

**RADIO'S BEST FACILITIES: ENTERCOM'S BIG DIGS IN BOSTON**

Vol. XVIII, No. 15 September 8, 2003 PUBLISHED BI-WEEKLY

# RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

NAB PRESIDENT/CEO EDDIE FRITTS:

## IN THE LINE OF FIRE

**FALL RADIO  
PRODUCT GUIDE**

**WHY "USP"  
IS IRRELEVANT  
& RUINOUS**



U.S.A. \$9.95 | CANADA \$10.95



# FAIR PEOPLE WANT BALANCE

INTRODUCING

*Alan Colmes*

**"Kansas City is hooked on FOX! ... a likable and unpredictable host like Alan is livening up our nights!"**

-Chris Hoffman, Program Director, KCMO

**"...there is nothing like it in the daypart. It's thriving on KFMB."**

-Dave Sniff, Program Director, KFMB, San Diego

**"'...a liberal on radio?' But Fox News Live really pulls it off in an elegant way."**

-Jason Wilmot, Program Director, KALL, Salt Lake City

**FOX News Live  
with  
Alan Colmes  
10pm-1am Weeknights**



**AFFILIATE SALES CALL: 212-301-5439**

©2003 FOX News Network, LLC. All rights reserved.

World Radio History



**KSR**  
**KELLY**  
**MUSIC RESEARCH**

# 12 YEARS

## Expert Music Research

Since 1991, Kelly Music Research has been helping radio stations understand listener opinions about music. Customized to fit each client's needs and budget, our methods deliver results that are fast, accurate and immediately actionable.

**Callout and Library tests from \$10,000**  
**Ask about the Living Room Music Test®**  
**Barter terms available**

**Call Tom Kelly or Paul Kelly for an appointment at NAB Philadelphia -**  
**610-446-0318 [www.KellyMusicResearch.com](http://www.KellyMusicResearch.com)**



# 20 In The Line Of Fire

Over the past two decades, Eddie Fritts has provided the leadership necessary for NAB to become one of the most respected and effective lobbying organizations in the U.S. On the eve of NAB's annual Radio Show, *Radio Ink* sat down with Fritts to take a look at what's changed, and what has not since he first sat down behind the president's desk at 1771 N Street.

Cover and interview photographs courtesy of NAB.



## Departments

- 06» **Publishers Notes**  
*Are You Mining Fool's Gold?* by Eric Rhoads
- 08» **OnAir**  
People, News, R.Fox Guest Commentary, Bayliss winner S. Tubbs
- 31» **Management**  
Sean Luce
- 32» **Sales**  
Gregory Murray (p. 32); Tom Asacker (p. 33)
- 38» **Blast From the Past™/Classifieds and Yellow Ink™**

## Columns

- 12» **The Wizard of Ads™** by Roy H. Williams  
Surprise Wrapped In Delight: Making Radio Work
- 14» **Giff On Sales** By Dave "Giff" Gifford  
Recognition You Deserve
- 15» **Cult Branding** by B.J. Bueno  
USP: Irrelevant And Ruinous
- 16» **Money And Finance**
- 34» **Best Radio Facilities**  
Entercom's Big Digs In Boston

### »26 PRE-NAB PRODUCT GUIDE:

## Know Before You Go

If you're traveling to the NAB Radio Show in Philadelphia, October 1-3, here are a few select companies that you can't miss. Of course, be sure you say, "Radio Ink sent me."

#### IDEA TICKER

# 32,369

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

#### Coming Next Issue:

John Hogan, Clear Channel HD Radio

Copyright © 2003 by Streamline Publishing, Inc. and *Radio Ink* (ISSN 1064-587X) All rights reserved. *Radio Ink* is published biweekly. Twenty-five issues each year by Streamline Publishing, Inc., 224 Datura Street, Suite 1015, West Palm Beach, FL 33401. © *Radio Ink* is a registered trademark of Streamline Publishing, Inc. "Radio Central" and RadioCentral.com are registered trademarks of Streamline Publishing, Inc. All rights reserved.

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

**EDITOR-IN-CHIEF**  
Reed Bunzel [reed@radioink.com](mailto:reed@radioink.com)

**ASSISTANT EDITOR**  
Mary Crowley [marycrowley@radioink.com](mailto:marycrowley@radioink.com)

**NEWS EDITOR**  
Mike Kinsman [mike@radioink.com](mailto:mike@radioink.com)

**CREATIVE DIRECTOR**  
Jim Nicholas [jimnicholas@radioink.com](mailto:jimnicholas@radioink.com)

**VP/OPERATIONS**  
Tom Elmo [tomelmo@radioink.com](mailto:tomelmo@radioink.com)

**DIRECTOR OF SALES** 800-610-5771  
Lois Ann Chooljian [lois@radioink.com](mailto:lois@radioink.com)

**VP/NATIONAL SALES** 800-442-1345  
Chuck Renwick [chuckrenwick@radioink.com](mailto:chuckrenwick@radioink.com)

**CUSTOMER SERVICE** 800-610-5771

#### CONTRIBUTING WRITERS

Lee Abrams, Rhody Bosley, Jim Boyle, Julie Lomax Brauff, Curt Brown, Bill Burton, Holland Cooke, Bob Davis, Lindsay Wood Davis, Danny Fletcher, Dave Gifford, Bob Jenkins, Frank Kulbertis, Philip J. LeNoble Ph.D., Pam Lontos, Sean Luce, John Lund, Harvey Mackay, Big Mike McDaniel, Kipper McGee, Chuck Mefford, Bill Moyes, Bob Ottaway, Lisa Patera, Jack Rattigan, Al Ries, Walter Sabo, Ed Shane, Jim Taszarek, Jack Trout, Bill Troy, Roy Williams, Tom Zarecki

#### STREAMLINE PUBLISHING, INC.™

**CHAIRMAN/PUBLISHER**  
B. Eric Rhoads, CRMC/CRSM

**CONTROLLER** [accounting@radioink.com](mailto:accounting@radioink.com)

**STAFF PHOTOGRAPHER** Bruce "Flash" Cookey

**WASHINGTON, D.C. COUNSEL**  
John Wells King Carvey, Schubert & Barer

**EXECUTIVE EDITOR EMERITUS/LOS ANGELES**  
Dwight Case

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

**RADIO INK** Editorial Offices:  
224 Datura Street • Suite 1015  
West Palm Beach, FL 33401

PHONE 561-655-8778 • FAX 561-655-6164

E-MAIL: [comments@radioink.com](mailto:comments@radioink.com)  
Classifieds/Yellow Ink™ PHONE 877-685-3583

Subscription Information/Advertising  
PHONE 800-610-5771 • FAX 561-655-6164

# Know The Facts

## Clear Channel Radio Myth vs. Fact

**MYTH:** Clear Channel Radio dominates radio in the United States.

**FACT:** There are more than 13,000 radio stations in the United States with 3,800 station owners. **Clear Channel Communications owns just 9% of the stations.**

**MYTH:** Consolidation in the radio industry is at dangerous levels.

**FACT:** **Radio is the least consolidated segment of the media industry - by far.** Media concentration by market share percentage for the top companies is comprised as follows: Music (top 5 companies) 85%\*; Film (top 8 companies) 84%\*; Cable (top 10 companies) 67%\*; Ad Agencies (top 6 companies) 65%; Radio (top 10 companies) 43%\*.

**MYTH:** Consolidation has provided a platform for management's political agendas.

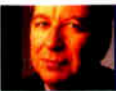
**FACT:** **Clear Channel Radio local managers make their own decisions about programming and community events.** It's not about politics, it's about driving listenership by intimately understanding what audiences want to hear and delivering it. It's why we employ 250 local General Managers, 750 local Sales Managers, and 900 local Program Directors.

\* Source: Herfindahl-Hirschman Index/Media Concentration Study/February 2003

<http://knowthefacts.clearchannel.com>



World Radio History



# The Curse Of E-Mail

"Give me your e-mail address," I said recently to an executive. He said he didn't have one. My first reaction was that he was a Neanderthal. After all, I couldn't live without my e-mail. Could you?

Why am I talking about e-mail? Because the people of Radio should be its masters, that's why. We should rule it; it should not rule us. We're word people, are we not? And what is e-mail but words without vocal inflection?

Ah, the importance of vocal inflection.

Not long ago, two of my employees got into a battle because of a "curt" e-mail that one sent the other. When I reluctantly became involved, I learned that the sender was not being "curt," but his e-mail was read as sounding angry because it lacked flowery language, and there was no tone of voice or vocal inflection to indicate otherwise. That happens a lot.

Another problem with e-mail is that we rely on it too much. Because of e-mail, I don't feel as "connected" with my friends, employees and business associates as I used to. I may actually be interacting with them MORE via e-mail, but I've lost the stuff I

used to learn by just talking to someone. I could pick up clues of a problem from their tones of voice or find unforeseen opportunities as a result of careful listening and probing. You can't do any of this via e-mail.

E-mail has become the ultimate excuse for lazy salespeople. The ones with call reluctance can make a call without actually making one: "I sent her an e-mail!" Frankly, I think the art of selling by e-mail is extremely difficult. I'm encouraging my people to spend less time e-mailing and more time talking to their clients voice to voice. I believe that salespeople in America are hurting themselves by using e-mail too much.

E-mail is a major part of my life today, as it is for most people in business. I feel I couldn't do without it. Yet on most days, I spend nearly an hour clearing out the spam that my e-mail filters didn't catch. After taking off a few days recently, I returned to find more than 1,000 e-mails swamping my inbox. I still haven't gotten that mess cleared up, even though I've been home a full week.

Do you find yourself slipping over to your computer at all hours of the day and night, just to check your e-mail? It's addicting

Call me insane, but I think it's healthy to **not** check your e-mail from home. As long as you keep checking your e-mail, you're still at work. Think about it.

The downside of this policy is that I recently showed up for a meeting that had been cancelled two hours earlier — by e-mail. The person assumed that because he was in front of his screen all day and had e-mail on his Blackberry, I would be easily reached by e-mail, too. An old-fashioned phone call would have saved me a trip and a lot of time. Are you relying on e-mail too much and assuming that others have it because you do? Here's a new e-mail rule for you: "If you don't get an answer, pick up the phone."

Now that I think about it, maybe my executive friend wasn't such a Neanderthal after all. ☺

*Eric*

To reach me, write: RADIO INK, B. Eric Rhoads, CEO/Publisher, 224 Datura Street, Suite 1015, West Palm Beach, FL 33401  
Phone: 561-655-8778 Fax: 561-655-6164  
E-mail: Eric@radioink.com

## THE Movie Show ON Radio

The Movie Show on Radio, hosted by Max Weiss and Mike Mayo. A fun-filled, 2-hour celebration and appreciation of American cinema presented with humor, irreverence, and entertaining insight.

Live Saturdays 4-6 PM (ET)

Refeed via satellite 8pm - 10pm, 10pm - 12mid (ET).

### Affiliate Sales

Bruce Wernick: bwernick@talkamerica.com  
or Michael Levine: mlevine@talkamerica.com  
www.talkamerica.com  
Tel. 888-727-8629 (toll-free)  
Fax: 973-438-1727



Passionate programming that sells.

# Know The Facts

## Clear Channel Radio Myth vs. Fact

**MYTH:** Clear Channel Radio beams homogenized programming from central locations.

**FACT:** Radio is a local business and Clear Channel radio stations are managed and programmed *locally* based on extensive audience research. It's why we employ 900 local Program Directors.

**MYTH:** Clear Channel Radio programming relies on air talent imported from outside local markets.

**FACT:** Clear Channel focuses on local personalities and local information. Air talent importations constitute less than 9% of our total programming using popular personalities with broad appeal. The majority of voice tracking relies on on-air personalities within the local market and broadcast in the overnight hours.

**MYTH:** There is less music diversity due to radio consolidation.

**FACT:** Clear Channel radio stations have steadily increased the number of unique artists and songs played in each of its more than 50 formats nationwide. **Between 1998 and 2002, Clear Channel radio stations increased the number of unique songs played by 15,316 and the number of unique artists by 3,093.** \*\*

\*\* Source: Mediabase Airplay Monitor Service

<http://knowthefacts.clearchannel.com>



World Radio History



# ON AIR

PEOPLE  
EVENTS  
LETTERS  
NEWS  
PRODUCTS  
& MORE

## PEOPLE IN INK



**LUCKY LISTENERS:** Atlanta's 104.7 The Fish hosted a free concert that celebrated the release of Amy Grant's new CD, *Simple Things*. Backstage were (l-r) listener June Akin, Amy Grant, morning co-host Kevin Avery, listener Christy Akin and morning co-host Taylor Scott. *Photo by Chad Davis*



**HIP-HOPPIN' GROUP:** At the recent Hip-Hop Conference in Philadelphia, American Urban Radio Networks (AURN) announced collaboration on a new weekly TV show, *Live In Hollywood*, hosted by Kiki Shepherd(l). Also pictured are co-host Tanya Hart, AURN President E.J. "Jay" Williams and co-hosts Anji Corley and John Monds. *Photo by E. Lee White*



**CRS STYLE SHOW:** Country Radio Broadcasters evidently didn't specify a dress code, as it hosted 200 Radio and record folks at SRS-Southwest in Dallas. Conference-wear styles are modeled by (front row, l-r) UMG/MCA/Mercury's John Ettinger and Royce Risser, Premiere Radio Networks' Gary Krantz; (standing, l-r) CRB VP/Mayne Entertainment's Bill Mayne, CRB Executive Director Ed Salamon, UMG/MCA/Mercury's Pat Sumegie, Becky Brenner of KMPS/KYCW Seattle; MCA Records' Josh Turner; Mercury Records-Nashville's James Otto; Clint Chandler; WKIS-Miami's Carole Bowen; and UMG/MCA/Mercury's Chad Schultz. *Photo by Carla Redding*

## WEB IS NO. 1 MEDIUM FOR YOUNGER DEMO

A new study conducted jointly by **Harris Interactive** and **Teenage Research Unlimited** has revealed that — *surprise* — people between the ages of 13 and 24 spend twice as much time per week watching TV as reading books or magazines for pleasure. The top media activity for this age group was going online (not including checking e-mail); the average respondent spends 16.7 hours per week surfing the web. Here are the five most frequently used media for persons 13-24:

- Online (excluding e-mail): 16.7 hours per week
- Watching television: 13.6 hours/week
- Listening to Radio: 12.0 hours/week
- Talking on the phone: 7.7 hours/week
- Reading (for pleasure): 6.0 hours/week.

A separate study conducted by **MediaMetrix** shows that teens 12-17 spend an average of 26.6 minutes per day with instant-messaging systems, 24.4 minutes per day with interactive online games, and 41.5 minutes per day on sites that have a corporate presence.

## CONSUMER CONFIDENCE HOLDS STEADY

Consumer confidence is holding relatively steady. The percentage of Americans who feel "very confident/confident" for a strong 2003 slipped just a tad from 39.1 percent in July to 38.7 percent in August. Meanwhile, the percentage of those who believe an economic recovery will take more than six months has increased from 74.1 percent in July to 76 percent in August.

According to **BIG Research**, the number of consumers who say they've become more practical or realistic over the last six months has increased to 49 percent from 46 percent in July, suggesting that spending may be slow until the economy begins to show signs of robust growth.

Employment continues to be a key issue, as fears of being laid off increased to 7.2 percent vs. 6.2 percent in July. Those who know someone who has been laid off also increased to 18.1 percent in August, compared to 16.9 percent in July. On the bright side, more consumers are expecting fewer layoffs over the next six months.

One further note: One of five consumers (19.9 percent) plans to use the advance child tax credit to pay down household debt and increase savings.

## SIMMONS INTRODUCES WAISTBAND SEGMENTS

In a move designed to help advertisers target their categories and brands with behavioral targeting tools rather than antiquated demographics, **Simmons Market Research Bureau** has developed a revolutionary new marketing system tied to the Body Mass Index (BMI) developed by national health organizations.

A recent article in *American Demographics* reports that » 10



## Guest Commentary:

## The Public Doesn't Own The Airwaves

By Robert Fox

Over the years, elected officials, non-elected officials and members of the public have referred to the "public airwaves" and "public ownership of the airwaves." Members of the broadcasting industry also have made the same references. For the record, there is no law, rule or regulation that refers to or confers ownership of the airwaves to any entity. Further, airwaves should properly be referred to as frequencies or channels. Those frequencies weren't just floating around. They did not exist until they were created by technology.

When the Radio Act was created in 1927, it was done to provide an allocation of frequencies in order that those frequencies would not interfere with one another. When Congress passed the Radio Act, it was stated that no person, nor the government itself, owns the frequencies. Use of the cliché that broadcasters use the "public airwaves" came about because the existing technology required regulation of broadcasting in order to avoid interference. One way or another, we all use air and space. To speak of owning such resources is incorrect.

For instance, our voices travel through the air. A number of things travel through the air. By the same token, understand that government regulation does not confer ownership of that which is regulated to the public. The FAA does not confer ownership of the airlines to the public although airplanes fly through the air, and no one has indicated that the public owns the air that supports the flight of airplanes.

The improper concept of "public airwaves" has provided a platform for many members of Congress and members of the public. Those persons take another step and attempt to use the idea of the "fairness doctrine" as the fulcrum of the "public interest standard." Before continuing, let me state that there exists no "standard" of the public interest. The public has a great many interests in varying degrees. Each broadcast licensee attempts to determine in its own special manner the means by which the station(s) will serve the

needs of the community.

The fairness doctrine had nothing to do with serving the needs of a local community. The fairness doctrine was an unwarranted intrusion with respect to the First Amendment. Thomas Jefferson stated, "Our first object should be to leave open all the avenues of truth. The most effectual hitherto found is freedom of the press."

The fairness doctrine can lead to control of what is broadcast or a reduction by broadcasters in the amount of time devoted to controversial subjects. Some members of Congress believe reinstatement of the fairness doctrine will ensure "reasonable access" for federal candidates. One has nothing to do with the other. It is interesting (and sad) to note that certain members of Congress are not aware that the reasonable access and equal opportunity laws are codified — they are in place and not in jeopardy.

Regardless of the perceived power of the broadcasting industry, that perception has nothing to do with a fairness doctrine. What is at stake is the First Amendment. Although there is an "ideal of fairness as a goal," the First Amendment does not guarantee a "fair press" — it guarantees a "free press." The search for the truth was at the heart of the First Amendment, and that goal can be accomplished only by a free press.

Consolidation in the media has nothing to do with a free press. The two are mutually exclusive. If government attempts to control a basic freedom of our democracy, it threatens the foundation of our democracy. If those in the media attempt to still what they consider to be dissident or unpopular speech, they fall into the same trap. One should not confuse license with liberty.

The First Amendment is the cornerstone of our democracy.

**Robert L. Fox is former licensee of KVEN/KHAY Ventura and past chairman of the National Association of Broadcasters Radio Board.**

### SPOTLIGHT ON: Steffan Tubbs 1992 Bayliss Radio Scholarship Recipient, California Polytechnic State University, San Luis Obispo

Many Radio professionals know the John Bayliss Broadcast Foundation because of its annual roast that "dis-honors" a top industry luminary. But the true purpose of the Foundation is to provide scholarships to deserving college and graduate-level students who wish to pursue a career in broadcast communications. *Radio Ink* is pleased to initiate a regular series that will profile some of the Foundation's past scholarship recipients — beginning this issue with Steffan Tubbs, now national news correspondent for ABC Radio.



#### **INK: What motivated you to apply for a Bayliss Radio scholarship?**

**Tubbs:** I realized this would be an excellent way to network, receive feedback on my work and to accumulate much-needed college funding!

#### **What was your reaction when you learned you were chosen?**

When I received the letter informing me I had actually received a scholarship, I remember screaming out loud and immediately calling my girlfriend — now my wife — and other family members. At first I thought, "Here's a rejection letter," but I quickly changed my thinking and, sure enough, it was positive news.

#### **How did the Bayliss scholarship help your career?**

The ability to meet people through the scholarship dinner and the entire application process was a career plus for me. To this day, I know people within the broadcast industry that I met first through Bayliss contacts.

#### **What are your career goals in broadcasting now?**

I continue to have lofty career goals, but as a correspondent for ABC News Radio,

I have been able to cover some of the most significant stories in the country since 1998, when I joined the network. Radio is not dying, and it certainly isn't dead.

#### **What advice would you give students interested in pursuing Radio as a career?**

My advice for any aspiring journalist would be to follow your instincts. If you aren't sure Radio news — or news in general — is for you, it isn't. I truly believe that it is in your blood.

#### **What qualities does it take to be a good journalist in today's competitive media world?**

For any journalist — whether it's a seasoned veteran or a newcomer — it is now more crucial than ever to be accurate, credible and balanced in our coverage. We must not forget these key ingredients that make up the foundation of a journalist. Let the cable shows and talk show hosts be sensational in their coverage. Do not succumb to their hype! **What troubles you most about the media landscape today?**

I am deeply troubled by the FCC's continued deregulation at a time when jobs are at a premium and the number of

independent voices — stations not owned by major corporations — are dwindling. If you are good enough, there will always be a job somewhere. Yet, relaxation of ownership regulations means a shrinking job pool, which should concern everyone. There can only be fewer jobs and voices when entire newsrooms are eliminated due to the consolidation brought about by deregulation. I realize I work for ABC — owned by the Walt Disney Company — and I collect a paycheck from them. I shouldn't rock the boat, yet it still concerns me. That said, I consider myself lucky to be in a profession where I have no idea what is coming next. It is a great career, and mine was certainly boosted by the Bayliss Foundation and its scholarship program.

*The John Bayliss Broadcast Foundation annually offers \$5,000 scholarships to outstanding college juniors, seniors and graduate-level students in broadcast communications. More than 275 students nationwide have received scholarships since 1985. For more information, contact Kit Hunter Franke at 831-655-5229, or e-mail [khfranke@baylissfoundation.org](mailto:khfranke@baylissfoundation.org).*



[from pg. 8] Simmons has devised "Waistband Segments" that classify consumers into four body types: underweight, normal, overweight and obese. Waistband Segments are geared toward a range of industries concerned about the size of American consumers, including apparel retailers, consumer product goods manufacturers, and fast food restaurants. As body weight becomes an increasingly important factor in marketplace behavior and attitudes, Simmons' Waistband Segments are rapidly becoming an important part of the brand-marketing lexicon.

Simmons developed questions within its National Consumer Study to help businesses understand and profile individuals based on height and weight. The Waistband Segments provide data such as where respondents of different sizes shop for clothing, what food products they purchase, and how they feel about their self-image. Additionally, within the survey, extensive insights can be obtained on these segments by examining health conditions, psychographic profiles, lifestyle characteristics and media habits.

Source: American Demographics, July/August 2003

## NEWSPAPERS SHOULD GROW 5.4% OVER NEXT 5 YEARS

Despite continued declines in readership and overall share of ad revenue, the newspaper industry is expected to rebound over the next five years, according to **Veronis Suhler Stevenson's Communications Industry Report for 2002-2007**.

The annual forecast for newspaper predicts that daily advertising and circulation spending will grow 2.5 percent to \$56.5 billion by the end of this year. Spending then will increase to \$71.8 billion through the end of 2007, a 5.4 percent annual compound growth rate. This compares to an annual growth rate of 1.4 percent from 1997 through 2002.

Though circulation will continue to shrink, that rate of decline may slow considerably, because much of that decline has come with the closing of evening newspapers over the years. "It's a pretty damned durable industry," says Veronis Suhler Managing Director Robert J. Broadwater, who notes that one of the industry's primary concerns is sparking readership interest in younger generations. In fact, some companies are spearheading significant efforts to grow circulation among these potential readers.

Newspapers' lack of success to date in expanding successive generations' interest in their product remains a concern, and the emergence of free-circulation commuter papers "may keep somewhat of a damper on circulation pricing," Broadwater said. Some companies' newfound priority to grow circulation, however, should spur spending by 2.1 percent, to \$12.2 billion in 2007, compounded annually.

## DIGITAL DIRECTORIES TO GRAB 24% SHARE OF YELLOW PAGES BY 2008

According to a report released by the **Kelsey Group**, digital directories' share of the North American Yellow Page market is expected to jump from 2.4 percent in 2002 to 24 percent in 2008. Digital directories include online Yellow Pages®, but also encompass mobile yellow-page directories, CD-ROMs, and local search functionalities.

According to **Nielsen/NetRatings**, the top digital directory online sites are:

- |                      |                      |
|----------------------|----------------------|
| 1. Yahoo! Get Local  | 6. Yahoo! People     |
| 2. Superpages.com    | 7. SMARTpages        |
| 3. Switchboard.com   | 8. Whitepages.com    |
| 4. Time Warner Cable | 9. MSN Yellow Pages  |
| 5. Citysearch        | 10. Government Guide |

## EVENTS

### ARBITRON DATES

Summer 2003: Jun. 26-Sep. 17

Fall 2003: Sep. 18-Dec. 10

Winter 2004: Jan. 8-Mar. 31

Spring 2004: Apr. 1-Jun. 23

### SEPTEMBER

Sep. 10 — North Dakota Broadcasters Convention, Fargo. ☎ 701-258-1332. URL: [www.ndba.org](http://www.ndba.org)

Sep. 12-16 — International Broadcasting Convention Exhibition, The Netherlands. ☎ (UK) +44 171 611-7500. URL: [www.ibt.org](http://www.ibt.org)

Sep. 13-15 — Oregon Broadcasters Convention, Portland. ☎ 503-443-2299. URL: [www.theob.org](http://www.theob.org)

Sep. 14 — 13th Annual Electronic Retailing Assoc. Conference, Las Vegas. URL: [www.retailing.org](http://www.retailing.org)

Sep. 16-17 — Indiana Broadcasters Convention, Indianapolis. ☎ 317-573-0119. URL: [www.indianabroadcasters.org](http://www.indianabroadcasters.org)

Sep. 18 — Kagan Radio Summit, New York City. ☎ 831-624-1536. URL: <http://www.kagan.com>

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Sep. 19 — Maine Assn. Of Broadcasters Convention, Bar Harbor. ☎ 207-623-3870. URL: [www.mab.org](http://www.mab.org)

Sep. 22 — Broadcasters' Foundation Celebrity Golf Tournament, Bronxville, NY. ☎ 203-862-8577. URL: [www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)

Sep. 24-27 — Natl. Assn. of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970. URL: [www.nabob.org](http://www.nabob.org)

Sep. 25-26 — Ohio Assn. of Broadcasters Convention, Columbus. ☎ 614-228-4052. URL: [www.oab.org](http://www.oab.org)

Sep. 18-19 — Kentucky Broadcasters Assn. Convention, Caesar's Resort, IN. ☎ 502-848-0426. URL: [www.kba.org](http://www.kba.org)

Nov. 4 — Digital Shock Tour: How To Make Money On Internet, San Francisco. URL: [www.americanpressinstitute.org/mediacenter](http://www.americanpressinstitute.org/mediacenter)

Nov. 5 — Women in Cable & Telecommunications (WICT) Annual Gala, Washington, DC. ☎ 703-234-9807. URL: [www.wict.org](http://www.wict.org)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

Nov. 8 — Radio Hall of Fame induction ceremony/national broadcast, Chicago. ☎ 800-860-9559. URL: [www.radiohof.org/](http://www.radiohof.org/)

Nov. 9-11 — Canadian Assn. of Broadcasters Annual Convention, Quebec City, Canada. ☎ 613-233-4035. URL: [www.cab-acr.ca](http://www.cab-acr.ca)

Nov. 6-9 — Fall National Student Media Convention, Dallas. ☎ 713-348-2965. URL: [www.collegebroadcasters.org](http://www.collegebroadcasters.org)

## Movers and Shakers



**Lisa Lewis**  
**Chris Harris**

Beasley Broadcast Group announced that **Lisa Lewis** was selected as 2003 Business Manager of the Year and that **Chris Harris** was named overall winner of the 2002 President's Club. Lewis, a 15-year employee, is from the company's Greenville, NC cluster; this is her second time to win the designation. The President's Club consists of Beasley sales executives

who gain CRMS accreditation and meet or exceed sales goals and other criteria for a calendar year. With the highest overall rating for 2002, Harris became the top sales force member. He works at WCHZ-FM in Augusta, GA.



**Dr. Judy Kuriansky**

On June 25, American Women in Radio & Television honored psychologist and Radio host **Dr. Judy Kuriansky** ("Dr. Judy") with its International Outreach Award.

This new award honors an AWRIT individual "who positively impacts the global community." She has been called a "Golden Bridge" between China and America for developing health programs, training health professionals and, currently, setting up AIDS hotline services in China.



**Keith Goralski**  
**Pete Giancesini**  
**Louise Cornetta**

ESPN Radio has named new team members in its Bristol, CT headquarters. **Keith Goralski** (top) is director of operations, with responsibilities including major events, special programming and program development. With ESPN Radio since 1994, Goralski had been a senior producer. **Pete Giancesini**, formerly senior producer of *Mike and Mike in the Morning*, was promoted to program director, responsible for daytime (6 a.m.-7 p.m.) weekday programming. **Louise Cornetta** assumes responsibility for content and production of ESPN Radio's nighttime programming, 7 p.m.-6 a.m., as well as remote duties for sporting events. She had produced *AllNight* with *Todd Wright* since 1999.



**Jo Ann Hines-Gamble**

Clear Channel Philadelphia has promoted **Jo Gamble** to assistant program director of WDAS-FM. Working at the station since 1991, Gamble most recently was music director of WDAS.



**Carl Gardner**  
**Bruce Reese**

The National Association of Broadcasters Radio Board has elected **Carl Gardner** (top) as chairman for the next year. He is president of the Journal Broadcast Radio Group. Bonneville International President/CEO **Bruce T. Reese** was elected vice chair of the Radio Board for a one-year period. The pair will guide the actions and



shape policy of the national organization.



**Fred Grandy**

Former actor ("Gopher" on TV series *The Love Boat*) and U.S. congressman (R-IA, 1986-1994) **Fred Grandy** has joined **Andy Parks** as co-host of *The WMAL Morning News*, heard Monday-Friday, 5-9 a.m. in Washington, DC.



**Brant Hansen**  
**Donna Cruz**

Christian Hit Radio 88.1 WAY-FM in West Palm Beach, FL, has a new morning-show co-host and producer, **Brant Hansen**. He previously

worked at WDWS Champaign, IL, and at KSBJ Houston. Hansen partners with **Donna Cruz**, who came to the station from Minneapolis last December. The new show, *WAY-FM Morning Show With Donna & Brant*, airs 6-10 a.m.

**Mary Ellen Geist**

**Ed Baxter**

**Ted Wygant**

KGO Newstalk AM 810 has promoted noon anchor and morning news reporter **Mary Ellen Geist** to co-anchor with **Ed Baxter** (c) for morning-drive news. "Ed and Meg" took to the San



Francisco airwaves on June 30. Geist replaces **Ted Wygant** (r), who retired after 25 years as morning-drive newsmen.



**Jim Corwin**

Eighteen-year Radio veteran **Jim Corwin** has been named vice president/market manager for Clear Channel Radio's Providence, RI cluster. He has been station manager for 10 years at WHJY-FM, WHJJ-AM, and eventually WSNE-FM. His new role adds WWBB-FM to his duties in the four-station cluster.

www.patcomm.com

PATRICK



COMMUNICATIONS at

**NAB Radio Show 2003**

Visit our suite at the Philadelphia Marriott

**Larry Patrick**  
*President*

**Susan Patrick**  
*Vice President*

**Greg Guy**  
*Vice President*

Call Today to Discuss Your Station's Brokerage and Financing Needs

(410) 740-0250





# The Wizard of Ads

By Roy H. Williams

**QUICKREAD** >> Radio stations that prefer agency-produced spots are shortsighted. Why not fight to gain control of the critical factor — the copy? >> Programmers and announcers think it's not their job to "sell" but to generate ratings. Consequently, their "memorable things to say" have nothing to do with the advertisers. >> Every department in your Radio station is in the business of being creative. >> Wit doesn't come from the logical left brain, but is a product of associations and connections made in the reckless and uninhibited right brain. >> The most productive creative sessions are the ones that look like people just clowning around. >> Radio use is in decline because Radio is becoming predictable. Defy Radio convention, break loose and get happy.

## Surprise Wrapped In Delight: Making Radio Work

I'll bet that for every success story you can tell, you can remember at least one prospective advertiser who looked you in the eye and said, "I tried Radio and it didn't work." Am I right?

There are lots of things wrong in Radio today, not the least of which is the inability of most sales reps to ask for orders larger than what they themselves could afford to buy. I've always suspected the reason for their hesitation is that they secretly don't believe that Radio will work, and they don't want to be too big a thief. Uh-oh. Am I hitting a little too close to home here?

How many times has a client told you that another station "works better" than yours? Did you ever wonder how they measure that? The simple truth is that advertisers are typically aware of only two things: 1) whether or not business is good, and 2) the number of people who comment on their ads. Do you have any idea how few comments it takes to make advertisers feel as though the whole world is talking about their advertising? Yet most Radio stations prefer agency-produced spots, because they don't want to be responsible for writing the copy. This is shortsightedness in the extreme. You'll get the blame when "Radio doesn't work," so why not fight to gain control of the critical factor — the copy?

Another major problem in Radio is that programmers and announcers have convinced general managers and owners that it's not their job to "sell" and that their only responsibility should be to generate ratings. Consequently, their energy goes into thinking of memorable things to say that have nothing whatsoever to

Telling a person to sit down and logically come up with a creative idea from their regimented left brain is like commanding a pregnant woman to give birth to a red-headed child. The most productive creative sessions are the ones that look like people just clowning around.

do with your advertisers. Your listeners are talking their heads off about your station, but nothing is ever mentioned to your advertisers because none of the comments was about them.

Do you have any idea how much more advertiser feedback you'd be hearing if a higher percentage of your station's jock patter mentioned your advertisers? Which brings up another interesting point: Why is jock patter so much more memorable than ad copy? It can't be because it's live because, technically, live ads and pre-recorded ads sound exactly the same. The primary differences between memorable "live" comments and forgettable "pre-recorded" comments revolve around style of delivery and quickness of wit. Your listeners remember witty statements and often repeat them.

At its core, wit is merely educated insolence — audacity with intelligence — a surprise wrapped in delight. Wit, however, doesn't come from the logical, analytical, judgmental left brain. Wit is a product of associations and connections made in the reckless and uninhibited right brain. This is why so many revolutionary business ideas begin as a wisecrack or a joke. I'll bet you've seen it happen: The serious "brainstorming" session was over,

and everyone was clowning around. Suddenly, someone said something that brought the house down. It was adopted it into the ad campaign, and the rest is history.

Like it or not, every department in your Radio station is in the business of being creative. Are you giving your people the freedom they need? Telling a person to sit down and logically come up with a creative idea from their regimented left brain is like commanding a pregnant woman to give birth to a red-headed child. The most productive creative sessions are the ones that look like people just clowning around.

If program directors required announcers to physically visit two advertisers each day, we'd be hearing a lot more wit and personality in station-created ads and a lot more businesspeople who say, "I tried Radio, and it was the best decision I ever made."

Radio use is in decline because Radio is becoming predictable. Will you defy Radio convention, break loose and get happy? Or will you play it safe and stick with the by-the-book broadcasters who are slowly and sadly circling the drain? ☹

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

"We've identified our needs and we're absolutely convinced the solution is NexGen."

**Gordon Carter**  
WFMT-Chicago

"A beginner to the industry, I found NexGen easy to learn. The flexibility really makes the system work for you."

**Amy Flaherty**  
KNOM-Nome Alaska

"NexGen is doing exactly what we expected. We're extremely pleased."

**Clint Barrick**  
KOHM  
Texas Tech University

NexGen "increases operation efficiency" and "allows our staff to be more productive."

**Jim Clark**  
KBYI  
Brigham Young  
University-Idaho

## NexGen 2 Studio Suite, the revolutionary "all in one" radio system designed with you in mind.

Prophet Systems has integrated all our software packages into one ultra powerful software suite, NexGen 2 Studio Suite. NexGen 2 is the product of our many years of experience, and our well deserved reputation for thinking outside of the box. NexGen 2 utilizes the same classic Prophet feature-rich software, but it's packaged into hardware that maximizes your investment of money and time like never before!

## MusicGen

*Finally a professional music scheduler at a great price-FREE!  
Download MusicGen from our website, and keep it as our contribution to great radio!*

Choose from four affordable Studio solutions, each designed to handle your specific needs.

### **Studio 11 ~ \$4,500**

Cost-effective solutions for the standalone AM, FM or LPFM. Ideal for remote or home-based voice tracking and music scheduling.

### **Studio 22 ~ \$7,000**

Designed for mostly automated, satellite or voice tracked stations.

### **Studio 41 ~ \$7,500**

Perfect for active control rooms and production studios.

### **Studio 44 ~ \$9,700**

The best of both worlds! This powerful workstation can handle live or automated operations.

With any Studio solution, we include all the software you need to run your station.

### **NexGen Digital**

### **WANcasting™**

### **VoiceTRAC**

### **MusicGen**

### **CDX/AFC**

### **Digital Reel-to-Reel**

### **PhoneTRAC**

Research and order directly from our website.  
[www.prophetsys.com](http://www.prophetsys.com)

Visit us at NAB Booth #439



**PROPHET SYSTEMS**  
i n n o v a t i o n s

1-877-774-1010  
[www.prophetsys.com](http://www.prophetsys.com)  
[sales@prophetsys.com](mailto:sales@prophetsys.com)





**QUICKREAD** >> There are great "career" salespeople who rarely get any recognition outside their own city limits. >> Two examples are Bob Bach and Jerry Berensweig, who actually are great "broadcast" sellers, having sold both Radio and TV. >> Jerry put it this way: "You're selling a different medium, but you're still selling." >> Bob said, "I simply turned my belief in Radio and TV into a collective belief in electronic media." >> How many of your career sellers deserve world-class recognition? >> Today, thank them in person, and then find a unique way to reward them.

# Recognition You Deserve

In this business, there are great "career" salespeople who rarely get any recognition outside their own city limits. Meet two of those individuals: **Bob Bach** and **Jerry Berensweig**. Great salespeople! Actually, they're great "broadcast" sellers who, like me, have sold both Radio and TV.

Of all the salespeople I have worked with, employed, trained, and competed against, Bob Bach, local sales manager of WJET-TV in Erie, PA, is the best Radio salesperson I have ever known. And if there is a better TV seller than Jerry Berensweig, one thing is certain — it isn't me.

Bob sold WJET-AM/FM for 39 years before moving to TV in 1998, while Jerry's journey went from small-town Radio to 27 years at WNBC-TV in NYC, and back again to small-town Radio in 1997 for six years after retiring. Both individuals have been equally effective at selling both mediums. Now, given the obvious differences in selling said mediums, how is that possible?

Both individuals are intelligent, self-confident, success-driven and competitive. They are consummate relationship sellers, getting up in the morning to help their clients grow their respective businesses, and they could be twin poster boys for the work ethic. Any differences? Yes! Whereas Jerry is more money-driven, Bob is more creative — it doesn't mean that Bob is not money-driven or Jerry not creative. Not at all!

How good is Jerry? Good enough, in his first back-to-small-town-Radio year, to build his station's top billing list from scratch. After that, he negotiated four months' annual leave so he could live in Florida during the winter months. For five consecutive years, before retiring officially in 2002, during his four-month leaves, he got half his commissions and still took over his list when he returned. Think it's possible to pull off that

In the Radio industry, great career salespeople rarely get recognition beyond their own city limits. How many of them are deserving of national recognition? Give them a shot at it — nominate them for a Radio Wayne Award.

kind of arrangement for yourself?

Additionally, have you any idea of the adjustment required to sell Radio to small-town advertisers with small-town thinking and small-town budgets after almost three decades of selling the biggest-spending TV media buyers on Madison Avenue? How good is Jerry? That good! In explaining how he was able to make that adjustment, Jerry put it this way: "You're selling a different medium, but you're still selling."

How good is Bob? A group of primarily agency people and competitors and I were standing around at an industry function (lying to each other) when, through a ballroom door approximately 100 feet away, entered Bob Bach. Someone asked, "I wonder how long it will take?" I immediately hit the stopwatch function on my watch. It took 92 seconds. It took Bob a mere 92 seconds to join our little group and convert whatever we were talking about into a sales pitch for his Radio stations. In case you don't grasp the real significance of that story, think about it. Bob Bach, famous market-wide for his passionate belief and love of Radio — standing 100 feet away before taking a single step forward — in effect was selling Radio and his Radio stations without even opening his mouth. How good is he? That good!

Bob explained his transitional experience this way: "My roots are in Radio, and

my success in TV is because of Radio. Once I recognized TV as Radio's electronic sister, I realized that, if word-of-mouth is as important as most businesses believe, then electronic media is its microphone. So, I simply turned my belief in Radio and TV into a collective belief in electronic media."

Now, to my hidden agenda for this column...

I wonder where I would be today if it were not for the late "Radio Wayne" Cornils, my last boss at RAB before I started my company 15 years ago. To make a long story short, Wayne was solely responsible for the national and international recognition from which I benefit today. That makes me wonder, putting my ego on hold, how many "career" sellers out there — great sellers like Jerry Berensweig and Bob Bach — are equally deserving of the same recognition?

Do you have any world-class sellers who work for you? Have they ever gotten the recognition they deserve? Then, add this to your "To Do" list for today: Thank them in person for the contributions they have made toward your company's success (and your success?). Follow that with a unique way to reward them. Good idea?

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





» **QUICKREAD** » The "unique selling proposition" process — selling the advertiser's unique feature — has single-handedly sent advertising down a ruinous path. » The USP process is self-centered and lacks the power of connection to the consumer's heart. » Clients are disillusioned with the meager results that Radio advertising delivers with that process. » Ads that "emotionalize facts" connect with an innate human emotion. » Make consumers the center of your marketing campaigns, because when your message connects with their hearts, their minds will follow — and soon, so will the money!

# USP: Irrelevant And Ruinous

The "unique selling proposition" (USP) is an irrelevant idea for modern advertisers. Its use has single-handedly sent advertising down a ruinous path, making it mediocre, to say the least. People in business have been brainwashed into believing that, by following a USP formula, they can magically make people want to buy what they sell. The fact is, USP is a virus that continues to kill great advertising ideas. The process used to find a USP is self-centered and lacks the power of connection to the consumer's heart. So, I'm going to burst the USP bubble!

True "unique selling propositions" are as rare as an open bar at an Alcoholics Anonymous meeting. Once an advertiser develops a unique feature, it doesn't take long before it is duplicated — more cheaply, more quickly, and eventually better by every competitor in that industry. Promoting a USP is a continual, uphill battle. Human casualties are scattered about the business battlefield, and your customers feel cheated of their hard-earned advertising dollars. They are disillusioned, bitter and just plain livid with the meager results that Radio advertising delivers.

Now, let's all thank USP for that.

The concept of the unique selling proposition is credited to Rosser Reeves, chairman of the Ted Bates & Co. advertising agency in the 1950s. He proposed the following:

- All advertising must make a proposition to the customer.
- The proposition must be unique — something competitors cannot claim.

The USP concept became a process in which a company's advertising revolves

around the feature that no other competitor can claim. For some reason, nearly everyone in the business world buys this idea as gospel. Bruised and beaten are many marketing men and women who bang their heads in desperation, trying to determine the "different" feature in their clients' products and services in today's competitive marketplace.

## HEY! IT'S 2003!

USP's only goal is to find a unique feature. For example, under the guidance of USP, an advertiser would weakly boast that his chair has five legs and everyone else's has only four legs. The advertiser forgets that what matters to the chair buyer is not the number of legs; it's the praise of friends and family: "You have some taste," "You pick the best furniture," or "My goodness — your house is so beautiful!" The advertiser adhering to a USP approach can't connect, because the advertiser's message lacks the emotional charge required to reach the heart of the consumer.

The basic flaw of the USP approach is that it omits the consumer from the equation and creates irrelevant messages that are too distant from what is truly important to the consumer. Mass media oozes with advertisers that are "unique." Auto dealers promise "The Biggest Weekend Sale of the Year — EVERY Car Must Go!" Listeners are numb to the message because they heard the same junk last week! The ads do little to talk about the customer and embrace them as people.

Consider the following early ad for Rolls-Royce:

"To the man who is afraid to let his

dream come true...Yes, you can get along without a Rolls-Royce. You can get along without trips to Europe or a fine piano in your home...but you don't, because the actual value you get from these things makes them worth more than their cost. Your friends know that. These things you buy are above criticism. They are proof of your judgment, your good taste."

This ad appeared only once, yet it actually sold more automobiles off the floor than any other Rolls-Royce ad of record. This ad emotionalizes facts, and it was written far from the idea of capturing a unique selling proposition. The writer simply connected with an innate human emotion. The ad does not focus on the car, because the hero of this story is the man who is admired by his friends because he makes his dreams come true and lives life to the fullest.

The dark ages of unique selling propositions must come to their end. This will require an "advertising renaissance," where we shift our focus from the product to the consumer, create meaningful connections, and remember that great sales presentations, branding campaigns and ads are about the consumer. True brand loyalty occurs only when customers choose to love you. Make consumers the center of your marketing campaigns, because when your message connects with their hearts, their minds will follow — and soon, so will the money! ☛

B.J. Bueno is author of *The Power of Cult Branding*, a book with a revolutionary view that has jolted the marketing world. Reach him at [bjb@cultbranding.com](mailto:bjb@cultbranding.com) or 321-287-4919.

## Money Talks

"Among the global media companies, Clear Channel is uniquely diversified in its exposure to radio broadcasting, outdoor advertising, live entertainment, television and media representation businesses."

— **Leland Westerfield,**  
Jeffries & Co.

"When the policies that are likely to be passed are added in, and the Social Security surpluses are subtracted, we face a very alarming prospect: deficits of over \$500 billion a year for as far as the forecast goes."

— **Rep. John Spratt, Jr. (D-SC),**  
House Budget Committee

The rebound in orders points to a mild resurgence in new capital equipment spending, particularly on high-tech equipment."

— **Drew Matus, Lehman Brothers**

"We've had strong spending numbers. If consumers are going to spend, I don't care whether they are happy or not."

— **Stephen Stanley,**  
RBS Greenwich Capital

## What The New BMI Music License Means To You

Most Radio broadcasters are well aware that BMI and the Radio industry have been negotiating a new music-license agreement since the last one expired at the end of 1996. For almost six years, the negotiations dragged, without any resolution in sight. Last fall, a "rate court" proceeding was initiated to force both parties' hands. Then, "on the courthouse steps," BMI and the Radio industry — represented by the Radio Music License Committee — resumed talking.

"It took from then until now to structure a new license deal, because this obviously is a situation where BMI wants to obtain as much as it can for its writers and publishers," says BMI VP/General Counsel **Marvin Berenson**. "Likewise, the Radio industry obviously wants to pay less than we want." The new license applies to nearly all Radio stations in the country, except for some 400-900 religious broadcasters.

According to Berenson, the BMI deal — announced earlier this summer — covers the 10 years that run from January 1, 1997, through December 31, 2006. "There is an interim period that runs from the start of 1997 through 2000, during which stations

paid BMI on a percentage-of-revenue basis," he explains. "Both parties agreed that, for '97 through 2000, whatever the stations paid to BMI was final. The new deal kicks in with 2001, but for '01 and '02, the stations paid license fees to BMI on a percentage-of-revenue basis; that will be considered final, also. There are no retroactive payments."


Beginning with 2003, Berenson continues, the fees will be based on a flat sum that will be allocated by the RMLC to the Radio stations: "It is a formula the RMLC developed with its experts, and the stations will be paying a specific flat sum for the year, divided by 12. Radio stations wanted to get away from the percentage-of-revenue formula, while we preferred that methodology." Also, during the final four years of the agreement — essentially beginning as soon as the license becomes final — fees will increase approximately 8.5 percent per year.

The new license also permits stations to stream their on-air signals over the Internet, although it does prohibit the digital transmission of a delayed signal, or music that is substituted for actual on-air content.

"Starting with 2003, while stations

still will have to submit financial information to BMI, they don't have to fill out reports and have them processed by BMI," says Berenson. "They will know up front what their fee is. The reports will come to BMI in a much more automated fashion, so that everyone will know in the future what the revenues were for the industry at the end of 2006."

Additionally, the per-program license has been simplified. Prior to the new license, a per-program station had to report to BMI every musical work that was performed on the station. "Now, we're going to take just one sample week per quarter, which means a lot less work for everyone," Berenson explains. Blanket-license stations still will be covered by the existing BMI sample, which calls for all stations report arbitrarily up to one week per year for distribution purposes.

The new license takes effect as soon as Judge Louis Stanton signs the order on September 17. "When he does," Berenson concludes, "we will send out formal license agreements to the stations, and the new license kicks in."  **Deal Tracker » 18**



**REDLINE**press  
*fastest* turnaround  
lowest prices

- bumper stickers
- decals
- static clings
- roll labels
- posters
- magnets

See us at  
**THE NAB RADIO SHOW**  
Oct. 1-3, 2003 • Booth # 5

your source for quality printed promotions  
**877.473.3546 Ext. 101**  
[www.redline-press.com](http://www.redline-press.com)



# We are pleased to announce...

**Educational Media Foundation**  
*(Richard Jenkins, President)*

has agreed to acquire  
**WJYC, Cincinnati**  
**WSOH, Louisville**  
**KLRO, Niles Washington**

**from Lifetalk Radio**  
*(Phil Follett, President)*

**for \$1.2 million**

**Wilkins Communications**  
*(Robert Wilkins, President)*

closes on the purchase of  
**WBRI-AM, Indianapolis**

**from Radio 1500**  
*(Edwin Tornberg, President)*

**for \$1.5 million**

**ABC Inc**  
*(John Hare, President)*

closes on the purchase of  
**WXIR-FM, Indianapolis**

**from Radio 1500**  
*(Edwin Tornberg, President)*

**for \$5.6 million**

Visit us at the Ritz Carlton  
during the NAB October 1-3, 2003.

**8 5 9 6 4 7 - 0 1 0 1**  
**FAX 8 5 9 6 4 7 - 2 6 1 6**  
**INFO@JOHNPIERCECO.COM**





# Money & Finance

## RADIO INK DEAL TRACKER

Source: BIA Media Access Pro, © 2003

PROPERTY	SELLER	BUYER	PRICE	BROKER	DATE FILED
5 New Jersey stations	Access.1 Communications	The Green Group	\$22 M	Mahlman Co.	8/20/03
4 Texas stations	Clear Channel	Edgar Trevino	\$6.5 M		8/19/03
KBPS-FM Portland, OR	KBPS Public Radio	Multnomah County	\$5.5 M		8/20/03
KKSN-AM Oregon City, OR	Bustos Media Holdings	Entercom	\$2.8 M	MVP	8/19/03
WYCL-FM Pensacola, FL	Clear Channel	Concord Media Group	\$2.2 M		8/19/03
KDKD-AM/FM Clinton, MO	Legend Communications	Clinton Radio Co.	\$1.75 M	Patrick Comm./ Gammon Media Brokers	7/31/03
WAAM-AM Ann Arbor, MI	First Broadcasting Co.	Whitehall Enterprises	\$1.5 M		8/19/03
Delta Radio	M.R.S. Ventures	Delta Radio of MS	\$1.5 M		8/14/03
3 stations in IN, OH, WA	Educational Media Found.	Lifetalk Broadcasting	\$1.2 M	John Pierce & Co.	8/11/03
WKLF/WEZZ Clanton, AL	Great South RFDC	Southeastern Broadcasting	\$1.2 M		8/19/03

## MORE GROWTH.

Our Top 40, Urban Contemporary/R&B, Rock, Modern Rock, Adult Contemporary and Contemporary Christian airplay percentage gains have been in the double, triple and even quadruple digits in recent years.



## MORE EXPERIENCE.

With more than seven decades of experience as the most selective, technologically advanced, and personalized service in the performing rights industry, SESAC is the unmatched leader in quality and value.



## MORE VALUE.

SESAC's the fastest growing performing rights organization in the world.



For more information visit us at the SESAC website; [www.sesac.com](http://www.sesac.com).

# GOT GAMES? GET 'EM NOW.

## ► BOOST RATINGS & REVENUE WITH MORE FUN FOR YOUR P1s

*Taking care of your P1s: The key to boosting your ratings.*

Now First MediaWorks can help—with a variety of exciting online games... games that get your P1s hooked and keep them coming back to your site day after day.

Our interactive games are easily branded to your station and integrated with your Website. They cover a wide variety of sports (basketball, football, pro-auto racing... or the sport of your choice) as well as card games, trivia, auctions, the trusty prize wheel and more—or we can create a custom game just for you.

Listeners log on and play on pages sponsored by your local advertisers if desired, building both Website traffic and Time Spent Looking. It's quick and easy to get started.

*Call now for more information on special package pricing and our hot new seasonal games!*



GET GAMES...  
CALL TODAY **(877) 691-8888** x220

## NEW! ONLINE Sports Contesting

- **BRANDED WITH YOUR STATION'S LOOK AND LOGO,** THE CONTEST SEAMLESSLY LINKS TO YOUR WEB SITE.
- LISTENERS CAN **CREATE PRIVATE GROUPS** AND INVITE FRIENDS AND CO-WORKERS TO JOIN YOUR SITE TO COMPETE, COMPARE RESULTS, AND ENGAGE IN "TRASH TALK" ON THE GROUP'S MESSAGE BOARD.
- **LOCALIZE THE CONTEST** BY MAKING PUBLIC THE VIP PICKS OF FIVE LOCAL CELEBRITIES, SUCH AS A DJ, MAJOR ADVERTISER, ACTOR/ARTIST, OR POLITICIAN.
- **IN-DEPTH FEATURES** PROMOTE REPEAT VISITS.
- **TURNKEY SPONSORSHIP AND ADVERTISING OPPORTUNITIES.**



**Fan Frenzy—Auto Racing  
& Pro Football Editions**

World Radio History

## TOOLS THAT HELP **You Win**

- Integrate online and on-air advertising activities—make appointments to listen.
- Compelling games drive listener registration and build your P1 database.
- Our turnkey solutions manage the contest data, game updates and team stats.
- Obtain detailed reports on listener demographics and profiles from registration data and Web site statistics.
- Generate new revenue through numerous advertising and sponsorship opportunities.
- Drive traffic to other areas of your site or advertising promotion.

FIRST  
**MEDIAWORKS**

1060 Calle Cordillera, Suite 101, San Clemente, California 92673  
(949) 369-5900 www.firstmediaworks.com info@firstmediaworks.com

In The  
**LINE**  
**FIRE**  
NAB's Eddie Fritts





Twenty-one years ago last month, **Eddie Fritts**, former president of Fritts Broadcasting and former Radio Board chairman of the National Association of Broadcasters, succeeded Vince Wasiliewski as president/CEO of the association. Think back for a minute: FM had just achieved listener parity with AM, the Big Three television networks still enjoyed 75 percent of the prime-time audience, cable was still in its infancy, and only a handful of stations had satellite dishes, computers or fax machines. Radio companies could own only seven AMs and seven FMs, and Radio stations still played music on vinyl discs.

Over the past two decades, Fritts has provided the leadership necessary for NAB to become one of the most respected and effective lobbying organizations in the U.S. Accepting a challenge issued by former Senator Bob Packwood (R-OR), Fritts set out to prove that the NAB could, indeed, lobby its way out of a paper bag. Taking a mandate from the association's board of directors, Fritts created a team of lawyers and lobbyists that some Washington insiders say may be one of the strongest such rosters inside the Beltway.

Readily acknowledging that the real strength behind NAB's many achievements lies in the grass-roots efforts of its member broadcasters, Fritts notes that the industry's commitment to localism is the nurturing force in an increasingly crowded and competitive landscape. "Radio's single greatest strength is its ability to provide compelling local news, information and entertainment free of charge to listeners," he says. "Localism is our franchise, and ours alone; it's our ticket to a successful future even in a world of 'new media' competition." » 22

The former owner of a group of Radio stations in the mid-South, Fritts understands the value of local broadcasters' involvement in issues local and national. "It's difficult to predict the future, but our greatest challenge going forward may involve a successful transition to digital," Fritts observes. "Digital transmission offers enormous potential benefits to listeners in the form of a better-quality signal. Broadcasters will benefit by being full participants in the digital revolution, and by being afforded potential new revenue streams."

Fritts is recognized throughout the broadcasting industry for promoting the public service activities of local broadcasters across the country. He actively has encouraged a number of opportunities for station community efforts by serving on the boards of The Ad Council and the National Commission Against Drunk Driving and numerous other organizations. He is on the U.S. Chamber of Commerce Committee of 100 and has served on the Individual Investors Advisory Committee of the New York Stock Exchange.

An "Ole Miss" Alumni Hall of Fame inductee, Fritts has served on the board of the University of Mississippi Foundation and currently serves on the business advisory board at the University. He received the Highest Effort Award from the national Sigma Alpha Epsilon fraternity and was the first recipient of the Ole Miss Silver Mike award for significant contributions to broadcast journalism. The Media Institute, based in the nation's capital, awarded Fritts its prestigious American Horizon Award for leadership in promoting the vitality and independence of American media and communications, and he was honored with the "2000 Golden Mike Award" by the Broadcasters' Foundation.

Consistently recognized by Radio Ink as one of the "40 Most Powerful People In Radio," Fritts and his wife, Martha Dale, are involved in various civic,

educational and charitable organizations in the Washington area. They have three grown children, three granddaughters and one grandson.

On the eve of NAB's annual Radio Show on October 1-3 in Philadelphia, Radio Ink sat down with Fritts to look at what's changed, and what has not, since he first sat down behind the president's desk at 1771 N Street.

**INK: Looking back at your 20-plus years at the NAB helm, what is the most important thing you learned about politics inside the Beltway?**

I can tell you, the first thing I learned when I got to Washington is that they use live ammunition!

**And you stepped right into the line of fire.**

Well, think about how the industry has changed since the early '80s. There's been Docket 80-90 under FCC Chairman Ferris, and the discussion of whether broadcasting should be regulated or deregulated. We went through several ups and downs in the economy, but the net is that we've had, for a trade association, some pretty exceptional successes. Just in the last decade, we've had the 1992 Cable Act, the '96 Telecom Act, satellite home viewer improvement for Radio, and the turnaround of Low Power FM, which threatened to put up as many Radio stations as there are gas stations in America. Stability in licensing was important, as was the elimination of "greenmail" that we all went through. We were actively involved in the extension of license terms from three years to eight years, changes in the fairness doctrine, and the issue of holding rules, which at one time said that a company had to hold a station three years before selling it. Then, of course, there was the McCain-Toricelli Finance Reform Act.

**Would you say that NAB has had more victories than defeats during your tenure?**

I operate on the premise

Localism is the foundation upon which we build everything else. Absent that, there's no difference between Radio and a jukebox, CD, satellite Radio or a Walkman. You must have local involvement.

that there are no final victories and no final defeats. If you go back to the very beginning of NAB in 1922, you'll see that it was founded over copyright issues, and copyright issues are still at the forefront of issues we deal with today. While the issues may have different perspectives, they're still issues we deal with.

**NAB has emerged as one of the strongest lobbying forces in the nation's capital. What's the secret of the association's success?**

We have one of the most active and involved memberships of any trade association, and together we watch over what we believe is the first rule: that the government should do no harm. We operate on that thesis, and we've tried our best to mold and shape the policies that have affected broadcasting. The entire regulatory landscape has changed dramatically because the industry has changed in terms of the competitive threats. But broadcasting today still has the concept of localism as its fundamental hallmark. If we ever give up our franchise on localism, then there's nothing special about local Radio and television.

**Last month, NAB filed a challenge to the FCC's recent media ownership rule changes, particularly the part that shifts market definition from the contour standard that has existed for years to one that uses Arbitron data. Was the FCC wrong-headed in this regard?**

While I think Chairman Powell was certainly well-intentioned, as were the other Republican members of the FCC, NAB filed a notice to the Circuit Court of Appeals here in Washington to challenge those rules in court.

We believe that the industry and the consuming public both are better served with the contour method without having these dramatic changes for Radio.

As I understand it, this was not something Arbitron asked for. As a matter of fact, there were numerous variances when they were finally asked about it and brought into the process. They pointed these out to the FCC, but it was too far downstream at that point for the Commission to make any significant changes.

**What was the FCC trying to accomplish with this rule change?**

I believe what Chairman Powell expressed publicly was symmetry in both Radio and television in terms of court challenges. We looked at the Arbitron definition of the markets, and most of our members told us that those market definitions can be manipulated by the various subscribers. You can add a county here, you can take away a county there, and clustering obviously has a big impact on that. If you think about the way Radio has grown up, we have all lived with contours — that's the way our stations were licensed, and that's the way we operated. Any change to that is significant. Also, one could assume, without a great leap here, that abandoning the contour method for the rated markets is an attempt to abandon the contour method for un-rated markets, as well. We need stability in the industry; we don't need constant confusion in changing these market definitions. This is a rather dramatic change — clearly one I would consider analogous to changing the goal posts in the middle of the game.



**Do Radio companies, some owning hundreds of Radio stations, still possess as strong a commitment to localism as they once did, or is Radio losing that edge by becoming "McDonaldized"?**

I would hate to be a Radio operator who wasn't committed to localism. You risk losing your audience, you risk losing your advertising base, and you risk losing your congressional support for what you do.

Virtually every broadcaster operates on this premise — that localism is the foundation upon which we build everything else. Absent that, there's no difference between Radio and a jukebox, CD, satellite Radio or a Walkman. You must have local involvement.

Radio stations have to be mirrors of their local community, in their content and in the face they portray to that community. If you don't do that, then you give up your franchise, and you give up your tie to the community. If we don't do this, there's so much competition in the marketplace that we'll lose

our audience. Without our audience, we're out of business.

We have to reflect what's going on in our communities in order to remain relevant.

**How important is the deployment of HD Radio — In Band, On Channel digital audio broadcasting?**

It's really important that the FCC authorized digital Radio. The whole world is going digital, and if we don't follow suit, we're an analog medium in a digital world. That would be like fitting a square peg in a round hole.

**Do you believe DAB, rather than the Eureka 147 system originally proposed, was the proper direction for the industry?**

The transition to digital Radio as laid out by iBiquity is the right way to do this, because it doesn't displace any customers. It's an added benefit, and it ultimately will make today's Radio station competitive in tomorrow's marketplace.

**How serious a threat is satellite Radio**

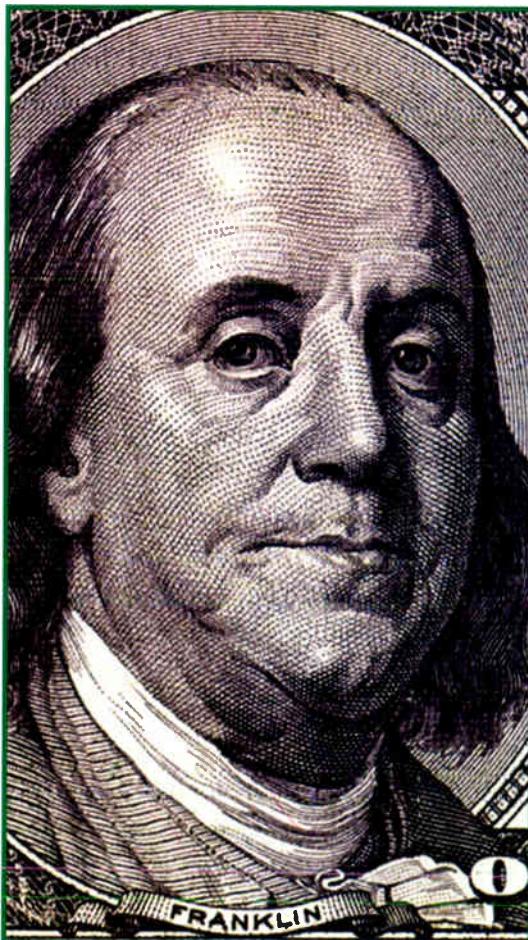
**to terrestrial broadcasters? Can the two live side-by-side if satellite doesn't encroach on the local franchise of terrestrial broadcasters?**

Well, we uncovered some XM patent requests, which indicated that it indeed intended to have some form of local content. For a number of months — if not years — we've called for them to come clean on their business plan, and it's interesting that the FCC has not issued its final rules on that. Radio has taken on all competitors, and the death knell for this industry has been sounded many times, but Radio again and again has proven its vibrancy. I subscribe to the idea that it's been so successful through the years because it's local — the one thing satellite Radio does not offer. Someone might ask, "Why wouldn't you want satellite Radio to be local?" The fact is, it didn't ask to be local when it received those licenses. If being local was a part of the franchise that they were granted, then I suspect many local Radio broadcasters would have wanted

to get in that game at that time. Some people would call that a ploy — to get a foot in the door and then pry it open permanently. We're comfortable that our position will help local terrestrial broadcasting be competitive in tomorrow's marketplace.

**Analysis of Arbitron PUR numbers shows a small but steady, across-the-board decline in audience over the last 10 years. Should this drop concern Radio broadcasters?**

What has always impressed me about Radio is its creativity, its innovation and its competitive spirit. Radio was founded on those precepts and will continue to find that those hallmarks of our past success are also the guideposts for our success in the future. But we must be vigilant. There's more competition today than there's ever been, and we must remain relevant to the local community. We need to be the medium they tune to if there's a tornado bearing down. We need to be the people who are out front, helping with the » 24



## A PENNY SAVED IS A PENNY EARNED.

Good advice, but today it's not as simple.

Regardless of your market or format, listeners want to know the latest financial trends affecting their lives. AP Radio and Bankrate.com have teamed up to offer the Personal Finance Minute — audio features perfect for local ad sponsorship. Heard exclusively on AP Network News, it's just one of many features that can add a few Ben Franklins to your paycheck. Learn more today by calling us at 800-527-7234, or visit [www.apbroadcast.com](http://www.apbroadcast.com).

**AP** RADIO

Bankrate.com 

Amber alerts. If there's a disaster in the community, whether it's a train wreck or toxic chemical spill, we need to be the source of information. Broadcasters do many wonderful things in their local communities but don't receive national attention.

**Yet Radio's critics contend that the industry isn't as committed to local communities as it was prior to consolidation.**

Just think about all the community organizations that would not exist if it weren't for the support, airtime and exposure that local Radio stations offered. In our little community of Indianola, we used to do the annual Community Fund Day, and the Radio station was an integral part of that. Those things are the everyday norm for local Radio. They're not the exception. In 2001, Radio and television stations provided \$9.9 billion in community-interest and public-service programming, and I will tell you that Radio has been the principal contributor. The Ad Council praises Radio as the real heart and soul of what they do. That's what broadcasters do when it gets down to the fundamentals: We get the word out.

**Every year, it seems that campaign-finance reform reappears in Congress, with free airtime to candidates**

**as one of the major objectives. Can NAB ever successfully defeat this legislation?**

There are no final victories, and no final defeats. The interesting thing is that broadcasting is out front in promoting political discourse.

With certain politicians, the most dangerous place you can be is between them and a microphone. On other occasions when you offer free airtime, you find that many of them don't want to be enveloped in debates or to talk about the issues; they just want attack ads. We deal with this every year. The latest incarnation of Senator McCain's efforts is to offer a spectrum tax to every broadcaster, to offer a couple of hours of free airtime during elections.

**At election time, there's no shortage of candidates. How will this airtime be divided?**

That has yet to be determined. If you're in New York or Chicago or L.A., with parts of 33 congressional districts in your coverage area, how can you allocate that time appropriately and fairly to all candidates running for each of those offices? There are at least two major candidates for every district — often six or eight — so it's a plan that's built on a faulty premise. And that premise is that broadcasting

doesn't cover the elections. I'd be the first to tell you that I'm disappointed in the voter turnout every year in every election. There are some countries where, in order to maintain your citizenship, you have to go vote. It's required. But America is a free country. People who want to participate in the political process are encouraged to do so, and those who don't obviously don't. That's the beauty of America.

**Having politicians decide whether they should get free airtime or lowest unit rate seems like putting the fox in charge of the hen-house door.**

I can understand every politician's wanting lower unit rates and free airtime. But you have to think about whether they're getting free automobiles, or free gas, or postal service, or airplane tickets. In my estimation, the idea of free airtime is antithetical to the American spirit.

**Advocates of the public process argue that airwaves belong to the public, that they're free. How do you weigh in on this debate?**

Broadcasting and Congress have a social compact. Congress established that it would allocate, through the FCC, the spectrum necessary to provide local broadcasting. In return, Congress asks us to provide community-service programming, as identified by the FCC. Over the years,

we've had several incarnations of what the FCC thinks that community-service programming would be. The fact is, every 90 days, broadcasters must identify, in their public file, the top 10 issues in the community they serve, and what programming they have aired to serve those problems. We are licensed by the federal government for eight-year terms to broadcast in the public interest, and we are licensees of that spectrum. It is up to us to determine, with editorial discretion, the issues in our community, and we're allowed to do that in a variety of ways. Essentially, we have a system of broadcasting that's licensed by the government, and we comply with that mandate. Some people distort that mandate, but often they do it to promote what they would prefer vs. what the law says.

**Many people wonder if this is the last year for the NAB Radio Show. What have you done to try to reverse this perception and improve the show?**

Let me tell you, we're going to have a crackerjack show in Philadelphia. It's really going to be terrific, and we're really excited about it. It's the first time we've been on the East Coast in a decade, and there's a great buzz about it. A huge number of Radio stations is located in the Northeast, and Philadelphia is an easy commute

THE 10TH ANNUAL GELLER MEDIA INTERNATIONAL

# PRODUCERS WORKSHOP

Saturday, October 11th,  
in New York City

REGISTRATION \$189\*\*  
(before Sept. 15)

\*\* Includes a copy of THE POWERFUL RADIO WORKBOOK  
(\$39.95 value)

*Don't be fooled by the name "Producers." This is a practical and unique creativity workshop for people whose jobs have them "facing the blank page" and require them to get ratings and audience! Focus on promotion as well as development of content and talent. Don't miss it — seating is limited. Now in its 10th year!*

For more information, call 212 580-3385, or register online at: [www.gellermedia.com](http://www.gellermedia.com)



from anywhere in the country. We have a committee structure that has helped put this together, and big names will be there. We have Sean Hannity, Rush Limbaugh, and John Walsh coming; and Steve Harvey will emcee the Marconi Awards, with an all-star back-up band of Radio broadcasters from across the country. Steve Harvey is going to have a ball with his comedy routine and those musicians. Without a doubt, this is going to be the best content show we've ever had.

**Still, consolidation has had an affect on industry meetings.**

The changing face of the Radio industry has had an effect on the Radio Show. I'll be the first to acknowledge that. But we're ahead on registration, and we have a new concept in our exhibit hall. We are already booked next year for San Diego, a terrific convention location; and we are in negotiations with some northeastern cities for a future show. That just underscores our confidence that we're going forward.

**Has Radio consolidation affected membership and operations at the NAB?**

It hasn't yet, and I doubt that it will. We're at an all-time high for membership in Radio, and that includes the fact that we lost the Infinity stations and

ABC stations. On the television side, there is a conflict over the ownership-cap issue, but in spite of that, we are almost at an all-time high with membership numbers. The broadcasting industry is finding value in what NAB is doing for them.

**What pressing legislative and regulatory issues face the Radio industry?**

Look at the challenges on the table. There are discussions about repeal of the Fairness Doctrine and discussions for taking the eight-year renewals down to three years. We know Senator McCain has passed out of his committee a new forfeiture that is a magnitude of 10 over what forfeitures used to be. There are 40 or 50 activist groups that have dialed in broadcasting as their target. While many don't have broadcasting as their central issue, some groups like to organize around periphery issues. We also have Commissioner Copps, who says that, at license renewal time, he wants to hold license renewal hearings in every state.

**It seems that Radio has become the focal point of many politicians and activist groups with a bone to pick.**

There does seem to be a mentality of "piling on" right now. This is coming from any members of Congress who have ever had a talk show host go after them or speak unfavorably about

them, or who watched a network program that seemed to attack them or their party members — or anybody who's heard something on the Radio that they didn't like. We have a thought process that things have gotten out of control, out of hand, they're not like they used to be, and therefore we need to make changes. The fact is that Americans have more choice than they've ever had in entertainment, news and information; and it's much more competitive today than it has been.

**What is your long-term prognosis for the Radio industry in terms of financial growth, community service and overall business health?**

The Radio industry has some of the most competitive people in the world — competitive not only with other media, but also competitive with their own medium. With all the challenges that are facing us, I'm satisfied that we will have the creativity and the innovation and the enthusiasm to continue to be cutting-edge. On the legislative front, we have a membership and an industry that is more attuned than ever to the issues that impact them. That's been my mantra from day one: for everyone to get involved because our industry's future is tied to the legislation and regulation that may come down the pike. Our

job as an association and as an industry is to mold and shape the regulatory and legislative agenda, and over the years, our industry has enjoyed many of the good things that have come as a result of our molding and shaping that agenda.

**After 20 years at the NAB helm, can you say you're having more fun now than you had as Radio broadcaster in Indianola?**

There are different challenges, and I'll give you an introspective that I don't normally provide. When I was in Indianola, I could feel the vibrancy of Radio in the local community. There was a lot of personal satisfaction in that. On the side, I had an airplane, a motor home, a Porsche, and a hot-air balloon that I flew. I was my own boss, I didn't have 60 board members peering over my shoulder on a regular basis, and I thoroughly enjoyed it.

This is a different kind of enjoyment. When they brought me on board, I was told, "Look, we want a broadcaster who is sensitive to broadcaster concerns. Go hire the lobbyists, go hire the lawyers, and make sure that NAB always remains sensitive to the needs and interest of local broadcasters." There is great satisfaction in being able to take some of those same precepts and put them into practice at NAB. ☐

# 5 Years of Tuff Talk and Hot Ratings!

**#1 WSB Atlanta**  
A25-54 12.3 share

**WDBO/Orlando**  
A25-54 3.9 - 5.1

**KLBJ/Austin**  
A25-54 2.0 - 3.5

**WPTF/Raleigh-Durham**

A25-54 4.4 - 6.5

**WNIS/Norfolk**  
A25-54 6.0 - 6.4

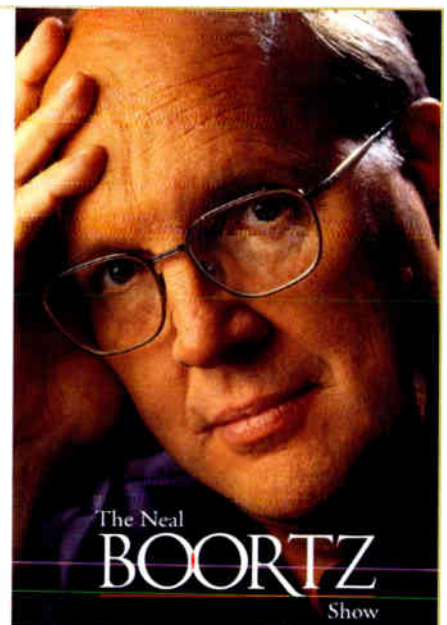
**WHIO/Dayton**  
A25-54 3.6 - 6.1  
**KRMG/Tulsa**

A25-54 4.4 - 7.0

**KNSS/Wichita**  
A25-54 4.4 - 5.7

**#1 WSKY/Gainesville**  
A25-54 5.8 - 10.0

**Ramona Rideout 212.558.9477 or Paul Douglas 404.962.2078**



# '03 Philadelphia Freedom: Radio & Products & Services Guide

*If you're traveling to the NAB Radio Show, October 1-3 in Philadelphia, here are a few select companies that you can't miss. Whether you take a look at their products and services in the exhibit hall or just sit down with one of their reps for a cup of coffee, please check out what these companies have to offer — and, of course, make sure you say, "Radio Ink sent me."*

## AP RADIO

Whether it's on-air or online, no one matches the resources that AP Radio can provide your station or group: prep, entertainment, sports, business, weather or breaking news for your broadcasts. Add to that: features, photos, graphics, audio or even video for your website. Tailored multimedia content or the technology tools to manage it, AP Radio has you covered.

Contact Thom Callahan, general manager/Radio Division, at 202-736-1105, or e-mail [tcallahan@ap.org](mailto:tcallahan@ap.org)

## ARBITRON

**BOOTH #113**

The evolving Radio landscape means that the battle for listeners has never been greater — at home, in-car, at-work and beyond. Find out how you can lock in and grow your audience wherever they listen — get answers from Arbitron experts at the NAB. Visit booth #113 for information and answers on training at your station and on the web, and on getting the most from your Arbitron services. In addition, check out these two sessions at the NAB:

**In-Car Strategies** October 2, 2003 • 3:00PM - 4:00PM

How will Satellite Radio, cell phones, GPS systems, DVD Players and other distractions impact local Radio? Join Edison Media Research's Larry Rosin and Arbitron's John Snyder for the premiere of "The In-Car Study" — the first nationwide examination of the battle for entertainment and information in the car. Understand the challenges and learn strategies that can help your station compete and win in this vital listening location.

**How Can The Portable People Meter Help You?** October 2, 2003 • 4:00PM - 5:00PM

Do you know what your audience watched on TV last night? You will with the PPM. Come to this session to learn how multi-media measurement will help you understand your audience better than ever and create new cross-media opportunities. Arbitron experts will walk you through the PPM and demonstrate how

the PPM will help you program, promote, prospect and sell your station more effectively than ever.

## ARMY NATIONAL GUARD

**BOOTH #409**

The Army National Guard created the Hometown USA Career Fair for local broadcast stations. This diversity-recruiting festival brings together the resources of the Army National Guard, state broadcasters associations and local businesses to create a truly exciting community event. Stations can co-sponsor this recruiting event with their local Army National Guard unit to earn EEO credit. Stations can get their free step-by-step resource guide at the Army National Guard booth at # 409. You can contact MSG Thomas Holley at [Thomas.holley@ngb.army.mil](mailto:Thomas.holley@ngb.army.mil) or at 703-607-3551.

## BMI

**BOOTH #8**

Get all the information that you need about BMI, our products and the new services that are now available to you and your station.

- Find out about our Sales Training sponsorship programs. BMI will help train your salespeople to become better sellers. Learn more about our sponsorship of the RAB Sales Training Academy. Every salesperson gets \$100 off the RAB tuition when attending the Academy. Learn more about our BMI-sponsored programming seminars for your PDs.

- Ask about the automated programs now available to help your staff complete their music reporting in a fraction of the time that it took using conventional paper logs.

This valuable information will help your station achieve the necessary tools to become more profitable.

## CONNECTICUT SCHOOLS OF BROADCASTING

**BOOTH #513**

Founded in 1964, Connecticut Schools of Broadcasting is the nation's oldest and largest group of communications schools, with locations including



Farmington, Stratford, and Stonington CT; Boston; New York/New Jersey; Westbury, Long Island; Philadelphia; Washington, DC; North Palm Beach, Fort Lauderdale, and Tampa, FL; and coming soon to Atlanta.

Owned, managed, and staffed by highly experienced broadcasters, the schools work closely with the industry on a local and national basis to ensure that students follow a course of study that will prepare them for entry-level positions in both television and Radio. The curriculum includes the full range of subjects on the performance side of the business as well as producing and behind-the-scenes work. Most instructors are currently employed at major Radio and TV stations in their respective markets, and they enjoy providing a real-life perspective to a class of future broadcasters. All graduates receive lifetime placement assistance, access to the school's job bank, and use of studio facilities at all school locations.

For more information, please call Susan DeMay at 800-TV-RADIO, or e-mail farmcsb@aol.com

### THE DAVE RAMSEY SHOW

*The Dave Ramsey Show* is about life, love and relationships — and how they happen to revolve around money. The program is about life — and how life happens every day of the week. It's not shock talk, although sometimes life is shocking. Want to know what stock to invest in? Don't call us. Want to know how to stop fighting with your spouse? How to teach your kids about money? Have you just lost your job? Are you scared? Give us a call. We want to talk to you. It is *The Dave Ramsey Show*. It's about you.

For more information, contact Bill Hampton at 877-410-3283 or billh@daveramsey.com.

### DICK ROBINSON'S AMERICAN STANDARDS BY THE SEA

BOOTH #513

*Dick Robinson's American Standards by the Sea* is a weekly, two-hour program originating from a motor yacht. *American Standards* is a blend of music, interviews and anecdotes with an artist roundup that includes the greats — old and new. From Frank Sinatra to Tony Bennett, Mel Torme to Diana Krall, this show each week provides listeners with music that's practically unavailable on Radio today, and you'll provide your sales department with an avenue to attract upscale advertisers with a very special sponsorship opportunity. See and hear the show live on the NAB Broadcast Stage (next to Registration) Thursday, October 2nd, from 2:30 to 4:30 p.m., immediately following the Radio Group Executive Super Session. All attendees will receive a free gift and have an opportunity to win a hospitality event aboard the luxury motor yacht "Airwaves."

For more information, call Susan DeMay at 800-TV-RADIO, or e-mail farmcsb@aol.com. Web URL: www.yachtamusic.com.

### ELECTRONICS RESEARCH, INC.

BOOTH #333

Electronics Research is an engineering-oriented company that has manufactured state-of-the-art commercial and telecommunications broadcast products since 1943. The company is a one-source supplier of complete broadcast transmission systems, including towers, transmission lines, and antennas. ERI also has the staff and expertise to provide complete structural analyses and structural-reinforcement engineering, design, and fabrication services. From our 145,000-square-foot facility in Chandler, IN, the company offers innovative engineering, meticulous fabrication and unsurpassed customer satisfaction. Attention to these details makes ERI the standard by which others in the industry are measured.

ERI Products and Services include:

- » iBOX™ digital radio systems
- » Single and multi-station FM antennas
- » Filters and combiners
- » Grounding and lightning protection products
- » Guyed and self-supporting towers
- » Turnkey installation services
- » After-sales maintenance and inspection services
- » Structural analysis of towers and tower reinforcement regardless of tower origin

- » Tower rescue and repair assistance
- Contact: 812-925-6000 or sales@eriinc.com

### FAMILYNET RADIO

BOOTH #10

FamilyNet Radio produces and syndicates a wide variety of specialty programs. Heard on more than 2,000 stations, these award-winning programs have a proven loyal audience. FamilyNet offers the following five 30-minute weekly programs. *Powerline* is AC music with commentaries by Jon Rivers. *Country Crossroads* artfully blends hit country music and artist interviews hosted by Bill Mack. *MasterControl*, hosted by Ralph Baker and Teri Barrett, is a total-living program that includes magazine-style interviews with experts on health, finances, entertainment, family and other aspects of day-to-day living. *On Track* uses Contemporary Christian music with current-artist interviews hosted by Dave Tucker. *Strength for Living* mixes conversations with everyday people who have experienced extraordinary events with brief teachings about life and traditional Christian music hosted by Bob Reccord.

FamilyNet Radio also produces a series of :60 features called *At A Glance*, which includes ten :60 spots per month on life topics such as fitness, health, character and morals. The hosts for the programs are character coach Anita Vanetti, certified fitness trainer King Hoover, health expert Doug Kaufmann, radio host Jon Rivers and business executive/speaker Bob Reccord.

*Our Country Christmas*, a 1-hour program hosted by Charlie Daniels, is also offered by FamilyNet Radio as a holiday special for the 2003 season.

FamilyNet's programming is provided free as a public service to listeners. However, if a station needs to sell time, there are spots available at the beginning/end. Visit our website at [www.FamilyNetRadio.com](http://www.FamilyNetRadio.com), or e-mail [Info@FamilyNetRadio.com](mailto:Info@FamilyNetRadio.com).

### HARRIS CORPORATION, BROADCAST COMMUNICATIONS DIVISION

Harris Broadcast offers a complete range of studio, program transport and transmission products and systems for the digital transition.

» **VistaMax Audio Hub:** VistaMax is an intelligent hub that enables console resources and audio assets to be shared via simple fiber or CAT-5 connections network wide. The cost-effective VistaMax is modular, scaleable and designed for on-the-fly configurability for shifting facility requirements.

» **ReCon Remote Control Management:** ReCon is a next-generation, web-enabled remote control and facility management system for Radio transmitter sites and replaces a closure remote control system. ReCon communicates with broadcast, network, and facility control equipment (HVAC, tower lights, security, etc.) via IP networks.

» **Expresso™ On-Air Console:** Expresso is the industry's first full-featured 10- or 14-channel, analog-priced digital console for smaller-market stations or production studios. Expresso offers analog and digital inputs/outputs for a secure upgrade path.



» **OAX 1- to 6-kW AM Transmitter:** The DAX 1- to 6-kW AM transmitter line was designed from the ground up to provide superior analog and HD Radio performance with hot-swappable RF modules for on-air serviceability. DAX's exceptional linearity and bandwidth ensures the cleanest analog sound in its power range as well as the most accurate reproduction of a digital signal.

» **NeuStar Audio Conditioning:** The NeuStar audio modular engine delivers a noticeable increase of audio quality for listeners, while offering significant bit rate reduction for savings in transmission, storage or broadcast of digital audio. Individual sound software components allow broadcasters to tailor NeuStar to fit their unique sound.

For more information, call Jackie Broo at 513-459-3738 or e-mail [jbboo@harris.com](mailto:jbboo@harris.com).

## HOTCHKISS MARKETING SOLUTIONS

Does your media-buying strategy need fine-tuning to deliver a better ROI? Do you know how to maximize your marketing budget for a station you're launching to quickly and precisely establish a position with listeners?

Talk to Dan Hotchkiss while you're at the NAB Radio Show in Philadelphia. A longtime veteran of Radio and cable, Dan has parlayed more than two decades of sales and management experience into Hotchkiss Marketing Solutions. HMS is dedicated to showing Radio stations across all formats how to effectively generate ratings and create revenue opportunities through highly targeted cable advertising. Understanding cable has given Dan invaluable insight into its unique applications for Radio marketing; and he has developed a systematic, proprietary approach for targeting diary keepers and taking Radio station marketing to a new level of sophistication. He'll explain to you how cable offers the most cost-efficient means for marketing to prospective Radio listeners and how he finds diary keepers and effectively communicates with them.

Before launching Hotchkiss Marketing Solutions, while regional sales manager at what is now Comcast, he worked with 13 different stations in Portland, OR, representing Clear Channel, Infinity and Entercom, to help them increase ratings with cable marketing. He also counseled several of them on developing strategic partnerships that succeeded in enhancing their revenues.

In Philadelphia, contact Dan at 503-317-1646. After the show, contact him at 503-273-8888 or [dan@hotchkissmarketing.com](mailto:dan@hotchkissmarketing.com).

## JONES RADIO NETWORKS

Jones Radio Networks is America's leading independent Radio programming company, with offices and studios in New York, Washington, Denver, Seattle and Nashville. JRN serves more than 5,000 Radio stations with a full menu of Radio programming solutions:

» **Daypart Personalities:** AC's Delilah® and Dave Wingert, Country's Lia, Bill Cody and Danny Wright, and Hot AC's Alan Kabel. (Call 800-426-9082.)

» **24-Hour Formats:** Nine satellite-delivered formats, including Smooth Jazz,

Good Time Oldies, Music of Your Life, and US Country. (Call 800-609-5663.)

» **News and Talk:** Long-form and short-form options including Neal Boortz, Clark Howard, *Wall Street Wake-Up*, and *Handel on The Law*. (Call 800-611-5663.)

» **Music Programming and Consulting:** Song-by-song music logs, researched music libraries, *Chartbreakers Weekly Hits* CDs, and one-to-one consulting. (Call 800 426-9082.)

» **Research and Prep:** RadioVoodoo and BDSRadio.com (800-798-5663); The American Comedy Network and The Onion (203-877-8210);

» 30



Prophet computer: NexGen2 Digital

# HEARD ON MORE THAN 2,100 STATIONS!



## FamilyNet radio

**COUNTRY CROSSROADS** . . . Hit Country Music, Interviews, Commentary / Bill Mack

**POWERLINE** . . . . . AC Music/Jon Rivers

**MASTERCONTROL** . . . . . Lifestyle Interviews

**VISIT US AT NAB BOOTH #10**

**WWW.FAMILYNETRADIO.COM • E-MAIL: [INFO@FAMILYNETRADIO.COM](mailto:INFO@FAMILYNETRADIO.COM) • 800.266.1837**

### Including:

**WTMX-FM Chicago**

**WFLC-FM Miami/**

**Ft Lauderdale/Hollywood**

**KDWB-FM Minneapolis/St. Paul**

**ON TRACK** . . . . . Contemporary Christian Music

**STRENGTH FOR LIVING** . . . Contemporary Teaching & Traditional Music

**AT A GLANCE SPOTS** . . . . Variety Of Topics





**ERI - RISING ABOVE THE CROWD**

**Simply THE  
BEST  
BROADCAST  
ANTENNA  
AND TOWER  
SOLUTIONS**

**IBOC CHALLENGES? ERI HAS YOUR SOLUTION!**

*Photo Credit: Lou Bopp*

**ERI**®

**TOWERS AND ANTENNAS**

**Electronics Research, Inc.**

**(812) 925-6000** World Radio History [www.ERInc.com](http://www.ERInc.com)

Visit us at NAB  
Booth #333



Up Close (212-556-9429); Jones Research Network (800-609-5663); and more.

Additionally, Jones Radio Networks has a distinct presence in Hispanic broadcasting, affiliating with a variety of marquee programs and services including CNN en Español (Radio and web), La Maquina Musical, El Primer Plato del Dia, and Nielsen/Music Data Latino (Call 800-275-6334). See [www.jonesradio.com](http://www.jonesradio.com).

## KD KANOPY

KD Kanopy specializes in Radio remote booths. As the inventor of The Original<sup>®</sup> pop-up canopy, the company is able to provide the Radio broadcast industry with the highest-quality remote broadcast canopies available. Expending valuable time with complicated ropes and loose parts can quickly become a wasted cost, but your field staff will be able to set-up KD Kanopy's products quickly and effortlessly. KD Kanopy products reinforce your station's brand identity, add visual impact, and attract listeners. The KD Majestic features a one-piece frame made of high-strength aluminum, which is 40 percent stronger and 25 percent lighter than steel frame units.

Aluminum also ensures that the KD Kanopy frame will not rust. New, space-age, fiber-reinforced Dynidom<sup>™</sup> fittings give added strength, stability, and easy set-up. The Majestic 10x10 canopy can be set up by two people in less than 30 seconds, and is available in 5'x5', 8'x8', 10'x10', 10'x15', and 10'x20' sizes. The KD Kanopy top is made with 250-denier oxford polyester, which is both durable and lightweight. The fabric is treated to be water resistant, fire retardant, and UV protected. Eight bold fabric colors and heat-cured custom graphics allow you to deliver your message and logo to listeners.

Now Available! Full-coverage graphic printing allows you to print digital images, photographs and oversized logos. For more information, visit [www.kdcanopy.com](http://www.kdcanopy.com), or call 1-800-432-4435.

## PATRICK COMMUNICATIONS

Patrick Communications is a leading media-brokerage and investment-banking firm based in Ellicott City, MD. The company is a full-service firm offering station brokerage, investment banking and appraisals, as well as management and financial consulting services. With extensive media brokerage experience, Patrick Communications' principals have negotiated or appraised transactions valued in excess of \$3.0 billion in the past 12 years. Services include private placement of debt and equity, fair market value and asset appraisals.

For more information, call Larry Patrick, president, at 410-740-0250, or e-mail [patrick@patcomm.com](mailto:patrick@patcomm.com)

## JOHN PIERCE & COMPANY

John Pierce & Company, LLC, serves as a full-service brokerage, appraisal and consulting business, to both buyers and sellers of Radio and television properties. The company strives to find clients' unique situations in a day when available properties are almost nonexistent.

John L Pierce has been involved in broadcasting since 1975, when he started Paragon Advertising, which places media clients and syndicated programs on Radio and television. In 1993, he became managing partner of Force Communications with Hal Gore and John Lauer. It was in 1999 that he started John Pierce and Company, devoting his full attention and time to media brokering. Since then he has worked with such clients as Clear Channel, ABC-Disney, Salem, Educational Media Foundation, Beasley Broadcasting, Mortenson Broadcasting, Crawford Broadcasting and other respected and well-known media entities.

In 2002, Charity Flynn joined the company as vice president of client services. She has gained great confidence from her clients with her careful handling of media brokerage. The company is based in Florence, KY, near Cincinnati.

For more information, please call 859-647-0101; or call the John Pierce & Company hospitality suite at the Ritz-Carlton, Philadelphia, 215-523-8000, Oct 1-Oct. 3, for appointments at NAB.

## PROPHET SYSTEMS INNOVATIONS

BOOTH #439

No matter what size system you're looking for, Prophet Systems has an affordable digital automation solution that meets your needs. Studio 11 is ideal for the standalone AM, FM or LPFM; Studio 22 is designed for mostly automated, satellite or voice-tracked stations; Studio 41 is perfect for active control rooms and production studios; and Studio 44 is a powerful workstation that can handle live or automated operations. With any NexGen 2 Studio Suite solution, Prophet Systems includes all the NexGen software you need to run your station.

Why pay for music scheduling? Prophet's music scheduler, MusicGen, works with most digital automation systems, allowing anyone to schedule like a pro. MusicGen is easy to use, yet allows you to create the most complex music rotations. Best of all, now you can download MusicGen, take it for a test drive, and keep it as our contribution to great radio!

NexGen Version 3.0 contains a wide array of customer-driven enhancements and improvements. Delivering files via WANCasting is easier with bulk file feeds and off-peak-time delivery. Increased tracking capabilities in the WANCasting module allow the user to distinguish data recordings. The DRR element now includes features to help control outside hardware, new options for recurring recordings, and the ability to see current status of recordings, similar to the control room. Users can also lock down their individual button bar settings, as well as prevent certain audio types from being accessed by others. Missed commercial lists are automatically delivered by e-mail.

For more information, call Diana Stokey, marketing coordinator, at 877-774-1010.

## RCS

The world's largest broadcast software company offers:

**Master Control:** The world's only "Selector<sup>®</sup> Smart" on-air digital system features a "Living Log"<sup>™</sup> for instant log changes, hundreds of Hot Key<sup>®</sup> virtual



audio carts, a "Log-Linked Web Browser" connecting any log item to any Internet site, and Internet Voice Tracking<sup>™</sup>, which allows talent to add voice-tracks from any computer via a secure Internet site.

**iSelector:** World's first fully branded Internet player, harnessing the smarts of Selector<sup>®</sup> with the power of the station's listeners. iSelector creates playlists for each listener based on the Radio station's Selector, and the listener can customize the station's streaming only to the listener. When the station adds new music to Selector, the new songs appear in iSelector — just like the format.

**Selector XV with Sound featuring Smart Ripper,** which rips audio while analyzing wave file to compute timing, tempo, energy, BPM, key/chord; then imports the audio plus song coding info directly to any Selector song card — no typing. Ready for scheduling and airplay by any automation system.

**Selector Enterprise** allows Radio station groups to share information on songs, promos, individual and collective airplay, and copyright data. Standardize

How the  
iSelector  
player  
works.  
From RCS.



data and audio used by all group stations. Compare successes and upgrade underachievers. Run instant spin comparisons to learn which songs your successful stations played most. Analyze song and promo rotations to view success patterns and identify problematic stations or areas. Private, secure connections.

**Tracker:** Audio archiving system for multiple inputs for instant playback of any channel without stopping the current recordings.

Contact Richard Darr, 914-428-4600, ext. 148.

E-mail [rdarr@rcsworks.com](mailto:rdarr@rcsworks.com).

## SCA PROMOTIONS,

BOOTH #13

SCA Promotions is the world's leader in providing prize coverage for Radio promotions designed to help you build ratings and nontraditional revenue. SCA has paid more than \$9.5 million in prize awards on more than 3,700 Radio promotions. The company's database includes hundreds of promotions designed to answer your needs and produce results.

**Listen-and-Win Promotions:** SCA's listen-and-win promotions will give you an exciting on-air contest and your listeners a chance to win big cash rewards. Some of our most popular listen-and-win promotions include Birthday Bash™, High/Low Game, Dollar Bill Game™, Phrase That Pays, and Dialing for Dollars.

**Radio Remote & Retail Promotions:** SCA's proven traffic-builders will help increase attendance at remotes, sell bigger and renewable sponsorships, and deliver NTR dollars. Popular promotions include Football Cash™, JackPot™ Machine, Visible Vault™ and High Fives Money Bags.

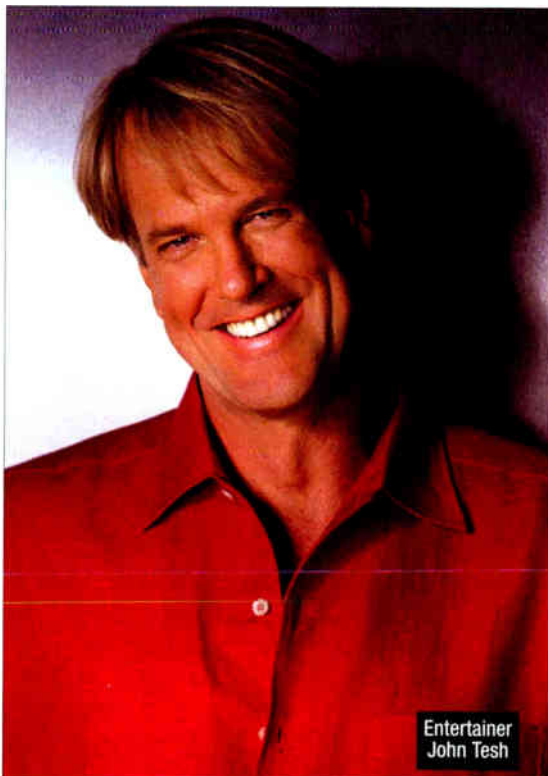
Visit SCA's website at [www.scapromotions.com](http://www.scapromotions.com), or stop by Booth #13 for more information about these promotions and others, including scratch-and-win cards, sports contests, and casino promotions. For more information, call 888-860-3700 or e-mail [info@scapromo.com](mailto:info@scapromo.com).

## SESAC

SESAC is a service organization created to assist both the creators of music and music users through timely, efficient royalty collection and music licensing. The company was established in 1930 as the Society of European Stage Authors and Composers to better serve European composers and writers whose works were being performed in the U.S. Over the course of its 72-year history, SESAC has grown to represent all genres of music in every territory in the world. Today, the company is known simply as SESAC.

One of only three performing-rights organizations recognized by the U.S. Copyright Act of 1976, SESAC is the nation's second-oldest and fastest-growing. SESAC maintains a diversified repertory that includes the best of Adult Contemporary, R&B/Hip-hop, Jazz, Rock, Americana, Contemporary Christian, Latin, Country, Gospel, Dance, Classical, and New Age.

SESAC's primary function is to license the musical works of the growing list of songwriters and publishers it represents to various music users, and then to distribute those royalties back to the copyright holders. With a uniquely selective policy of affiliating the best songwriters and publishers, SESAC has built a repertory of unusual quality that spans all musical genres and includes today's most popular music. Artists who have performed SESAC-affiliated compositions include Neil Diamond, Michael Jackson, Bob Dylan, Garth Brooks, Mariah Carey, UB40, Toni Braxton, Eric Clapton, Luciano Pavarotti, Marco Antonio Solís, U2, and Jimi Hendrix. The Nashville-based company (phone 615-320-0055) has offices in New York, Los Angeles, and London.



## TALK RADIO NETWORK

Talk Radio Network (TRN) is an independent syndicator and source for top-rated, quality talk-radio programming. Whether it's a ratings blockbuster like *The Michael Savage Show* or the fast-growing *Rusty Humphries Show*, TRN has the products that fit every market. Established talk show hosts, such as Laura Ingraham, Bob Dornan, Lucianne Goldberg, Jeff Rense, Barry Farber, Roy Masters and many others, call TRN their home. TRN also boasts branded shows such as *The Motor Trend Radio Magazine* and *Fight Back with David Horowitz*.

As the original national syndicator for Art Bell, TRN has helped to identify and develop some of the biggest talent on the airwaves today. Knowing who will be on top in the future is a calculated gamble in the talk-radio business. "Programming performance" has become the mission statement for TRN. The ongoing work of seeking, developing and positioning talent is designed to help our affiliate stations build strong line-ups to face an ever-competitive marketplace.

TRN offers 24 hours, 7 days a week, of quality programming with a full range of technical and marketing support. For more information, call 888-383-3733.

## TESHMEDIA

The daily *John Tesh Radio Show* is the new answer for Adult Contemporary Radio in the evenings! With the success of the weekend John Tesh show, which is on 160+ stations, the next step was the launch of a daily edition of *The John Tesh Show*.

With five hours each weekday evening of some of the most compelling AC Programming available, this show is not a "love song show," a "talk show," or "just" an entertainment show. It's a daily dose of "music and intelligence for your life." *The John Tesh Radio Show* sounds like your radio station.

Musically, the program plays the hits — the highest-charting, most highly researched songs of a tight Mainstream AC playlist. These are the songs that station affiliates are playing outside of the show, and there are a lot of them — about 10-12 songs per hour. There's not a lot of talk.

When John Tesh does talk, however, he says something valuable.

"Intelligence For Your Life" is a plethora of useful and compelling information that the typical AC listener can use, relate to, and talk about with their friends the next morning.

The show also includes entertainment news, artist and celebrity interviews, and lifestyle segments — all in keeping with a "family safe and friendly" promise.

Of course, John Tesh is very relatable to 25-54 females. They watched him on *Entertainment Tonight* for 11 years, they watched him host two Olympic Games, and they've been to his live concerts. He's instantly recognizable, credible, and relatable. He's known around the world as a musician, entertainer and experienced broadcaster.

For more information, contact Scotty Meyers at 888-548-8637, or e-mail [scott@meyers.net](mailto:scott@meyers.net).

For an appointment at NAB, call 516-312-0998.



## KEEPING IN TOUCH

Does the sluggish economy have you on a frantic quest for new clients? For many salespeople, the answer is a resounding (and desperate) "YES." After all, when something is in scarce supply, our natural impulse is to try to get more of it. According to marketing consultant Maribeth Kuzmeski, fighting and clawing to gain new business is the wrong approach. Indeed, it can be counterproductive. You should be nurturing the clients you already have.

Here are a few of Kuzmeski's suggestions for helping you market to your clients:

» **Create a systematic K.I.T. program.** You need a carved-in-stone system for regularly communicating with and delighting your existing clients. Kuzmeski calls it a "Keeping In Touch" program; and it could include holiday cards, magazine clippings on subjects that interest them, or educational e-mail newsletters.

First, divide your client list into subsets, from "can't live without 'em" on one end of the spectrum to "inactive but still important" on the other end — and decide how and when you will touch base with each subset. Maybe you communicate with the "can't live without 'em" clients six or eight times a year, ending the year with a nice (and creative) holiday gift, while you contact "inactives" twice a year.

» **Make clients say, "Wow!"** No matter how good your K.I.T. program is, you won't make much of an impression if you rely on expected traditions. Your goal should be to make clients say, "Wow!" For example: Christmas cards are expected, but St. Patrick's Day cards are not. Instead of sending a standard-issue birthday card, why not mail "half-birthday" cards, timing them so that they arrive exactly six months before (and after) a client's birthday?

Get creative with your mailings. For instance, to add value to your mailing (as opposed to just being cleverly self-promotional), include a coupon for a summer special. Not only does this provide a valid reason to keep in touch, it will help you boost business in what traditionally is a slow season.

*Marketing consultant Maribeth Kuzmeski is the author of Red Zone Marketing: A Playbook For Winning All The Business You Want (Facts on Demand Press, 2002, ISBN 1-889150-34-7, \$17.95).*

## The First Appointment, Part 2:

# Know Your Prospects' Expectations

In Part I of "The First Appointment" (*Radio Ink*, 8/18/03), we discussed how the right questions in your initial meeting would solidify your credibility as a marketing professional. A relaxed, conversational interview is your first step for achieving a long-term business relationship. Our first appointment begins with relieving prospect tension by telling what you hope to accomplish, matching the right audience with the business, getting an approximate budget, and determining the style of commercial that would best deliver customers.

It's now time to talk budget. Discovering what a prospect can spend is essential. If you cannot establish a budget by finding out average sale, closing ratio, weekly sales and desired growth percentage, you may need to play "high-low." Your question: "We have heavy clients who invest up to (high-end average) each month on a station and demand strong results. We also have clients on a tight budget and just want some name recognition, spending as little as (low-end average). That is a big difference, but considering the results you want to achieve, what investment range would work best for your situation?" Be quiet and let them give you an estimate they would like to invest. If it is too broad for a three-option presentation, lead them in narrowing down their figures.

Now your prospect can begin thinking how their potential commercial might sound on the air. Knowing the style of Radio commercial they want gives you the best opportunity to write and produce one that will sell.

• Question: "What style of commercial do you think could be most effective for generating business? How would it sound and feel? Perhaps fun, or a hard sell, a straight read, slice of life, testimonial, or something highly creative with all the bells and whistles?"

• Question: "Some under-the-radar boasting can sound good in a commercial. Are there awards, recognition, certifications or customer accolades you could tell me about?"

• Question: "Besides sales, are there other sources of your revenue on which we should focus: repeat customers, referrals, financing, service, delivery fees etc.?"

• Question: "Is there anything else you can tell me that would help us put together an effective campaign? The more details I know, the better the ideas

I can provide."

Find out the prospect's expectations for results. That knowledge gives you a wider view of what you will need to ask for in budget and time commitment to their campaign. Meeting clients' expectations is the only way you will achieve their business for the long haul. Question: "Tell me your expectations of a successful run on Radio. What would you really like to achieve?"

Here is an easy way to wind up your conversation while finding out if there is more than one decision-maker: Question: "Thanks for your time and all this helpful information. Your openness sure makes it easier to put together ideas that will work. I'll get with the creative people back at the station and put together some ideas for you to consider. Is there anyone else, as a part of your decision-making, for whom I should make copies?"

Get your follow-up appointment set before you leave.

• Question: "Would this time next week work for you so I could bring back some ideas?" If not, "When would work best for you?"

• Final question: "I hope you won't mind if I need to give you a quick call for some follow-up information as we go to work. Thanks again for seeing me. I appreciate it and hope we can help you to ... (mention what they wanted to achieve by advertising on Radio)."

With answers to the questions from Part 1 and Part 2, you should have enough information to move ahead with a marketing plan — or whatever you present in your next visit. Remember to reintroduce what your prospect told you in your initial meeting. By recycling the prospect's initial information, you will emerge with amazing credibility.

Commit your questions to memory. Having a conversation, instead of an interrogation, on your first appointment will give you the best opportunity to gain a new client and business partner. ☐

Gregg Murray is director of sales and marketing for West Virginia Radio Corporation and designer of [wvRadioadvertising.com](http://wvRadioadvertising.com). He can be reached at [gmurray@wvRadio.com](mailto:gmurray@wvRadio.com)





## KNOW THE VALUE OF YOUR SERVICE

If you're not presenting the true value of your station's marketing capabilities to your clients, you could find yourself in a position like Alexander Fleming's after he discovered penicillin in 1929. At the time, no one recognized or fully understood the value of Fleming's discovery. It wasn't until 1940, after thousands had died, that two other scientists identified the intrinsic benefits of penicillin.

Those scientists, Howard Florey and Ernst Chain, received grants to test the new drug. Four years later, it was used on the battlefield to treat soldiers who had become infected by battlefield wounds (and other things). The following year, Fleming, Florey and Chain received the Nobel Prize for Medicine for showing penicillin's value to the world.

The point is that you can't succeed if you can't explain the value of your product or service and can't present it in a compelling way. You must know your product's real value. What irresistible benefit does it offer, and why do your customers need it?

*Source: The Power of a Message to Change the World, Kevan Kjar, Corporate Visions, www.corporatevisions.com.*

## HOW TO GET EXECs TO CALL YOU BACK

Having trouble getting busy executives — your clients — to return your calls? Everyone today is pressed for time, but top executives — your clients — often are some of the busiest. Try these four steps that are designed to get even the busiest people to call you back:

1. Speak their language, rather than relying on a script.
2. Talk about a business issue that's at the top of the client's priority list, rather than pushing your station.
3. Offer an idea designed to help them move ahead or improve their quality of life.
4. Clearly state the results or outcomes you wish to achieve.

Remember: These are elements that also should be considered when creating an ad campaign — and writing copy for your clients' commercials. The key is to focus on the individual and his/her needs.

*Source: What's Working In Sales Management, 8/14/03*

# Focus On "Heartshare," Not "Mindshare"

I'm not a Radio guy. I'm just a business guy who listens to the Radio, but the business of Radio intrigues the heck out of me. I'm especially interested in the endless rhetoric around the mysterious power of the spoken word and its overwhelming influence on various components of the human brain.

That makes me wonder: Do Radio salespeople actually pitch potential clients by emphasizing the neurological benefits of their offering? Give me a break. I suppose all those who offer other low-cost media — banner ads, print ads, e-mail, direct mail etc. — are simply uninformed or unenlightened. Or...maybe they're pushing the visual angle. Hmm?

Let's get back to basics, Radio folks. Let's turn our attention back to our audience — the advertisers — and their *real* concerns and desires. Let's start by understanding why anyone should invest his or her limited funds on advertising in the first place. I've always believed that a company advertises simply because it's physically impossible to personally tell that company's new or exciting story to large numbers of people. After all, if you could, wouldn't you entice your audience off the street and passionately inform and seduce them face-to-face? Sure you would.

No form of communication comes close to the persuasiveness of warm-blooded, human interaction. The storytelling magic and limbic resonance of personal — and communal — connection is awesome. Alas, most of us simply can't rally large numbers of people. So, if we're smart, and especially if our business is a destination (e.g. car dealership) as opposed to being in a high foot-traffic area (e.g. Starbucks), we advertise.

We advertise to tell our story. We advertise to express our uniqueness. And we advertise to emotionally convey precisely why our radical difference really, really matters to our audience.

But instead, what do most Radio advertisers do? They make some kind of announcement: "We're having a BIG sale next week!" (sure, and who isn't?), or they simply tell us — over and over — what they do: "Dial 1-800 — we fix

broken windshields." So what? Do you honestly believe that "top-of-mind-awareness" drives human decision-making in today's message-saturated, marketing-savvy and very cynical world? Come on! We're all faced with a dizzying array of choices, an unmanageable amount of information (mostly conflicting), and an irritating amount of overt marketing messages asserting that they have our best interests at heart (yeah, right). Who in their right mind will be a happy idiot and simply go on brand autopilot?

I'll admit that top-of-mind-awareness may still work in habitual buying, which occurs when involvement is low and differences between brands are small. However, for considered purchases, such as choosing a new car or home, and those involving a strong emotional connection, such as deciding where to invest or donate hard-earned money, advertising requires much more. Today, businesses are competing for "heartshare," not "mindshare." They need to *move* people, and top-of-mind without goose bumps simply won't cut it.

The heart of every thriving business is a passionate idea — a superior way of fulfilling an unsatisfied emotional desire. Every one of today's thriving businesses (and those longing to thrive) must consistently, coherently and creatively communicate their passionate idea to their audience — metaphorically demonstrate their dramatic difference. This is where Radio comes in. This is Radio's strategic advantage. So start living it!

Be proactive. Build relationships based on your understanding of your customers' needs. Be a valuable business resource, helping clients discover and emotionally communicate their passionate idea to their audience. Be a consultant, not a peddler. If you want to be a brain surgeon, study the brain. But if you want to make a difference in your clients' lives, stop worrying about ears and brains, and start focusing on what really matters: your clients' emotional ideas and their audiences' emotional desires. ☺

*Tom Asacker is a business author, speaker and thought leader. His philosophies are outlined in his highly acclaimed book Sandbox Wisdom: Revolutionize Your Brand with the Genius of Childhood. Visit www.sandboxwisdom.com.*



## KNOW YOUR STATION'S BRAND

No doubt you understand the importance of knowing and promoting your station's brand to prospects and clients, but do you really know what that means?

According to a recent PricewaterhouseCoopers survey, 67 percent of senior managers believe their companies have a defined brand, but only 33 percent believed that their own employees understood the brand and its values. The fact is that your brand message can be what differentiates your firm from the competition. That's why part of Towson, Maryland-based Black & Decker's required training includes having its field reps take brand-awareness courses online, on a platform from e-learning software provider Vuepoint. The courses focus on the brand messages specific to a product, from the professional DeWalt line to homeowner-friendly Black & Decker tools.

"We focus on the four Ps — product, pricing, promotion, and placement — to let them understand where our brands fit," says Matt DeFeo, Black & Decker's vice president of training, recruiting, and sales services. DeFeo also says B&D salespeople get hands-on training with the tools in an 11,000-square-foot facility so they can get the full touch and feel of the products.

The touch-and-feel aspect is important because customers base much of their decisions on the emotions they associate with your company, says Christopher Morin, CEO of sales and marketing training firm SalesBrain, in San Francisco. For example, do prospects associate your firm with reliability, customer service or other feel-good values? Are you diagnosing and solving their business pains? If not, then your reps are only talking about your value proposition, and not proving it, Morin says.

Morin has even given acting lessons to salespeople so they can dramatically recount customer testimonials or relate vivid "what if" scenarios. "In sales presentations, you should evoke clients' business fears and the emotion they will have from solving it," he says.

Source: Sales and Marketing Management; August 2003; Adapted from [www.rab.com](http://www.rab.com)

# Your Job: Make Your Boss Look Good

Your Number One job priority as a manager is to make your boss look good. Your boss' agenda always comes first. When I ask managers their most important job as a sales manager or general manager, the answer is always: "Take care of my customers, manage my salespeople," and so on. No one ever says it's to make their boss look good.

In most cases, your boss' feelings about you determine whether you'll be promoted, transferred to another market, or fired. Let's face it: If you don't make your boss look good, you'll probably end up with the last of the three.

Here are some serious things to contemplate if you are working your way up the ladder or you are a sales rep who is considering management someday.

**IT'S ABOUT THE PEOPLE, STUPID.** Radio stations don't run on money, tower height or share points. They run on people. When's the last time mediocre managers hired salespeople with superior talents? Most managers hire people like themselves. If they are only marginally successful as managers, then what reason is there to expect them to hire the best? Most insecure managers hire people without the capability to take their job some day. This tactic secures their position, and it also secures their exit visa from the company when they have a boss who demands results and accountability. According to the Harvard Business School, the top three things managers hate to do is: fire somebody, fire somebody, and fire somebody. If this is true, then we must make sure we hire right.

**USE COMMON SENSE.** Trust your instincts — but don't always trust them. Likewise, think things through, but remember that over-analysis can lead to paralysis. Your best decisions are formed by experience, but don't be afraid to take chances. Pepsi Cola demands that its managers make some mistakes, but they also demand the managers use common sense. A firsthand example in the Radio industry comes from one market last year (station and group will go unnamed), when management

decided to stage an expensive concert at a baseball stadium the company owned. The concert was not underwritten before the due date for the deposit money, but the managers insisted that they would get that funding. They did **not** get it — and were left owing \$200,000 when ticket sales didn't cover the concert. Use your gut, but don't convince yourself that something looks good out of desperation. Your gut is usually right.

**GET RID OF THE WRONG PEOPLE.** The biggest disservice we can do is to hang on to sales reps who are not producing. You're not doing anybody a favor; and carrying someone who isn't cut out for sales eventually boomerangs, because you are impeding their potential for growth elsewhere. When someone has made a decision to leave, talking that person into staying — and even countering the offer — in most cases doesn't work. The employee eventually leaves anyway. The non-producing profit center also keeps you from moving up the ladder, which doesn't make you look very good to your boss.

**INJECT SOME LAUGHTER.** Lack of humor is usually a sign of a company in trouble, headed for trouble, or deserving to be in trouble. Managers who don't take themselves too seriously usually end up on top of the ladder. One of my managers last week had several examples of how he used humor with the sales staff. For instance, he ran video clips before the sales meeting started, effectively relieving the tension caused by pacing behind budget for the month. He left people funny e-mails (clean, of course) before they arrived at the office every day. A funny thing happened — his staff over-exceeded projections. Pick up a book on humor at your local bookstore, and start planning some laughter in your sales department or stations. According to Mark Twain, humor is the best weapon we have — and the one we use the least. ☺

Sean Luce, the head national instructor for the Luce Performance Group, can be reached at 281-496-6340 or by e-mail via [www.luceperformancegroup.com](http://www.luceperformancegroup.com)



## ENTERCOM'S Big Digs in Boston

Shortly after Entercom finalized its 1999 purchase of two AM and two FM stations in Boston, corporate management assessed the facilities that housed the cluster in downtown Boston. Although the company still had a number of years left on its existing lease in a building directly across from the city's famed Prudential Building, a number of factors — growing congestion and parking problems among them — led to a decision to move the entire operation to a more manageable location.

"We wanted to get out of the center of the city and try to get into a better deal," recalls **John Kennedy**, chief engineer of the Boston cluster. "And we definitely needed more room. We had just relocated WAAF into Boston, and once we moved them into the building downtown, the walls just started busting. In late 1999, we started looking around, checking out the suburbs and the outlying towns — Newton, Needham, places along the Route 128 corridor."

Entercom finally settled on a location in Brighton, a community within the city of Boston. "The area is going through a lot of redevelopment, so there were some good financial incentives from that perspective," Kennedy says. "The area also is attracting a lot of local media outlets. Right around the corner, we have Channel 4, Channel 38 and WBZ Radio; and WGBH is right down the street. CBS will probably move all their Radio stations into the area in the next year, so this area is becoming quite the media neighborhood."

The lease on the new building was signed in June 2000, construction began later that fall, and the four stations moved in at the end of February 2001. "We occupy 26,000 square feet — one full floor of a 10-story building, five floors of which are occupied by the world headquarters of New Balance, the shoe company," Kennedy says.

As with several of Entercom's facility build-outs, Bloomfield

& Associates was brought in to design the new space. "We wanted to get an architect involved right from the beginning, and we talked to three of them," Kennedy says. "We wanted someone who had experience in broadcast design, and Peter Bloomfield had been knocking on the doors at Entercom's corporate headquarters. The corporate folks sent him our way, and we were impressed with some of the work he had done across the country. He got involved early in the process, identifying what we wanted to do, the number of studios we needed, the number of salespeople we wanted to accommodate, and the amount of square footage we would need."

### THE LAYOUT

Just how does the new space work? As Kennedy explains it, "You come up the elevator, the doors open, and there's a large mural in the foyer across from the elevator doors. It's actually a very large digital photo of the city of Boston, and it's wallpapered on the wall. Our four station logos go across the top, with a spotlight on each one. Take a right and go through the glass doors to our reception area. From there, take a right and head toward the studios, or take a left and head toward the sales and business side."

Kennedy says that a key element designed into the new facility is to have the studios for » 36



# Best Radio Facilities

all four stations look toward the city of Boston.

"This building is probably the tallest for two miles," Kennedy says, "and when you look out the window, you see the entire skyline. It helped to create an attitude for the on-air people, a feel that we're still in Boston." He acknowledges that moving the programming department and air personalities out of the hustle and bustle of the Back Bay was a bit of a psychological issue, but the windows provide the feeling of being downtown.

In order to accommodate all the needs of its four stations, Entercom built 18 studios plus the newsroom. "It's broken into two wings — the AM wing and the FM wing," Kennedy explains. "Each station has its on-air studio, a large production studio, and a smaller dubbing studio. The AMs need a control room and a talk studio."

Because WEEI also is the flagship for the Boston Red Sox, an additional studio was created for network production.

Kennedy estimates that 60 percent of the equipment in the new facility is new, with the rest moved from the old building. "Some of the furniture and consoles were brand-new; it just made more sense to start from scratch," he



## Entercom-Boston Equipment Checklist

**Stations:**  
WAAF-FM, WQSX-FM,  
WRKO-AM, WEEI-AM

**Boards/consoles:**  
Combination of Pacific  
Recorders BMX, AMX  
and Airwave series  
consoles

**Audio processing  
equipment:** Orban

**Microphones:**  
Combination: AKG  
and Shure

**Transmitter:**  
Harris for AMs and  
FMs; Broadcast Elec-  
tronics for IBOC trans-  
mitters

**Antenna:**  
WQSX uses ERI;  
WAAF uses Shiveley

**Traffic software:** Wicks

**Music software:** RCS

**Remote equipment:**  
Marti for RPU; Comrex  
and Telos for ISDN

**Telephone hybrid:** Telos

**Speakers:**  
Combination of JBL  
and Boston Acoustics

**Cabinetry:** Harris

**Digital workstations:**  
Combination of Orban  
DSE-7000, Cool Edit  
Pro and Pro-Tools

**Satellite links:**  
Receive ABC, West-  
wood One and Pre-  
miere using Starguide  
satellite receivers

**Chief engineer:**  
John Kennedy

**Engineering design con-  
sultant:** Harris Corp.

**Architect:**  
Bloomfield & Assoc.

observes. "Plus, some stuff from the other place was old. Some of the smaller, ancillary equipment — CD players, mini-disc players, things of that nature — we brought from the old facility, in

addition to our digital AudioVault storage system."

Kennedy says the build-out went smoothly from start to finish, but he cautions that, once the construction process begins, it's prudent to keep an

eye on the calendar: "We had a very tight deadline in which to do this. We met the deadline, but time is always the biggest problem, because once the project starts, the owners want it done." ☑



## Taking The HD Challenge

Entercom-Boston Chief Engineer John Kennedy barely had time to recover from the Boston build-out when the corporate office in Bala Cynwyd, PA, issued another directive: WQSX

would be used as a "guinea pig" for adding iBiquity's HD Radio to its existing analog signal.

"When we were notified last fall, we assessed our existing facilities and bid the project to Harris and Broadcast Electronics," Kennedy says. "They both came back with a proposal based on 'high level injection.' We ended up giving the bid to BE, which provided the transmitter and the combining equipment. We also had to get some additional equipment — new audio processing, new STL links, things of that nature — although we were able to use our existing antenna."

Kennedy says he faced the same challenges facing other broadcasters converting to digital. "Transmitter buildings are not designed to be very spacious so, all of a sudden, you have what amounts to a full-size transmitter to fit in there," he says. "In the case of WQSX, it meant that I lost my workbench; but as long as you plan for the right amount of air conditioning and make sure you have ample power service coming into the building, you should be okay."

One other challenge: Once the system is up and running, there's no way to listen to it. "The irony is that there are no receivers yet," Kennedy says. "I made my monthly trip in to Circuit City the other day just to double-check. While the sales guys know what HD Radio is, they don't have the Radios."



# MAKE MONEY ...

## GAIN LISTENERS ...

## & IMPROVE YOUR STATION'S IMAGE with ...

# Blueprint for Promotional Success

Over 600 Revenue Generating Promotions in this three book series. The *Blueprint for Promotional Success* books are packed with practical, easy-to-implement ideas to benefit your station. These "blueprints" tell you not only the name and concept of the promotion, but also how to sell the ideas and bring in the money!

Many of the concepts included are complete, ready-to-use packages: just fill in your call letters, your client's name and the prices and you're ready to go. From the promotions director and sales staff to the program director, these books are easy for everyone in your station to use!

BLUEPRINT FOR  
PROMOTIONAL  
SUCCESS

### Retail Promotions

More than 200 promotions  
sorted by retail category  
Packed with new ideas  
for both on- and off-air  
to drive new revenue  
through healthy clients and  
break records with  
audience response!

Volume One:

## Retail Promotions

More than 200 promotions sorted by retail category. Filled with new ideas for both on- and off-air to drive new revenue, close balky clients and break records with audience response. Pitch these terrific ideas to a retail store client and watch the sales roll in! Categories include auto dealers, electronic stores, grocery stores, restaurants, health & fitness and more.

BLUEPRINT FOR  
PROMOTIONAL  
SUCCESS

### Holiday & Seasonal Promotions

More than 200 promotional  
ideas for all holidays,  
seasons and special  
occasions. Generate new  
revenue, close balky  
clients and build audience  
response to new targets  
with the greatest gusto!

Volume Two:

## Holiday & Seasonal Promotions

200 plus promotional ideas for all holidays, seasons and special occasions that will easily fit into your station's holiday plans. Most of the concepts involve the Radio station, but can be adjusted to meet your clients needs without using air time.

BLUEPRINT FOR  
PROMOTIONAL  
SUCCESS

### Audience Building Promotions

150 great ideas to drive  
listeners to your station  
and generate tons of  
money. Drive revenue.  
"Making The Most of Your Remotes" is a must-read  
for every station that  
wants to win — and win  
big — in the market!

Volume Three:

## Audience Building Promotions

Over 150 great ideas to drive listeners to your station and generate tons of money. Categories include community service, concerts, entertainment parks, special events, office promotions, sporting events, nightclubs, movies and music.

### SPECIAL BONUS SECTION!

"Making The Most Of Your Remotes" is a must-read for every station that wants to win — and win big — in the market!

**YES**, Send me all three volumes for only \$277 (SAVE \$50!)  
**FREE Priority Shipping & Handling!**

Send me:  Vol. One  Vol. Two  Vol. Three for only \$109 each

Name \_\_\_\_\_ Company Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

Telephone \_\_\_\_\_

CREDIT CARD TYPE:

MasterCard  VISA  American Express

NAME OF CARD HOLDER \_\_\_\_\_

CREDIT CARD NUMBER \_\_\_\_\_

EXPIRATION DATE \_\_/\_\_/\_\_

SIGNATURE \_\_\_\_\_

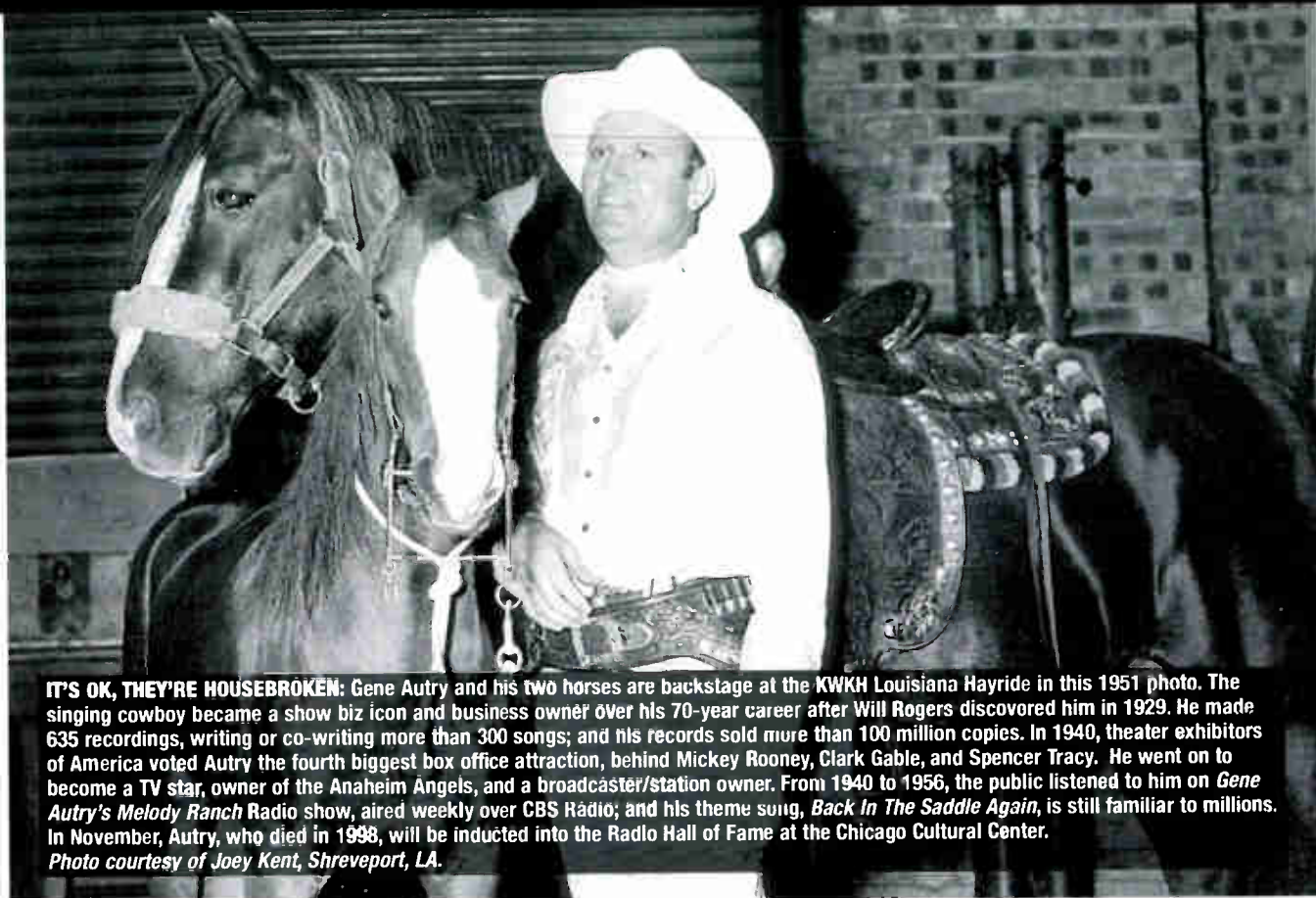
Payment Enclosed (Check Payable to: Streamline Press)

224 Datura Street, Suite 1015, West Palm Beach, FL 33401

**PHONE ORDERS: 800-610-5771**

**FAX: 561-655-6164**

# Blast from the Past



**IT'S OK, THEY'RE HOUSEBROKEN:** Gene Autry and his two horses are backstage at the KWKH Louisiana Hayride in this 1951 photo. The singing cowboy became a show biz icon and business owner over his 70-year career after Will Rogers discovered him in 1929. He made 635 recordings, writing or co-writing more than 300 songs; and his records sold more than 100 million copies. In 1940, theater exhibitors of America voted Autry the fourth biggest box office attraction, behind Mickey Rooney, Clark Gable, and Spencer Tracy. He went on to become a TV star, owner of the Anaheim Angels, and a broadcaster/station owner. From 1940 to 1956, the public listened to him on *Gene Autry's Melody Ranch Radio* show, aired weekly over CBS Radio; and his theme song, *Back In The Saddle Again*, is still familiar to millions. In November, Autry, who died in 1998, will be inducted into the Radio Hall of Fame at the Chicago Cultural Center. Photo courtesy of Joey Kent, Shreveport, LA.

**SEARCH YOUR ARCHIVES.** Pull the boxes from your storage closet. *Radio Ink* magazine is searching for old (or should we say mature?) 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 Crawley, Asst. Editor, *Radio Ink*, 224 Datura St., Suite 101S, West Palm Beach, FL 33401.

## HELP WANTED

**Love Radio? Love Selling?  
Love Managing Salespeople?**

Join *Radio Ink!* Rare opening for a sales manager at *Radio Ink*. Must be hands-on, with a passion for radio and a passion for bringing results to our clients. Responsible for setting and hitting budgets and managing, training, coaching the sales team. Requires relentless accountability and systems to manage accountability; requires creativity, ability to travel, experience in generating nontraditional revenue. Must know how to help businesses grow. Strong Rolodex in radio a plus. Minimum of five years' sales-management experience (all market sizes) or magazine experience. Opening immediate.

Send résumé to VP/Operations Tom Elmo, 224 Datura St., Suite 101S, West Palm Beach, FL 33401, fax 561-655-6164, or e-mail to [tomelmo@radioink.com](mailto:tomelmo@radioink.com)

## PROGRAM DIRECTOR/ AM-DRIVE HOST

Christian Hit Radio WAY-FM, Tallahassee, FL, has an immediate opening for a PD/morning-show host. Help launch a brand-new station in a positive, friendly, caring and thoroughly Christian team-oriented atmosphere. Competitive pay and benefits. Live where it's warm and sunny all year. We need someone who can lead by example. You would be part of a fast-growing, strategically-focused company noted for its excellence and commitment to Christian radio ministry.

E-mail résumé — including a 1-page programming philosophy — to [Doug@wayfm.com](mailto:Doug@wayfm.com). No calls, please. EEO

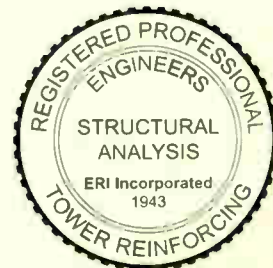
## YELLOW INK™

CALL 800-610-5771

### Structural Analysis

**ERI**®

Electronics Research, Inc.  
7777 Gardner Road  
Chandler, IN 47610  
(812) 925-6000  
[www.ERInc.com](http://www.ERInc.com)



## Radio Station Data Base

- \$199

10,000 commercial stations with phone, FAX, address, format, ratings, and more. TV database for \$99. Ask about our group mailings to radio stations.

[www.radio-mall.com](http://www.radio-mall.com) (800) 759-4561

## AWARD WINNING DESIGNERS

*Logos, Mic Flags, Billboards, Ad Campaigns*

Call 561.523.4855

[award\\_winning\\_design@yahoo.com](mailto:award_winning_design@yahoo.com)





# Station to Nation

*Come Together. Revolutionize Radio.*

**2-for-1  
Registration —  
NAB Members Only!**

For more information go to:

[www.nab.org/conventions/radioshow](http://www.nab.org/conventions/radioshow)



Wednesday, October 1  
**Super Session**

**John Walsh**  
America's Most Wanted  
ABC Radio Networks

Sponsored by:



Thursday, October 2  
**FCC Breakfast**

Commissioner  
**Kathleen Abernathy**



Moderator  
**Bruce Reese**  
Bonnevill Corporation

Sponsored by:



Thursday, October 2  
**Keynote Address**  
**Rush Limbaugh**  
Premiere Radio Networks

Sponsored by:



Thursday, October 2  
**Group Executive Session**

Moderator  
**Sean Hannity**  
ABC Radio Networks

Group Executives Including:



**John Hogan**  
Clear Channel Radio



**Joel Hollander**  
Infinity Broadcasting



**David Kennedy**  
Susquehanna Radio Corporation



**Ginny Morris**  
Hubbard Radio



**Mary Quass**  
NewRadio Group, LLC

Sponsored by:



Thursday, October 2  
**NAB Marconi Radio Awards  
Reception, Dinner & Show**

Master of Ceremonies  
**Steve Harvey**  
Comedian & Host  
KKBT-FM, Los Angeles  
Syndicated by Radio One

Sponsored by:

MARCONI  
Radio  
AWARDS



Friday, October 3  
**Congressional Breakfast**

Moderator  
**Carl Gardner**  
Radio Journal Broadcast Group

Sponsored by:



Friday, October 3  
**Radio Luncheon**  
**NAB National Radio  
Award Recipient**

**Erica Farber**  
Radio & Records

Sponsored by:

**October / 1-3 / 2003**  
Pennsylvania Convention Center, Philadelphia

**THE NAB  
RADIO  
SHOW**

