KDMX its highest ratings in its 25-year history, with a 5.0 share 12-plus and No. 3 in adults 25-54. Prior to that, as PD at WKRQ in Cincinnati, he grew the station to a 7.8 share 12-plus, the highest ratings it's had since the mid-1990s. His first programming

gig was at WXXL Orlando, where he programmed the station to an all-time-high 12-plus share — No. 1 with a 12.0 share — which subsequently got him fired (more on that later).

Unquestionably a top-gun programmer with a résumé full of successes to prove it, Steal is the first to concede that much of his current good fortune is due to the talents and passions of the people around him. Humble almost to a fault, Steal credits everyone from Emmis Senior

VP/Market Manager Val Maki and Emmis Radio President Rick Cummings to his programming staff to the sales department to the air personalities to the board ops for creating a consistent, solid product day in and day out.

Congratulations, Jimmy Steal, on being the best in the biz!

How do you feel, knowing your programming peers singled you out as the best program director in America?

Actually, I'm pretty surprised. If there's one area of my skillset that I need to work on — and God knows there's a lot of them — I'm probably not the best networker or self-promoter. The idea that other program directors have been gracious enough to honor me like this, despite my lack of profile, is pretty shocking. Obviously, it's because I work at an incredible platform. If you have to inherit a brand to take care of, I don't know that there's one any better than Power 106. The platform by itself brings attention to your work — which sometimes is good and sometimes bad.

Still, there must be something you brought to Power 106 that has made people notice you.

I'd love to take all the credit for it, which is not a unique thing to do in this business, but this was a rock-solid station

when I came aboard, thanks to [Senior VP/Market Manager] Val Maki and [Emmis Radio President] Rick Cummings. If you're asking what makes Power 106 successful today, I'm blessed with a crew that is so passionate and emotional when it comes to our music and our culture.

All I have been is the spark plug in the engine. I've been able to do that by implementing our strategic plan, conducting research where it's needed, and focusing on things that are directly attributable to success in Arbitron and, in turn, revenue. I'm just the person who disciplines and focuses the tremendous amount of passion that was already here.

If anything, I've just tightened the mission statement of what the most successful Power 106 incarnation is supposed to look like, held it up in front of the crew, and said, "Let's rock."

How has your perception of Radio programming changed from the way it was when you landed your first gig?

My first gig was at WXXL in Orlando. We changed it from an Adult Contemporary to a Rhythmic CHR. That was my first air shift as well as my first programming experience as an assistant program director and music director. I was a lot more naïve then, and a lot of » 16

the things we felt in our gut back then — a lot of the passion and emotion we had — wasn't quite as well-balanced with strategic planning and research as it could have been.

What were your aspirations back then, and how have they evolved?

My aspirations were to stay on the air and make a lot of noise and be a great on-air personality. To this day, I have regrets about coming off the air, just because I had such a great time and was blessed with some pretty good ratings.

But I had that opportunity to program full tilt, and I took it. Who knows? If I were on the air today, I might be doing a different interview in a different magazine, and I might be saying, "You know, it just bums me that I never got off the air and devoted myself full time to programming."

Do you think we all tend to look back

on the early days as the most fun days in our careers?

There's a lot of truth to that. At that point in your career, you don't know what you don't know. I've progressed to the point where I know exactly what I don't know. In some ways, it does make you gulp to realize that a tenth of a ratings point means about \$8 million. You just can't think the same way you did the first day you got into Radio. But if you can take that enthusiasm and passion and emotion, and temper it with good strategic skills that hopefully you pick up along the way, you have the best of both worlds. I've always thought of myself as a disc jockey without the air shift, as opposed to the guy behind the curtain.

Has consolidation constricted or expanded programming opportunities in Radio?

Consolidation has brought some good and some bad to our business. Now that some of us have to wear more hats, many companies compensate in a better fashion

than in pre-consolidation. But we've taken away the "farm team" system that was a primary source for getting to the "big leagues." That being said, some of the most dynamic hires here at Power 106, people who have enjoyed some tremendous success, have not been traditional disc jockeys.

What do listeners expect from Power 106?

They expect an accurate reflection of their interests, their likes, their dislikes and their communities — as well as the musical portion of the program — and we do that really well. We probably have an unfair advantage just because so many people on the staff at Power 106 are directly involved in the hip-hop community. Great Radio stations do an excellent job of reflecting their culture and their audience, and Power 106 is blessed with having a hand in creating the culture and music of our audience. We have several staff members who mix and produce records

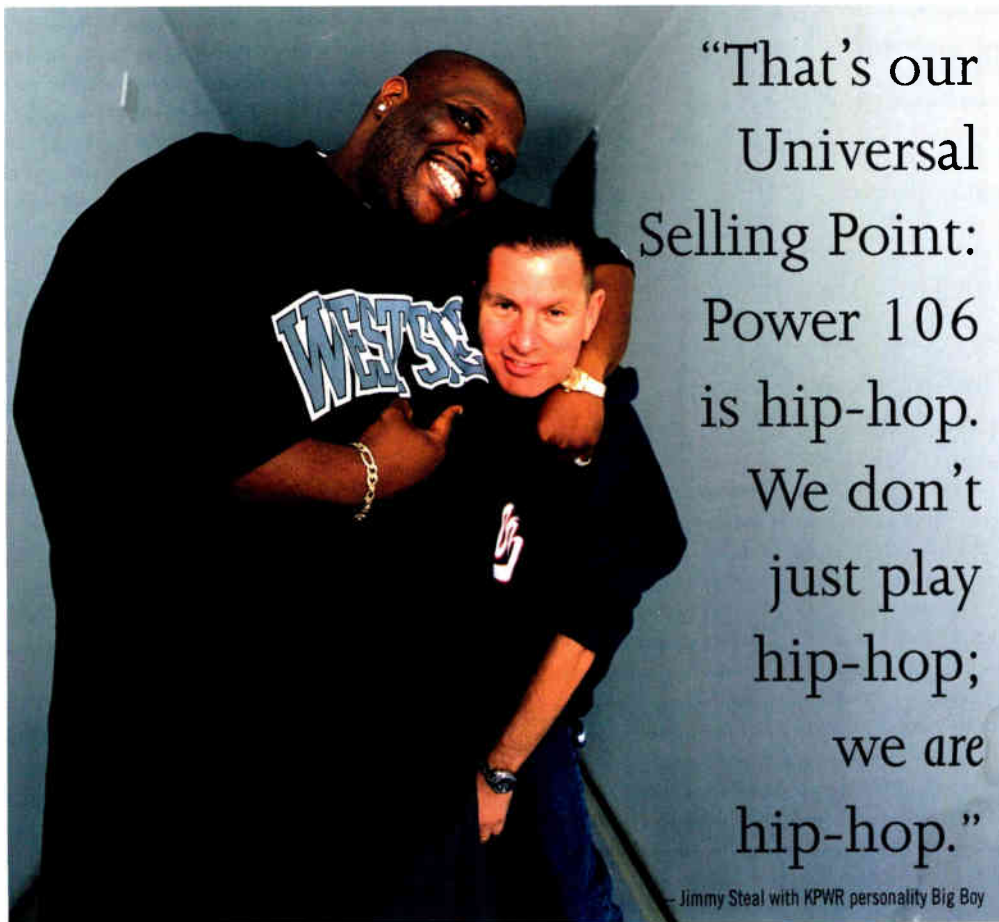
for the likes of Mariah Carey, Bone Thugs-N-Harmony, Korn, Sugar Ray, and Limp Bizkit. Power 106 really is a part of what it's reflecting, and that is extremely difficult to duplicate. That's our Universal Selling Point: Power 106 is hip-hop. We don't just play hip-hop; we are hip-hop.

How critical is it for a Radio station to speak the language of the audience, rather than simply to play the right music?

In our format, even more than in many others, it's extremely important, because we have a young target. I have to credit **Dianna Obermeyer** for doing an amazing job of keeping our marketing strategically on point. We have a 30-member street team called the Flava Unit, and they'll do 30 appearances on a weekend. We do an awesome job of being everywhere we possibly can, every day we possibly can. We also have the Knowledge Is Power Foundation, something Rick Cummings set up many years ago. Through fundraising and concerts, every month we give away \$5,000 to a school that has an immediate and deserving need. We not only entertain you, we also live here. We're your neighbors.

How do you divide your time between the different aspects of your job?

Luckily, when I arrived here, I already had attention deficit disorder, but I can honestly say it's now only gotten worse. As much as I love getting home to my wife and children at the end of the day, it really is a hard Radio station to leave when the day is done. The pace of the station every day is very much addicting. I probably wouldn't win an award for crossing off all the things on my to-do list every day; but Power 106 — and people who have visited or worked at this station will tell you — has a rhythm to it. The majority of my days, I do get done all the things that need to get done, but nowhere near within the time frame or the order in which they were laid out. I could be in a



music meeting on a “two-way” with **Tracy Cloherly** from our New York station, and she could be sending me something via ISDN. I run down the hall to hear it and say it has to go right on the air, and then I’ll get pulled into Val’s office for a meeting. If you wanted an actual percentage breakout, I’d say I do 100 different things every day and probably spend 1 percent of my time on all of them. It’s not the ideal way of doing things, but it seems to work at Power 106.

At the other end of the spectrum, I’m not great at sitting in meetings. Power really moves at such a rapid pace that if I’m sitting somewhere for more than 30 minutes I know I’m missing something. And they’re usually top-tier, important things.

How important is it for the programming department and the sales department to work toward a common cause?

I was taught, very early on, that ratings have one goal, and

that is to generate revenue. After taking a Radio station in Orlando from 12th in the ratings to first, the entire programming department — myself included — was fired, because we had a sales staff that couldn’t turn it into revenue. I came on board at Power 106 in June 1999, and they billed \$27 million for the year. This year, we’ll do \$47 million. Our crew understands that ratings are a conduit to revenue, because ratings without revenue don’t keep any of us employed. **Jeff Federman**, who heads our sales efforts, is the reason for that. You don’t put up numbers like that without being a great manager and having a great team, and he is awesome.

Is it tough to find new talent that can create strong Radio entertainment?

Unfortunately, I find it pretty difficult, and it’s not from the lack of tapes, phone calls or personal pitches in the lobby. Maybe this generation was raised on liner-card jocks, or maybe they

don’t have the same emotional bond with Radio had by past generations. Maybe it’s a generation that doesn’t understand that this is an entertainment business, not a business of disc jockeys. We look for people who can entertain and, honestly, most things that people learn in Disc Jockey 101 are the exact things I don’t look for. When I was in Dallas and turned Mix 102.9 around — we got it up to a five-share, third in 25-54, which it had never been — I hired a team named Kramer and Twitch, who unfortunately have been fired a few times since then, but they make noise. I needed to bring attention to my Radio station and, while strategically they probably weren’t 110 percent on point, when you turned the Radio on, you actually heard these guys — and you’d listen to them, which unfortunately you can’t say about a lot of people these days.

Is it sometimes necessary to look outside the rank-and-file of Radio personalities to find good, solid talent?

Yes. If up-and-coming jocks are reading this, hopefully this will really piss them off and get them focused and fired up. But unfortunately, that’s dead on. You look for these people wherever you go: in a mall, in a bar, at a baseball game — you look for them wherever you live your life.

What guidance would you give to an air personality or morning team that loves to push the envelope in matters of so-called “good taste”?

I would tell them that they have to know their audience, which will let you know what is acceptable and what is not. That varies from station to station and format to format. People without the talent, with just the salty language or loud mouth, hurt the whole industry. But genuinely talented people are what I like to characterize as foreground jocks — Howard Stern, Kramer, Mancow — these are very talented people. Also, some people don’t » 18

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appreciate that there is an art form in the delivery of that product on a daily basis. Having been a jock for a while, I very much am a defender of that. At the same time, I can't sit here and defend people who don't know their audience and don't know the basics, and use that as a crutch or a scapegoat in lieu of content.

Are you concerned that other media are beginning to draw some folks — especially younger people — away from Radio?

Younger listeners are not being raised on Radio, so it absolutely is a concern. As America further fragments in ethnicity and other ways, it will diversify tastes in formatics, in music, in talk delivery — so it absolutely is something to be concerned about. It is the responsibility of those of us at the helm of Radio stations to find the best people, to help the medium flourish, and to do our best. From the promotions we create to the tactics we employ, we must make Radio as exciting and fresh as it needs to be today. That truly is our responsibility.

What advice would you give to young programmers who might aspire to your job some day?

The best advice I can give someone coming up through the ranks is this: You are the CEO of your own company, and your company is your name and your career. You have to manage it like you would manage other people if you were managing a staff. Figure out what you want to achieve. You have to think in terms of your one-year plan and your two-year plan; take little tiny steps to ensure the big steps later.

I remember being in situations where I was about to be fired and I knew I had to reach out to people I had met in the past. It's a chess game — you don't get the king in two moves. Just make sure you're always moving forward to the other side so you can get your queen back.

Can you see yourself making the jump from programming to station management?

I've gotten some on-the-job training with that right now, because Rick Cummings, who was vice president of programming, is now the president of Emmis Radio. I'm watching him learn the sales side in greater detail, as well as the Wall Street side; and all that stuff fascinates me. I certainly can stand to learn a heck of a lot more, but is that something in my future? I don't know.

Are you having too much fun right now?

I really am. I'm doing something I've always wanted to do, and I have a tremendous crew. If that opportunity presents itself, however, and the timing is right, I guess I would be all ears. If someone had told me four years ago that I'd be the PD of a hip-hop station in L.A., I would have told them they were crazy. You just never know.

How is the Emmis culture different from that at other Radio groups?

[Chairman/CEO] **Jeff Smulyan** has a human touch. He probably has a higher degree of empathy for people than anyone I've ever worked with. That characteristic is so appreciated by everyone who works for him that it makes us all want to do even more — if that's possible — to drive the enterprise forward. I've told myself that, if I ever reach his level of success, I hope to conduct myself in a similar fashion. He does it because he's just a great person; he really cares about the people who work for his company. And it all goes back to a major management tenet: If you show respect for your people, they give it back. You'd be hard-pressed to find anyone inside Emmis who feels any other way about Jeff.

Do you think some of that focus on people has been lost due to consolidation or other market forces?

Radio is still in a great transition phase. I may have ADD, but I am not change-averse. I love change. Life is short and it's

challenging. I am concerned, though, that some companies don't fully understand the value of their people. Without the right people, no matter how much you pay for a station, all you're really getting is a stick and a studio. I just hope that the owners of these billion-dollar companies really get their arms around the fact that, without the right people who literally breathe life into their brands, their return on investment will certainly be in question. Radio is now, always has been, and always will be about people.

Let's change direction for a moment.

Are you ready to go digital with IBOC?

Digital is good. I'm very much looking forward to it. It could be a boon to the entire industry. As other people come at us and sell their digital products to compete against us, our being shored-up digitally is great.

What's your thinking on the Portable People Meter?

I'm very intrigued by it. I don't share the skepticism that some people have been expressing. I'm very excited about it. It could take ratings measurement to the next step in accuracy.

What do you make of all the attention given to independent record promotion?

I'm ambivalent. My opinion is that the record labels' biggest problem is A&R (artist and repertoire), not the very small percentage of the promotion budgets that they're doling out to outside record promoters. If they fix the A&R problem, that problem won't matter. I don't think it's a big issue, but every so often, politicians need to be re-elected.

Is voicetracking a useful tool, or is it out to destroy Radio?

When done right, voicetracking can be an effective tool. One of the most entertaining things I've heard said about it was by Rick Cummings, my boss. He said, "After meeting some of the people in this business, some

of the managers should be voicetracked."

Are spot loads too high?

I hate big spot loads. I like the revenue they generate, but at the same time, I really want to make sure our entertainment quotient is as high as it can possibly be for our audience.

How often do you think about the new media — satellite, Internet, wireless, MP3s — that are competing with Radio?

I'm constantly concerned, but I'm not upset by it. I try to focus on the things over which I have control. If I can make my Radio station and my personalities as compelling as they can possibly be, I'm in control. The world obviously is changing, and it changes the way we do business every day.

How do you envision the Radio industry in 10 years?

If there's one constant between now and that future date, I hope it's that we have as many people — maybe more — in the driver position in this business. We need people who are passionate about Radio. If we have people who are preoccupied with success and its symbols — as opposed to creating great product and painting great pictures for the audience — we'll be in a dangerous place.

Will the role of programmer be the same, or will evolutionary forces change what you do?

Because programmers are the drivers of Radio stations that communicate to America, it's an important position inasmuch as Radio is a great conduit. PDs aren't necessarily great, but they do have a great and important responsibility. We should understand our responsibility and do everything in our power to groom our staffs to be outstanding communicators and entertainers. That comes from creating a nourishing environment. The most effective leaders — and I look at PDs as leaders — not only are fulfilled by doing great Radio, but they are fulfilled by their personal lives, as well. ☐

Jimmy Steal In Perso

What leisure activities do you enjoy: Spending quality time with my wife, Juli, and two children, Ally and Dylan.

What books do you recommend? The best book I ever read on business is *Real Power: Business Lessons From The Tao Te Ching* by Autry & Mitchell.

What books are on your nightstand? *New Brand World* by Scott Bedbury — it's not the same old overused clichés. Also, *Blues Clues For Success* by Diane Tracy. My 2-year-old son is a big fan of the show. They have done great R&D and incredible marketing for the show. *Blues Clues* has sold more than \$3 billion in merchandise since 1998 — you think Radio might be able to learn a lesson or two here?

Who are your mentors or role models? I'd like to think everyone that's ever made me laugh and learn, either personally or through films and books — that would be a long list!

If you had 30 minutes to talk to one person, who would that be? Right now, President Bush. I think someone needs to make him truly understand how many Americans feel in regards to the many important issues our country currently faces.

Whose phone calls do you always return? Rick Cummings', my mom's and jury duty — not necessarily in that order.

If you could go back in time, where/when would you go? Although witnessing the signing of the Declaration of Independence or the Beatles at Shea Stadium would be nice, I think I'd just go back a few years to when my dad was still alive. He'd be relieved to know I turned out okay.

To whom did you listen on the Radio when you were growing up? The best CHR jock ever: Dan Ingram on WABC-New York

What did you want to be when you grew up? A disc jockey. I wanted to have fun, communicate to a group of people, and hopefully make a difference.

What is your favorite Radio format? CHR and Alternative, because the passion levels are the highest, and I'm a pop culture junkie.

What's your Number One guilty pleasure website? www.onion.com Hilarious!

What has been your most unattainable goal? So far it's still financial independence. I have kids, two college educations and a wedding to pay for!

Of what achievement are you most proud? My wife, my children, my friends, and doing something I love for a living. Of course, there's also being Number One in L.A., getting the Marconi Awards and getting to work with Big Boy.



Class of 2002: Best PDs in America

Radio Ink once again presents the 40 Best Program Directors in America — those men and women whose hard work, commitment, and dedication to Radio programming has earned the recognition and respect of their peers throughout the industry.

This annual list is anything but a popularity contest, of course. We look at a number of criteria in order to arrive at our selections. We examine the ratings, including 12-plus average-quarter-hour and come numbers, as well as market rankings in specific demo groups. We poll a number of Radio group executives, general managers, consultants and other program directors to arrive at a list of finalists.

Next, we submit that list to a Radio programming panel, and members make their individual selections in each of the four market categories. Those “votes” are tallied, with the results once again cross-checked against AQH and come audience numbers before the results are finalized.

Because most attention and notoriety naturally goes to PDs in the major markets, we’ve broken our list into four lists of 10 individuals each in major, large, medium, and small markets. We recognize not only those programmers who’ve already made a name for themselves, working their way up through Radio’s ranks, but also those who are the industry’s future stars.

And now...the Class of 2002 “Best PDs In America.” Congratulations to one and all!

Major Markets (1-10)



1 Jimmy Steal
PD, KPWR Los Angeles (Emmis)
Steal says he is shocked and surprised to be selected for the top slot in this year’s “Best PD in America” list. Humble to a fault, he maintains that his success at Power 106 has

been driven by the group of people who were put in place before he arrived at the station three years ago.

“I always put my people first, because our success comes from them,” he says. “I do my best every day to drive Power 106’s ratings and revenue goals even higher. It’s done by focusing, motivating, and directing my team’s efforts, emotions, and skillsets to where they will do the most good for the company and themselves.

“I try to make our environment seem more like a hangout than a multimillion-dollar enterprise — the funny thing is, the more fun you have, the more successful you become! Having fun is a must for me, because life is short.

“Creating and maintaining a talent-friendly workplace is the most important thing any program director can do.”



2 Jack Swanson
Operations Director, KGO/
KSFO San Francisco (ABC)
KGO Newstalk 810 has been on a ratings winning streak for more than 24 years, while KSFO Hot Talk 560 burst into the media spotlight seven years ago with a move to conservative talk programming. The creative force behind both stations is Jack Swanson, operations director for both ABC-owned Radio stations. “The modern

world demands we be multi-tasking on multiple platforms, in multiple dimensions, maximizing the potential of synergy and consolidation,” Swanson says. “But a lot of that is bunk. Sure, we’re more sensitive to the bottom line and spend more hours behind the computer and are working harder. But at the end of the day, a great PD still has to be able to understand how to create an entertaining program, identify talented people who fit

»22

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Clay Hunnicutt

WUSY – Chattanooga, TN

Diana Laird

KHTS – San Diego

Scott Lindy

WPOC – Baltimore

Darryl Parks

WLW/WKRC/WCKY/WSAI – Cincinnati

Tom Poleman

WHTZ – New York

Jim Ryan

WLTW – New York

Elroy Smith

WGCI – Chicago

Jimmy Steele

WNCI – Columbus

Gregg Swedberg

KEEY – Minneapolis

Mike Thomas

WFBQ – Indianapolis



LEADERSHIP

INTEGRITY

EXCELLENCE

the station's 'soul,' and motivate those talented people to achieve their maximum performance."

3

Kevin Weatherly
PD, KROQ; VP/Prog., Infinity Los Angeles

Unquestionably one of the top programmers in the U.S., Weatherly has built a reputation for understanding his listeners — and then connecting with them. "The key to winning



is to have a vision for your station, a sound in your head, and the fortitude to make it a reality," he says. Weatherly ought to know about winning — he and KROQ have received numerous industry awards and accolades.

4

Joe McCoy
VP/PD, WCBS-FM
New York (CBS)

Known as the "Oldies Guru," McCoy has made WCBS-FM the foremost Oldies station in America, bringing it to the #1 spot in the ratings five times. "Programmers should love what they do," he says. "A program director wears many hats today and probably should have an honorary degree in psychology. Getting your staff to perform and understand your ideas is certainly your most important function. Not being afraid to go with your 'gut' and doing things other stations are afraid to do makes you different...and we all should try to seize the moment. If something important is going on, make it part of your Radio station."

5

Tracy Cloherty
VP/Programming, Emmis
New York (3 stations, including WQHT)

"Radio has changed a great deal since I first started some 14 years ago and, in my opinion, for the worse," says Cloherty. "It's more of a Wall Street game today — much harder to



be creative and take chances. We still manage to have fun though — otherwise, what would be the point?" Cloherty says that all successful programmers must have a passion for Radio, first and foremost. "You also need to be a manager, a therapist, a salesperson, a marketing person and just a little bit crazy!" she adds.

6

Mary June Rose
PD, WGN Chicago
(Tribune Co.)

"WGN has been owned by the Tribune Company since 1924, and we value the trust our listeners place in us," says Rose.

"You can't buy trust, and once damaged, it's gone. If we keep that in mind with all the decisions we make, it becomes a great guide, especially in today's environment. However, the more that values and styles change, the easier it is to let things slide. It's so easy to take our image for granted, so we have to constantly remain aware of our listeners' expectations. For example, we make sure our information is consistently good, or we correct it. We maintain strong communication links with our listeners, and we have people to answer questions via phone and e-mail. It's all part of our effort to



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7

Tom Poleman,
PD, WHTZ; Sr. VP/Prog.,
Clear Channel New York

In the nearly seven years that Tom Poleman has served as Z100's program director, he has shifted the station's format back to its Top 40 roots, doubled the ratings and made the Clear Channel station arguably the most-listened-to station in the U.S. While at Z100, Poleman has been honored as Major



Market Mainstream Top 40 Program Director of the Year by virtually every magazine and organization that bestows such awards. He has been honored by the American Cinema Awards Foundation as the recipient of the Gloria Swanson Humanitarian Award for his charitable endeavors in the industry, and he also was the 1999 T.J. Martell Foundation Music Industry Roast honoree.

8

Mark Mason

PD, WINS New York
(Infinity)

"The very premise of the 1010 WINS formula and success is local news, gathered and produced by our own local journalists," Mason observes. "As a medium, Radio is on the hairy edge of losing the very special



bond that Radio has always had with our listeners, and we need to be careful not to go too far over the line. Competitive and economic pressures have precipitated some boneheaded moves. It's high time to get back to our roots and treat our listeners with respect and as valuable individual constituents with lots of choices, rather than thinking they'll take anything we throw at them."



10

Elroy Smith

PD/OM, WGCI-FM,
WVAZ-FM Chicago
(Clear Channel)

As one of the top program directors at one of the nation's powerhouse Urban outlets, Smith encourages other PDs not to forget the human side of the business. "Allow your people to make mistakes," he says. "Someone allowed you to do the sane, didn't they?" Smith also suggests that programmers take a moment to make prayer a part of their morning routine. "Be humble in the position that God has given you, and pray every day to do what is right in God's eyes. He will bless you tremendously."

9

Jim Ryan

PD, WLTW New York
(Clear Channel)

Ryan joined WLTW as program director in the summer of 1996 and, in short order, took the additional responsibilities

Congratulations,
Mary June!

From your friends at WGN Radio



1

Darryl Parks

PD, WLW; OM, WLW, WKRC, WCKY, WSAJ Cincinnati (Clear Channel)

"My career highlights are all happening now," says

Parks, whose personal list of kudos reads like a Who's Who of WLW. "It's a thrill to be in a room with the likes of our three Marconi winners — Jim Scott,

Gary Burbank and Bill Cunningham — and to be able to work with arguably the best Talk host in America, Mike McConnell. Jeff Henderson, our news director and his staff are honored every year for outstanding news coverage, and we couldn't get by without Rich Walburg, Holly Nesser, Dave Armbruster and Scott Stanley. These guys are simply the best."

2

Leslie Fram

Dir. of Prog., WNNX-FM, WWWQ Atlanta (Susquehanna)

A graduate of the University of South Alabama, Fram worked almost every shift at WABB in Mobile. She became the station's music director in 1981 and PD from 1983-90.

For the last 12 years, she has been with Susquehanna in Atlanta, beginning in 1990 as assistant PD and co-host of *The Breakfast Club* on Power 99.

She became 99X's program director in 1997 and last year became the company's director of programming, overseeing 99X and Susquehanna's new Top 40 outlet, Q100.

She is the first female recipient of the T.J. Martell Award two years ago. »26



Congratulations to
Leslie Fram
 WNNX & WWWQ • Atlanta
on being selected to Radio Ink's list of
Top Program Directors



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**According to Talkers Magazine*

3

Gregg Swedberg
PD, KEEY; OM, KFAN,
KFXN Minneapolis
(Clear Channel)

With Swedberg at the helm, K102 has been a consistent leader in Adults 25-54 in the Minneapolis/St. Paul market, and topped the competition in the coveted Women 25-54 demo group for all of last year. Why the continued success? "K102 continues to provide leadership in Country music as an airplay leader, providing more exposure to more new records than any other in America," says Swedberg, who also credits the wide range of listener and community-outreach programs each year.

4

Diana Laird
PD, KHTS San Diego
(Clear Channel)

"Consolidation has been a great opportunity for my career because it's given me the chance to work with more than one Radio station and more than one format," says Laird, who insists she got into Radio so she could wear shorts to work. "My number-one focus will always be the

overall sound of my product. Being a program director today also requires the ability to see the big picture, and you have to remember that this is a business."



5

Scott Lindy
PD, WPOC, WCAO, WOCT
Baltimore (Clear Channel)

"WPOC is not just a Country station — we are an entertainment Radio outlet specializing in Country music." The word from Scott Lindy is that programmers who think creatively perform their jobs better. "We live and die by the entertainment we deliver minute to minute," he says. "It's not just the music — in fact, it's everything but the music. If we get the playlist

right, and the rotations are in order, we've still got a long way to go. Being bigger than the music is hard, but that's how you win."

6

Tracy Johnson
GM/PD, KFMB-AM/FM
Star 100.7 San Diego
(Midwest TV Inc.)

Johnson has been recognized as one of America's leading programmers by all major trade publications, including Billboard,



Gavin, R&R, Network 40 — and, of course, Radio Ink. He says his programming accomplishments have been achieved by "recruiting, developing, showcasing and establishing a 'partnership' for success with top air talent." Johnson's skills in recognizing and managing talent has been the most important ingredient in his impressive track record.

7

Tom Langmyer
Opr. Dir., KMOX St. Louis
(Infinity)

"A programming leader must be an interested learner, experience all that life has to offer and have vision," says KMOX's Langmyer. "The ability to weave between ideas and [to have] attention to detail is essential. Integrity, values and a drive for excellence are all required. You must



work tirelessly every day to keep things focused at work and play tirelessly to keep your mind in motion. Read, travel, write, understand cultures, listen, talk to people, have hobbies, play sports and, above all, keep your family first."

8

Jeff Garrison
PD, KMLE Phoenix
(Infinity)

... a programmer in today's consolidated Radio industry is still critical to keep the stations on the listener's radar," says Garrison. "Consolidation has changed the way we do business. What has not changed is the expectation



9

Becky Brenner

PD, KMPS/FM Seattle
(Infinity)

"Radio is all consuming," observes Brenner. "It is 24 hours a day, seven days a week. You can find a balance between work and your personal life, but you can't ever really get away from it.

"Fortunately, I still love coming to work every day and can still truly say, 'I don't know what I would do if I had to get a real job.'

"You certainly have to love people, because we are all about serving the people. I serve the listeners, the advertisers, the artists and my staff. If you live to serve, you will love to serve as the program director. Corny, huh?"

10

Tony Brown,

PD, WVEE-FM Atlanta
(Infinity)

A native of Chicago, Brown is a graduate of Northern Illinois University and holds a J.D. degree from the John Marshall Law School in Atlanta.

Throughout his career, he has won numerous Radio awards, including *Billboard* magazine's Program Director of the Year, *Billboard* magazine's Station of the Year, and Lee Bailey's "Who's Who" in Urban Contemporary Radio.

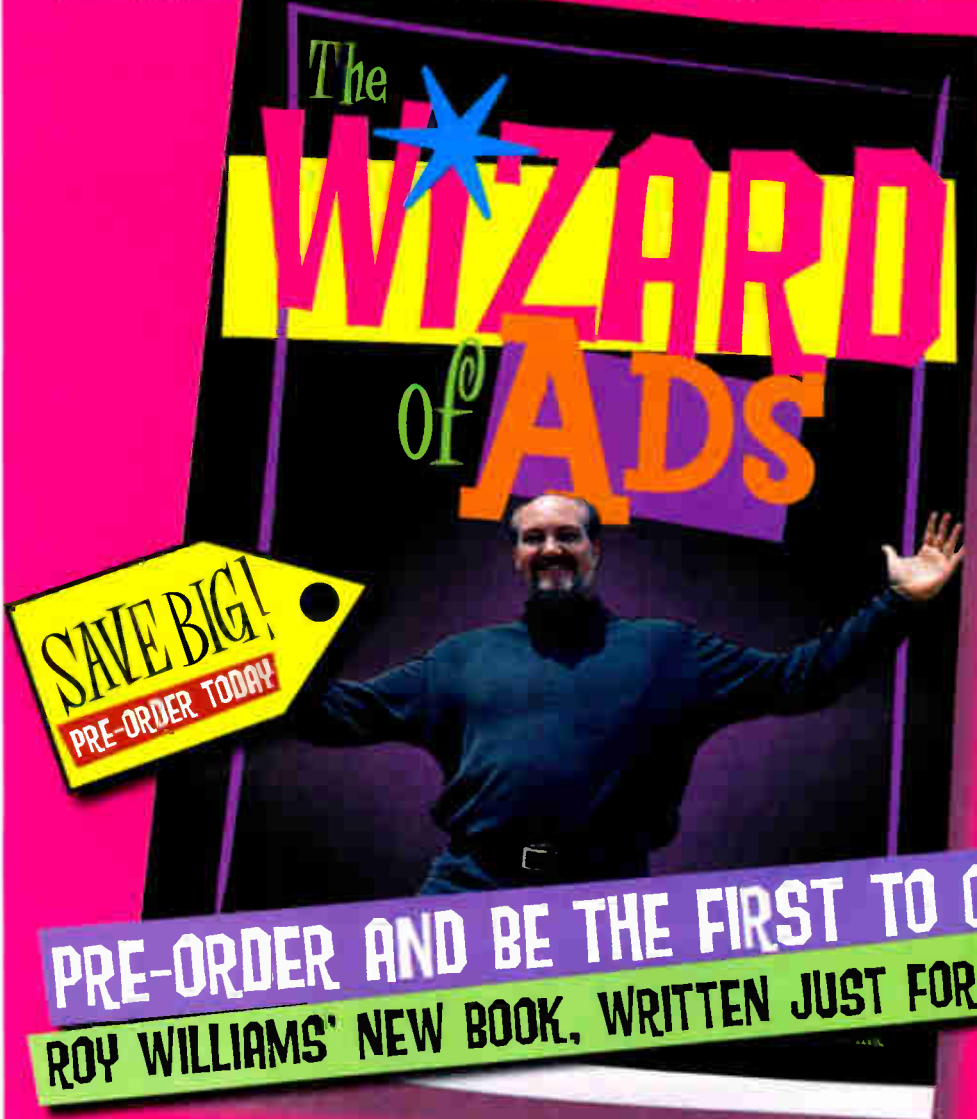
In addition, Brown is responsible for W-103 receiving a Marconi Radio Award for Urban Station of the Year. »28

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MAJOR ANNOUNCEMENT



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Medium Markets (31-100)



1

Mike Hammond

PD, WIVK Knoxville
(Citadel)

"Now more than ever, a program director needs to be a business person," Hammond says. "With the demands of Wall Street and investors, a program director must understand the goals of the company and

be willing to work with others to meet those goals. The program director must be a master of time management, motivation and psychology. Fostering an atmosphere of creativity in the midst of economic pressures and meeting the competitive demands of the industry in the year 2002 require more from a program director than ever before."

2
3

Jimmy Steele

PD, WNCI-FM Columbus
(Clear Channel)
No photo or bio provided.

John Reynolds

PD/OM, WNKX/WSSS
Charlotte (Infinity)
No photo or bio provided.

4

Bill White

PD, WBT Charlotte
(Jefferson-Pilot)

White says his true passion literally is News/Talk Radio. He moved into that format in the 1990s and admits it is "Radio in its purest form, where I have been fortunate enough to cover news in one of the most exciting



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times in our history and talk about it through some of the most talented hosts in our business.”

Prior to joining WBT, White was program director at KMBZ/KCMO in Kansas City. He also was director of news and programming at KDKA Pittsburgh and PD at WTVN Columbus, OH.

5

Dave Kelly

*OM/ PD, Citadel Nashville
(includes WKDF)*

Kelly landed his first Radio gig in 1982 at WHYD in Columbus, GA, when he was 14. He subsequently moved to WCGQ to do overnights.

In 1992, the station's owner was awarded a new signal in the market and Kelly was brought in to help launch Kissin' 93 as PD/MD and morning talent. He moved to Nashville in '95 and briefly worked for Radio & Records before accepting the programming position at WKDF.

Earlier this year, he was elevated to operations manager and program director for Citadel Nashville.



6

Mike Thomas

*PD, WFBQ-FM
Indianapolis
(Clear Channel)*

Thomas comes from a Radio family, through and through. “My mom, dad, brother and sister are all in the business. I've been working in Radio since I was 13 years old,” he says. Thomas explained that his career began by working for his father, Gary Voss, in Wisconsin

Dells, WI, at WNNO-AM in 1982. Thomas has worked at several Midwest stations, which have included WIRX (Rock), WYTZ/WZTY (Country) in St. Joseph-Benton Harbor, MI; WYMG (Classic Rock) in Springfield, IL; WTUE (Rock) and WXEG (Alternative) in Dayton, OH. He has been PD at WFBQ since August 2000. His programming skills have helped build a solid Classic Rock powerhouse with a 9.4 share 12-plus in the Spring 2002 book.

The Clock Is Ticking

No, it's not biological, but it's your last chance to nominate some great people for a **RADIO WAYNE AWARD.**

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Citadel Communications Congratulates

Mike Hammond — Citadel Knoxville
Dave Kelly — Citadel Nashville

Two of the very best Program Directors in America
And just two of the many great programmers of Citadel Communications!

Citadel Communications Corporation

7 J.D. Gonzalez
 PD, KBBT San Antonio (OM,
 Hispanic Broadcasting
 San Antonio — 6 sta.)

"A great PD must be a great teacher and lead by example," says Gonzalez. "You must be able to motivate and inspire your air staff to excel beyond their own expectations. Also, a great PD must be able to impact sales, engineering, traffic, and all departments positively. If you can make their jobs easier, you have done your job. A team that is motivated to win is the difference between a 'good' station and a 'great' station."

8 John Paul
 PD, WYRK/WBUF Buffalo,
 NY (Infinity)
 John Paul is one of those life-long Radio fiends — he was bitten by the broadcasting bug as a kid and has

worked in Radio since 1988. He began his career at KLOG/KUKN in Longview-Kelso, WA, at age 13 and worked there while attending high school. He was named assistant PD in his senior year.

He moved on to KUPL in Portland and then headed east, landing his first PD gig at WKKG in Columbus-Bloomington when he was 21. He was hired as PD at WBUF Buffalo in 1999 and added PD duties at WYRK early in 2000.

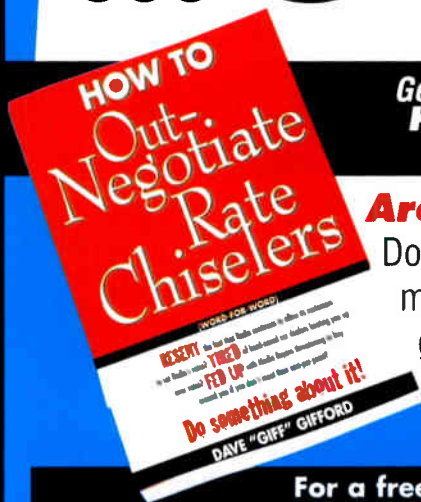
9 Jon Quick
 Dir. of News/
 Programming, WIBC
 Indianapolis (Emmis)
 "My primary focus is still the continued development of the product to produce better ratings," says Quick, who joined Emmis in 1995.



"However, more than ever, today's programmer is involved on the revenue side, working with sales to produce new and innovative ideas for station advertisers. The emphasis is less on selling spots these days, and more on the development of complete marketing packages for clients. At Emmis Communications, programmers are becoming intimately involved in this process."

10 Charley Lake
 PD, WLWQ; Opr. Mgr.,
 Infinity Columbus (WLWQ,
 WAZU, WHOK)
 "Creativity is what sets the great Radio stations apart from the also-rans," says Lake. "If you want to make a great Radio station, you must have the ability to maintain a creative mindset even while taking care of all the routine parts of your job." »32

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and JD Gonzalez,

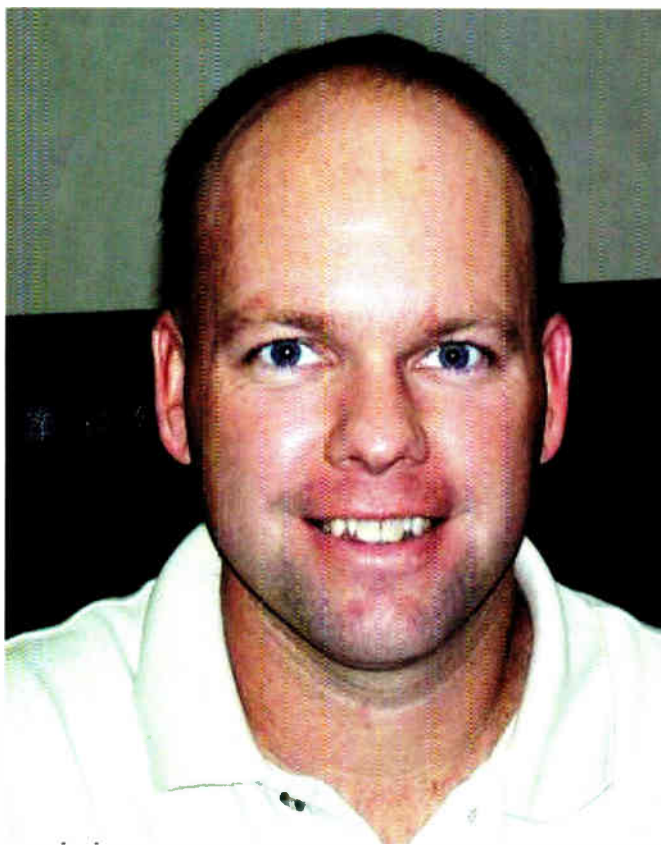
KBBT in San Antonio, Texas

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Program Directors in America!



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1 **Clay Hunnicutt**
PD, WUSY-FM; Opr. Mgr., 9 other sta. Chattanooga, TN (Clear Channel)

“My favorite part of what we do is learning how other people do business so I can try things from different perspectives,” says Hunnicutt, who has spent the last 13 years at WUSY. “Change definitely keeps things fresh, and there’s never a dull moment. Two things I don’t think I’ll ever lose are the passion for the music and the wonderful relationships with the people that I work for and with, side by side every day. Those things don’t change.”

2 **Bill Hagy**
PD, WXBQ-FM Johnson City, TN; corporate OM (Bristol Broadcasting)
Under Hagy’s guidance, WXBQ-FM grew during the 1980s to become the over-



whelming market leader — a position the station holds today. For 31 consecutive Arbitron rating periods, WXBQ-FM has held the Number One spot in the Tri-Cities (Johnson City/Kingsport/Bristol) market. In addition to his duties as program director for WXBQ-FM, Hagy also serves Bristol Broadcasting Company as corporate operations manager, overseeing company stations in Bristol, TN/VA; Paducah, KY; and Charleston, WV.

3 **Barb Richards**
PD, WAJI Ft. Wayne, IN (Sarkes Tarzian Inc.)
Richards says she is truly blessed to be working in her company. “They are best, from all the on-air personalities, to our management team, to my mentor — Operations Manager Lee Tobin — to consultant Mike McVay. These are the people I rely on to help us win book after rating book. I would like to make everyone believe it’s all me, me, me, but if it weren’t for the support that I get from all of the above, I would be nothing. Yep, I’m blessed many times over.”



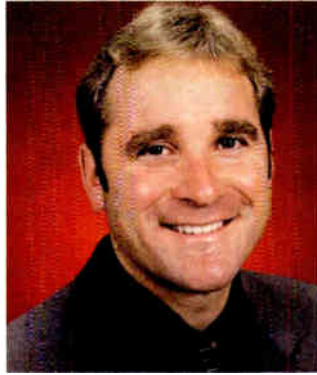
4 **Tony Waitkus**
PD, WHTS Quad Cities/Davenport, IA (Mercury Broadcasting Inc.)
“My primary focus as a programmer is, and has always been, the station’s total package,” says Waitkus, who grew up in Chicago under the influence of WLS and WCFL. “That includes all the sound that comes out of the speaker, and the station’s place in the marketplace with regards to appearances and visibility. Being on top of both is the only way to have a winning station.” Waitkus says he owes his success at WHTS to “having talented staffs, being a student of contemporary music and working for great companies.”

5 **Scott Wheeler**
PD, WPBG-FM Peoria, IL (MP Media LLC)
Wheeler, who holds a degree from Bradley University in Peoria, has worked in the radio business since the age of 15 in various-size markets from Waukegan, IL, to Peoria, IL. He has served as program director for JMP since 1977 and as program director since 1991. Since launching Big Oldies

93.3 in March of 1997, the station has enjoyed "top-two" ratings status in the Peoria market and is considered to be among the top 10 percent of stations nationally in the format.

6 Barry Kent
PD, WTHI/FM Terre Haute, IN (Emmis)
 Over the last 33 years, Kent has worked at nearly every Radio station in the Terre Haute Radio market. Starting out when disc jockeys were judged by the size of their U-Haul trailers, he is unique in that his entire career has been spent in his hometown. In the last 20 years, his close relationship with the Nashville Country record industry has kept WTHI one of the top Country Radio stations in the U.S. Kent attends the Country

Radio Seminar each spring in Nashville, having missed only two of them — when his son was born and when emergency surgery kept him home.



7 Tim Kelly
Opr. Mgr./PD, WKFM-FM, WORK, WLKR-AM/FM Sandusky, OH
 "A diverse skillset and understanding of the entire Radio station are key elements to becoming a programming leader today," says Kelly. "From the sales

department to engineering and everything between, understand how the machine works and then share the knowledge. There is no better leader than a person who helps the people around them to accomplish their own personal and professional goals. There are no great leaders without great people."

8 Scotty Mac
PD, WSPK Poughkeepsie, NY (Pam Broadcasting)
 Scotty Mac has been navigating heritage Top 40 WSPK for three years, pulling down a cumulative audience of nearly 300,000 just north of the New York market — quite a feat. In addition to programming the station, he holds down the midday air shift, saying, "Win the day...win the week...win the month." Prior to joining WSPK, he worked at KHTT Tulsa, WBLI Long Island and WIOQ Philadelphia.

9 Jeff Whitehead
PD, WQBE-FM Charleston, WV (Bristol Broadcasting)
 "I love Country music and I love Country music fans," Whitehead says. "My advice to others trying to succeed in this business is to remember that what we do is not brain surgery. Success at Radio is really quite simple: Play the hits, have fun, and play the hits." It also helps to marry someone who understands the demands of broadcasting, observes Whitehead: "My second wife understands, but my first did not!"

10 Judy Eaton
PD, WTCR-FM Huntington-Ashland, WV-KY (Clear Channel)
 No photo or bio provided.

Congratulations, Bill Hagy and Jeff Whitehead For being named Top Program Directors in the nation



Bill Hagy
 Program Director
WXBQ-FM
 Johnson City / Kingsport / Bristol



Jeff Whitehead
 Program Director
WQBE-FM
 Charleston

Bill and Jeff,
 Now everyone knows
 what we've known all
 along. You're the best!
 Sincerely,
 Your BBC Family



Bristol Broadcasting Company
It's our people that makes our family strong!

MGM

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INFO FOR THE NEW MILLENNIUM MANAGER

Management Tip

EMPATHY BREEDS SUCCESS

As a manager, you've probably already figured out that you can't give your salespeople the desire to succeed. Nor can you provide them with the need to persuade or the ability to bounce back from rejection — or any other qualities needed to succeed in sales. Success in sales has to do with what's within the salesperson.

In their book *How to Hire & Develop Your Next Top Performer*, authors Hank Greenberg, Harold Weinstein and Patrick Sweeney observe that empathy is probably the most critical factor common to successful salespeople. Empathy is the ability to sense the reactions of other people, allowing a salesperson to pick up the subtle clues and cues provided by prospects in order to assess what they're thinking and feeling.

No one knows whether certain people are born with a certain capacity for empathy, but there is evidence that those who understand another person's feelings — "where they're coming from" — have an advantage when dealing with people on any number of personal and professional levels.

"Because selling involves evasions, objections, and course changes by the prospect, salespeople need to be empathetic and flexible enough to adjust their presentation and approach," the authors write. These individuals are motivated to "use their empathy — to open up their receivers — and to take in the feedback from prospects and customers. While they are providing a product or service that is genuinely needed by a prospect, they use their empathy as a key tool in persuading him or her to make the right decision."

Adapted by the RAB from How to Hire & Develop Your Next Top Performer by Hank Greenberg, Harold Weinstein and Patrick Sweeney (McGraw Hill, NY

People Are Not Your Best Asset... But Well-Trained People Are

By Sean Luce

How important is company-sponsored training when you're competing in recruitment against big companies that offer company cars to new sales reps? When prospective sales reps make a decision on where they will spend their next few years, here is the bottom line:

- » 80 percent: Company-sponsored training was the deciding factor.
- » 58 percent of sales reps age 32 or younger thought training was useful in preparing for sales careers.

And for you as a manager or group owner:

» For every \$1 invested in training, you should get a \$30 return.

If you think people are your best asset, you're wrong. Well-trained people are your best asset — everyone else is cannon fodder. Most sales managers look at training like pulling teeth and, possibly even more important, most sales people think training is about as exciting as watching snow fall. Still, training is the most important thing you can do for your sales reps and for your sales organization. It should start the day the reps walk in the door and continue until the day they leave!

Here are tips to make sure that your reps see an exciting interactive approach.

» **MAKE SURE IT'S ONGOING.** Set up 13-week training programs that have a quarterly graduation attached. An exciting program is important to the health of your sales department, but equally important is its overall effectiveness — and that requires advance planning. Some sales managers prepare for sales training meetings while driving to work. Your salespeople have better things to do than sit through an impromptu, un-planned training meeting.

» **REVEAL YOUR EXPECTATIONS.** Let your reps know immediately what is expected of them and how they will be evaluated. You can (and should) tie sales training to your compensation program, based on what they learn — and execute in the field.

» **PROVIDE INCENTIVES.** Have an incentive at the end of your 13-week program to reward the sales rep with the highest scores for that quarter.

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Thursday	9/19	Radio Terms & Definitions: Module #1 <i>Know what you're talking about.</i>
Monday	9/23	Prospecting & Qualifying: Module #3 <i>Stop wasting your time —</i>
Thursday	9/26	Telephone Techniques: Module #4 <i>Getting the appointment —</i>
Monday	9/30	Successful First Call: Module #6 <i>Asking the right questions —</i>
Thursday	10/3	Return on Investment: Module #6 <i>Managing your client's expectations —</i>

Celebrate the accomplishment, too. Remember, 25 percent of good people leave organizations because of lack of rewards and recognition

» **MAKE IT REAL-WORLD.** Role-playing real-life situations is far better than having the sales rep just sit and listen to you cover an outline. Explain their roles and your expectations; have them prepare for the role-playing scenario a week in advance.

» **FOLLOW-UP IN THE FIELD.** Outside the classroom, it is your responsibility as a sales manager to apply the training program to real world situations. How do you know what your people are presenting to the client or how they are conducting a customer-needs analysis if you can't see them perform? It's like coaching a team from the press box. You see more and feel more from the field.

The above box shows part of a 13-week training program from Curtis Parcell, general sales manager at KOLA-FM in Riverside, CA. It's part of his quarterly MBA program for sales staff; senior people teach some courses with his supervision. His curriculum is based on a 21-module, in-house training manual designed specifically for his station. The station's average sales have increased by 20 percent, which Parcell attributes to his training program. His meetings are twice weekly for a minimum of one hour.

Sometimes a little creativity is all you need for a learning experience that is profitable for both you and your clients.

Sean Luce, the head national instructor for the Luce Performance Group International, can be reached at 281-496-6340 or by e-mail at LuceS@Aol.com. Contact him for a copy of the full 13-week training program.

Be Smart: Outsource Your Sales Recruitment Now!

By Laurie Kahn

Your sales manager is human and can be spread only so thin. The SM's goal, first and foremost, should be to make sure the station hits budgets and is profitable. To do so, the sales manager will need the right team with the right skills. Today's sales process is vastly different, as there is more emphasis on direct client service, new business and non-traditional revenue. In addition to possessing strong knowledge of marketing and promotion, salespeople need to know how to sell other platforms in combination with their Radio stations. Hiring correctly is critical to the stations' success.

Sales managers today are expected to do their jobs with fewer people. Training budgets have been cut or eliminated, managers must train as well. Sales managers must motivate and retain salespeople as well as updating them with new sales techniques. Additionally, managers must continually add sales staff to keep a top grade team.

It costs the station when a salesperson resigns and that list is not adequately covered, or no one is bringing in new business. If the sales manager hastily hires the wrong person or does not train the newly hired person, the new hire has little chance to succeed — an enormous waste of time and money. The real danger generally is that it costs double the salesperson's annual compensation package to hire and train a successful salesperson. That figure does not take into consideration the cost of lost business

or how much unemployment can take from the bottom line.

Hiring effective, talented salespeople may require going outside the industry or outside the market. Sales managers will be required to spend more time with hiring, training and closing deals, so the company must have a strategy on who and how to hire. We can't forget that this is an extremely litigious time. You will want to be assured that your managers know how to interview and hire effectively and legally — major issues that can affect your bottom line.


Of recruiting, training and closing, which is easiest and most cost-effective to outsource? Recruiting! Your sales manager knows your stations and how they should be represented. Does it make sense for them to give up training or closing deals? No. They must be available to listen to the needs of the current staff as well as clients' issues. Training and closing are areas that most need their attention.

Consider assistance in screening candidates, so your manager sees only candidates that fit your qualifications. There are several ways to do so, especially if you have eliminated several management jobs from your market. You can spend the saved cutback income on an outside source.

By having a thorough job description as well as someone who understands your sale, your company culture, and your market, you can successfully outsource a major time-burner for your managers. Hire a recruitment service, a retired sales professional, or a

consultant to work with you. Have them interview on a regular basis, bringing you qualified candidates that fit your job description. This is an excellent way to recruit a diverse workforce as well. You don't have to worry about "star interviewees" that dazzle in the interview and never perform, as an outside source will be looking at facts and comparing all candidates in a "like" manner. Outside sources can be paid on an hourly basis, a project fee, or on a percentage based on the

first year's income of those hired.

Keeping your managers focused on the bottom line and giving them assistance in hiring will ultimately save the company money. Hiring well is an art, as is the retention of good people. 

Laurie Kahn is founder and president of Media Staffing Network. She can be reached at laurie@mediastaffing-network.com or at 312-944-9194, ext. 108.



Take 30 Minutes To Plan Your Week

According to the *Manager's Intelligence Report*, most people need only 30 minutes to plan their entire workweek — if they follow the OATS formula. "What's that?" you ask.

O: OBJECTIVES. Determine what results you want to achieve by the end of the workweek. Write them down, rank them, then do them.

A: ACTIVITIES. Exactly what must you do to achieve the above objectives? List these activities on the same sheet of paper, in sequence.

T: TIME. How much time will each activity require? To develop a realistic plan, allocate more time than you think you need, just to give yourself some flexibility. Unexpected challenges always crop up.

S: SCHEDULE. Check your calendar and decide when you can tackle each activity. Many people underestimate the effectiveness of a schedule, but professional athletes — and professional managers — really can't get by without one.



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Obituary

ERI LOSES O.O.S.
SCOTT BEELER



ERI's director of worldwide sales, Scott Beeler, 38, was killed in a traffic accident October 3 near his Cincinnati home.

Beeler coordinated the ERI sales force, which specializes in antenna and structural systems. He played a major role in forming new partnerships with suppliers and end users as well as enhancing existing distribution paths.

He had more than 20 years of broadcast and communications equipment sales experience, forming many professional and personal friendships. Before joining ERI, he had been director of radio sales for Harris Broadcast.

"We are all dismayed by the untimely, accidental death of Scott Beeler," said ERI President Tom Silliman. "His expertise and energy will be missed, but his momentum will carry forward as ERI continues to grow."

Survivors include his wife, who is pregnant, and two children.

Donations to the family can be made to Kim Beeler and sent in care of Diana Combs, ERI, 7777 Gardner Rd., Chandler, IN 47610.

What Business Are You Really In?

By Dick Orkin

I took an e-mail poll of Radio people:

1. Do you think it's okay to beat your wife?
2. Do you think it's okay to kick small dogs?
3. Do you think it's okay to take an advertiser's money and give shoddy advertising in return?

No one agreed with the first two questions. The answer to No. 3 is what I expected: 75 percent said it's not okay. In other words, 25 percent (one of the 4 who participated; I never get heavy participation in my polls) thought it was okay to take advertisers' money and give shoddy advertising in return. His rationale: "It's their fault for giving us bum information."

If we listen to the airwaves, this answer is consistent with the practice. I've said it before, and I'll repeat: "If Radio fails to come to grips with the clash between advertising that gets under the radar screen and the monthly quota issue, Radio advertising may soon emerge as one of the greatest scams ever foisted on American advertisers." ("Getting under the radar screen" comes from the book of that title by Bond and Kirschenbaum and means, in the case of Radio, that listeners won't tune out a spot — they'll hear it.)

"You say 'come to grips with it,' Dick, but I don't know how," one general manager e-mailed. "I spent five minutes thinking about it, and I'd like to hear your ideas," he said. I replied that he might think about it for at least another five minutes. After five days, he responded: "Our exchange was intellectually stimulating, but I have to get back to what I was hired to do: Make money for the station. After all, that's the purpose of this Radio business or any business, isn't it?"

He said his question was rhetorical and that I needn't answer it. He had better things to do. Fair enough. Perhaps, he'll read my answer in this space, if he can find the time.

WHAT'S YOUR PURPOSE?

"No generation has witnessed so many simultaneous changes that are interrelated and have a global nature...and, on many fronts, we're in for a couple of decades of rattling, shaking, and reorganization," said Alvin Toffler in *Future Shock*.

One thing hasn't changed: the simple, compelling purpose of a business. It was best expressed by Harvard Business School professor Theodore Levitt, who reminded us that **the purpose of a business is to find and keep customers** — to get customers on the air to continue doing business with you instead of your competitor.

So, there's the answer to my e-mail writer, who asks if making money is the purpose of a business. No, it's not. You can make money for one or two flights with shoddy advertising; many do. And when clients catch on, they leave for another station or other media, so that's not a valid definition of the purpose of a business.

Perhaps you can come to grips with my original challenge "for stopping the emergency scam" by thinking about this question: "What business am I?" Here's a hint from Peter Drucker, the 91-year-old legendary guru of business and organizational theory. He said you can't answer the question until you have determined your customer's attitudes and perceptions.

If you can do that, look for the beginning of a brand-new idea in a time of rapid change: redefining the business between you and your customers. Understood and applied correctly, it's one of the most powerful tools Radio has to set the first stage of a spot-making scenario.

It's the old definition of your business ("making money") that keeps you from making advertising that satisfies clients. Consult your customers, decide what business you are in, and then decide what your potential prospect's business is. At the same time, I'll decide what business the Radio Ranch is in. Get ready to compare notes when something great is about to happen. ☐

NAB Hall of Famer Dick Orkin, co-founder of the Radio Ranch in Hollywood, produces award-winning radio advertising campaigns. He may be reached at 323-462-4966 or e-mail dick@Radio-ranch.com.



Tech Briefs

DG Systems Offers New Audio Server

Digital technology innovator DG Systems Inc. (Nasdaq: DGIT) has boosted its audio distribution service with the DG Media Manager™ — a dedicated, on-site server for agencies and broadcasters.

Delivering audio spots and music directly to Radio stations, DG Media Manager is an enhancement of the company's DG Audio™ distribution. DG Media



Manager does not need to rely on user intervention or a dedicated phone line.

In addition, it provides Web-based, desktop access to audio content, traffic and delivery status information. Multiple users can access it simultaneously, even from remote locations.

"Within half an hour after the arrival of the DG Media Manager," said Richard Cohen, I.T. manager at KMJM-FM, "we were online and automatically receiving spots. Being server-based, we can now process spots from any workstation on the LAN and disconnect two costly ISDN lines at two facilities. Plus, our production staff is thrilled with the new Web-based user interface."

Features include:

- Access to traffic and delivery information via DG online;
- Large storage (holds more than 10,000 spots)
- Rack mountable

Hardware requirement

- 4 (U) rack space
- High-speed Internet access
- Access to station LAN

For more information, see online at www.dgsystems.com or call headquarters in Irving, TX, at 972-581-2000.

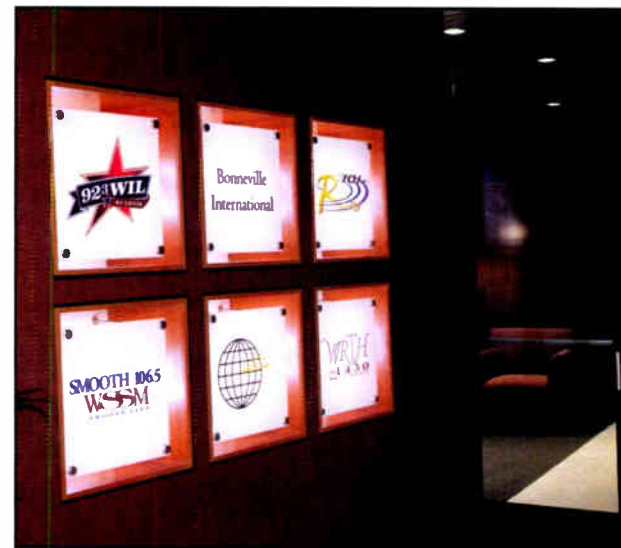
Bonneville Buildout Merges Four Stations With Room To Spare

Bonneville International had a problem in St. Louis, one common to consolidation: melding several dissimilar stations into one space. Bonneville found a beautiful solution with the help of architectural firm TR,i and contractor Murray Company.

Bonneville's St. Louis Director of Engineering Marshall Rice worked with TR,i lead architect Kristi Foster and Murray project manager Mark Atkinson on a 25,000-square-foot buildout of the second floor of a building at a suburban retail-office complex. The five-month project, contracted for \$1,754,000, merged WIL-FM (heritage Country), WSSM-FM (Smooth Jazz), WVRV-FM (Modern AC) and WRTH-AM (Adult Standards) — and provided space for a fifth station.

The physical plan, with flexibility as a priority, grouped major departments by function, not individual station. "This has worked out really well," says Rice. "[The stations] function as a unit, sharing resources and knowledge; and there is better coordination for remotes, fundraisers and promotions."

A new element, as a result of 9/11, was an emphasis on security. The receptionist is isolated behind bullet-resistant glass and walls. Employees — with photo IDs — must



pass two levels of access in the daytime and four levels after hours.

Rice said the project was done on time and under budget. Using a Klotz console and routing system meant a one-third reduction in wiring, "a big time-saver." The all-digital system includes Moseley StarLink and an Optimod 8400 digital processor. "Preplanning is everything," says Rice. "Get involved with your vendors early in the game; and always recheck vendor claims. Do your homework."

For more information: Bonneville — 314-781-9600; Murray — 314-576-0540. Photos by William E. Mathis of MathisJones Communications LLC, Chesterfield, MO



**WE'RE NO. 1 AGAIN...
IT'S AN UP THING!**

Maybe they had 7-UP in those bottles, and maybe they didn't, but they were happy anyway. Legendary Top 40 programmers Paul Drew (l) and Bill Drake (r) drink a 1961 toast with recording artist Don Carroll (2nd from left) and Bid Cauley. Drake created the Top 40 format he called "Boss Radio," which restricted chatter. Dis had to express their personality in very short bursts of energy, letting the music be the star — a huge departure from earlier stages of Top 40. *Drew Collection photo. East From The Past book*



BLAST FROM THE PAST

American GOLD

with **Dick Bartley**

America's most-listened-to nationally syndicated oldies countdown show

212-735-1700

SEARCH YOUR ARCHIVES. Pull the boxes from your storage closet. *Radio Ink* magazine is searching for old (or should we say net-rev) photographs of people, stations or promotions to use on our Blast page.

All photos will be returned, but please be sure to LABEL them with identifying captions, including a return address and contact name. Mail to: Mary Crowley, Asst. Editor, *Radio Ink*, 224 Datura St., Suite 1015, West Palm Beach, FL 33401.

United States Postal Service
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15 Extent and Nature of Circulation		Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a	Total Number of Copies (Net press run)	5,372	5,000
b	(1) Paid and/or Requested Circulation (Include paid distribution outside the US, paid advertising, and paid subscription)	4,007	4,246
	(2) Paid in-County Subscriptions (Based on Form 3841)	0	0
	(3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution	0	0
	(4) Other Classes Mailed Through the USPS	0	0
	(5) Other Classes Mailed Through the USPS	4,007	4,246
	(6) Paid Distribution Outside the US	108	137
c	Total Paid and/or Requested Circulation (Sum of 15b(1) through 15b(6))	4,007	4,246
d	Free or Nominal Rate Copies (Outside the US) (Include complimentary or other free or nominal rate copies outside the US)	0	0
e	Total Free or Nominal Rate Copies (Sum of 15d(1) through 15d(2))	0	0
f	Total Distribution (Sum of 15c and 15e)	4,007	4,246
g	Copies not Distributed	357	342
h	Total (Sum of 15f and 15g)	5,372	5,000
i	Percent Paid and/or Requested Circulation (15c divided by 15h times 100)	79.9%	91.2%

16 Signature of Editor, Publisher, Business Manager, or Owner: **Eric Rhoads**

17 Signature of Publisher, Business Manager, or Owner: **Eric Rhoads**

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Instructions to Publishers

- Complete and file one copy of this form with your postmaster annually on or before October 1. Keep a copy of the completed form on file in the office of the publisher or security holder as a trustee. Include in item 10 the name of the person or corporation for whom the trustee is acting. Also include the name and address of the person or corporation who is the owner or holder of the publication. Use the blank space if more space is required.
- Be sure to furnish all circulation information called for in item 15. (1) Paid circulation includes all paid subscriptions, paid advertising, and paid distribution outside the US. (2) Sales through dealers, carriers, street vendors, counter sales, and other non-USPS paid distribution. (3) Other classes mailed through the USPS. (4) Other classes mailed through the USPS. (5) Other classes mailed through the USPS. (6) Paid distribution outside the US.
- If the publication had periodic authorization as a general or frequent contributor to the US Mail, include the name of the publisher, the title of the publication, the issue period in which the authorization was granted, and the date of the issue in which the authorization was granted.
- In item 17, indicate the date of the issue in which the Statement of Ownership was signed.
- Reference to the or publisher's statement of ownership may lead to suspension of postage if false.

PS Form 3826, October 1998 (Revised)

WMTR: \$1 Million Plus—and counting—in nontraditional revenue using telephone as marketing tool

Stations acquire 100s of new advertisers with FMW Radio Profits System

WMTR/WDHA Radio, Morristown, NJ, has tallied more than \$1 million in nontraditional revenue using Radio Profits, a turnkey telemarketing program tailor-made for radio stations by First MediaWorks of San Clemente, CA.

Since 1995, the station has signed hundreds of local businesses to sponsorship packages using the FMW Radio Profits System. "The beauty of this program," says First MediaWorks's Jess Haag, "is that it's a very short step from a sponsorship to an advertiser, and once small- and mid-sized businesses experience the benefits of even the smallest exposure, they immediately want more."

WMTR's Rick Wasserman is the leading producer on the FMW Radio Profits sales team, starting with a single sale to his first dial back in 1995 (a \$199 sale to a nursing home—still a client today). Wasserman initially sold High

School Sports salutes and Public Service Announcements for \$99 to \$199, and soon discovered that he could turn those clients into regular advertisers.

"One of my original sponsors now spends over 6 figures annually," he reports. "I sell to every type of business you can think of, from a one-man barbershop to Colgate-Palmolive and Toys "R" Us®."

A complete sales system

The FMW Radio Profits System delivers a comprehensive telemarketing program that is virtually pain-free, according to Haag. It includes hiring assistance, training of telemarketing personnel, customized campaigns and scripts, contact management software, and ongoing support from First MediaWorks Sales Managers.

500+ ready-made campaigns

Ideas for events and themes abound, with more than 520 campaigns ready-made for selling sponsorships for PSAs, as well as custom written campaigns and scripts for local fundraisers, civic events and more.



"My job is to close business. This makes money for the station and puts cash in my pocket."

Rick Wasserman, WMTR, Morristown, NJ

There's even an online Community Calendar and a coupon component that participating businesses can use to increase website traffic and stimulate business.

Call for more information

For details on how the FMW Radio Profits System can add a powerful and proven telemarketing component to your marketing program, contact **Jess Haag** at First MediaWorks today.

Call Now (757) 596-5706

Or Email jhaag@firstmediaworks.com

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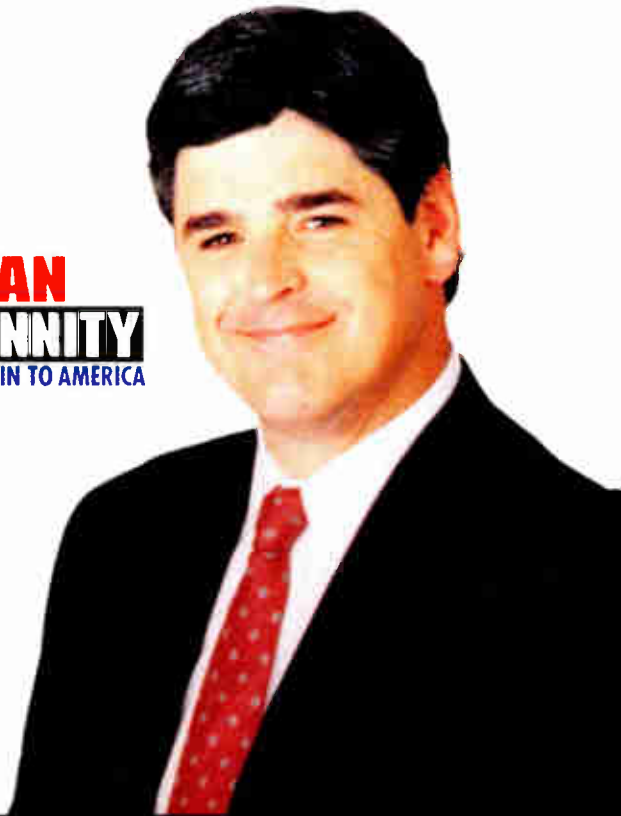
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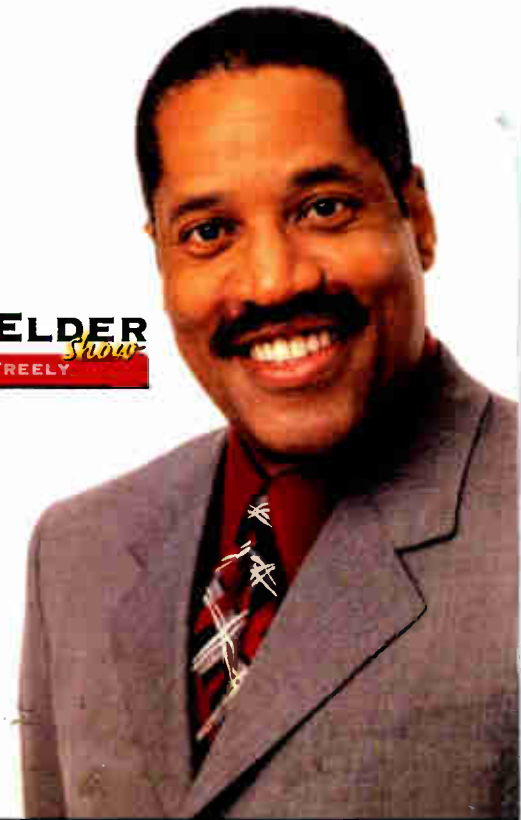
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TUNED IN TO AMERICA



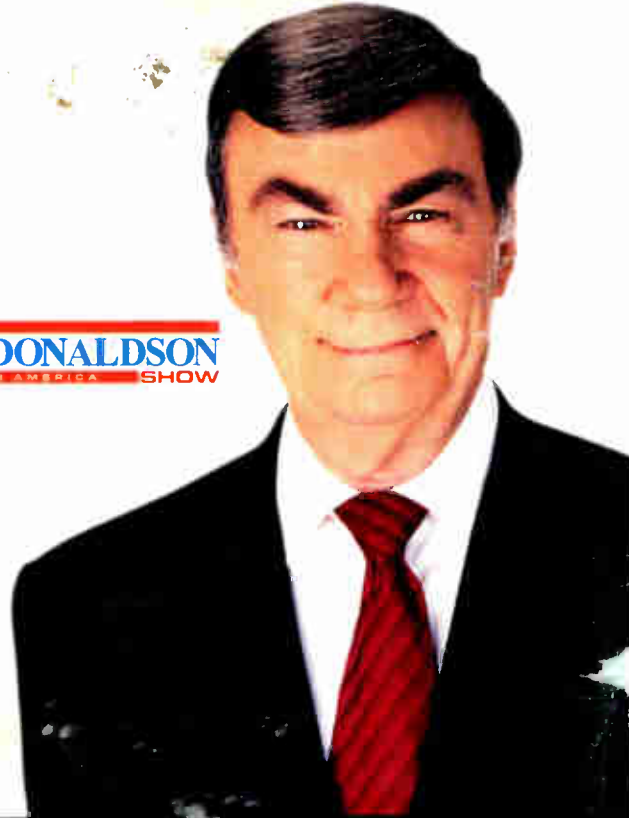
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