

The Bayliss Foundation Turns 20 • HD Radio Turns The Corner With Less Is More

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RADIO INK

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iBiquity's Robert Struble:
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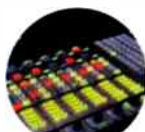
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...the number of useable ideas in Radio Ink to date

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

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“My radio station must love me.”

I LOVE MY STATION. I especially love receiving e-mail updates from their online listener club... and lately, I've been feeling like they love *me* just as much!

I've noticed they are using **DIFFERENT HTML TEMPLATES** for their e-mails now—so it's more fun to read them. They've sent me their usual weekly e-newsletter, which is great! But recently I received a special one designed **JUST FOR MY BIRTHDAY...** and get this—they sent another one designed just **FOR OUR ANNIVERSARY**, too! My husband wasn't even that prompt—I feel loved!

My husband is a big fan of the station also, and lately we've noticed that his e-newsletter is **CUSTOMIZED FOR GUYS**, and mine is more **GEARED TOWARD WOMEN**. Very cool! And remember our anniversary? My husband *says* he did, but truth be known, he received his anniversary email **AHEAD OF TIME**, and it even included a coupon from a local florist! I definitely approve.

Recently we've received special offers from the station to **STORES JUST IN OUR AREA**. No more hiking across town to find the good deals! And finally, how could I forget surveys and **contests**! My station gives me **INSTANT ENTRY**, right from **their** e-mail. It's so *easy* to enter and be *heard*!

MY STATION MUST LOVE ME. They sure know me very well and I love hearing from them. *How do they do it?*



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What You Can Do About Our Future

If you want to get a feel for the future of an industry, it's a good idea to see how college students respond to that industry. In my case, I sat on the board of the College Broadcasters Association, and attended its annual convention. I also sat on the board of the Broadcast Education Association, which is composed of the professors who teach broadcast to students. My eyes were opened.

There is no shortage of students who want to enter broadcasting. Unfortunately, the majority are clamoring to break into the talent side of television. Radio broadcasting holds no appeal at most colleges, unless it is seen as a stepping stone to television. What happened?

When I was in high school and college, radio was the soundtrack of my life. Air personalities were engaging, and I was enthralled with the idea of becoming an air personality. Kids were getting into radio in droves. Today, college stations and radio programs are struggling to find interested future radio broadcasters. I'm not sure if radio is overshadowed by the stardom possibilities of television, or if radio is less important to the upcoming generation.

No matter what the origin of the problem is, we as an industry have to fix it. Your station — and you, personally — must spend time getting kids interested in radio. Speak at local colleges, explore internships, engage kids in radio as a career. We must each do our own part to ensure a future for our industry.

As a board member of The John Bayliss Broadcast Foundation, I am excited by the foundation's efforts for radio. Under the leadership of former Katz executive Carl

Butrum, the program is soaring — and creating renewed interest in radio. Some of that interest is created by offering scholarships to students who study radio; some by underwriting paid internships at radio companies. Bayliss is all radio. In the 19 years since this foundation was created, it has given more than \$895,000 dollars to some 300 students. But we need to do more.

I encourage you to contribute to the Bayliss Radio Scholarship. No matter what your role in radio is, you can help make a future for our industry by supporting Bayliss. I'd like to see everyone in the industry give something — even if it's \$20, or more if you can. Give up one lunch; slip a check for 20 bucks or more into the envelope included in this magazine, and do your part to help create a future for radio.

Some of us have had wonderful careers, and have done well financially. In all cases, someone helped us at some level by mentoring or coaching. It's time to return the favor. Your help will be appreciated.

(If you're reading a passed-along copy and the envelope is gone, send your donation to The Bayliss Radio Scholarship, POB 51126, Pacific Grove, CA 93950.)

Eric

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A TWO-DAY TRANSFORMATION



Kalita Humphreys Theater
May 17 & 18, Dallas, TX



Author-speaker Roy Williams has agreed to a two-day *Radio Ink* event, to be held May 17 and 18 in Dallas. Author of the best-selling *Wizard of Ads* series, Williams is one of the world's most renowned marketing experts, and is in high demand worldwide. Stations and businesses that have adopted his techniques and practices have seen double- and triple-digit growth.

This conference will be different from anything Williams has previously presented, and he guarantees no repeat of existing material. Williams has been waiting for the right opportunity to reveal his latest discoveries, which are so fresh they are not even available at the *Wizard of Ads* academy.

Call 800-610-5771 or visit
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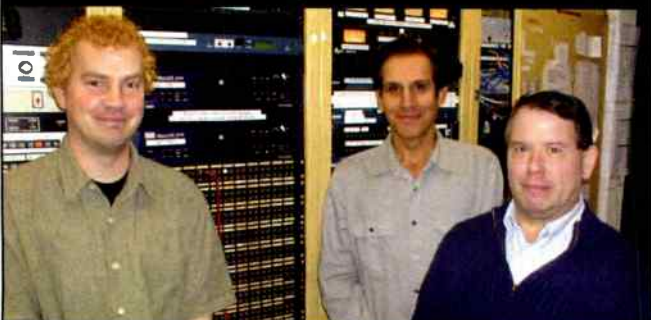
IMAGES IN INK



Pictured at the National Association of Black Owned Broadcasters' 21st-annual Communications Awards dinner are (l-r): Marty Sacks, VP/COO, *Radio Ink*; Reggie Denson, SVP/managing director of multicultural advantage, *Clear Channel Katz Advantage*; Bruce Demps, SVP, *Clear Channel*; Michael Roberts, chairman/CEO, *Roberts Broadcasting*; Sherman Kizart, SVP/director of urban radio, *Interop*; Brian Knox, SVP/director of corporate diversity, *Katz Media Group*; and James Wolfe, president, *Wolfe Broadcasting*. *Katz Media Group* was a sponsor of the event.



ABC Radio Networks' *Satellite Sisters* (l-r) Liz Dolan, Lian Dolan, Julie Dolan and Monica Dolan recently traveled to Moscow to attend the Ninth Annual Embassies of the World Dinner Ball, a fund-raising event for the International Women's Club of Moscow. The sisters took time out to visit St. Basil's Cathedral in Red Square.



WOR RADIO: Buckley Broadcasting's WOR Radio 710 AM recently purchased 30 HNB BurnIT Plus CD recorders in preparation for the Manhattan station's move to an all-digital plant. Showing off the new equipment are (l-r) production engineer Mike Waller, master control supervisor Rob Baratz and chief engineer Kerry Richards. According to Richards, WOR was the first AM HD Radio station on the East Coast.

Consumers Want Media On Demand

Consumer media habits are changing as people watch video-on-demand services through their cable or satellite provider (10 percent in the past month), access news online (11 percent in the past month) and listen to Internet radio (37 million in the past month). These are some of the findings of a new study by **Arbitron** and **Edison Media Research**. The study finds that an estimated 27 million Americans own one or more on-demand media devices — such as a TiVo/DVR, iPod or other portable MP3 player — and they exhibit multiple behaviors that show a heavy tendency toward an on-demand media lifestyle.

The study, *Internet and Multimedia 2005: The On-Demand Media Consumer*, focuses on devices and services that allow Americans to exercise more control over the media they consume. Other key findings include:

- Twenty-seven percent of 12- to 17-year-olds own an iPod or other portable MP3 player.
- An estimated 43 million Americans record TV programming to watch at a different time (using technology such as a VCR or TiVo/DVR).
- Seventy-six percent of consumers own at least one DVD. Thirty-nine percent own 20 or more DVDs.
- Awareness of XM Satellite Radio has tripled since 2002, from 17 percent to 50 percent, while awareness of SIRIUS Satellite Radio has increased even more significantly, from eight percent to 54 percent.

"The study shows that consumers, while still using traditional media, have great enthusiasm and passion for on-demand media," said Bill Rose, senior vice president of marketing/U.S. media services for Arbitron Inc. "Traditional and Internet broadcasters need to adjust their approaches to accommodate this increasingly important consumer segment."

Teens' Online Time Is Growing

Teens are spending increasingly more time online, according to a study released by **Media Metrix** and reported by the **Center for Media Research**. According to the study, more than 14 million U.S. teens age 13 to 17 accessed the Internet in January, spending much of that time connecting with peers via instant messaging, blogs or e-mail. Sites that facilitate or promote teen communication were among the highest ranked by the teens, while sites designed to help them with schoolwork came in a close second.

Not surprisingly, teens also used the web to spend discretionary income. The study shows that more than 70 percent of teen Internet users visited at least one retail category site in January. Those with the highest online traffic were retailers that specifically target teens, such as *Hollisterco.com*, *hottopic.com*, and *abercrombieandfitch.com*. Many of these sites use promotional enticements, chat rooms and other communication tools to build brand loyalty among teens.

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March 1-05

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December 22-04

Mosul Suicide Bomber Attack

December 17-04

Crystal Cathedral Standoff Ends

December 13-04

Peterson Jury Foreman Interview

November 30-04

Tom Ridge Resigns

November 23-04

Dan Rather Steps Down

October 28-04

Broadcast of Al Qaida Tape

October 14-04

Elizabeth Edwards Speaks Out

September 9-04

CBS National Guard Documents Inauthentic

September 1-04

Kobe Bryant Dismissal Motion

July 1-04

Saddam Hussein Charged

June 27-04

Transfer of Power in Iraq

June 15-04

Michael Jackson '93 Abuse Settlement

June 5-04

Death of Ronald Reagan

May 13-04

Rumsfeld Visits Abu Graib Prison

April 23-04

Pat Tillman Tragedy

April 22-04

Michael Jackson Indicted

March 17-04

Ohio Sniper Captured



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NAB Opposition To LPFM 'Defies Logic'

Why doth the NAB protest so much? ["NAB Urges Congress, FCC Not To Remove LPFM Protections," *www.radioink.com*, 2/9/05] Surely low-power radio ain't that bad!

I find it disheartening that the NAB continues to insist — against all available engineering data — that 10- and 100-watt, low-power radio stations cause interference to commercial stations broadcasting at 50,000-100,000 watts. They insist third-channel-adjacency protections are necessary despite exhaustive engineering studies to the contrary, studies mandated by both Congress and the FCC. It defies common sense, logic and science. Listeners aren't complaining, so why does the NAB persist?

The NAB itself acknowledges that LPFM stations provide valuable niche programming unsustainable on commercial radio. Great — sounds like they're filling a non-competitive gap in the marketplace. LPFM stations are low-power, not-for-profit, volunteer-driven, commercial-free, neighborhood radio stations. They are run by a local church in Louisiana, a farm workers' organization in Florida, a high school in Indiana, a highway agency in Maryland. There is room on the dial for all of us.

LPFM is about returning a tiny, tiny fraction of the public airwaves to local communities and grassroots organizations. If the NAB is worried that low-power stations are threatening to tear down the walls of Clear Channel and Infinity, perhaps their time would be better spent in figuring why listeners have become disenchanted. Don't blame low-power radio.

Shouldn't the NAB stay focused on fighting something really scary, like indecency laws?

Kate Coyer, Independent Radio Producer

Nobody Says It Better

Eric Rhoads' "From The Chairman" dated 2/21/2005 ["How Not To Respond To Satellite"] was on the mark. It could not have been said any better. I truly hope that broadcasters pay attention and act accordingly.

Frank Foti, Omnia/Telos Systems

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Susquehanna People



Dave Wanamaker

Account Manager
Kansas City
KCMO-AM

Dave Wanamaker is the kind of guy who really gets involved with his clients. In fact, it's the most satisfying part of his job. "It's my responsibility," says Dave, "to bring together as many resources as possible to help a customer achieve every objective of a full marketing plan."

How does Susquehanna aid in his development as a well-rounded marketing professional?

"Ongoing training and education. The company's performance in this area is at a level that I've not seen anywhere else at any other stage of my career."

"When you work for Susquehanna," adds Dave, "there's always an opportunity to grow beyond where you are today!"



Dave consults with his client, Mark Comfort, owner of Cruise Holidays in Kansas City.



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2005 NAB Crystal Radio Award Finalists



The National Association of Broadcasters recognizes radio stations for year-round commitment to community service. Stations submit 12 pages that document the year's work, and professionals in community service, public relations, advertising and broadcasting review them and determine the finalists and 10 winners. Crystal Radio Award finalists will be honored and winners announced at the Radio Luncheon on Tuesday, April 19, during NAB2005 in Las Vegas. ASCAP will sponsor the luncheon. The 50 stations vying for this year's awards are:

KBBX Omaha, NE
KCLY Clay Center, KS
KEEY Minneapolis, MN
KEZA Fayetteville, AR
KFDI Wichita, KS
KIKV Alexandria, MN
KLBJ-FM Austin, TX
KLOS Los Angeles, CA
KMXZ Tucson, AZ
KNIX Tempe, AZ
KNOM-AM Nome, AK
KOIT-FM San Francisco, CA
KOZT Fort Bragg, CA
KRRO Sioux Falls, SD
KSAN San Francisco, CA
KSL Salt Lake City, UT
KTCK Dallas, TX

KTWB Sioux Falls, SD
WBAB Long Island, NY
WBEB Philadelphia, PA
WCMT-AM Martin, TN
WEZL Mt. Pleasant, SC
WFLA-AM Tampa, FL
WGSQ Cookeville, TN
WGY Albany, NY
WHAI Greenfield, MA
WHUR Washington, DC
WILV (WNND) Chicago, IL
WJBC Bloomington, IL
WJJY Brainerd, MN
WJON St. Cloud, MN
WKHY Lafayette, IN
WLEN Adrian, MI
WLQT Dayton, OH

WMMX Dayton, OH
WMZQ Washington, DC
WNNX Atlanta, GA
WQCS Fort Pierce, FL
WQRB Eau Claire, WI
WSB Atlanta, GA
WTAM Independence, OH
WTCM-FM Traverse City, MI
WTMJ Milwaukee, WI
WTMX Chicago, IL
WTOP-AM Washington, DC
WTVN Columbus, OH
WUGO Grayson, KY
WUSL Philadelphia, PA
WWKI Kokomo, IN
WWZZ Washington, DC

ON AIR



(L to R) ESPN Radio's Mike Golic, Brandi Chastain (Gold Medal Olympic soccer player) and Bubba Franks (Green Bay Packers TE)



(L to R) ESPN Radio's Mike Greenberg and Bowling Night analyst Norm Duke



(L to R) ESPN Radio's Mike Greenberg and Mike Golic host ESPN Bowling Night.

ESPN Radio's Mike Golic and Mike Greenberg, co-hosts of *Mike & Mike in the Morning*, recently visited the Strike Miami bowling alley in Miami to tape a new ESPN Original Entertainment program, *ESPN Bowling Night*. The Mikes, along with PBA bowler Norm Duke, will co-host the superstar-filled bowling tournament in which 16 athletes, including Terrell Owens (Philadelphia Eagles), Dwyane Wade (Miami Heat) and Laila Ali (boxer) compete for cash prizes.



Making Radio and the Community a Better Place...

Clear Channel Radio salutes the 2004 NAB Crystal Radio Awards finalists. This honor exemplifies your unwavering commitment to servicing your communities. We applaud your leadership and dedication.

Great Radio Inspires People™





» **QUICKREAD** » Ads that attempt to create a false sense of urgency are quickly becoming passé. » Hype has become unproductive — but be sure you talk about the dangers of hype when you're face-to-face with the client. » The crafting of believable, persuasive language is fast becoming a fine art. » The most effective ads today are vivid, short and tight. And they include a sharp reality hook. » Like everything else concentrated and condensed, :30s are stronger than :60s. The secret is knowing what to leave out.

What To Leave Out

"PRICES SO LOW WE CAN'T SAY THEM ON THE AIR!"
"WE WON'T BE UNDERSOLD!"
"THE SELECTION WILL NEVER BE BETTER."

Today's generation says, "Cut the crap and get real."

Ads that attempt to create a false sense of urgency are quickly becoming passé. We're developing an immunity to ad-speak. These days, the believability of your urgency is linked to the credibility of your desperation. In other words, don't try to make a big deal out of something that's **not** a big deal.

Babies born in the '70s and '80s were submerged in a plastic world of flashing lights and hype. Cartoons like the *Teenage Mutant Ninja Turtles* were interrupted by ads for the Popeil Pocket Fisherman and the amazing Veg-O-Matic. "It makes mounds and mounds of julienne fries! But wait! There's more!" Disco music and line dancing and riding the mechanical bull. Pop like a flashcube, baby. Then in 1983, Michael Jackson swept the Grammys and Madonna leapt onto the charts with Material Girl. "We are liv-ing in a material world. And I am a material girl."

Fast forward a quarter century: Never has a generation had so much to do and so little time. We're drowning in a sea of voices, all shouting for our attention. The Saturday morning cartoons of childhood have blossomed into their own 24-hour cartoon network and the nightly news has become a series of 24-hour news channels. Comedy has its own 24-hour comedy channels, movies their own 24-hour movie channels and department stores have morphed into a theme park of superstores known as Power Centers, where we can watch the retail giants slug it out for our discretionary dollar: *Circuit City vs. Best Buy, Linens'n'Things vs. Bed, Bath, and Beyond, Lowe's vs. Home Depot, OfficeMax vs. Office Depot, PetsMart vs. Petco.*

Hype has become unproductive — but be sure you talk about the dangers of hype when you're face-to-face with the client. It's a really bad idea to deliver an ad that's dripping with sincerity and believability when your client is expecting one that pops and sizzles with overstatement and excitement.

Never have ad writers been faced with as many challenges. The crafting of believable, persuasive language is fast becoming a fine art. The most effective ads today are vivid, short and tight. And they include a sharp reality hook.

Let's look at how to use these techniques to turn the Average :30 into a Powerful :60

1. **Look for multiple ads.** The Average :60 is an infomercial.
2. **Find the FMI.** Usually a third of the way down. Open Big.
3. **Choose an LMI.** Sting the imagination with it.
4. **Eliminate redundant words or ideas.** Repetition is boring.
5. **Whack the modifiers.** Make your point.
6. **Amplify the verbs.** Kick it.
7. **Delete conjunctions when possible.** Broken sentences rock.

Here's an Average :60. It wasn't created to be used as an example. It was written to be aired:

Most people think that if you want a **really fast** cup of coffee (sfx: race car swoosh), you have to settle for fast food coffee (sfx: 'ugh') ... or worse ... *conveeeeeeenience* store coffee (male voice: was this made ... today?). Most people think that if you want a **really good** cup of coffee (sfx: 'ahh'), you have to stand in line for 20 minutes (sfx: sitar music up and under) at some *snooty* coffeehouse. Why can't you have a **really good** cup of coffee ... that's also a **really fast** cup of coffee. At JoToGo, you can! JoToGo, the **original** drive-thru espresso bar serving up lattes, cappuccino, espresso and premium gourmet coffee, all at lightning speed. JoToGo doesn't think it should take 20 minutes to make a great coffee drink (sfx: tick-tock-tick-tock), and JoToGo would **never** serve up what the corner store and fast food joints pass off as coffee (sfx: oooh!). At JoToGo, the coffee comes **first**. So when you're on the go ... make it a JoToGo, where a **really good** (mmmmm) **really fast** (swoosh) cup of coffee is never more than a few minutes away. JoToGo, the original drive-thru espresso bar. Green Bay, Milwaukee, Appleton, Oshkosh, Neenah, Menasha and Fondulac. JoToGo: where the coffee comes first.

That's a pretty Average :60, wouldn't you say? Now here's the :30 it became:

Most people think to get a fast cup of coffee you have to settle for fast-food coffee — or worse, convenience store coffee. And to get a good cup of coffee, you have to stand in line for 20 minutes at some snooty coffeehouse, where things can't just be medium and large, but have to be "grande" and "venti." At JoToGo, we don't have inside dining, but we *do* serve phenomenal coffee fast. We're the original drive-thru espresso bar, serving all your favorite premium coffee drinks at lightning speed. So when you're on the go, get a JoToGo. No snooty attitude here — just fabulous coffee, fast.

Like everything else concentrated and condensed, :30s are stronger than :60s. The secret is knowing what to leave out.

Today's column is a fragment of Session 7 in the Wizard's 12-session series, *Ad Writing 101*, from WizardAcademy.com. The rest of this session — along with an additional 15 hours of insights — will be part of the Wizard's Radio Ink presentation in Dallas, May 17-18. 📧

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

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Giff On Sales

By Dave "Giff" Gifford

» **QUICKREAD** » Increased competition is only one part of a larger, related issue *guaranteed* to change the way radio is bought and sold in the future. » The offshoot of ROI marketing — multimedia-mix marketing — is also the *best* thing that's happened to radio since the introduction of TV. From here on in — instead of fighting to get on the "radio" buy — your job is to get on the *total advertising budget buy!* » Because of the increasing cost of TV time and commercial production, TV no longer moves the brand share needle as it once did. » Just as the only way radio can increase its market share is by taking market share away from other advertising media, *all* media will be fighting to take market share away from radio, among others. » That will leave you no choice but to sell comprehensive media-mix and radio-mix marketing plans, as well. » Choose the road that leads to selling radio direct to more nonradio advertisers, radio's primary growth market.

RADIO AT THE FORK IN THE ROAD

Terrestrial radio today faces its biggest challenge since the introduction of commercial TV. Increased competition is only one part of a larger, related issue *guaranteed* to change the way radio is bought and sold in the future.

What follows is a fresh take on the advertiser-driven marketing trend commonly known as ROI marketing.

Ironically, the offshoot of ROI marketing — multimedia-mix marketing — is also the *best* thing that's happened to radio since the introduction of TV. Why? Because from here on in — instead of fighting to get on the "radio" buy — your job is to get on the **BIGGER** radio buy: the *total advertising budget buy!*

Because of the increasing cost of TV time and commercial production — resulting in increasing losses of reach and frequency — TV no longer moves the brand share needle as it once did. Result? Advertisers are in search of active lifestyle consumers whom, research reveals, interact with all modes of media other than TV — consumers whom advertisers want to connect with in a more *personal* way. To coin a phrase: "interrelated lifestyle marketing."

Nothing new here, actually. It was originally an agency-driven concept dating back to the days of Dr. Ernest Dichter, founder of the Institute of Motivational Research, whose client list in the 1950s included 72 advertising agencies. Next case ...

In a February 7 *Radio Ink* interview ("The Future Of Marketing Is Here: Can Radio Remain Relevant?"), Natalie Swed Stone, U.S. director of national radio investment at OMD, said "We need to find one research methodology that tracks consumer behavior among all media."

Prediction: This one-size-fits-all research model will be hopelessly flawed. It's not practical, period. And who's going to pay for that research?

RAB's members are paying for research germane to radio's interest in this multimedia-mix trend. The results of that research, via R.A.E.L. (the Radio Advertising Effectiveness Laboratory), are invaluable. (I urge you to check out — and support — the results at rab.com.)

But what does this trend foretell for radio sales? More irony! Radio is certain to increase its market share not because radio operators finally wised up, but because radio is being forced to wise up by changing circumstances.

Translation? Radio is actually going to have to *sell* radio, the media ... direct. Why direct? Because this is an advertiser-driven, not an agency-driven marketing trend.

Point: Please don't tell me you sell radio if, in fact, your sales effort is primarily regular-account driven and/or transactional-driven (the decision to buy radio has already been made).

In reality, you only sell radio when you sell radio to advertisers who don't advertise on radio!

And trust me, waltzing in proclaiming "You've got to use radio because, in expanding your reach by redistributing some of your eggs from TV's overflowing basket to 'multi' baskets, you'll spread your ad dollars so thin you'll end up sacrificing frequency" — although a valid point, by itself, is not enough to close the sale. Why?

Because just as the only way radio can increase its market share is by taking market share away from other advertising media, all media will be fighting to take market share away from radio, among others. And that will leave you no choice but to sell comprehensive media-mix and radio-mix marketing plans, as well.

So, which non-TV media is poised to benefit from this multimedia-mix battle? Visual media, to provide the "picture" lost from TV budget cutbacks; out-of-home media, to reach active lifestyle people on the go; "personal" media, which connects; and all media capable of communicating a word-of-mouth buzz. That includes newspapers, magazines, outdoor, cinema, transit, cell phone, Internet, text messaging, point-of-purchase, event marketing and, yes, terrestrial radio, digital radio, and Internet radio. We're talking about the equivalent of an all-media cockfight!

Next question: Which companies will capitalize most from multimedia-mix marketing? The BIG guys: Clear Channel, Viacom, Cox, Disney and Time Warner, to name a few; each company is positioned to offer advertisers one-stop-media-malls for all multimedia-mix needs. Obviously, those companies chose the right fork in the road.

"When you get to the fork in the road, take it!" — Yogi Berra

Which fork in the road? The one that leads to selling radio direct to more nonradio advertisers, radio's primary growth market. Not just selling what radio is or why advertisers should buy radio, but rather, *HOW* to use radio to increase sales, cash flow and profits. ROI!

My next column? "Why More Is More & Less Is Less!" ☞

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

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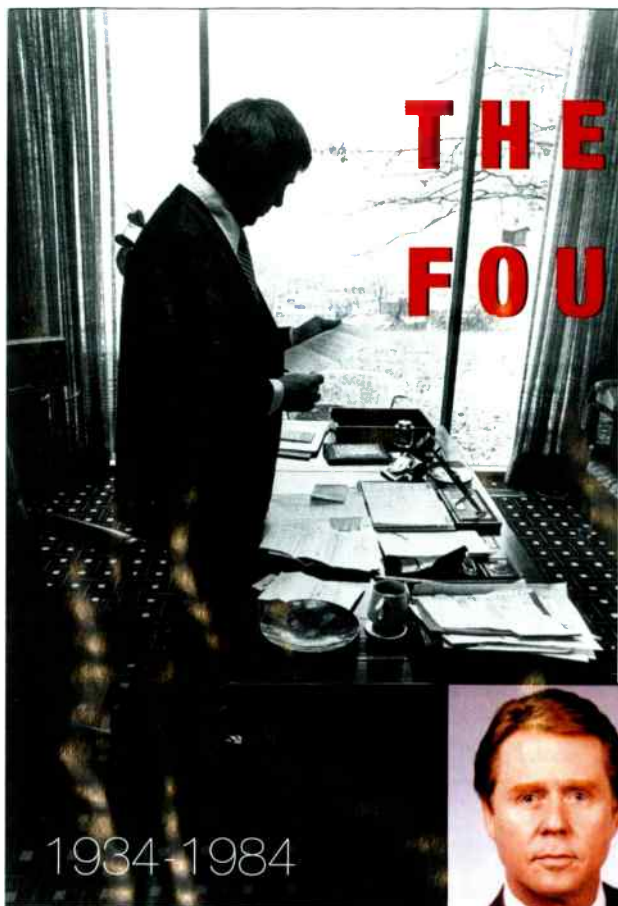
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THE BAYLISS FOUNDATION:

It's More Than Just A Roast



Carl Butrum

The Bayliss Foundation was established 20 years ago in memory of John Bayliss, a radio-industry shining star whose life was cut short by an automobile accident in 1984. Reflecting Bayliss' love of the radio industry and the intercommunication it allows, the chartered purpose of the organization is to provide scholarships to college and graduate students with a major in broadcast communications and a desire to work within the radio business. To this end, the Foundation has awarded more than 280 scholarships at 80 colleges and universities over the past two decades. Many of these recipients have gone on to enjoy rewarding and lucrative careers in the industry — among them are several past Radio Wayne Award finalists.

Faced with growing pains, the Foundation's board of directors early last year decided the organization needed a fresh approach in its scholarship program and signed former Eastman Radio President Carl Butrum to engineer critical changes. Specifically, the Bayliss board wanted to solidify the financial base from which the organization's annual college scholarships are funded, as well as to permanently endow those scholarships

so they would exist in perpetuity.

"When the board approached me to consider trying to take the Bayliss Foundation to the next level, I think what they were sensing is that we have a bit of a

mentoring crisis going on in our industry," says Butrum, who serves as president of the organization. "People are wearing too many hats today to spend much time to find and work with young men and women who want to get into this business." Noting that commercial radio now is in its 85th year, Butrum observes that, through its history, the industry has had more competition than any other media. "We've had to compete with television, cable, audio cassettes, 8-tracks, the Walkman, CDs, MTV, VH1, XM, Sirius and now iPod," he points out. "Still, our cumc last week was 94 percent of all Americans 12-plus. What this proves is that people love our product and there is room for everybody in an audio world — which is a great thing — but at the same time, with consolidation, no one has the chance to step back and really train great people."

When Butrum was tapped to grow the Bayliss Foundation, he says some of his initial inspiration came from Microsoft Chairman Bill Gates. "Last year, Mr. Gates traveled to five universities. At each one of them, he

made a two-hour personal presentation to students," Butrum recalls. "He started with the University of Illinois, where Microsoft gets more talent than any other school, and said, 'Please come into my industry.'" Drawing from this inspiration, Butrum says he looked at what radio is doing at the university level and realized that the industry is doing pitifully little to attract and train new employees.

NEW TACTICS

"When you look at the scholarships that Bayliss has given out over the last 19 years, you see that they went to students at 80 different universities," says Butrum. "As a result, we weren't really very important to a given university. So I decided, with input from the board, that we would initially would work with 10 schools and give two \$5,000 scholarships to each of those schools."

A secondary part of the Bayliss program provides six-week paid summer internships to an additional 10 students at each of those schools so they can work within the top radio groups. "This may well be the greatest gift of all," he observes. "I think back to 1972, when Bill Burton gave me my shot in the business. If it were not for him with a great corporation like Eastman saying, 'You've got your chance, kid,' my life would have been totally different."

Drawing on the Bayliss Foundation's position within the industry and the strength of its board, Butrum began approaching every major company within the radio business. "So far, every single person



Front row (l-r): Jeff Dashev, Interep; Bill Stakelin, Regent Communications; Clarke Brown, Jefferson-Pilot Communications; Chad Brown, CBS Radio; Don Benson, Jefferson-Pilot Communications; Hugh Wilson, TV writer/producer. Back row (l-r): Jerry Farber, comedian; Jeff Smulyan, Emmis Communications

I have spoken to has said they will participate," he says. "They have pledged to pay Bayliss a fee for finding great kids and creating relationships with the schools. They will also pay for the internships."

This process, of course, took many months of constant pitching and working with the schools and radio groups to secure both the scholarship and internship programs, and to ensure they were of the highest caliber possible.

"The 10 schools that are involved are so enthusiastic about what we're doing," says Butrum. "We're attempting to form strong partnerships by working in a top-down mode, involving the presidents of corporations and presidents and deans of universities. This way, we are going to have top radio professors across the country, pointing out their best and brightest, and directing them to our great radio corporations."

Of course, the mention of the word "intern" conjures images of an unfortunate soul relegated to washing the station van or handing out T-shirts at a remote event. Not in this case, insists Butrum. "The thought of impacting 120 students' lives in just one year is phenomenal," he says. "If we can create a great experience for them, it will send them back to their school, and they'll say, 'Wow — I just spent six weeks on the starship Enterprise.' On the other hand, if it's a bad experience — if it's not well-thought-out or well-coordinated — they'll go back and say it was a complete waste of time."

To that end, Butrum says he and Bayliss Foundation Executive Director Kit Hunter-Franke are working diligently to create internship programs that have a consistent approach across the country and particularly within each individual school. "We can't have

six students go in and have a great time while four have a terrible time," he states. "What we're looking for is word-of-mouth on campus. That's not to say this is going to be viewed as a Rhodes or Fulbright scholarship, but it could certainly mean a tremendous [prize] within the communications schools and within the radio stations at those schools. That would feed on itself, because bright students tend to have bright friends."

While some specifics still must be worked out, the internships are structured so that participating radio groups can specify the number of interns they need, and the Foundation will fill those slots. "Let's say a group agreed to take 10 interns, and they're in 40 markets," explains Butrum. "I'm asking them to send me the list of the markets where they feel they have the infrastructure to handle a quality internship. From that, I'll compile a master list for all participating groups, which I'll send to the 10 universities. The universities will circle the markets where they would like one of their students to go. That's pretty straightforward, and if we have to adjust, where we put two in one market, so be it. Because housing is an issue, this will allow students to interface with markets that are near their homes, anywhere from market 150 to New York City."

The internships will cover nearly all the disciplines within radio. "Some people want to work on-air; some want to be involved in research, engineering, marketing and promotion, sales or management," explains Butrum. "While we want to take a liberal-arts approach to this, we're also going to try to match students to their desires."

NEW MESSAGE

Butrum is rightfully proud of the program that has evolved from this year's organizing efforts. "This is one of the finest outreach programs radio has ever initiated, both for the American education system and for itself," he notes. "Think of the message: We had 100 Wall Street people at the Bayliss dinner last month, and I reassured them all that radio is an anvil that has worn out many hammers. There's more than enough room for everybody in an audio world. Wall Street tends to get nervous about radio's growth potential, which I believe is greater than ever. While it's a mature industry and it's still absorbing a tremendous amount of debt, that doesn't have to last forever. We have great resources, we have great platforms, and we have initiatives like Less Is More, so there's a very bright future for us."



Pictured (l-r): Steven Portnoy, Bayliss Horizon Award recipient, WMAL-AM; Amber Goodwin, Illinois State University; Alice Bayliss; Leslie Fredman, University of Illinois; Michael Girts, Syracuse University

Butrum insists, as Microsoft's Gates believes, that radio cannot abdicate the position of reaching into our university system. "I'm ecstatic about what we've been able to accomplish with the scholarship and internship programs," he concludes. "If we do these two things well, everything else will be fabulous, because the schools will win, the students win, the radio markets win, the corporations win, and the listeners win. We will be turning out greater talent. The stakes are too high for us not to." ☐

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University of Georgia, Athens, GA
University of Southern California, Los Angeles



Less Is More, So Far: Are We Witnessing Radio Turning The Corner?

It was early morning, the beginning of a Less Is More copywriting session sponsored by Clear Channel's Creative Services Group. The room was filled with 300 people — all employees of Clear Channel Radio stations in the Atlanta regional area. A few tables back sat two men in their mid-40s; I later learned they were account executives. Their body language (sitting sideways or back to the stage, and rarely participating in writing exercises) said it all: "What are we doing here? We sell; we don't write creative copy." They stood out because — unlike most other workshops we at The Famous Radio Ranch have conducted for AEs in the past — the audience mood here was dramatically different: eager, interested, enthusiastic, focused. The look said: "My life is about to change."

I had decided that by the time the session ended, the body-language twins sitting behind me would know exactly what they were doing here.

GOING BACK: HOW IT BEGAN

In July 2004, Clear Channel Radio announced a remarkable initiative set to begin in January 2005 on all 1200-plus radio stations. Since the reduction of 60-second spots to 30-second spots was at the core of the initiative, it was dubbed "Less is More." The underlying goal was to counter independently researched listener complaints of disruptive 60-second spots in

Clear Channel spot pods. The hope was to increase listenership, which would, in turn, improve results for advertisers.

I wondered: empty promotional puffery or legitimate plan?

John Hogan, Clear Channel Radio's chief executive officer, and his special advisory group studied the research conclusions. They decided it compellingly pointed to a unique commercial structure and content, unlike anything radio had previously experienced.

Discussion and analysis soon turned to action when Hogan announced a bold and innovative plan for all Clear Channel stations.

"Our decision was to limit the amount of commercial time and length of breaks," Hogan said. "We would reduce promotional interruptions and initiate an in-depth creative effort that would answer listener gripes about spot interruptions of programs — one that would benefit listeners, advertisers and our industry as a whole." Hogan added that the specific ceilings would apply to every Clear Channel station, and vary only by format and daypart.

The plan would place a significantly lower ceiling on the number of commercial minutes played per hour across its radio group; limit the length of commercials in a spot break, from :60s to :30s; and reduce promotional interruptions.

Hogan anticipated the concern of clients loyal to 60-second spots. Many clients believed that only a :60 would

provide sufficient time for the required litany of facts and features in their advertising message. They couldn't see how the new :30s would provide adequate time for that delivery.

Inside Clear Channel, Hogan formed the Creative Services Group to assist the AEs in responding to their clients' concerns. CSG faced a daunting challenge, which they addressed in a multi-faceted manner. One of their tasks was to bring in outside creative experts to assist in launching the creative aspect of Less is More.

Jack Trout and Roy Williams accepted invitations, as did the Famous Ranch. Our Ranch job was to run a series of four regional workshops on copywriting. We customized a training methodology for account executives and other Clear Channel radio staffers.

No pussyfooting around here. Hogan said the new policy of Less Is More and improved creative would take effect across all Clear Channel Radio stations on January 1, 2005. He expected it would bring an early reaction of skepticism and nay-saying from the radio and advertising industry.

It did, but then something unexpected happened. The expectation was that "Less is More" (LIM) would take nine months to a year to take root. But three months into it, the Clear Channel radio stations had caught LIM fever, and the 30-second spots began turning around Clear Channel clients. The industry also took notice. From *The Wall Street Journal* to radio industry critics and newslet-

ters, skeptics turned around their prior doubts and negative opinions.

And what about the two AEs with the body language that screamed: "What are we doing here?" Before that copywriting session ended, both AEs jumped into the exercises, surprising the heck out of themselves (and me) with clever and effective radio spots. With some encouragement, they executed an idea; and with more encouragement, they read their spot to the room. The participants were pleased, and so were the two AEs. Any client would be pleased with the quality of their writing.

THE SURPRISE

At the conclusion of the first workshop session, we all agreed it had been an extraordinary day — the copywriting produced in the exercises was remarkable. It not only met the new time requirement, but it was fresh, novel and, where appropriate, innovatively fun. Most important, it was relevant and personal.

The other encouraging surprise was that virtually everyone in the room had participated.

When the workshop ended, we wondered what would happen with their spot output after they returned home. Here are a few letters from radio stations that arrived some 30 or more days after the first two workshops:

"I need an Addy-level spot!' the rep told me. Though not originally conceived as bookends, they sort of evolved into that, after having been exposed to that idea through the CSG Website, which I've now gotten into the habit of checking, especially listening to every new spot posted each morning.

"I wrote the :30 and :15 based on what I learned (the 'Great What If') at the Ranch-CSG workshop, but then it came time to find the voices. We have no female announcers, but that was not a problem, because we have Voice Share! I posted the scripts just before lunch, and by 2:15 p.m., I had all the voices I needed from Morgan Mason in Virginia, JJ Foxx in Atlanta and a dead-on characterization of the Clayton Homes Fairy from the talented John Anderson in North Carolina." — *Bill Downs*

"Thanks again for the seminar — it was wonderful! In fact, I just hung up the phone with a major client (an agency, old school guy who hates Less Is More and :30s) who spends \$2.2 million in total media in Chicago for a local furniture chain. Only \$400,000 of that is used in radio, and he only uses :60s. After a long talk, using much of the facts and information used in the workshop/seminar, he is now willing to work with our Clear Channel Creative Services to write copy for :30s, and he will consider investing more in radio!" — *Liz Elmore, Chicago/AE*

"Thanks for the awesome workshop. We brought two clients that weren't even good 60-second partners, let alone 30-second partners. By day two they were arguing on who would use what creative. Thanks again." — *Mary Lou Gunn*

"This was one of the best uses of time I can think of since I've been in this business. I have already written two spec spots to be produced, using the techniques we learned last week. I believe the better the quality of spots on our air overall, the better the listening experience. What two aspects of the workshop did you take away and plan to put into practice? Emotion in every spot! And advertise — don't announce!" — *Stu Gordon*

EARLY RESULTS

People (especially the earlier contrarians!) are eager to know if Less Is More is really making any difference for the Clear Channel stations and their advertisers. Based on what we have been told, read and experienced, the early answers are unequivocally positive and encouraging. While Wachovia Securities' analyst Jim Boyle says it may take another two to three months before ad buyers are convinced that radio is going to stick to its "diet," he admits he is surprised. "We had thought Clear Channel's initiative would take considerable time to work, as we did not feel there would be strict adherence to its promised 'diet,'" he said in a recent note to his clients. "So far, we have been quite wrong."

Boyle added that it is encouraging that radio has passed its first test, and is "growing a backbone," although it may take another few months before the ad commu-

nity is convinced the new discipline is sustainable. Still, that's several months earlier than he had projected. Having cut its commercial loads significantly, Clear Channel now makes Boyle's list of the radio groups with the lightest spot loads, along with Cox Radio, Entercom and Radio One.

Erwin Ephron, father of recency planning and principal of Ephron, Papazian & Ephron, had a few comments on Less Is More in his March newsletter, *The Ephron Letter*. "Only the media can reduce clutter," he wrote, "so why not help them when they try? A wise man said, 'If you can measure a thing, you can begin to manage it.' That's probably why the 4As stopped its clutter-watch report. Agencies can't manage it, so why try to measure it?"

After our first two Clear Channel workshops, we recognize a need for top management to exhibit — and execute — confidence in their AEs' capacity to create, not just to sell advertising; as well as to instill the desire for self-mastery in creating effective, memorable spots that are more than "drab" announcements. It also is critical for managers to focus as much attention on keeping clients as they do on acquiring clients. Less Is More, in all facets — including the creative training — sends an important new message to AEs.

Creating the correct training is critical for AEs, who must now wear two hats — in sales and in marketing. This combination allows radio salespeople to seek out clients while changing the economics of local radio by seeing these clients — in massive and significant ways — as part of a long-term relationship trend. This truly marks the end of years of radio anemia, with advertising devoted almost exclusively to short-term relationships.

The tantalizing conclusion seems to be this: In reading the early returns on LIM, we are witnessing, thanks to John Hogan and his company's courageous and visionary thinkers, a promising and exciting "turning of the corner for radio." At the very least, we have observed a new direction for the radio industry — perhaps even the entire advertising industry.

NAB Hall of Famer Dick Orkin, co-founder of The Famous Radio Ranch in Hollywood, CA, produces award-winning radio advertising campaigns. He can be reached at 323-462-4966.

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iBiquity's Robert Struble: If You Aren't Thinking Digital, You're Smokin' Dope

More than 200 radio stations have already made the conversion to HD Radio, enabling them to simulcast a digital signal along with their analog transmission. This number is expected to climb to more than 600 by the year's end, at which time market analysts predict digital radio receivers may have an attractive price point that will encourage consumers to purchase units for their cars or homes. Until then, however, digital radio is much like the proverbial tree that falls in the forest — if no one can hear it, does it actually make a noise?

HD Radio can and will make that noise, maintains Robert Struble, president, CEO and chairman of the iBiquity Corporation, which developed and now is licensing the in-band, on-channel digital broadcasting system known as HD Radio. Despite the dearth of receivers on the market, so many radio groups are either converting or have pledged to convert their stations to HD Radio that evolving to a digital transmission standard is a *fait accompli*. In fact, Struble says the two primary challenges that exist today are acquainting broadcasters with the benefits — beyond superior audio quality — that digital has to offer, and promoting those benefits to the listener.

Radio Ink spoke with Struble to gain a better sense of the business opportunities HD Radio might afford broadcasters — essentially, how radio can make money by converting to a digital signal. In an ROI kind of world, in which shifting an entire industry to a digital standard will cost upwards of \$200 million, broadcasters are asking how their up-front investment will return dividends down the road. We asked Struble to check the technical jargon at the door, and approach this issue the way executives and managers would discuss it in the conference room.



Are radio group executives underestimating the influence — or the threat — of other digital media, including satellite radio, iPods and wireless broadband technologies?

I'll give you a mixed answer. Radio has faced many challenges before, from television, 8-tracks, CDs, cell phones — and even FM replacing AM. Each time, radio has adapted, changed and thrived. This is a great business; the margins and the cash flow this industry generates aren't seen very often in the business world — at least, not outside something like Tony Soprano's business. On the other hand, you'd have to be living under a rock to not believe that these new media somehow are going to change the way we do business. It is not just satellite radio; it's iPods, it's MP3s, it's the Internet, it's gaming — and the whole proliferation and fragmentation of media.

Are these influences taking their toll on radio?

If you look at TSL or AQH during the past four to six years, especially among the lower demos, they're only going in one direction: down. I'm not saying it's the death of radio; I'm saying this is a question of growth and asset value. If you look at what Wall Street has done to our stock multiples during the past 18-24 months, it's also a question of the way we do business.

How important is it for radio to offer all the bells and whistles that other digital media offer to consumers, especially younger listeners?

We look at a lot of research on the expectations of media, especially in the younger demos — the digital kids who sometimes are called "millennials." If you ask them what they expect from media, it's "what I want, where I want, when I want it, how I want it — and if you can't give it to me, I know where I can get it elsewhere." Anyone who thinks he can meet those expectations with analog technology is smokin' dope. You cannot do it. You have to move to digital.

Former CBS Radio President Dan Mason, who's also a consultant for iBiquity, has described the conversion to HD Radio as the chicken-or-the-egg dilemma. He believes radio broadcasters must be the "chickens" and convert to digital before the equipment manufacturers mass-produce the receivers. Do you agree?

Robert Struble: The Man Behind iBiquity

Robert Struble is president, chief executive officer and chairman of iBiquity Digital Corporation, the company that is universally recognized for developing the in-band, on-channel digital audio broadcasting system known as HD Radio. Struble has been the head of iBiquity since 1996, when it was known as USA Digital Radio. He is responsible for the company's efforts to commercialize HD Radio™ technology, the first dramatic change in radio broadcasting since the introduction of FM.



It is a chicken-or-the-egg dilemma. At this point, there's basically zero consumer awareness of HD Radio. The broadcast industry must move that ball forward. The satellite guys launched billions of dollars into the sky, and started promoting in big ways before the first radio was available. Also, radio

must overcome some past missteps with the consumer electronics manufacturers. The radio industry touted RDS and AM stereo as big advances that were going to be supported by the industry, and a lot of manufacturers built a lot of equipment just to see broadcasters not adopt these technologies. There's a bit of skepticism on the part of the equipment manufacturers, so radio must take the first step — and to a large degree they've done that

Still, terrestrial radio has a lot of ground to make up to equal what satellite has done.

Yes, but I don't begrudge the satellite guys. If I had their business model and their capital, I'd be doing the same thing. But satellite paid mightily to get in cars. They threw \$400 million at GM; they also paid every single receiver manufacturer to develop the radios. Our approach and business model is much different. We don't have the dollars, or a subscription model where you give radios away. But we do have the ability to say, "This is the standard. This is AM and FM radio. This is approved by the FCC, and if you don't have this in your product line two or three years from now, you will be selling black and white TVs in the age of color." Sure, a number of people will want to pay for radio, and that's fine. But the vast majority of the country — 94 percent of people — get free, over-the-air radio, and this is the new standard.

What are some of the ancillary business opportunities that HD Radio affords radio broadcasters?

Some things are a few years down the road, and some are real-time. The one that looks like the nomination for the first killer application is supplemental audio channels — the ability to multicast in FM.

There are some misperceptions about what a secondary audio channel can do. Can you explain why this is such a big deal?

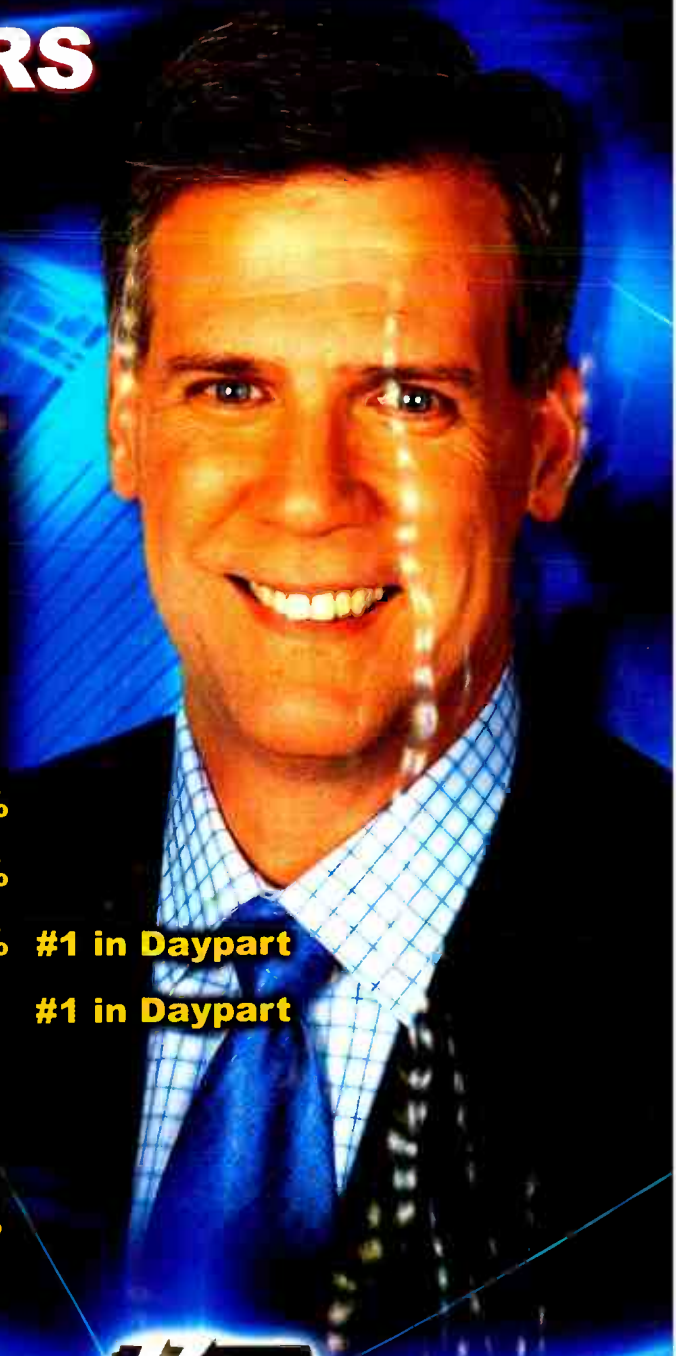
One of the things that digital offers — which has been successful either in the satellite, iPod or the DAB context in Europe — is new and diverse content. If you believe this is important for AM and FM broadcasters, then HD Radio will be an excellent way to deliver it. This new content comes in two fashions: one is taking AM up to FM quality, with the ability to play

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KXL-AM	Portland	2.7	6.0	+122%	#1 in Daypart
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KCMO-AM	Kansas City	3.0	3.6	+20%	
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music again on the AM band; the second is the ability to multicast on the FM band. This means you'll not only have your main digital channel in FM, which you're currently simulcasting with the analog signal, but you'll also have the ability to offer a second, third, fourth or fifth stream of different content. So, if you're a country station, maybe your secondary station is playing bluegrass, or maybe roots country or Johnny Cash and Hank Williams. If you're a classic rocker, you can play deep cuts or death metal on the B channel. That will clearly be the push early on. This is a real-time thing.

That's what NPR is working on with their Tomorrow Radio project.

That's right, NPR has pushed this very aggressively. They will be able to play classical on their main channel in the middle of the day, and then have *Morning Edition* or *Car Talk* or *All Things Considered* on their secondary channel. They've offered to their member stations four free streams of content to enable this secondary feature to be built out. I don't think NPR has given anything for free in its entire existence, and we love 'em. This gives a sense of their commitment to it.

Could this secondary audio channel be a subscription service?

Absolutely. If you believe the FCC,

Here's a pretty cool synergy: If you're playing the ad for the national auto spot, you could have the local dealership scrolling, and maybe an additional special on the text screen. There are ways to bundle product for advertisers that will make sense, and hopefully ring the cash register.

and the only thing governing indecency requirements between terrestrial radio and satellite is the fact that it's subscription and conditional access, you could have racier content on your secondary channel. Maybe if we'd had this three or four years ago, Howard Stern would still be on Infinity. You'd have "clean Howard" on the main channel, and "extreme Howard" on the secondary channel. But this could take many forms, including premium services, concerts and who knows what else? The radio guys will decide this. [Entercom CEO] David Field is saying, "Let's string together some national networks and offer a satel-

lite-like service, but do it better and cheaper. Maybe that's a way to combat satellite." There are a lot of great business ideas out there, but out of the box, this appears to be the first killer app.

How do data services fit into the mix?

If the secondary audio channel is the nominee for "killer application number one," the delivery of data is the nomination for "killer application number two." Radio broadcasters have two of the most valuable assets imaginable in the media world. They have spectrum they essentially got for free, and it's beachfront property. It's perhaps the best spectrum in terms of how it propagates, transmits and receives. And they have an incredible installed base of 1 billion radios — a device in the dash of every single car in the country. When you adapt that spectrum and those devices to digital, an army of application developers will come running to them saying, "Here's a good idea. Let's transmit stock quotes to stockbrokers." There will be 100 ideas like that, and we believe the data services will be revenue-generating.

How might this "killer app" work?

The first application we think makes the most sense is downloading real-time traffic data, then displaying it on real-time navigation screens. To be fair, this is a catch-up, because the satellite guys



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have already announced this and XM has already rolled it out. A radio station will broadcast traffic data and, if you have a navigation screen in your car, you will see the traffic tie-ups displayed on that system. In Japan, if the traffic is stopped, the road is painted red; if it's below 35 miles an hour, the road is painted yellow. Because traffic is such an important franchise to AM and FM radio, this will likely be one of the first real good killer applications.

Another one is program-associated data, or PAD. This really is just scrolling text, which I describe as RDS on steroids. At the bare minimum, it's song title, artist and call letters. This seems simple, but research shows that people love it. They want to know the song title; they don't want to hear the jock talking over the track. But there's also a dollar sign attached. If you're playing the Allstate ad, it should say 1-800-ALLSTATE on the screen. Here's a pretty cool synergy: If you're playing the ad for the national auto spot, you could have the local dealership scrolling, and maybe an additional special on the text screen. There are ways to bundle product for advertisers that will make sense, and hopefully ring the cash register.

Many great radio ideas have come from the grass-roots level. Is it important to educate managers, programmers and salespeople on the possibilities of HD Radio?

Up to this point, we've been toiling away with engineers and technology and regulatory bodies. Now the creative minds are rapidly addressing the question: "I bought it, now what do I do with it?" I get calls every week from high-level guys and station people, asking, "Can I do this? What would I need to do that?" Program directors, promotions guys and salespeople now have more content to program and sell, and new ways of making money they've never had before. This is where it really gets fun.

Still, some radio broadcasters would rather not have so much "fun," and keep things within their comfort level.

Maybe. But if Microsoft is right, we'll all be reading our *New York Times* on an e-tablet five years from now. Radio broadcasters will be one of the main distributors of that sort of content. Between 2:00 and 3:00 in the morning, when they're not selling a lot of ads, they'll be able to turn down their audio and blast out *The New York Times* to 100,000 e-tablets

around Manhattan — and they'll get paid for it. It's spectrum rental. The Internet is a great way for distribution, but radio has great spectrum that's so economically attractive compared with anything else out there — cell phones, WiFi etc.

We're also excited about the concept of a "Buy" button. There's no better place for an impulse purchase than when you're sitting in traffic listening to ads. Radios will have a "Buy" button: If I like a song and want to download it, I press the "Buy" button, and that track gets downloaded in the format I want. Or, if I'm listening to an ad for 1-800-FLOWERS, I can press the "Buy" button. That stuff is very doable, and we think it's pretty cool. Plus, the radio station gets a cut of the sale, because it occurred when that station was being listened to.

How does time-shifting come into play?

We live in an on-demand world, and radio must have an on-demand feel to compete. It's probably a generation or two away, but the "TiVo-for-radio" app is coming. If you liked a song you just heard, you'll be able to press the rewind button, and go back to the beginning. If you can't wait for traffic on the 8s, press the button for traffic, and it will come up instantly.

How long will it be before the electronics manufacturers begin producing receivers that pick up both satellite and HD Radio?

It's out already. Panasonic has an HD-XM receiver, and Kenwood has an



HD-Sirius unit. Despite the fact that the satellite guys are mandated by the FCC to have radios that have both XM and Sirius, you're seeing HD-satellite units first. In the future, every satellite radio will have AM and FM built into it; it's just going to be digital. That's the standard. As [Sirius Chairman] Joe Clayton says, this is the difference between basic cable and HBO. People pay extra money to get HBO because they want to avoid commercials, or see the racier programs. That's comparable to satellite. Everybody gets basic cable, and that's comparable to HD Radio. There is room for both services. The radio industry is not talking anymore about whether satellite is a viable business; it is. It all comes back to how you serve your listeners, how you meet their expectations and what content and services you provide.

What do you see as the biggest challenge in the conversion from analog to digital?

The promotion of HD Radio to the consumer. We're well along on the infrastructure side; the roll-out actually is going ahead of schedule. Stations are converting faster than they're required to. The challenge is consumer awareness. The satellite guys have spent \$750 million on consumer awareness. HD Radio will be marketed at the grass-roots level, with stations reaching out to their listeners, touching them in the ways they know how.

We went through this when FM came around in the '70s. There was almost zero FM listening in 1970; by the end of the decade, it was about 80 percent. How did the industry do it? The same way we think they'll sell HD Radio. They did a lot on the air. At the top and bottom of every hour, you'll hear "now broadcast in HD." They'll do many promotional spots about how great HD is, and urging listeners to "get on down to that retailer and buy it." The morning DJs will say, "Hey, did you hear me on HD? What did I sound like?" You'll see a lot of giveaways, with stations actually buying radios, and having contests in conjunction with their retailers.

Radio is fabulous at this. They know how to promote stuff, they know how to reach their listeners and they know what makes sense to them. With the industry's major commitment to the infrastructure, they will really take up the challenge of promotion, and drive it home. ☐

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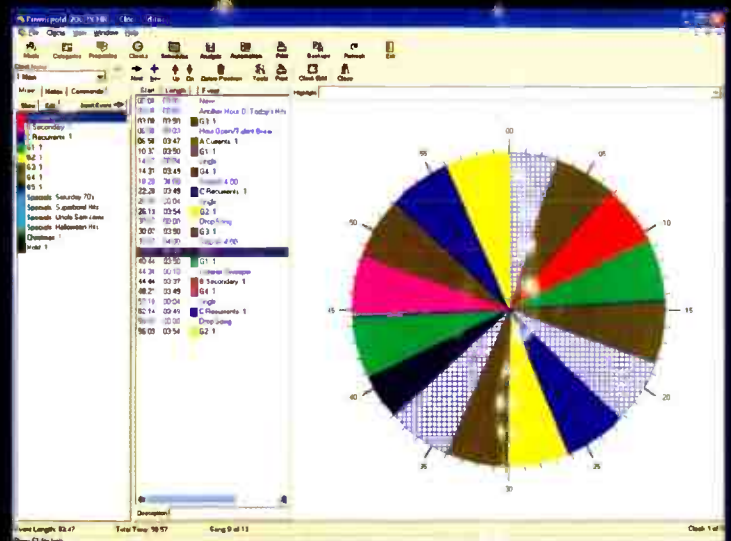
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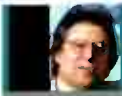
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Like It Or Not, It's An iPod World... And This Is Only The Beginning

Terrestrial radio is being assaulted on several fronts, and the iPod and “podcasting” are just two of the latest threats.

If you don't already know it, the portable music player of choice today is Apple's iPod. Unlike the first mass-market player, Sony's Walkman (which was introduced in the 1970s and played analog cassettes), and its successor, The Discman (which plays CDs), the iPod is also a digital storage device. Thousands of song titles can be stored on it, depending on the size of the hard drive.

As a result of Apple's success in mainstreaming the iPod, the device has completely transformed the music industry by sending the loud-and-clear signal that active music consumers no longer care about owning CDs. Every iPod (and similar device) sold sounds another death knell for the CD, as global sales of CDs continue to slide. The music industry isn't thrilled about these developments, but there's no stopping them.

The iPod also threatens terrestrial radio, because it's another device that weakens the consumer's habit of listening to radio. Research shows iPod users spend more time

online listening to Internet radio, swapping files and downloading music. They no longer turn to their local station to find out what's new, because they find traditional music formats too narrow. It's estimated that some 13 billion songs are on the Internet — mostly on illegal P2P sites. Today's youth have no affinity for terrestrial radio — they get turned on to new music online. Reports indicate the Internet has become the medium of choice for teens and young adults — even more than television.

New media is both exploding and explosive. Note the Internet's impact on traditional TV, radio and print news media in the past year. CBS News was severely compromised when the Internet became the conduit for revealing the forged documents used in '60 Minutes' story about the president's National Guard records. Before the Internet, this could not have happened.

I call this “Digital Wars In The Brave New World.” Changes in technology occur daily. The iPod isn't the prob-

lem; it's just one of the developments brought about by ongoing evolution in digital technology. Radio and TV will not be able to counter these technologies as they have in the past, because each development brings another exponential and unexpected development as people utilize new technologies in new ways.

A recent Pew Internet & American Life survey revealed that 22 million

American adults now own an iPod or other MP3 player.

Consumers are clearly willing to pay for a device that provides greater control over the content they choose. The same is true of the more than 4 million people who now subscribe to satellite radio. People will also pay for something different than a service they get for free.

Twenty-five years ago, no one thought cable

would surpass network TV, which is free — but that happened a few years ago. People pay for broadband Internet services to seek out better-quality, alternate media online. They're buying TiVos and subscribing to similar services with their cable or satellite providers to have more control over content.

To compete within this media milieu, radio (and television) must remember that its primary factor for success is entertaining the audience. Done well, it beats the competition every time. Look at TV: Numerous

articles have analyzed the incredible success of ABC's *Desperate Housewives*, which draws an audience of more than 20 million every time it airs. There's really no need for a whole lot of analysis. The show is a cleverly crafted, modern-day soap opera with well-executed, well-written drama, comedy, wit and some meaningful messages. (OK, the meaningful messages are the least important part.)

But the show is wrapped in something so elementary that it had to be a hit: entertainment. From the debut episode, it blew forth from America's television screens like a fresh breeze into millions of homes, where people were starved for something this entertaining. After several years of recycled reality shows, a half-dozen *Law & Order* and *CSI* spin-offs and mediocre sitcoms, this is real entertainment. It had to be — it's different.

Then there's Howard Stern. Some people hate him, yet he's number one in almost every market where his show airs. Why? *He entertains his audience.* Face it: There's an incredible amount of mediocrity on radio today, which is why more than 4 million people already are paying for satellite. If radio wants to grow its audience, it must create excitement for its listeners. People are trading or downloading a wealth of new artists and music on Internet radio, on satellite and on their computers. They're not waiting to hear the new music on radio because it's the last place they listen, and the last place



Invasion Of The Pod People

Is podcasting just a fad?

Podcasting is the new rage, so it's difficult to project its long-term effects. If satellite radio offers podcasts for nominal fees, podcasting will quickly take on a whole different profile.

iPod users network rabidly online. Viral communications, like viral marketing, can get the word out faster than we imagine. If podcasts become a real listening staple, a variety of Websites will offer show schedules, content, information etc. People who podcast are already telling people online about what they're doing, and a Google search might already provide some online roadmaps. Podcasting will be an extensive niche market.

Can radio get in on this new craze? Without a doubt — but radio will need to create as many ancillary avenues for its broadcasts as possible. I envision a time when almost all stations are streaming their broadcasts on the Internet, archiving specific shows online for their audience (who then become "uniques" online) and creating strategic alliances with second and third parties for the iPod market and other developing markets. Bottom line: *With all the entertainment and media options available for consumers today, radio must be ubiquitous.*

The real question is how to make money in the changing environment. Revenue opportunities will be created as the gates open in this area. I don't know how successful radio would be trying to sell content for podcasts; there are just too many other media options the consumer might value a whole lot more.

Instead, some form of new business model will be created — one that will involve the formation of strategic alliances. Peter Drucker has said "The greatest change in corporate culture — and the way business is being conducted — may be the accelerated growth of relationships based ... on partnership." Nothing could be truer in today's digital age. — SM

they'll hear it. By the time they hear something "new" on radio, most of the active music audience is on to the next track or another artist. The audience is digesting new music faster than ever because of these new media. If radio doesn't find some way to deliver this kind of excitement to the audience, and entertain at the same time, it's got more trouble than just iPod or podcasts.

At NAB2004, Hewlett-Packard's former chairperson, Carly Fiorina, observed, "In the digital era, the future is one in which consumers watch or listen to what they want to watch, when they want, at any time they want, on any device. This is a generation that will not wait for content to be delivered to them at a prescribed time."

That future is already here, but Fiorina's comment says it all in regard to the challenges that radio — and all traditional media — now faces. News releases about technological changes in mobile phones and consumer electronics flood my inbox daily. As the next generation of mobile phones evolves into mini hand-held media centers, as Wi-Fi expands its area reach and as faster, smaller, hand-held PCs and Blackberry-type devices hit the marketplace, those Dick Tracy wristwatches that once seemed so futuristic will soon be outdated.

While these changes offer more ways to entertain, they also present challenges to existing media and entertainment industries. The old models for growth and revenue are tested as each development is

announced and the public adopts new habits. The good news is that these changes bring more opportunities than one could ever have imagined.

In a recent *USA Today* article, Big Champagne co-founder Joe Fleischer said, "[The Internet] is a celestial jukebox, a virtually limitless library. In one retail outlet, you have a few hundred titles at most. On the Internet, there are tens of millions. The Web is a great breeder of music communities, which are exploding but are incredibly niched." There it is: an explosive marketplace that presents unlimited marketing opportunities. The radio, music, media and entertainment industries will change dramatically in the future — but in order to survive, the changes must be embraced, not feared.

The digital landscape is changing faster than the rains, mudslides, fires and earthquakes change the California coastline. The iPod is the biggest "blip" on the radar screen as far as the press is concerned, but the big picture is more complex. Digital technology will also bring about radical changes in the way advertisers buy media, as new and faster tracking methods for target audiences are developed.

The opportunities are there, if industry leaders seize them and have the vision for radio's future in this "brave new world." The proverbial glass is not half-empty — it's half-full. Now is the time to pour in some meaningful solutions and top it off. ☎

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Beyond ROI: Sourcing And Taking The Credit For Success!

Do retailers really source where their business is coming from? Unfortunately, I don't see it done effectively. Cancelled radio schedules and lack of renewals are associated with retailers who are unsure of the effectiveness of the plan they have committed to.

Part of the problem is that retailers still expect people to come through the door saying they "heard it on the radio." That might work in some cases, but in reality most retailers are sadly disappointed — largely because we in radio have not set realistic expectations — when people don't dig up money in their back yard and scream the radio station's call letters as they enter their store.

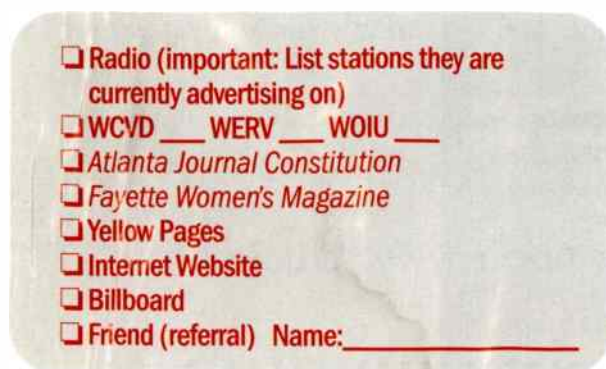
Here are some ways we can effectively help retailers source more accurately, and measure where their traffic is coming from:

Sourcing sheets: You know what these are, and how poorly many are crafted. I recently saw one from an upscale massage clinic that asked new customers: "How did you hear about us?" (Remember, most people are there to get a massage, not to deal with questionnaires.) What would you write in the space provided? I have answered "drive by," "a friend referred me," "the Yellow Pages, because that's where I found the phone number, and because I don't write down phone numbers in the car."

What we really want to know is if customers were exposed to our message for the clinic on our radio stations.

Here's an example of a proper sourcing sheet:

"How did you decide to come to our massage clinic? Please check all factors that apply." (Note: List only those media vehicles the business is using currently, and make sure to list radio at the top.)



List the TOMA (Top of Mind Awareness) medium first, because this is the one most likely not considered responsible for bringing something tangible in the door. Always put radio first on

the list. We are trying to determine if their media has synergy, and if they are targeting the right audience, which would ensure the greatest chance of success for the business. I want the walk-ins to check off as many as they can. This is vital information for retailers to understand that the new business coming through the door is representative of our combined efforts.

Here are two more steps we can take to ensure that radio gets credit for bringing customers into a business:

Point of Sale (POS): Let's assume there is an offer being made on the radio. Take control inside the business. Major manufacturers know exactly how much their sales increase when they have various media supporting in-store activity for their products. We can do the same inside the business with counter cards and ceiling hangers that state, "As heard on WXXX — \$30 off every purchase over \$100." Remember, POP (point of purchase) is when the directional is located right next to the product, which brings attention to the offer, if applicable. POS is anything that brings attention to the product at the retail level, which could include RTW (register-to-win) contests on displays inside the retailer.

Make sure everyone at the retail level understands, and is committed to the offer: This is not brain surgery. Go into a retailer that uses newspaper, and you'll see "extras" of their advertisement hung all over the store (if it's a price-sensitive offer). This means that salespeople inside the business know what the newspaper is running. But do they know what's running on your station? Have you prepped everyone involved, and played the commercial for them? Prepping also provides the opportunity to develop a relationship with the line staff that actually sells the advertised product. At the end of the day, the store manager asks the sales manager and salespeople, "How were sales?" The next question remains: "Who brought them in?" If you've prepped the line staff, they know when traffic is good — and that the radio campaign is innately responsible for bringing in the traffic.

These are just some of the ways to ensure recall at the retail level and to realize credit for the increase in sales. Customers may not be shouting "I heard it on the radio" — but if we take these steps, we can limit the cancellations of long-term contracts. ☑

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



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Newton's Law recognizes that all forces between advertisers and radio account managers conspire to cause your station to shortfall on your station's monthly budget expectations. Of course, I'm kidding (up to a point), but Newton's Law does present us with somewhat of a reality, and Newton's observation does play a vitally important role in rate management.

Maximizing your station's rates takes planning, support from your fellow team members (teamwork), courage — and convincing your clients and advertisers that rates don't matter! Let me repeat that: **Rates don't matter!**

There are, of course, many components and considerations in rate management: the size of the buy, the client, their history with the station, and so forth. But for the sake of this exercise, let's just look at planning, teamwork, courage and rates don't matter!

Planning

To simplify the planning process, let's say your station's sales budget is \$1,000,000 per month, and the sales department has 10,000 spots to sell. Your average Monday-Sunday rate to hit budget will be \$100.

Teamwork

Let's simplify that planning equation even further and put your budget at \$1,000 with only two spots to sell. Obviously, that means your average rate will be \$500 a spot. Remember Newton's Law: "For every action, there is an equal and opposite reaction."

When your rate integrity is maintained, the rate seesaw is even; in other words, your two spots are sold at \$500 each to achieve your \$1,000 budget. However, if your rate integrity is compromised and there's pressure to sell one of those spots at \$400, you now need to sell the remaining spot at \$600 to make budget. If one side of the rate seesaw goes down, the other side goes up (Newton's Law in action).

Members of your sales team who continually sell below rate expectations should look at their sales practices from a different perspective: The reality is that they're putting incredible pressure on the other members of their team to sell at a higher rate. It's unfair, it's selfish, and it shows lack of consideration for their teammates. Put simply, it's an erosion of teamwork, and account managers who sell at low

rates should be aware that it's unfair to their fellow members. When they sacrifice rate integrity, they're seriously letting their team down.

Courage

Courage is one of the main attributes in a great salesperson's arsenal and a desirable characteristic to which we should all aspire. It takes guts to ask for and get a high rate or even maintain the rate when all of your competitors are "dropping their pants" to get the business. Resist this temptation! Practice your craft of being a persuasive adviser to your clients. This requires effort to go the extra mile in justifying your rate, but the great account managers on your team get the rate by being a resource to their clients and by being able to demonstrate that their campaign or schedule will generate results and produce a return on the client's investment. Be courageous!

Rates Don't Matter!

Clients and advertisers only think they want a lower rate. Their perception is that they can save money or get more spots. The fact is that clients and advertisers don't want low rates. Advertisers don't care what your rate is; they only think they do. It's up to you to convince them otherwise. Incidentally, this doesn't necessarily apply only to direct clients. Sure, agencies are tougher to convince, but if you can get planners, buyers and account managers on your side, the same principles can apply to agencies.

- What do clients and advertisers really want?
- They want their campaign to work!
- They want the return to justify their investment.
- They want their sales graph to show an upward trend.
- They want their business to grow.

If you can partner with your clients to achieve those goals for them, they won't care how many spots they have, they won't care what the unit rate is, and they won't care whether or not you threw in a promotion. All they care about is WIIFM: "What's In It For Me?"

When you achieve those objectives, your clients will see you as an incredibly valuable resource and marketing adviser, not just another salesperson coming through their door to waste their time and drink their coffee. ☺

Bob Reid is president of Strategic Media Sales. He can be reached at 616-974-4190 or strategicmedia@msn.com



Networking Really Can Open Doors

It's been overused, misunderstood, maligned, praised and considered an important business skill. Well-known 1960s protestor Jerry Rubin tapped into its power and became wealthy just by holding parties to do it at Studio 54 in New York. Still, some people want to head for the nearest exit when anyone brings up the subject of networking. How can you harness the power of this effective business skill without alienating everyone in the process?

First of all, recognize that good networking is a two-way street. Your ability to create a wide circle of business associates is directly dependent on your willingness to do something in return. You build goodwill by offering your assistance, whether it's volunteering to pass out information at industry conferences, or writing an article for the company newsletter. Eventually, word gets around that you're trustworthy, industrious and eager to pay your dues. And that's when doors start to open.

Mary Beth Garber, president of the Southern California Broadcasters Association, suggests working with potential clients on common projects, such as committees for the local Ad Club or business association. "Do anything that puts you beside a person you want to influence, and enables you to build trust with them," she says.

"People who excel at networking are visible within the industry," adds Nancy Vaeth-DuBroff, president/COO of Susquehanna Radio Corp.

"They volunteer to speak and take on committee work, are constantly professional and take the time to follow up with people they meet along the way."

Speaking of following up, Erica Farber, publisher of *Radio & Records*, takes a different approach in this age of e-mail, IMs and text messages: She writes a personal letter to people she'd like to get to know better. "I feel a personal letter not only stands out, but people are impressed that you took the time to actually sit down and write a note," she acknowledges.

Sometimes the simplest things are the most effective. "I have always made a point of returning every phone call I get," says Michele Grosenick, regional vice president/Seattle/Oregon for Clear Channel Radio. "Over the years, I have found that by doing this, I find myself connecting with people unexpectedly who

have ended up later helping me in some way with my career. Never assume that it's a wasted return call."


Joyce Tudryn, president of the International Radio and Television Society Foundation, also sticks to basics.

"Whenever you exchange business cards with people you've just met, take a moment later to write down things on the back of the card that you learned about them. The information will give you reasons to follow up with them at a later date, or provide you with a link you may need in the future. Your notes are a goldmine."

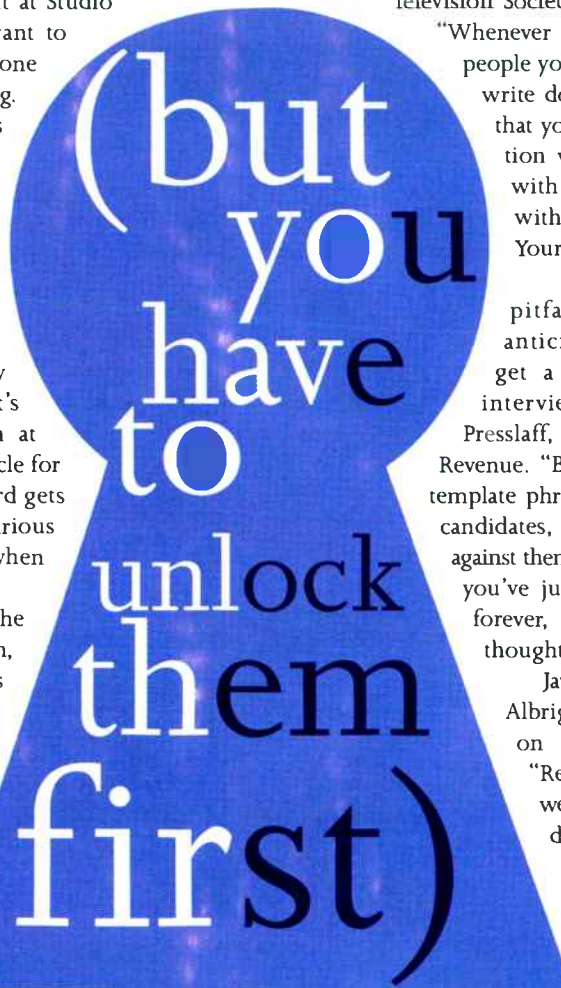
Do be careful, however, to avoid pitfalls you might not otherwise anticipate. "I'm always impressed when I get a follow-up note or e-mail after interviewing someone," notes Ruth Presslaff, president of Presslaff Interactive Revenue. "But after receiving the same Word-template phrasing from a number of entry-level candidates, the lack of thought starts working against them. When you follow up with someone you've just met or even one you've known forever, be sure to write an original and thoughtful note or e-mail."

Jaye Albright, consulting partner with Albright & O'Malley, has a refreshing twist on the standard networking formula: "Resolve in 2005 to take to lunch each week a different person you normally don't work with directly, but admire and respect in your career field. At the end of the year, you'll have a network of more than 50 new people and a boatload of great ideas and information you never would have gotten any

other way." You may also have a few more pounds on your frame, but you can tap into your new network for the name of a good gym or personal trainer!

Cindy Schloss, vice president/market manager for Entercom in Kansas City, suggests that you learn something of value about every person you meet. "The more you know about someone, the greater his or her value is to you, and vice versa," she explains. "Your network is only a network when it's helping you, and you're helping others." 

Corinne Baldassano is GM of the Radio Division at the Associated Press. She may be reached at 202-736-1105.



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Events

ARBITRON DATES

Spring 2005: Mar. 31-Jun. 22
 Summer 2005: Jun. 30-Sep. 21
 Fall 2005: Sep. 22-Dec. 14

APRIL

Apr. 12 — Holy Hip Hop Gospel Explosion at GMA Week in Nashville. www.holyhiphop.com/GospelExplosion.htm

Apr. 16-21 — **NAB2005, Las Vegas.** ☎ 800-342-2460

www.nab.org

Apr. 17-19 — re.think 2005: 51st annual ARF (Advertising Research Foundation) Convention & Boutique Expo, New York. ☎ 212-751-5656.

www.TheARF.org.

Apr. 17 — 2005 Broadcasters' Foundation NAB Charity Golf Tournament, Las Vegas.

www.broadcastersfoundation.org

Apr. 18-20 — Radio-Television News Directors Association RTNDA@NAB, Las Vegas ☎ 202-659-6510

Apr. 21-23 — 50th Annual BEA Convention & Exposition and 3rd Annual Festival of Media Arts, Las Vegas. ☎ 202-429-5355 www.beaweb.org

Apr. 26 — AWRT Battle of the Ad Stars, Houston, TX. Contact: Tim Gratzler 713-260-4456 or Erin Hoffman at 713-526-1111

Apr. 27-28 — 3rd Multicultural Branding 2005 (ethnic market-

ing-Intl.Quality & Productivity Center), New York.

☎ 800-882-8684.

www.iqpc.com

MAY

May 6 — Vermont Assoc. of Broadcasters Convention, Burlington, VT. ☎ 802-476-8789

www.vab.org

May 11-13 — Connections Digital Home Conference & Showcase, San Francisco Airport, Burlingame, CA (by Parks Associates and Consumer Electronics Assoc.).

www.parksassociates.com/events
 May 15-17 — Broadcast Cable Financial Management Assoc. & Broadcast Cable Credit Assoc. Annual Conference, New Orleans

Contact: Mary Teister at mteister@bcfm.com.

www.bcfm.com

May 16-17 — Pennsylvania Assoc. of Broadcasters Convention, Hershey, PA.

☎ 717-482-4820

www.pab.org

May 16 — CRS LV, Las Vegas

www.crb.org

May 17-18 — **Radio Ink's Roy Williams Live! Dallas, TX.**

☎ 561-655-8778

www.radioink.com/roywilliams/

May 19-22 — Alabama Broadcasters Convention, Perdido Beach, AL.

☎ 205-979-1690

www.al-broadcasters.org

May 20-22 — 2005 Alabama Broadcasters Assoc. annual convention, Orange Beach, Alabama.

www.al-broadcasters.org

May 20-25 — NABOB 29th Annual Spring Broadcast Management Conference, St. Maarten. ☎ 202-463-8970

JUNE

June 3-4 — New Mexico Broadcasters Assoc. Convention, Albuquerque, NM.

☎ 505-881-4444

www.nmba.org

June 3-4 — Wyoming Broadcasting Assoc. Convention, Cheyenne, WY.

☎ 307-632-7622

www.wyomingbroadcasting.org

June 6-7 — New Jersey Broadcasters Assoc. Convention, Atlantic City, NJ.

☎ 609-860-0111

www.njba.com

June 7-9 — Illinois Broadcasters Assoc. Convention, East Peoria, IL.

☎ 618-942-2139

www.ilba.org

June 8 — 2005 Radio-Mercury Awards, New York City

www.radiomercuryawards.com

June 9-11 — Missouri Broadcasters Assoc. Convention, Kansas City, MO.

☎ 573-636-6692

www.mbwab.org

June 9-12 — Fan Fair (CMA Music Festival), Nashville, TN

www.CMAfest.com

June 9-12 — Mississippi Broadcasters Convention, Biloxi, MS.

☎ 601-957-9121

www.msbroadcasters.org

June 14-16 - WiFi/VoWiFi (Voice Over WiFi) Planet Conference & Expo, Baltimore, MD.

www.jupiterevents.com

June 15-16 — Wisconsin Broadcasters Summer Conference, Green Lake, WI.

☎ 608-255-2600.

www.wi-broadcasters.org

June 15-18 — 2005 Natl. Assn. Hispanic Journalists Convention, Fort Worth, TX.

www.nahj.org

June 21 — 2005 AWRT/Katz Women's Career Summit, New York City.

www.katzwomenscareersummit.com

June 22-25 — 9th annual Consumer Electronics CEO Summit, Colorado Springs, CO.

☎ 703-907-7047

www.ce.org/events

June 22 — 30th Annual Gracie Allen Awards, American Women in Radio & Television, New York.

☎ 703-506-3290

www.awrt.org

June 26 — 28th New York State Broadcasters Assoc. Convention, Lake George, NY.

☎ 518-456-8888

www.nysbroadcastersassn.org

JULY

July 16-19 — 2005 NABEF Professional Fellowship Program, Washington, DC.

☎ 202-429-3930

July 21-24 — Conclave XXX: Hardcore Radio, Minneapolis

☎ 952-927-4487

www.theconclave.com

July 27-28 — CRB Agenda Committee Meeting, Nashville, TN.

www.crb.org

July 28-29 — CRB Board Meeting, Nashville, TN.

www.crb.org

AND MORE

Aug. 3-7 — Natl. Assn. of Black Journalists 30th Anniversary Convention, Atlanta

www.nabj.org

Aug. 11-13 — Native American Journalists Association Convention, Lincoln, NE.

☎ 605-677-5282

www.naja.com

Sept. 8-13 — (IBC) International Broadcasting Convention, Amsterdam

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Sept. 19-21 — 15th Annual ERA Convention & Exposition Las Vegas.

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