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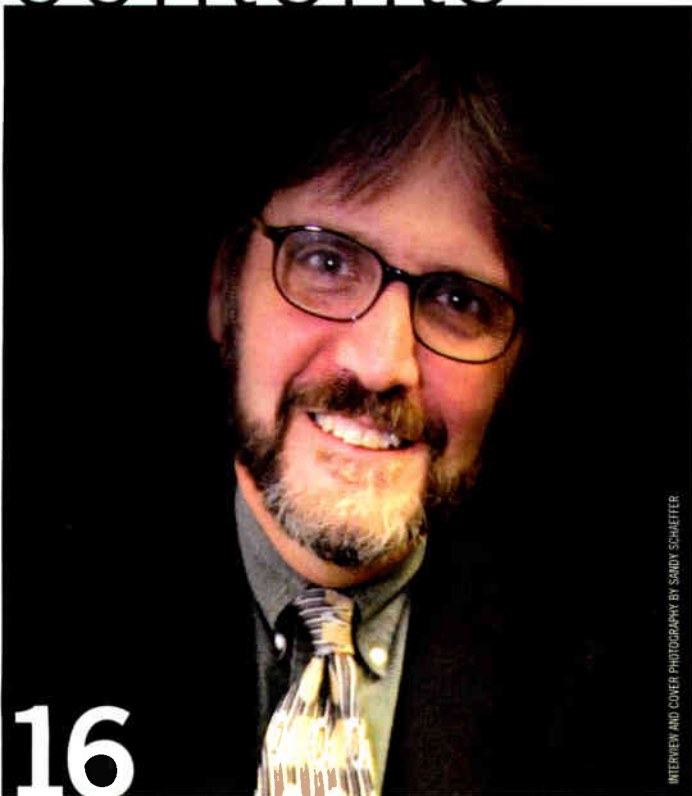
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MARK FRATRIK EXAMINES RADIO'S FINANCIAL PICTURE

As Vice President of BIA Financial Network, which provides the radio industry with some of its most closely watched financial data, Mark Fratrik scrutinizes the industry's performance as carefully — perhaps more carefully — as any radio executive. Coming off a year when the merger & acquisition market posted significant growth — capped by Clear Channel's privatization and its announced plans to sell off a large chunk of radio stations — Fratrik is looking with interest toward 2007, and the promise it holds for yet another year of change for the radio industry's ownership structure. Along with the expected introduction of new players and the return of familiar faces on the ownership front, Fratrik also shares his thoughts on how radio can expand its share of the media advertising pie, and reveals the factors he believes may be slowing that growth.

IDEA TICKER

37,182

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

Coming Next Issue:

» RAB

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22» Industry Town Hall

As 2007 gets under way, many issues command the attention of those working in and around the radio industry. To address these and other questions, *Radio Ink* hunted far and wide for people whose perspectives could serve as a wake-up call to the industry. The participants, who are or have been closely tied to the business in some fashion, all offer advice and viewpoints that the industry would do well to follow.

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EDITOR-IN-CHIEF

Joe Howard

joe@radioink.com

MANAGING EDITOR

Wendy Bernstein

wendy@radioink.com

NEWS EDITOR

Jim Crossan

crossan1@aol.com

CREATIVE DIRECTOR

Kenneth Whitney

ken@radioink.com

COPY EDITOR

Mary Crawley

VP/OPERATIONS

Tom Elmo

tomelmo@radioink.com

VP/ASSOCIATE PUBLISHER

Lois Ann Chooljian

561-655-8778

lois@radioink.com

VP/NATIONAL SALES

Chuck Renwick

800-379-8160, access #13

chuck@radioink.com

CUSTOMER SERVICE

561-655-8778

STREAMLINE
PUBLISHING, INC.

CHAIRMAN/PUBLISHER

B. Eric Rhoads, CRMC/CRSM

eric@radioink.com

CONTROLLER

Shelby Mims

accounting@radioink.com

STAFF PHOTOGRAPHER

Bruce "Flash" Cooley

WASHINGTON, DC, COUNSEL

John Wells King

Garvey, Schubert & Barer

EXECUTIVE EDITOR EMERITUS/LOS ANGELES

Dwight Case

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

RADIO INK Editorial Offices:

224 Datura Street • Suite 1015

West Palm Beach, FL 33401

PHONE 561-655-8778 • FAX 561-655-6164

E-MAIL: comments@radioink.com

Subscription Information

PHONE 800-610-5771 • FAX 561-655-6164

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Welcome To Our Radio Town Hall Meeting

**IF HISTORY REPEATS ITSELF,
AND THE UNEXPECTED ALWAYS
HAPPENS, HOW INCAPABLE
MUST MAN BE OF LEARNING
FROM EXPERIENCE?**

— **GEORGE BERNARD SHAW**

When I start waxing poetic about the good old days, I flash back to images of my grandfather in his brown, vibrating easy chair talking about the way things used to be. As life progresses and hairs grey, it's easy to fall prey to fond memories of days that have long since seen sunset. But are Model-T Fords really better than the gadget-filled, self-parking Lexus, or do they just fill memory slots in our brains because of the value they once represented to us? Were the golden days of radio really better? Are we clinging to visions that are no longer relevant?

Radio is transitioning from a generation of broadcasters who remember the days of rich promotions, energy-filled competition, and being the first

to play an unreleased hit record to a generation that doesn't remember radio markets without multi-station clusters, automated or satellite-programmed formats, and syndicated talent. Some would argue that the latter brought higher quality content and more consistent programming to markets that otherwise had little. They also might argue that consolidation brought benefits like systems, health insurance, and 401K plans where mom and pop broadcasters provided only long air shifts, the *Yellow Pages* as an account list, and all the records you could take home.

When I catch myself being empathetic to my buddies who pine for radio's halcyon days, I tell myself to stop acting like an old timer (I'm not one — yet), and realize that I don't want to be like my grandfather, wishing the old days were back. I don't want to return to the past; I want the best for the present.

I have encountered so many people who want radio to become fun again, to see the energy back in the business, and to see more promotion and live talent. So, the *Radio Ink* staff came up with the idea of a radio town hall meeting,

which you'll find in this issue. It provides many sage voices from different segments of the radio business a chance to offer solutions to an industry in need of some steam. Their fresh perspectives and years of wisdom could go a long way in offering solutions to radio's challenges, and direction for the opportunities that lie ahead. ☑

**WE SHOULD BE TAUGHT
NOT TO WAIT FOR INSPIRATION
TO START A THING. ACTION
ALWAYS GENERATES
INSPIRATION. INSPIRATION
SELDOM GENERATES ACTION.**

— **FRANK TIBOLT**

Eric

To reach me, write: *RADIO INK*, B. Eric Rhoads, CEO/Publisher, 224 Datura Street, Suite 1015, West Palm Beach, FL 33401
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Mark Mays Goes Public On Going Private

Clear Channel CEO Discusses Reasons
For Clear Channel Privatization, Station Sell-Off

By Editor-In-Chief Joe Howard

Clear Channel Communications' privatization and plan to sell 448 of its radio stations signal dramatic change for the radio industry. Radio's biggest player is not only slimming down, but turning over the controlling reins to an outside investor group, led by Thomas H. Lee partners and Bain Capital, interested in realizing a return on a \$27.6 billion investment.

Despite the new ownership, the company will still be run by Chairman Lowry Mays, CEO Mark Mays, and President/CFO Randall Mays. While the family has kept a relatively low profile since the November announcement, Mark Mays spoke with *Radio Ink* about the deal, and what lies ahead for the company.

While some industry observers suggested the acquisition signaled the end of the Mays' family control of Clear Channel, Mays takes another view.

"The way I look at it, we're going to be investors in the new company," he says, "I don't feel like we're turning it over to anyone; we're trading in 50,000 public shareholders for 10 private shareholders, of which we will be one. We were always just one of many shareholders, so from our perspective, it's not very different with regard to the company's operations. We're staying in our existing roles, so there will be nothing different from the perspective of making decisions, or the company's hierarchical organization."

Indeed, he notes also that despite the family's leadership of the company, he's always answered to someone. "I've reported to a public board of directors; now it's going to be a private board," he says. "From the perspective of having people around the table with a vested interest, we will all be singing from the same sheet of music."

Still, he acknowledged that going private does relieve some of the pressures of running a public company. "You're not going to have public shareholders second guessing your every move. You'll have private shareholders who have blessed and are excited about the direction you're moving," he notes.

However, Mays stopped short of saying that life on the public market hindered the company's maneuverability. "I don't think it necessarily weighed down our ability to plan long term," he says. "We've always had a long-term view. The public markets and the public equity markets today have a different view of radio than people like us or private investors. They are very negative on radio. When you can do something to try to change that negative environment, it is positive."

However, the divestiture of nearly 40 percent of Clear Channel's radio stable means the people working in those stations face uncertain futures with the new owners. "We obviously have close relationships with them," Mays says of those staff, "but it is our job to find them a good home, so that is what we're going to try to do. The people who are remaining are very enthusiastic and excited."

Mays says selecting which stations to sell came down to



determining which were key to Clear Channel's future, and wasn't reflective of how large the company had grown. "I don't think it is a realization that the company got too big," he says. "At the end of the day, we have to run our core radio business, which we think has a value and growth rate that's reflective of our national footprint. We tried to make sure that we kept every station we felt was imperative for the continued growth of that national footprint. Some stations weren't going to be as important from that perspective, and for relevance to advertisers and audiences. It was important for us to keep those 700 or 800 radio stations that did fit; those that didn't fit, we decided to divest."

Mays insists the decision to sell those stations wasn't forced by the new owners. "They had to bless it, but the plan to sell off stations would have occurred even if we had not privatized," he says. In fact, Mays says the plan to trim the station portfolio was spurred by an opportunity created when the company sold its concert promotion business.

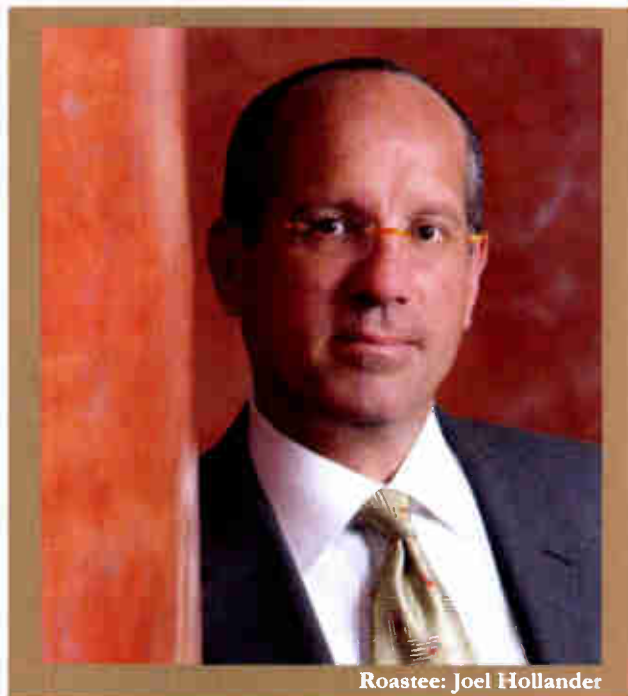
"When we spun off Live Nation, we generated a capital loss," he said. "By having that capital loss, it enabled us to sell assets tax free. That is a huge advantage."

While the year ahead promises major change, Mays says his goals for Clear Channel's radio stations remain. "We've got a lot of work to do from a radio industry perspective," he says. "We need to start growing our audiences, figure out how to better engage advertisers, and sell radio rather than sell against each other. Radio has not grown; it has been relatively flat over the last five years, and we all want to grow faster than flat." ■

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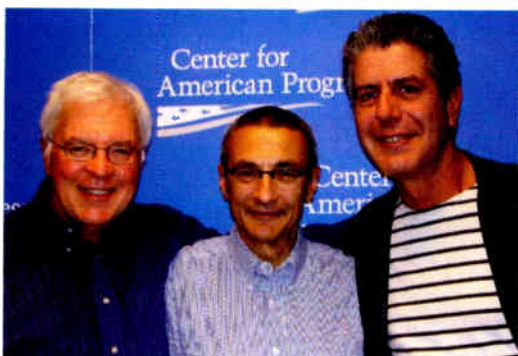
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The North American International Auto Show featured an HD digital radio promotion, along with five mobile billboards hitting the streets of Detroit during the weekend show.



Bill Press (l) of Jones Radio Networks and chef Anthony Bourdain (r) meet with former White House Chief of Staff and founder of the Center for American Progress John Podesta after mixing food and politics on *The Bill Press Show*.



Vince Gill stopped by the Leigh Richards show on Beasley's WXTU-FM-Philadelphia.

DIGITAL MUSIC SALES SOAR IN '06

Nielsen SoundScan and Nielsen BDS announced recently that digital music sales rose dramatically in 2006, with sales of both single songs and full albums posting significant increases. In particular, while digital track sales jumped 65 percent to 581.9 million from 352.7 million, digital album sales doubled to 32.6 million in 2006, compared with 16.2 million in 2005. However, digital album sales are still just a fraction of overall album sales, which declined 4.9 percent to 588.2 million from 618.9 million. Total album sales included CD, cassette, LP, and digital formats. The number of traditional albums sold via the Internet rose 19 percent to 29.4 million from 24.7 million. Overall music sales, including both traditional and digital albums, singles, and videos increased 19.4 percent to 1.2 billion from 1 billion.

ONLINE CONSUMERS ARE RE-ENERGIZING THE MUSIC INDUSTRY

According to a new survey released by the **Digital Media Association**, digital music consumers listen to more music, are exposed to more new music, talk more about music, and attend more concerts. Nearly 60 percent of online music consumers report they are listening to more music since they started using an online service. The consumers surveyed listened to Internet radio, subscription music services, and pay-per-download music services, including AOL Radio, Yahoo! Music, iTunes, Rhapsody, Zune, Urge, Napster, Pandora, Live365, and others. The majority of online music service users report that hearing music over the Internet has expanded their musical tastes, allowing them to discover new artists and explore new music genres. About 25 percent reported having discovered "a lot" of new artists, while more than 60 percent of consumers surveyed say they have discovered "some" new artists.

According to the survey, online music listening has increased music fans' overall music discussion with friends and co-workers, with more than 35 percent now talking about music more. And, more than 75 percent of online music consumers report they have recommended a particular service to a friend or co-worker.

The survey also found that listening to and purchasing music over the Internet increases concert attendance. Fifteen percent of online music fans say they now attend more concerts.

DiMA Executive Director Jonathan Potter said, "Consumers of innovative online music services are reviving the music economy as they enjoy more music and more new music in every way possible, and most importantly, as they introduce their friends to the music and online services they enjoy."

To view the survey, go to www.digmedia.org.

SPORTING NEWS RADIO & UPSNAP ANNOUNCE MOBILE PHONE SPORTS ON-DEMAND SERVICE

Sporting News Radio and mobile search and streaming mobile audio provider **UpSnap** have announced a partnership to provide on-demand mobile audio broadcasts to sports fans using mobile phones.

This new service will allow users to access sports content from Sporting News Radio at any time via cell phones. The service will include shows by NFL Hall of Fame quarterback Troy Aikman and Sports Talk radio host Tony Bruno.



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The Business Of HD Radio

Emmis Goes Digital In The Big Apple

New York Program Directors Discuss HD2 Plans

By Editor-In-Chief Joe Howard

A charter member of the HD Digital Radio Alliance, Emmis Communications has launched HD2 side channels on 11 of its 21 FM stations in markets including Austin, Chicago, Indianapolis, Los Angeles, and St. Louis. The company is also building out its HD2 infrastructure in New York, where it has launched side channels on two of its stations in the market, and is close to launching a third.

To learn more about what Emmis is doing with its HD2 channels in the nation's number one-rated radio market, *Radio Ink* recently asked the program directors for all three of the company's New York stations — John Dimick at WQHT-FM (Hot 97), Toya Beasley at WRKS-FM (Kiss FM), and Blake Lawrence at WQCD-FM (CD 101) — to discuss their plans for these new outlets, and what they've learned in these early days of HD Radio.



Blake Lawrence



John Dimick

JD: The original plan was to get a quality product on the air with a minimum of interruption to the regular day-to-day programming of Hot 97. We really haven't had any plans that didn't work out.

RI: What do you enjoy about programming HD2 channels?

JD: It's a new frontier. We have been able to turn some of the programming over to new people in the building, and let them get some experience with programming.

TB: We get to play a variety of gospel music. I may have to tighten up the playlist in the future, but for now we are having fun scheduling gospel music 24/7. Having the HD Gospel channel, we are able to play more traditional gospel music and create some really cool features. I am waiting for the day to be able to promote this channel. It's very exciting for me personally.

BL: There's more freedom to experiment and be creative. We're not driven by ratings — yet.

RI: What is your HD2 channel, and when did you launch?

JD: HOT 97 Throwback, classic Hip Hop and R&B, launched last spring.

TB: Kiss Inspirations is an extension of our gospel programming.

BL: We plan to launch The Cafe or Cafe 101.9 HD2 shortly.

RI: What was your initial plan?

BL: We were originally going to do a pure version of the New York Chill format we experimented with in 2005, leaving out all smooth jazz product. Chill still has a place in the Cafe format, but it is not the only type of music we'll include.

JD: To get the station on the air with a quality product, then start telling our listeners about HD and how cool it is.

TB: This was my plan from the beginning: to have a Gospel channel that complements the overall presentation of Kiss-FM.

RI: Has anything changed?

JD: Nothing has really changed. I was surprised how quickly we got our first listener call asking about the new station.

BL: As time distanced us from the Chill experiment, we modified the plan to include other eclectic types of popular music in a blend you might hear at a Starbucks, for instance. It's kind of like a modern version of the original NAC format (which evolved into Smooth Jazz), borrowing from many genres of music but keeping it totally adult and mellow. Coffeehouse music.

RI: Which plans panned out? Which didn't?

RI: What, if anything, do you do differently in programming HD channels?

JD: We don't play commercials and we program totally by gut.

BL: There's no research on which to base music decisions — if it fits, it's on.

RI: Have you tweaked the programming along the way?

JD: We've tightened up the playlist. We came on a bit too broad, and we felt like we needed to focus the music.

RI: How many people are listening? What kind of feedback are you hearing?

JD: I have no idea how many people are listening, but we do get calls asking about the station and making requests.

RI: What lessons have you learned?

JD: It takes more time to keep the station on the air and sounding good than we originally thought it would, so I suggest that people signing on a new HD channel find someone who is really into it and wants to take on the additional project.

BL: It's already more work than I expected. We will eventually need to hand this over to a new person, or maybe even a staff!

RI: Is there anything new in the works?

BL: It's evolving day by day. We must remain flexible and react as quickly as necessary to the needs of the audience. ☎



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1. Share of Voice: What is your percentage of the total exposure for all the businesses in your category? How much of the total signage is yours? TV advertising? Radio advertising? Newspaper? Direct mail? Web traffic? If there are news stories related to your category, do they mention your brand or someone else's? What percentage of the word-of-mouth advertising is yours? Each of these contributes to your total share of voice.

Share of voice can be purchased. But be careful; most advertisers try to reach too many people. To avoid that, buy more repetition from fewer vendors. Be an important advertiser to one or two audiences instead of an invisible advertiser to three or four.

A message of true importance needs to be delivered only once to be remembered. But is your message really that important to your customer? Is it safe to assume that your message will be remembered after being heard only once or twice?

Question: "What about targeting? You haven't said anything about reaching the right people."

Answer: I've never seen a business fail because it was reaching the wrong people. But I've seen hundreds fail because it was (1) reaching too many people with too little repetition, or (2) delivering a message that no one cared about. You'll be surprised how many people suddenly become *the right people* when you begin delivering a more impressive message.

2. Impact Quotient: How impressive is your offer when compared to the offers of your competitors? To be impressive, your idea must first be believable, so close the loopholes in your message.

Loophole Open: Advertisers often cry, "Everything Must Go!" But the listener is thinking, "Or what? What happens if you don't sell it? You'll just come up with some new angle next week, right?"

Loophole Closed: "Everything must go! Any jewelry not sold by the end of the day will be melted down and sold as scrap. This means that until 9 o'clock tonight you can buy finished jewelry for slightly more than the value of the raw materials."

3. Personal Experience Factor: Do you exceeding your customers' expectations, or fall short of them? Do you have the

brands they prefer, or are you pushing a weak alternative? Are your prices higher or lower than expected? A strong ad will only temporarily prop up a business that delivers a weak personal experience factor. Unimpressive reputations nullify impressive ads. Have you been trying to solve an internal problem with external advertising?

4. Market Potential: What will be the total dollar volume sold in your product or service category this year? What percentage of that financial pie is yours? If you don't have access to this information, there are two easy ways to get it. (1) Carefully list every competitor you face along with your best estimate of their sales volume in your trade area. This can usually be done with a reasonable degree of accuracy. How many employees do they have? How much inventory? Square footage? Estimate objectively, and don't leave anyone out. (2) Contact a trade organization or Google to find a figure for total, nationwide sales volume in your category. Divide that number by the population of the United States to get a per-capita sales volume. Multiply that number times the population of your trade area. You'll be surprised how close the two numbers are.

It's easier to grow small businesses than large ones. Show me a business selling only 5 percent of the market potential in their category, and I'll show you a business with huge growth potential. Show me a competitor eight times as large that's currently selling 40 percent of their market potential, and I'll show you a business that will have to work very hard to hang onto what they've got.

Uncommitted customers are the easiest to steal. Consequently, early growth comes with less effort than later growth, when the low-hanging fruit has all been picked. The business selling 40 percent of their market potential must now fight to win those customers who have some degree of loyalty to a competitor. Rarely does a business achieve more than 40 percent of the total, potential volume in their product or service category.

Examine your business through the four lenses of share of voice, impact quotient, personal experience factor, and market potential, and you'll quickly identify what's been holding you back.

Advertising can't change your personal experience factor or your market potential. But a focused media plan will dramatically improve your share of voice, and better ad writing will dramatically increase your impact quotient.

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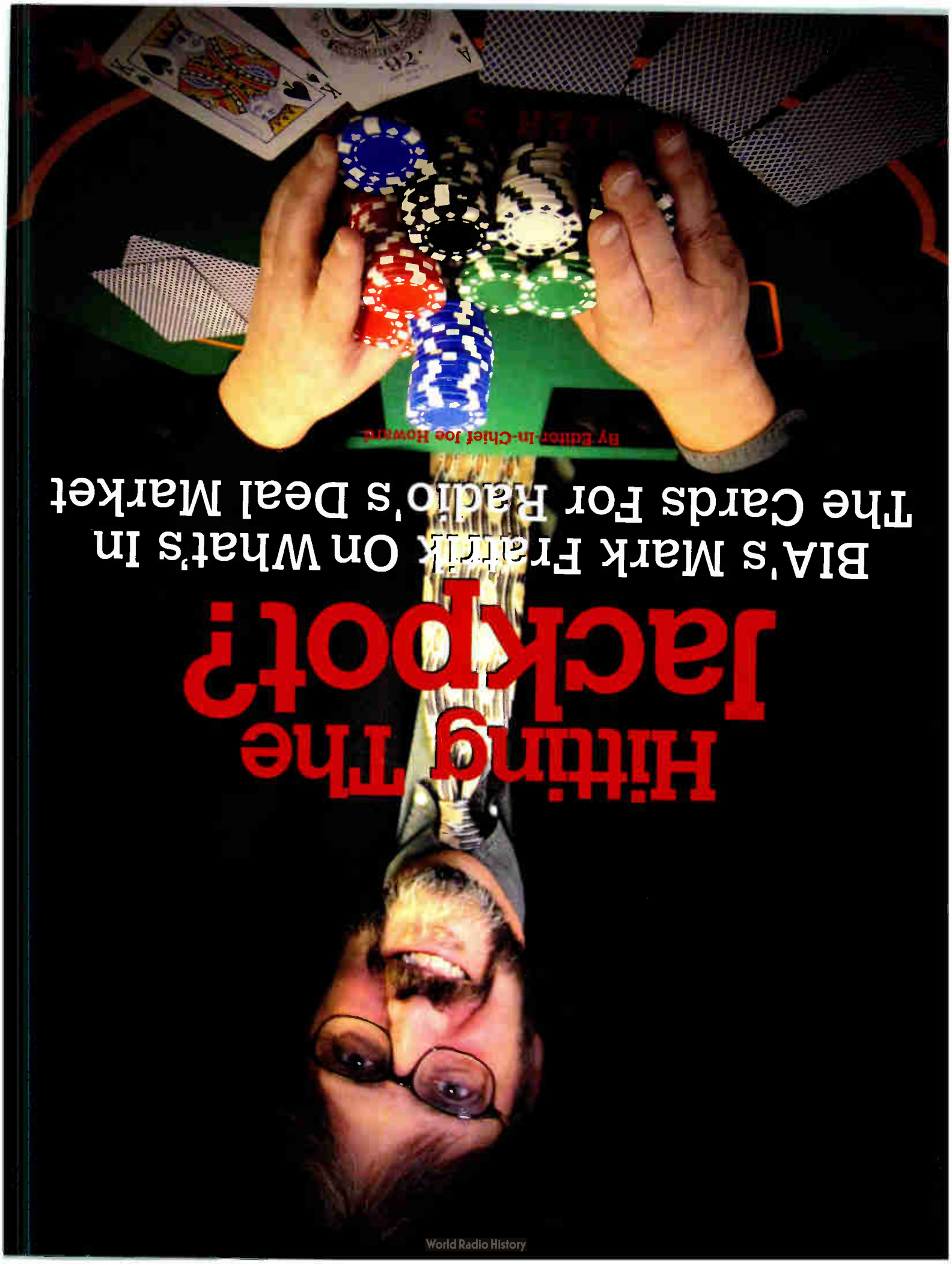
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By Editor-In-Chief Joe Howard

BIA's Mark Frattik On What's In
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RI: How do you recognize it?

JD: You learn it. Sometimes, I'll go on a riff and I'll wonder, "Is anybody buying this crap?" So I just bust myself. Every Friday, we do Jerry's flubs of the week. It's about a three-minute spot where they take out all the words I've mangled, all the stupid things that I've said. I think it shows the audience this guy is as screwed up as I am. He makes as many mistakes as I do. A guy called in and said the show is just like hanging out in a bar with his buddies. That's the mentality I had for the show.

I try and put some of who I am into what I do. Having had the opportunity to fly is one perspective, going to Wall Street is another perspective, acting was another perspective. And I ran for Congress in 2000.

RI: You ran in California, right?

JD: Yes, for California's 24th District, as a Republican. I ran against Brad Sherman, whose initials are BS. My campaign was

"Doyle for Congress, no BS." I've actually had him on the show, to talk about my crushing defeat. Oh my God, in Hollywood it's better to come out as a drug addict than it is to come out as a Republican.



RI: How do you manage the business side of Talk radio?

JD: I do market visits. I meet with the salespeople, with affiliate relations, with the PDs and the GMs. This way, we're all working together to try and sell the show. Because it's not just content — it's a business. It's a business model that has to be sustained by profitability. My show has 225 stations, but not because it's a great show. I hope people enjoy it, but when you look at it, it's a combination of great affiliate relations, a great sales team, good PDs, Talk Radio Networks' support staff, and me. I'm just one piece of the puzzle.

I never really got caught up in being an actor. I knew it was show business. I didn't have the show part, but I had the business part, so I treated it like a business.

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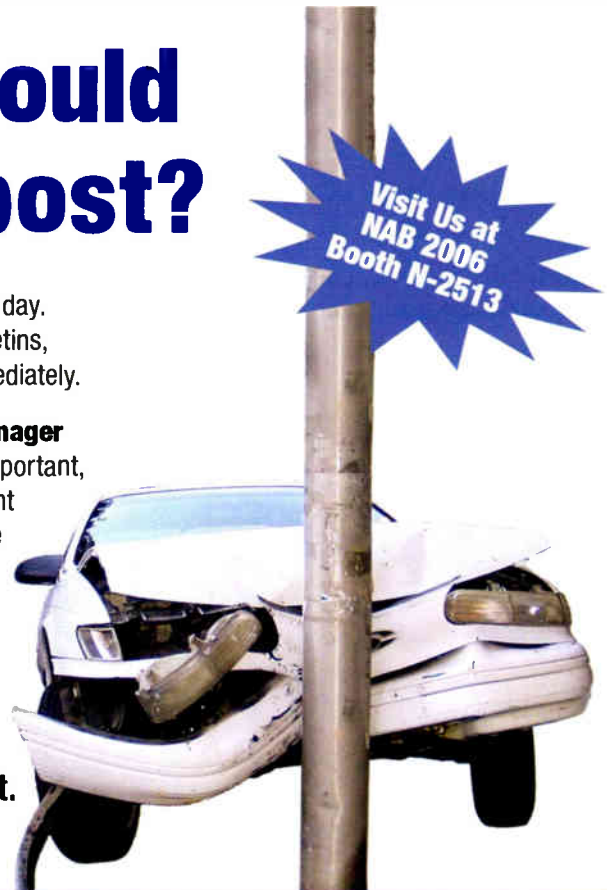
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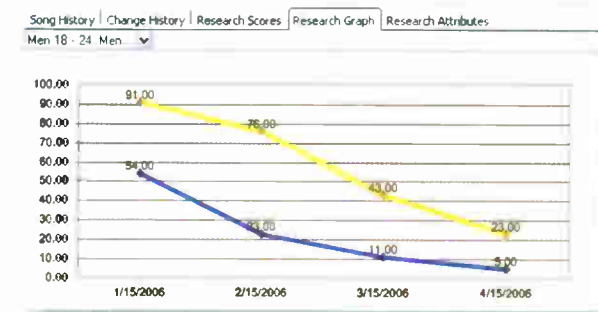
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✓	Coldplay	0	High Demand
✓	Weezer	0	High Demand
✓	AudioSlave	0	High Demand
✓	Incubus	0	High Demand
✓	Seal	0	High Demand

Optimize Artist Goals

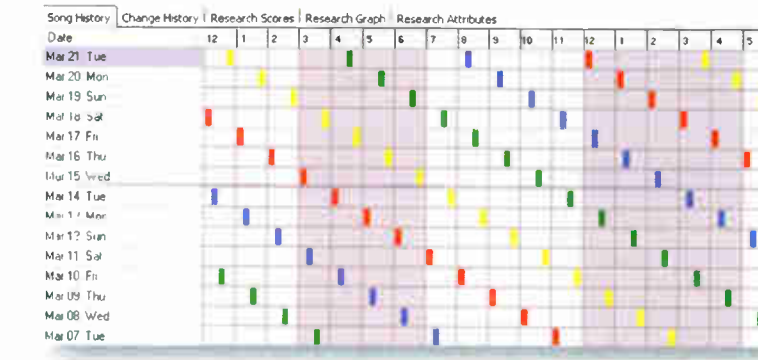
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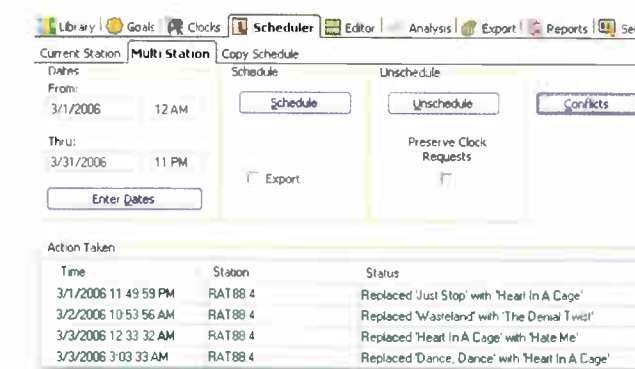
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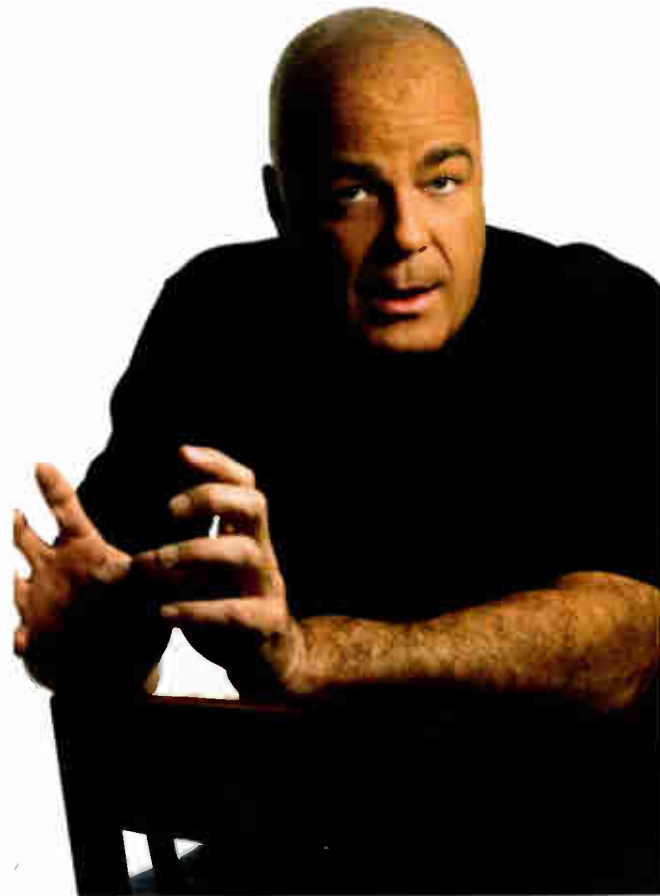
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that through line, it's easy to go from illegal aliens, to protests in the street, to Congress.

RI: In television you received a script every day; in radio, you're creating the script. How did you shift from one to the other?

JD: When I would get a TV or movie script, I didn't just learn my lines, I learned everybody else's lines, because I wanted ownership of the entire script. When I transitioned to radio, I realized the script is already there; we see it play out every day in the halls of Congress, in the streets of America, and internationally The script is there — it's just how you decide to deliver it to the audience.

When you're on a set, you've got the feedback from the other actors, and from the crew, and the director. In radio, you don't have that kind of feedback, but if I can make somebody laugh and piss somebody off, I think I've done a good job.

RI: There are a lot of hosts out there who label themselves as conservative talkers. Do you label yourself?

JD: I denounced my Republicanism on the air about a year ago, because the Republican Party is not what I recognize anymore. Now I've declared myself an independent who's conservative in philosophy. As a talk show host, it's really freeing to not have to prop up any political party. Everybody is fair game, and if they're not doing their job, I hold them accountable. I'm more of a fiscal conservative and

a social moderate. And I think fiscal conservatism has long left the Republican Party. Fiscal accountability doesn't exist. They spend, spend, spend, and it doesn't matter to them.

RI: What is missing on the Talk dial today?

JD: An individual, authentic voice that holds everyone's feet to the fire. I see people in Talk radio trying falsely to race to the middle. As Robin Williams said in *The Fisher King*: "Decide what you are, and be it." If you're going to be an apologist or excuse maker for a certain political party, don't say you're not. Be honest, because the people hear it, and it rings hollow. The predictability in radio is the death of radio.

I crucified [former FEMA head] Michael Brown on the air, but then I learned he was made to be the fall guy. So I got him on the air and told him that I owed him an apology. I abused my privilege as a talk show host. He screwed up in a lot of ways, but not in the ways many people think. He got a stigma attached to him because of stupid things that I, and others, said. But many others won't take ownership of the fact that they were wrong. You have to have the ability to be wrong on the air, because you can't be right about everything. But you can't be wrong about your opinion, and if your opinion is based on facts, you can ask listeners, "What am I missing?" and try to paint a bigger picture.

RI: Has party-driven Talk radio — both liberal and conservative — hit its saturation point?

JD: Absolutely. We're way beyond the saturation point. People just want to find a place where they can laugh, get pissed off, learn something they didn't know, have their feelings validated, or think about something in a different way. It's easy to pick sides. It's easy to prop up a party every day; it's hard to write a new show every day, and thankfully, I have a lot of good guys who work on the show that help me do that.

If I take a grapefruit and put it on a podium, keep a camera on it long enough and have reporters interview the grapefruit, within a month I'll be able to take that grapefruit and travel around America. People will come out from their homes and businesses and say, "It's the grapefruit I saw on TV."

Talk radio listeners want something a little bit different. What we're trying to do is go from potato chips to nuclear war and keep people involved in the trip.

RI: When you prepare for the show, what sort of topics are you looking for?

JD: Sometimes, I still won't know five minutes after we come on. I could hear or see something right before we go on that changes the whole through line of the show. You watch what's happening, what people are tuning into, and what's ticking them off. If everybody is hammering something to death, we anticipate that the audience may need a break, so we change it up.

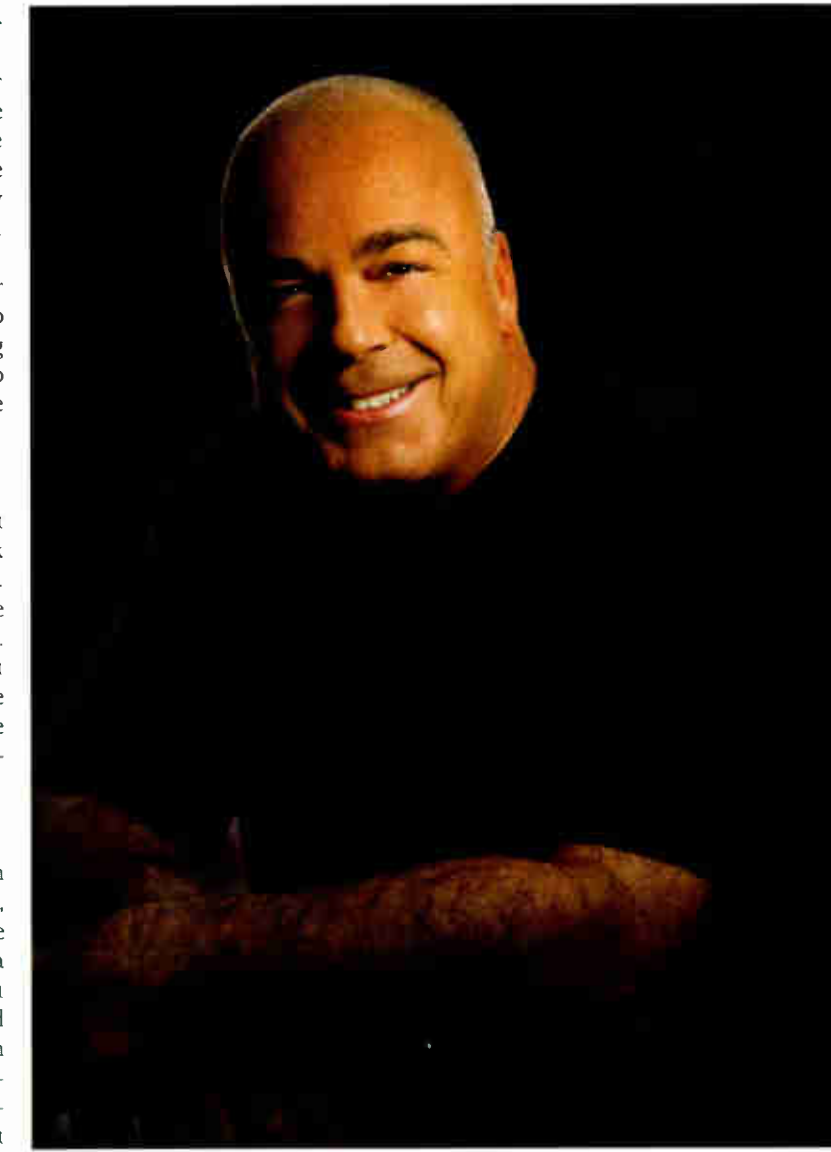
There are really only two ways to go: a familiar path to an unfamiliar payoff, or an unfamiliar path to a familiar payoff. Talk radio listeners want something a little bit different. What we're trying to do is go from potato chips to nuclear war and keep people involved in the trip.

RI: Do you like flying by the seat of your pants?

JD: I don't ever want to get caught on the air not knowing what somebody's talking about. The desk that I broadcast from is the size of an aircraft carrier. I'm in the center with the screens around me, and I've got two or three rows of stories on either side of that. If I find my through line, then I pull the story that makes the point, instead of using the story to make the point. Everybody has the same access to the same information; the difference is how we take the information and give it to the listeners.

RI: What is a "through line"?

JD: A three-hour show should have a through line, a story. Anything should have a beginning, middle, and end. It's kind of like driving on the freeway — occasionally you're going to get off at a rest area and take a little break, but then you get back on the road. I use the stories as off-ramps and rest areas, while we're breaking down the through line as the main road. If I have a through line, everything else falls into place. You hear people struggling to change-up subjects, but when you've got



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RI: Do you think some other Talk hosts are playing a character, or just pretending because it gets them ratings and advertisers?

JD: That's what I'm hearing, but I don't listen to Talk radio anymore. I stopped listening to other people. Vin Scully, the announcer for the Dodgers, said he watches baseball games without sound, because he doesn't want what someone else says to affect him. It's the same thing with Talk radio. I don't care if the guy before me talked about the same thing that I'm going to talk

about. I'm talking about it with my perspective and the audience hasn't heard what I have to say about it.

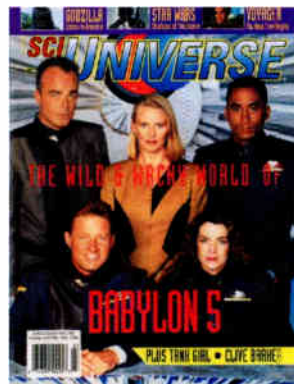
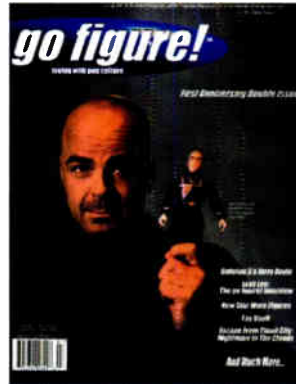
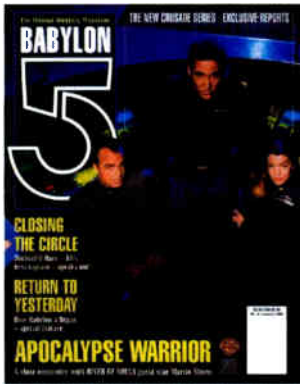
RI: What's the next hot Talk radio topic going to be?

JD: It can be whatever the media decides it is. I call it the grapefruit mentality. If I take a grapefruit and put it on a podium, keep a camera on it long enough and have reporters interview the grapefruit, within a month I'll be able to take that grapefruit and travel around America. People will come out from their homes and businesses and say, "It's the grapefruit I saw on TV." We give things way more importance than they deserve.

Natalee Holloway is a classic example. It's a tragedy and it's sad, but it's a regional story out of Alabama. The cruise industry is slashing prices because cable news has decided that everyone's getting murdered on cruise ships. The media can create and destroy with equal ability.

I get three hours a day to unload what's on my mind, and in a certain way, you're giving people the same opportunity, you're giving them that microphone. Some days you're spraying wide and far, and some days you're laser-focused on something. Then you get a radio gold moment that changes everything. Somebody calls in and says something, and it changes the whole show. You've got to be ready to dance when somebody changes the music.

You can't tell people what to think and feel, you can only tell them how you're thinking and feeling and give them the wiggle room to interpret it for themselves. ☺



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Peter Greenberg Goes Live *In The Air*

Travel Today host makes historic broadcast aboard international flight

By Joe Howard, Editor-In-Chief

FRANKFURT, GERMANY — Most of the passengers on Lufthansa's April 22, 2006, flight from Frankfurt to New York's John F. Kennedy Airport were unaware as they stowed their carry-on bags that they were about to become a part of radio history. On this flight, Syndicated Solutions' *Travel Today With Peter Greenberg* became the first syndicated radio program to broadcast live from aboard a commercial, international flight.

From 38,000 feet above the ground, Greenberg took calls from guests, interviewed the pilot, and closed the show with a performance from a high school choir that just happened to be onboard.

The idea was hatched three years ago, when Greenberg learned of an in-flight satellite Internet service developed by Boeing. Via this system, called "Connexion," Greenberg was able to transmit his show's signal from a small satellite dish located on top of the airplane, up to a satellite, down to a series of ground points, and back up to the aircraft in a matter of just two seconds. In 2003, Lufthansa became the first airline to implement the service, which is now available on 47 of its planes.

"I don't know if people realize how much work went into this," said Greenberg. "When I first learned they were experimenting with a system for the Internet, I wondered if we could use that technology to broadcast the show. The guys at Boeing were thinking the same thing. Then I spoke with Lufthansa, and told them to call me when it was ready. Four months ago, they called. Since then, everyone has worked extra hours."

Boeing engineer Lars Hanson and ABC Radio-Los Angeles Assistant Chief Engineer Mike Worrall, who volunteers his time to Greenberg out of a self-professed love of travel, were seated in the row behind Greenberg, and monitored the broadcast while the flight crew served up a choice of salmon or beef.

Leaving little to chance, the setup was tested on two other international flights before Greenberg attempted the broadcast. Still, Greenberg's New York producer had a "best of" show on tap just in case, and Hanson, Worrall, and Greenberg all had butterflies in their stomachs right up until show time.



Above: *Travel Today* host Peter Greenberg (r) chats with Lufthansa Pilot Muller Raimund.

Right: Greenberg shares a laugh with passenger John Burdiss.



"I can't top this, so I can retire now," Hanson gushed about an hour into the broadcast, when no technical glitches had emerged to spoil his fun. An affable 25-year radio veteran who's spent the past nine-and-a-half years at Boeing, Hanson was quick to acknowledge the five Boeing staff monitoring the broadcast from the company's Loveland, CO, location. "They deserve all of the credit," he admitted.

In addition to his weekly Saturday morning radio show, Greenberg is the travel editor for NBC's *Today* show, and makes regular appearances on CNBC, MSNBC, and the Travel Channel's *The Royal Tour*. In fact, a video crew was also along for

BIA Financial Network is one of the radio industry's most trusted financial research companies, and Vice President Mark Fratrick is the company's expert for tracking, reporting and forecasting on the radio business. Each year, BIA's reports on merger and acquisition activity and revenue generation are among the most highly anticipated and carefully scrutinized reports in the industry. The credibility BIA data has can be attributed in no small part to Fratrick's commitment to thorough, methodical research and the importance he places on delivering reliable information to the industry.

One of his most anticipated reports lists the top transactions of each year, and Fratrick counts Clear Channel's privatization — and all of its radio stations — toward last year's acquisition count. While he points out that 2006 would have outpaced 2005 even without the Clear Channel deal, Fratrick talks here about what the landmark deal could mean for the industry, and what he expects to happen with the 448 stations the company is releasing back into the marketplace.

Like executives from the many radio companies he tracks, Fratrick believes the industry can excel beyond the lagging growth it's been experiencing during the past few years. As someone whose work isn't dependent on the



whims of the radio advertising market, Fratrick's perspective is informed more by hard facts than hope or dogged belief in the business. But perhaps that's just what radio needs; someone from the outside looking in to help guide the industry on its way.

RI: What kind of year was 2006 on the deal market?

MF: We actually had some pretty good growth in deals. Last year, 2,134 stations were sold for a combined \$22.9 billion. That's an incredible number, because we include the Clear Channel privatization. We account for those numbers when deals are announced, not when they close. Of the \$26.7 billion price on the Clear Channel deal, we allocated \$16.7 billion to the radio assets. So, even if you take out that \$16.7 billion from Clear Channel, you get approximately \$6.1 billion in deals for 2006. It's still a big number. In 2005, 882 stations sold with a combined sale of \$2.7 billion. In 2006, not counting the Clear Channel deal, over 1,100 stations sold. So there was definitely some increased activity. Some of that is the Citadel-ABC acquisition. Also included are all the CBS stations.

RI: What is your take on the strategies employed by ABC and CBS, both of which sold off radio assets last year?

MF: The disposition of those properties is very strategic in nature. ABC sold most of its stations to Citadel, but they've held on to their owned-and-operated ESPN and Radio Disney affiliates. They think they can bring value to the company through ESPN, and you can easily see why because they have all these on-air personalities in the ESPN family. With Radio Disney, some have argued that brand helps support the theme parks. For whatever reason, they thought they could continue to add value to their entire corporation by holding on to those properties.

Similarly, CBS has sold a lot of radio stations, but they are still staying in some of the larger and midsize markets they have, because they think there is still some future there. CBS decided to get out of the 10 smallest markets, but they retained all their other markets. They're not giving up on radio completely, but

there are certain situations where they think they can add value to their properties, or given their comparative advantages and resources, bring increased value and make those operations more successful.

RI: As for Clear Channel, they may be selling 448 stations, but these stations don't contribute a lot of cash flow to the company. Are they doing the same thing as CBS, just on a larger scale?

MF: They're not totally getting out of small markets. They are staying in 25-30 smaller, 100-plus markets, because in those markets they may have enough regional consolidation that makes it worthwhile to stay.

RI: What kind of multiples do you expect these properties to bring?

MF: I haven't looked at the individual properties, but in some of these markets they can't sell to one party; because of the way the market definitions rules are written, they can't be kept together. I've been very surprised by some of the multiples that have been paid for CBS, so I'm going to beg off that question. I think some will go for surprisingly high multiples and others, maybe low. But, I think there are some markets where the local economy isn't very strong, so I wouldn't expect them to go for very high multiples.

RI: Who are the buyers? Existing groups? Former radio people jumping back in? Private equity investors?

MF: Yes and yes and yes. Nobody is going to buy all 448 of them. In some situations you'll have groups that are focused in that region. And in some, they may actually be in-market buyers, which may be difficult because of ownership caps. There may be some people who sold out to Clear Channel or somebody else

COVER STORY: Mark Fratrick

and their non-compete has expired. Maybe they'll reenter the same market they were in before. There is a significant amount of private equity that has been supportive of experienced managers.

RI: Is Clear Channel the first domino to fall? Is radio going private again?

MF: I bet some may go private. CBS is not going private; it's part of a larger corporation, but some of the other midsize ones, maybe. There's so much of an advantage to going private, especially the ability to think longer term. I haven't heard of anybody who's thinking about it, but with the dynamics of Clear Channel going private, one would think that other companies are talking about it.

RI: You mention long-term planning. Can you put a finer point on how far into the future constitutes "long-term planning"?

MF: Eighteen months to two or three years; even five years. And that doesn't work very well in the public market. The industry changes so much from day to day; it is such a dynamic industry that it's hard for the public investors to step back and take a longer-term view. And there are also a lot of other regulatory issues with public companies. As for HD Radio, I think return on investment is about a five- to seven-year prospect.



In some sense, the negative perception of radio provides great opportunities for great managers. I see a malaise in the perception about radio stations, which provides an opportunity for experienced operators to bring their management skills and take over underperforming assets.

RI: How do you expect investors to react to the purchase price? The per share price is higher than where the stock has been recently, but lower than where it traded in the past.

MF: Maybe people who have invested will decide that there is a new reality. If you look at the buyout price on a per share basis, it is certainly much lower than it was a year ago. This was a monumental and pivotal action that may lead other investors of other public companies to decide that things aren't the way they used to be. They may be willing to accept a price that doesn't meet what it was two or three years ago. One thing investors look at is comparative companies; if an investor in another public company sees that Clear Channel sold for \$37.60 per share, and its three- or four-year high was \$70 or \$80 — or more — the investor will incorporate that information in an evaluation as an owner of that company.

RI: How long do you think we'll all be talking about this Clear Channel deal?

MF: It's going to take a while to get through those stations — not just from a regulatory standpoint, but getting people to come up with prices. Clear Channel obviously has an idea about what they want, but it may be a while before buyers come up near those prices. Economists refer to it as the market-clearing price, and it may take a while to work out the negotiation process. Also,

we may be dealing with more than these 448 stations. Other stations may come on the market. And remember what I said earlier about established managers; there are only a fixed number of those. So, it will take a while for these sales to go on through.

RI: When you mention other stations, do you mean other Clear Channel stations?

MF: Other groups. Groups deciding that they're not doing well in a given market, and spinning it off. There is always a natural flow of stations here and there that come on the market. In a lot of markets companies have a number of stations; it isn't just one or two. So it's a challenge to get the prices and work their way through these deals.

RI: All of this is happening at a time when local advertising is struggling. Why have local markets dried up, while national has increased?

MF: I think Internet sites have done a much better job in selling. Outdoor is doing better. You have to be careful when you talk about national or local going up because there is a small percentage going to national. While a 1 percent drop in local may mean \$200 million for the industry, that figure would be a more than 5

percent increase in national. National is such a small number that when you see the percentage increases in national, it is not a one-to-one comparison with local. It is interesting to see that national has bounced back, but last year, national went down a lot more than local did. National tends to be a little more bearable than local. But with local you have a local relationship with your local retailers.

RI: Are radio stations still worried that they can't make money on their websites? Do they see it more as a brand extension?

MF: I bet there are some making money off of websites. With streaming, sometimes you have to insert different commercials. That's an opportunity to sell more advertising. I'm not so sure how much additional cost is involved in streaming — obviously there is the royalty arrangement from the copyright office — but I think that is a possibility. And there are concert promotions, and lots of other things. The thing about radio broadcasting is that stations have a brand name; that is something that would be envied by so many other people in the marketplace, and I think they can extend those brand names.

RI: What are the prospects for HD to help stations expand those brands and bring more money to the stations?

MF: I think HD is very, very exciting. I've been dealing with

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COVER STORY: Mark Fratrick

HD for eight to ten years. It is remarkable what it could do for radio. Multicasting is tremendous. And people aren't emphasizing the increase in sound quality for AM stations. I know there is a problem with nighttime coverage, but bringing music back to AM with much higher quality is really remarkable. It opens a lot of possibilities in midsized and smaller markets where you don't have many radio stations and not all formats are being provided over the air. Also, multicasting is very exciting in terms of brand extension. Some of the more successful multicasting will be providing music formats that aren't too far afield from your main signal. A Country station can't put a Hip Hop station on one of its multicast signals, but maybe a traditional country station. That is exciting to me, because not only do they probably have all that music in storage, but they have the experience, they have the expertise in marketing, and they have advertisers who would be interested in advertising on those multicast signals.

I say that with a lot of excitement, but I'll be honest with you, I've been disappointed in the adoption of HD radios, and I'm somewhat concerned about the lack of speed getting the car manufacturers to introduce it on OEM, though I'm well aware of all the effort that the industry is making.



RI: Do you think HD will be one of those things that builds slow, but once it catches on will grow rapidly?

MF: I don't know if it will be that way. It's obviously important to get the major car manufacturers to at least provide HD Radio as an option, and I'm encouraged by what is going on in terms of the aftermarket. In the industry, I hear a lot of spots about it from Tweeter and other places, and I see a lot of trade press about \$99 HD radios for sale. But I think the tipping point is getting one or two major car manufacturers to offer it, and I know the industry has been trying to do that for several years. There are a lot of HD Radio stations in Detroit especially, and they talk to the car manufacturers. I'm not sure

what is going to convince them. I don't have an answer for when that will happen, and I don't actually incorporate HD Radio in my predictions for the future.

RI: Is the industry effectively promoting HD Radio?

MF: The industry is making a valiant, committed effort. They're putting their money where their mouth is. They are actually transmitting HD Radio signals before the radios are out there, even with the likelihood that there isn't going to be that critical mass for some time. We are talking about millions and millions of dollars, and the industry has made the effort. What I think the industry is hoping to do is to build up enough consumer demand that people go into the showroom and say hey, why don't you guys offer HD Radio?

RI: Will the government step in to move it along?

MF: There are federal mandates for digital television in terms of manufacture of new sets. And those sets have to be able to receive the digital signal. But this is different because radio isn't shutting down analog. In some sense that is an advantage, but it has also sort of held it back.

RI: What are the key factors challenging radio?

MF: An incredible audio and advertising marketplace. When compounded, the many choices for consumers for audio entertainment — at a time when advertisers are being offered so many opportunities to get their message out — is having a slowing impact on radio. It has contributed to the perception that radio is a mature industry without much potential for growth, meaning that public investors have driven down the price of radio stock. But I think radio still has a place in the advertising marketplace, and believe there is potential for growth in certain areas, possibly longer term.

There are always underperforming properties, even in slow growth markets, that can be turned around with new management and new creative ideas. In some sense, the negative perception of radio provides great opportunities for great managers. I see a malaise in the perception about radio stations, which provides an opportunity for experienced operators to bring their management skills and take over underperforming assets. Will they all be successful? Of course not, but there will be enough opportunity for people who believe in their abilities, and it appears there is a decent amount of financing for experienced operators.

The cutback on ad inventory levels — particularly Clear Channel's Less Is More — also had a depressing impact on the radio industry during the past few years, but I think that is leveling off. We can't forget that Howard Stern leaving had a significant impact on CBS Radio and affiliates that carried him.

Even though there has been a big increase in the number of Hispanic radio stations, with many Anglo stations switching over, the full impact has yet to be felt. It takes time for a station that changes its format to build up a new advertising base and a strong programming lineup. The hundreds of stations that switched to Spanish-language programming during the past few years will, over the next one to two years, continue to grow and hit their stride. When we do valuations, we assume it takes about 3 to 3 1/2 years for a station to reach the mature level. So the positive impact of all those stations switching to

Hispanic can propel the industry somewhat, especially in markets with heavy Hispanic populations.

The last force is electronic measurement. I've been very bullish about electronic measurement, which could really have a positive impact on radio. It adds accountability, a greater sense of professionalism, and a greater sense of accounting versus what radio is delivering. There are challenges to it, and in some day-parts results may be worse than what they now have, but I think electronic measurement in the 21st century is really necessary.

RI: How will the changes that electronic measurement is expected to have on advertising revenue affect not just comparisons to the past, but the industry's ability to forecast for the next few years?

MF: That is a very good point. We have models that we use to predict station revenues, and we use previous years' ratings as one of our explanatory variables. We have the luxury of not changing overnight, because Arbitron has a roll-out plan. We'll see how Philadelphia does, then Houston, and we'll learn from that. I'm not too worried in terms of being able to predict, because the impact of electronic measurement will obviously take some time as it is rolled out to more and more markets. I don't see the impact occurring in 2007. It will take a while. But I do think that, over the long term, it will be beneficial to radio.

I also think radio stations' related businesses will be paramount for the industry's growth. The best example of that are Internet sites. For radio operations to get back to mid- to high-single-digit or possibly even double-digit growth in most markets, it's going to have to be through these ancillary, related

RI: How important is the overall economy to radio's revenue?

MF: In 2003 and 2004 retail sales growth exceeded radio advertising growth, and it continues to be that way. What troubles me insofar as radio's growth over the past two or three years is that the economy continues to grow but radio advertising hasn't continued to grow. It hasn't kept up with the overall economy; it hasn't even kept up with inflation. Of course the overall economy is important, but over the past few years it surprisingly hasn't kept up with the overall economy.

There were two times prior to 2003 and 2004 that retail sales growth exceeded radio growth; in 1991 and 2001. If you recall, we had quick recessions in those years, and advertisers react strongly to potential downturns. Both of those situations were the outcome of economic activity decreasing, or the anticipation of economic activity decreasing.

Plus, advertisers sometimes overreact, even if consumers wind up not really cutting back as much as they'd feared. When you have an advertising or actual recession, you have the problem of retailers thinking they're not going to be able to sell as much because unemployment is going to go up, so why make the investment in advertising? That has long been a problem with any advertising medium. On the other hand, starting in '03 advertisers have just been cutting back.

Now, as any good economist, I have a caveat: The strong hot growth markets continue to do well — Las Vegas, Phoenix, Ft. Myers, and some of the other big areas. Those radio markets have done better than the national average.

I think the industry is hoping to build up enough consumer demand that people go into the showroom and say hey, why don't you guys offer HD Radio?

businesses. Radio has always had NTR, concert promotions, and so on, but in terms of growth potential for the industry, for it to get to those higher numbers, it will have to rely on these kinds of things, because I don't think traditional radio alone is going to be able to generate those higher revenues.

RI: Public companies have the added burden of keeping Wall Street happy.

MF: You can broaden that to include all investors in radio. With more private companies entering the business, you have to think about all investors. The key is that radio needs to get into other businesses where its brand names can help. Radio people have long been creative and innovative with these types of things.

I teach a course about the economics of media markets, and in my introductory class I spend a lot of time on radio. I always bring in the famous Thanksgiving episode of *WKRP in Cincinnati*, where the sales manager wanted to drop turkeys out of a helicopter. Obviously the guy doesn't know that turkeys don't fly!

But it demonstrates the entrepreneurial spirit that has been and will continue to be in radio. There are challenges in getting into related businesses, but radio needs growth that will be attractive to investors and/or the public marketplace. I think that has to come from areas other than over-the-air broadcasting.

RI: With so many new avenues, are they just sampling new forms of advertising?

MF: It would be nice to think that it is just sampling and it will come back to radio, but I think it is just movement into other advertising mediums. And that includes outdoor, for which there is now an expanded definition and new distribution — like advertising in malls, or on kiosks. There are so many different possibilities. Maybe the parallel to that with radio is the Internet; maybe it's streaming, podcasting or anything on the Internet side.

RI: If you could make one recommendation to the industry on how to improve local revenue growth, what would it be?

MF: If I knew that, I would be buying a radio station! My recommendation, and you hear this from a lot of people, is that emphasizing local programming, local presence, is very important in an era when you have satellite radio and Internet radio and so on. The advantage a local radio station has, whether it is in New York or Tupelo is that it is in the marketplace, and you have personnel on the ground. Whether it is sales personnel, programming or marketing personnel, or events people, they can be there interacting with the local community and keeping the brand name of the radio station out there. ☺



Radio Town Hall

Radio Ink Reaches Far And Wide For Answers To Radio's Burning Questions

As 2007 gets under way, many issues command the attention of those working in and around the radio industry. On the consumer side, questions about how listeners view the medium and where it fits into their lives arise whenever new forms of media are discussed. On the business side, concerns range from how to grow the industry's share of the advertising pie to how potential changes to the FCC's ownership regulations could affect how the business of radio is conducted.

To address these and other questions, *Radio Ink* hunted far and wide for people whose perspectives could serve as a wake-up call to the industry. While all are or have been closely tied to the business in some fashion, many aren't tethered to the fortunes of a particular radio station or cluster. As such, their opinions are informed by their knowledge of the business, and they provide a perspective that can only be gained by working a particular side of the street. Those who do work inside stations are refreshingly frank, and speak out on the challenges and opportunities known only to those toiling in the trenches.

One fact is certain: They all offer advice and viewpoints that the industry would do well to follow.

Radio Ink thanks these Town Hall participants:

- Brent Beshore, VP/Market Manager, Backyard Broadcasting
- Todd Fowler, President-Brokerage Division, American Media Services.
- Ralph Guild, Chairman/CEO, Interep
- Randall Jeffery, co-founder, Media Venture Partners; founder, The Jeffery Group (retired)
- Frank Kalil, President, Kalil & Co.
- Erwin Krasnow, Owner, Garvey Schubert Barer
- Ann McManus, Market Manager, Cumulus Media
- Stuart Olds, CEO, Katz Media Group
- David Oxenford, Partner, Davis Wright Tremaine LLP
- Glenn Serafin, President, Serafin Bros. Inc.
- Peter Tannenwald, Partner, Irwin, Campbell & Tannenwald, PC

INDUSTRY OUTLOOK

What must radio do to build the confidence of local and national advertisers, and build its overall share of business?

Brett Beshore: That's the billion-dollar question. For national advertisers, the industry must educate the decision-makers on the value of radio's audience. It's not a sexy medium, but it's effective. Radio should invest in an organization whose sole function is to promote the medium at the national advertiser level.

Ann McManus: Advertisers gain more confidence with clearly attributable return on investment, and this is an area where we can grow. Web devices like streaming spots, gateway ads, click-throughs, podcasts, e-blasts, and online ordering all have measurability. HD technology and Internet uses are built for interactivity, targeting, and measurability, all of which can make ROI more precise for advertisers. As we build out our web presence, advertisers' confidence increases, and radio's online advertising share grows.

Is development of new revenue streams as important for radio as some suggest — or does radio simply need to do a better job with its core business?

Brett Beshore: Both. When we get back to idea-based selling, writing creative copy, and running solid schedules on the right formats, we'll see our core business grow. The exploration of new revenue streams can be the icing on the cake. The revenue stream that could be paramount in 2007 will be the automotive industry's dependence on the Internet. One thing radio can do better than any other medium is drive listeners to websites — ours, and our clients'.

Ann McManus: Developing new revenue streams is vital. Whether the audience we aggregate listens on AM, FM, HD, online, or podcast is not as important as the fact that our brands are the most powerful local avenues available to businesses that want to move product. As listening patterns change from one platform to another, we change too — to give our audience what they want.

Ralph Guild: Finding new revenue streams is crucial. It begins with redefining our view of "radio" to include AM and FM stations, streaming, podcasts, satellite radio, and mobile devices. When you consider all of these, radio's come is bigger than ever. But its power is minimized when broadcasters define radio the way it was defined even a decade ago.

Stuart Olds: Our investments in new business development,



Brett Beshore: I believe local advertising is what you want it to be. It's business that you have control over. When you make the calls, with need-based proposals, specs, and good ideas, you will help businesses grow. And, in turn, our business will grow.



Todd Fowler: Radio guys talk about how they're sick of all this satellite radio advertising; well, let's do something about it. Let's market radio to the general public. This is how we all make a living, so let's show the general public its value.

better internal systems, technology like HD Radio, and our interactive efforts all are designed to better serve our core customers and meet the needs of advertisers that may not have taken full advantage of what radio has to offer.

What needs to be done, if anything, to revolutionize the radio business?

Randall Jeffery: Satellite radio was incorrectly predicted to do just that. Why did Howard Stern take only 20 percent of his terrestrial audience to Sirius? And why are some industry analysts now saying that Sirius and XM subscriptions may be experiencing a leveling off? While it is pleasant to have a commercial-free music source, satellite radio is not local. As for Stern, 11 million people listened to him when he was on free radio; only 2 million have paid up to hear him on Sirius. The jury is in with the Stern verdict. The answer for terrestrial radio may be as simple as getting back to the operational basics of the Q Morning Zoo and WGN.

Brett Beshore: My 8-year-old son and my wife both asked for iPods for Christmas. We must show the manufacturers that there's value in integrating AM/FM tuners into all iPods and MP3 players. We must also capitalize on integrating our station websites into primary portals for listeners to download and purchase digital music.

Stuart Olds: Our business needs to continue on the evolution-ary path we've been following these past few years: investing for the long-term, and anticipating ways that we can remain essential to both our audience and our advertisers while not taking our eye off of the core values that make radio the effective medium that it is. We must continue to think differently, and realize that what we do may need to keep shifting in the context of the rapid changes affecting listeners and advertisers.

Ralph Guild: All forms of audio must begin to cross-sell one another. We're still in the primitive stage of one form of audio entertainment attacking another, the same way television used to attack cable. Now, they buy time on the other's stations in an effort to increase total viewing. It wasn't that many years ago when newspapers were fighting online classifieds. Now most newspapers have their own sites and their own online business. The tide is coming — it's time to abandon the sand castles.



Ralph Guild: As long as group broadcasters devote most of their time to worrying about quarterly reports from analysts instead of daily sales reports from local and national salespeople, business will remain in the doldrums. It is not a cyclical or a secular problem — it's a sales management problem.

If you could make one suggestion to the CEOs of radio's biggest groups, what would it be?

Todd Fowler: A big push for the marketing of radio. A study we recently conducted found that XM and/or Sirius released on average some type of press statement every day for the past two years. Radio guys talk about how they're sick of all this satellite radio advertising; well, let's do something about it. Let's market radio to the general public. This is how we all make a living — it's our passion, and our lifeline — so let's show the general public its value.

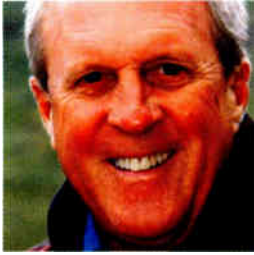
Ann McManus: Start the recruitment process earlier. I would like CEOs to spearhead an initiative to infiltrate colleges to recruit the next generation of broadcasters. We need to attract the very best to our industry.

Peter Tannenwald: Take maximum advantage of HD, and become a multi-channel audio service provider. Use the extra capacity to experiment with innovative formats.

Frank Kalil: If you took two great radio general managers and switched them, both operations would do better. Big groups need to avoid complacency and make radio fun and exciting. Whatever happened to going into office buildings and handing out prizes to whoever is listening to your station in the office? How many radios in the country aren't turned on? Invest in your people, take chances, and encourage good commercials that rival program content.

Brett Beshore: The immediate elimination of cluster selling. The sooner we get dedicated salespeople and sales managers on individual stations, the better.

Randall Jeffery: In the '70s and '80s Tampa's Q-105 morning show owned every demographic; in the '60s and '70s Wally Phillips and WGN-AM accomplished nearly the same feat. They did it with heavy local involvement, grasping the pulse of their individual markets and then putting their fingerprints all over their communities. Until the mid- to late-'90s this build-it-and-they-will-come formula produced huge audiences, big revenues, and fat cash-flow margins. As radio ownership shifted from thousands of individual and group owners to just a handful of Wall Street-driven consolidated conglomerates, much of the industry moved away from the uniqueness of local radio to meet Wall Street expectations. If the operational philosophies of today's enormously successful



Randy Jeffery: As radio ownership shifted from thousands of individual and group owners to just a handful of Wall Street-driven consolidated conglomerates, much of the industry moved away from the uniqueness of local radio to meet Wall Street expectations.

stations are closely scrutinized, you'll find that they've maintained their local compass.

David Oxenford: Broadcasters have been ignoring the legal battles that may shape the future of the digital media world. They should be fighting for fair royalties for online services. Instead, only four radio companies are parties to the current proceeding to establish music royalties for Internet radio for 2006-2010. Every radio company has a stake in the outcome of that proceeding, and should have participated.

What lessons from the past should radio employ today?

Ann McManus: Creativity. Our radio ancestors developed a nationwide following with few tools beyond the human voice, musical instruments, and inventive sound effects. Radio's creativity in switching to vertically targeted music and entertainers when television arrived grew the medium. We're at a similar stage now. Radio's creativity, and our intelligent utilization of new tools at our disposal, will lead us to exciting new levels in the next few years.

Randall Jeffery: Programming: In the '50s, naysayers said television would bury radio. It never happened, because radio operators seized upon the local-involvement principal and jumped in bed with their markets. Radio needs to get back to the basics of being a true local medium. Reverse the declining audience and flat revenue trends by copying the templates from the '60s to the late '90s.

Operations: Operating successfully begins with buying successfully. Paying a huge multiple of cash-flow often placed owners in a financial hole that was so deep that climbing out of it became impossible, regardless of their operational expertise. The inflated multiples of the past simply do not apply today.

Brett Beshore: Nothing can replace the exercise of sitting across from a client, asking them what they need to have happen in their business, and brainstorming ways to use the power of radio to accomplish those goals.

THE DEAL MARKET

Who will buy most of the stations Clear Channel plans to sell — existing companies or new entrants?

Erwin Krasnow: The golden rule is that "them that has the

gold makes the rule." Those with the infrastructure in place will be the main beneficiaries of the bidding process — most will be bought by existing companies or veteran executives from existing companies.

Frank Kalil: Look at some recent Clear Channel transactions; an in-market player — Rolland Johnson — purchased Lincoln, NE, and previous owners in Fargo, ND — the Ingstads — got back into that market. New entrants will also be very active.

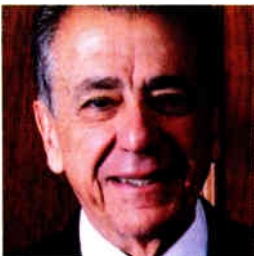
Glenn Serafin: I expect some buyers will take larger pieces, say a half dozen or more markets. Other markets will sell individually, mostly the smaller and unrated markets. Among the new entrants will be former owners not currently in the business, including those who divested in the late 1990s in the heyday of consolidation.

Peter Tannenwald: A number of new companies will spring up, forming medium-size groups, some of which will merge in the future. It will be a great opportunity for experienced broadcasters to leave large companies and form new start-ups. Some completely new entrants may emerge, but they are not likely to have enough capital to buy the best stations.

Todd Fowler: We expect that there will be at least 30 buyers who will get the lion's share of those 90 markets. I think you will see some players emerge — or reemerge — who have been on the sidelines. In the unrated markets you have more regional players, and they will land a number of those small markets.

David Oxenford: Deals will be cut quickly, but Clear Channel lawyers will be busy with the number of sales so final agreements may take a while. While the established public broadcast companies may pick up some stations (especially the spin-offs in large markets where Clear Channel is over the current ownership caps and needs to divest stations as part of its transfer of control), I expect most of the smaller markets will be sold to smaller, private owners.

Randall Jeffery: These 448 stations will sell for much lower multiples than Clear Channel paid for them. Expect to see the sell-off of many of the same stations within three to five years. Although not a positive result for Clear Channel, a healthy, long-term sign for the industry would see these stations selling for a blended multiple of six to eight times trailing cash-flow. Many of these stations have excellent upside potential, because Clear



Frank Kalil: Big groups need to avoid complacency and make radio fun and exciting. Whatever happened to going into office buildings and handing out prizes to whoever is listening to your station in the office? How many radios in the country aren't turned on? Invest in your people, take chances, and encourage good commercials that rival program content.

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Channel placed primary operating emphasis on their major-market stations, some say at the expense of the smaller stations included in the 448-station bundle. There are a number of operators in existing Clear Channel markets who will be disappointed to see them go. It is doubtful that buyers will make the same strategic mistake Clear Channel did in blending small-/medium-market stations with their major-market holdings.

Why are private equity investors jumping into radio? Is interest in radio wide throughout the private equity community or only among selected circles?

Frank Kalil: Private equity has always played a big role in the broadcasting business. The only difference this time is that more private equity companies are looking to invest in the business. A couple of recent examples are the Univision and Clear Channel transactions. The folks who did not land these opportunities are still looking for broadcast deals. Debt is plentiful, interest rates are low, and good operators are making money. There is no better time to stretch for a deal than today.



Stu Olds: We need to continue to think differently, and realize that what we do may need to keep shifting in the context of the rapid changes affecting listeners and advertisers.

Glenn Serafin: Private equity, if you mean institutional equity, is hugely important. There remains a gap between the values of public and private companies that private equity investors recognize. Private equity wields a lot of control over its investments, and private companies are cheaper and easier to manage. Also, don't forget high net worth investors, and by that I mean wealthy individuals who are "check writers." There will be a few of those. Maybe more than a few.

Interest in radio among private equity investors is not universal because many of them don't understand the business. The interest is in selected circles, but the circles are plenty and wide. There is enough capacity in the capital markets to digest all of the Clear Channel stations and many, many more.

David Oxenford: I've been surprised at how active private equity has become in the broadcast marketplace in the past few years. The margins in broadcasting, while perhaps less than they have been in the past, are still attractive as compared to many other business sectors. While some of the growing privately owned broadcast companies have backing from these funds and will acquire some Clear Channel spin-off markets, most buyers will rely on more traditional sources of financing.

Randall Jeffery: There are huge amounts of equity in the marketplace as a result of too much money chasing too few



Erwin Krasnow: The new radio ownership rules can be expected to be a modest incremental liberalization with the greatest relief being limited primarily to the larger markets.

excellent opportunities. When Tom Hicks and Rick Neuman built Capstar and Chancellor Media in the late-'90s they, admittedly, paid up to grow these two huge groups over an exceptionally short period of time. Their plan was simple: Do the heavy lifting by forming two large groups and quickly flip them to another buyer, Clear Channel. From my perspective it was the most brilliant strategy in the history of radio mergers and acquisitions; it provided a remarkable internal rate of return.

Today, equity players have to be really bright operational types who acknowledge that the days of selling for artificially inflated multiples of cash-flow and "the greater fool theory" are behind us. They may also see that the multiples stations sell for are falling more in line with the industry's realities. It was not too long ago that the RAB was looking for ways to

increase radio's share of the advertising pie from 7 to 10 percent. Today radio is looking for ways to increase its annual revenue gain from 1 to 5 percent. Players today must settle in for the long haul, acknowledging that revenue gains, generally near flat, are being outpaced by inflation. This means lower cash-flow expectations, especially if radio is to return to the

local operating principals I discussed earlier.

We also might see the Clear Channel move as a future trend of more public groups going private. The bar Wall Street has set for the radio industry just might be too lofty for the reality of today's radio economic climate.

Todd Fowler: There is a ton of money — whether it's private equity or hedge funds — sitting on the sidelines that wants to deploy large clips of equity. If they can put an immediate platform together and it happens to be in the radio sector, they're going to look favorably on doing it.

FCC

What is your forecast for the FCC's ongoing review of its media ownership limits? How long will it be before a final order is released?

Erwin Krasnow: Thanks to the predilection of lawyers to file appeals when their clients are dissatisfied, a very safe predic-



Ann McManus: We need to redouble our efforts in the field to get more coverage on local accounts while instilling greater pricing discipline within our sales organization.



David Oxenford: Broadcasters have been ignoring the legal battles that may shape the future of the digital media world. Broadcasters should be fighting for fair royalties for online services.

tion is that this time next year, the Radio Ink Town Hall Questionnaire will again be asking how long it will be before a final order is released.

Stuart Olds: We'll leave that to the experts. We believe that any further review will bring to light strong evidence that consolidation has been good for our industry because it allowed radio to better serve its listeners and fulfill its obligations.

David Oxenford: I wouldn't hold my breath waiting for a decision. The FCC still needs to complete four more of its promised field hearings. It also needs to provide an opportunity for public response to the studies it is conducting on the effects of consolidation. Given the usual lobbying that goes on, the staff probably won't have a draft decision ready for the commission until late 2007 or early 2008. At that point, we'll be in a presidential election year, when neither party will want to give the other an election issue. So we might not see a decision until after the 2008 election.

Do you expect station ownership limits to be expanded, cut back, or remain about the same?

Peter Tannenwald: Same.

Erwin Krasnow: Former FCC Chairman Jim Quello once said that the FCC makes decisions designed to make all sides reasonably unhappy. In light of polar positions taken by a democratically controlled Congress and a Republican White House, the internecine warfare of broadcasters, and the increasingly powerful role of mass e-mail campaigns by pro-status quo groups, we can expect modest incremental liberalization of the radio ownership rules, with the greatest relief going primarily to the larger markets.

David Oxenford: My sense is that, with a few exceptions, and given the expanded signals available on HD Radio, most broadcast companies are not dying to be able to acquire more broadcast properties in their markets than permitted under the



Glenn Serafin: If you buy or develop good programming, the listeners will find it, advertisers will buy it, the clients will move their products and services, and that will generate more sales and sustained growth.

overall change in the numerical caps for radio ownership.

What do you expect will happen with the cross-ownership rules?

Erwin Krasnow: Oliver Wendell Holmes said that the law is always behind the times. So is the FCC. Former Chairman Mark Fowler aptly described the commission as the last of the New Deal dinosaurs. Despite the proliferation and convergence of media platforms, I expect the FCC to keep the basic concept of the cross-ownership rules intact.

David Oxenford: We already have court decisions saying that the FCC's 2003 decision to relax the newspaper/broadcast cross-ownership prohibitions was not unreasonable — though the rules permitting such ownership were not allowed to become effective as the methodology by which the commission determined which markets could enjoy that relaxation was itself flawed. This area is ripe for relaxation of the rules. The only question seems to be when — and it's possible that the courts could prompt action before the commission would otherwise get around to it.

Peter Tannenwald: The FCC will not ease up on the number of radio stations that may be commonly controlled. It is also time to put an end to phony programming/joint sales/shared services agreements, and to recognize that management and ownership are essentially the same thing, at least in terms of service to the public. As long as the FCC maintains duopoly restrictions that are much stricter than market forces dictate, the result will be an undesirable proliferation of these phony arrangements, rewarding licensees who are the cleverest circumventers and penalizing those who call a spade a spade. ☒



Peter Tannenwald: It is time to put an end to phony programming/joint sales/shared services agreements and to recognize that management and ownership are essentially the same thing, at least in terms of service to the public. As long as the FCC maintains duopoly restrictions that are much stricter than market forces dictate, the result will be an undesirable proliferation of these phony arrangements.



Good Creative Needs A Great Client Needs Analysis

Make Sure You're Getting The Information You Need To Create Effective Spots

My point of view regarding the perfect client needs analysis is very different from that of my colleagues in account services. Account executives need to form a relationship with prospects that is based on much more than their marketing needs. One template of a client needs analysis I once received, during my blissfully brief career in sales, actually had a space for the prospective client's birthday, wedding anniversary, kids' birthdays, hobbies, favorite TV show, and other personal data.

Whatever management requires of its sales minions in the way of data mining, let me share the most important information the AE staff needs to share with creative services.

WHAT DOES THE CLIENT MAKE OR DO?

On the surface, it almost seems too elemental to ask. But in this age of diversity and multitasking, it's important to list and prioritize what products and services the client offers to its consumers.

A lawyer, for example, might specialize in one or more types of legal services: family law, DUI, criminal law, bankruptcy, personal injury, etc. From a creative standpoint, it's important to know how to list and weight them in the spot.

An electronics store these days might sell computers, cellular phones and service plans, personal GPS devices, MP3 players, digital recorders, and other items. Again, it's important to list every product/service and how important each one is to sales volume.

The needs analysis for a restaurant must note if they also do catering, special events, or weddings. Do they offer delivery? Discounted meal hours? It's vital that every product and/or service your client wants to promote is specified to creative services.

WHAT'S THE DIFFERENCE?

Whether you call it the unique selling point (USP) or not, every business has a point of differentiation. In my years in both the agency world and broadcasting, this has been undoubtedly the most fundamentally difficult part of the equation to nail down.

Because clients don't think like their customers, they spout platitudes when asked why a consumer should consider them and not their competition. You'll hear things like "service second to none," "friendly, knowledgeable staff," "unsurpassed selection," or the ever-popular "convenient location." But you can't let gobbledegook like that slide under your radar screen. It can get downright uncomfortable if you have to keep telling a client, "Well, true, but wouldn't your competition make the same claims?"

Recently, at a small electronics store in Central Maine, I went through this with a client who was almost on the verge of a breakdown when it became apparent to him that he had no USP. My firm belief is that people with entrepreneurial spirit don't spend all that time and effort, as well as risk, starting a business unless they think they're bringing something meaningfully different to the table. In this case, after much delving, my client told me that he not only fixes computers, all makes and models, but offers a free estimate. None of that "\$45 minimum labor, which will be applied to the actual repair costs," stuff I was used to. It was a true USP, and has brought him much business.

If you, as a creative services director, don't get a genuine USP in your needs analysis, hold your AE's feet to the fire until you do.

WHAT'S GOTTA BE, GOTTA BE

Nothing screws up a perfectly crafted commercial, post production, more than finding out from the client that something mandatory is missing. A website. A street locator. A product line. The number of mentions of a specific product for co-op purposes.

Every needs analysis must list anything and everything that has to be included in the commercial — because one of the sureties of radio scripting is that it's easy to see what's been left out, but difficult to cut something already in the spot to make room for the missing elements.

The computer geek coda of garbage in/garbage out applies just as well to ascertaining your clients' needs and then translating them into an effective radio commercial. The best way to keep your next spot from heading to the trash heap is to make sure all the needs are well understood before the first word is scripted. ☒

Steven J. Steinberg is creative services director for Nassau Broadcasting Partners in Portland, ME. He can be reached at 207-272-5595, or e-mail him at ssteinberg@nassaubroadcasting.com for information on The Theater of Steve's Mind Consultation and Seminar Services.

QUICKREAD™

- Account services should tailor the client needs analysis to suit creative services as well.
- List and prioritize the products/services offered by the client.
- Find the client's unique selling point.
- Make sure to specify everything that must be included in the spot.



Are You Marshall?

Coach Your Team From Adversity To Opportunity

January is “reality check” time for many sales managers in our industry. Some new managers who’ve worked their way through the ranks are seizing the opportunity to bring a fresh leadership perspective to their sales departments. Elsewhere, experienced managers have moved to new jobs where they’re tasked with turning around fledgling sales departments. Having found success elsewhere, they have been hired to overcome adversity and boost a demoralized sales atmosphere.

Do you know a sales manager who volunteered to interview for his or her job knowing that disaster looms? It takes an extraordinary sales manager to take over a sales staff in our industry in 2007, when advertisers’ dollars are being directed or re-directed to “measured media,” a.k.a. the Internet. To succeed, these managers need to build a solid team, and stand tall as that team’s leader.

Managers who want to bond with their sales staff should take their sellers to see the movie *We Are Marshall*. It tells the story of the 1970 Marshall University football team, whose chartered plane crashed upon returning to the school’s hometown of Huntington, WV, killing all 75 people on board — including most of the football team, the head coach, athletic department supporters, and prominent members of the Huntington community.

After the tragic loss of life, the athletic department wanted to suspend the 1971 season. But the school president decided to keep the program active, and sought out a new coach.

Several stories emanate from this movie. As the sales manager or general manager, you should preview the movie so you can craft the message you plan to convey to your people.

One of the many captivating stories is that of Coach Jack Lengyel. At the time of the crash, Lengyel was coaching at Wooster College in Ohio. In the search for a new coach to rebuild the devastated team, Marshall’s president had already been turned down by two prospects. Nobody wanted the job. Only three experienced players remained from the 1970 team. Lengyel accepted the challenge, and assembled a team that incorporated



players from other sports along with a host of inexperienced freshman. One player who overslept and missed the flight catapulted the rebirth of the program.

Although a dreary part of the story, Coach Lengyel took his makeshift team up to the Spring Hill Cemetery at 6 a.m. before each game to visit the graves of six players who couldn’t be identified from the crash. He did this to demonstrate to his team the difficulty many people would have in accepting not just them, but every Marshall football player that would come after them.

Are you taking over a staff with little experience? Have you as a sales manager taken over a job no one else wanted? If so, this movie can inspire how you’ll forge your team’s year forward.

While sad, this true story teaches us that with adversity comes opportunity. For example, before 1971 freshman were not permitted to play sports at the collegiate level. In order to field a team in 1971, Marshall’s president successfully petitioned the NCAA to let freshman play. This move paved the way for allowing freshman athletes to play upon entering college. What rules are you changing to bring your sales department together for 2007?

Coach Lengyel went 9-33 in four seasons at Marshall. Although he was ultimately fired, he went on to land several athletic director jobs at prominent universities, and he’s now a member of the NCAA Hall of Fame. Marshall went on to win two NCAA Division I-AA national titles, and has produced NFL players Chad Pennington, Randy Moss, and Byron Leftwich, among others.

You don’t have to like football to appreciate the motivation behind the movie: When setbacks arise — even tragedy — you can turn a bleak situation into a winning year. Just fielding a team was a success for Marshall in 1971. That team celebrated the small wins that produced big wins later. It’s time to strap on your helmet; regardless of the circumstances facing you this year, you too can overcome adversity with the proper motivation and attitude.

Management consultant Peter Drucker says a manager’s first responsibility is to control your own energy; second is to orchestrate the energy of those around you. Coach Lengyel provided and orchestrated that energy for Marshall; your job is to stimulate that energy for your sales department and orchestrate a successful sales year in 2007. ☒

Sean Luce is the head national instructor at Luce Performance Group. He can be reached at 832-567-6340 or by e-mail at Sean@luceperformancegroup.com.



QUICKREAD™

- To inspire your winning team for the new year, take them to see the movie *We Are Marshall*.
- Like head coach Jack Lengyel, change the rules and inspire your reps to achieve new goals.
- Celebrate the small wins today; they become the big wins tomorrow.



Are Sales Winners Born Or Made?

Five Attributes Great Salespeople Have In Common

If you ask the average person to describe salespeople, you'll hear words like pushy, manipulative, slick, self-serving, phony, and a list of other things no mother wants her child to be. For as long as most of us can remember, the sales profession has been the butt of jokes. That's a shame when you consider that a sales career offers high income, personal freedom, and limitless opportunities.

The reason that those uncomplimentary images of salespeople persist is simple: Four out of five people employed in the sales profession should be doing something else because they are not hard-wired for sales success. To compensate for their lack of natural talent, they try to fake it. They become the classic fast-talking salespeople, and perpetuate the image, the stereotypes, and the jokes.

Inept salespeople cause most companies to experience high turnover, complacency, mediocre production, and poor attitudes among their sales teams. These problems can all be traced back to ineffective recruiting practices and processes.

Fifty-five percent of people now selling have neither the emotional nor the psychological talent to succeed, says Herb Greenberg, author of *How To Hire Your Next Top Performer*. Another 25 percent are miscast, selling the wrong product or service, or trying to sell a product for which they aren't suited.

With all that the sales profession offers, it should be easy to attract, recruit, build, and maintain highly productive sales teams of the best and brightest talent. So whom should we be recruiting? What does it take to succeed in selling?

The key to success is *desire*. Unless the candidate has an internal burning desire to succeed, nothing else matters. But in addition to craving success, great salespeople have five qualities in common:

EMPATHY According to Greenberg, "Empathy is the ability to sense the reactions of other people ... to pick up the subtle clues and cues provided by others in order to accurately assess what they are thinking and feeling. Empathy does not necessarily involve agreeing with the feelings of others, but it does involve knowing what their feelings are." The salesperson who can sift through and find the true meaning of what is being communicated is able to more accurately uncover problems and present customized solutions.

EGD DRIVE Don't confuse ego drive with desire or motivation to succeed. Ego drive is an emotional need to gain self-acceptance. Persuading others to our point of view fulfills that need. Top salespeople get their "fix" or "high" when they successfully persuade a prospect. When someone buys their product or service, it becomes a validation of self. Salespeople with strong ego drive are driven to achieve, and will work hard to produce positive results.

SERVICE NEED Salespeople who rate high in service need have a psychological drive to serve and please others. Because of their need to be liked, they develop relationships easily and create trust quickly. This makes them a natural fit for sales positions that require them to maintain ongoing relationships with buyers.

SELF-IMAGE This individual can accept rejection and failure as part of life without emotional damage. Someone with a low self-image is paralyzed by failure and avoids experiences that may produce failure. Salespeople with a strong self-image, however, are emotionally resilient. Rather than being crushed by failure, they are motivated by it. They can't wait for the next opportunity.

Sales is a profession of constant rejection. The ability to not internalize rejection is perhaps the most critical factor in sales success. Salespeople who have a low self-image will avoid making sales calls to prospects who may reject them.

UTILITARIAN ATTITUDE A person with a high utilitarian attitude is likely to have a great need to surpass others in wealth. He or she understands that wealth brings security for the salesperson, but also for present and future family. Salespeople with this talent have a need to obtain a significant return on their investment of time and energy. Consequently, they will jealously guard their time and energy, and avoid situations that offer low payoff or marginal profit.

While these qualities can be subjectively observable by an astute student of human behavior, they are not easily quantifiable by interviewers. To quantify and measure these characteristics, interviewers should have applicants complete a psychometric behavioral assessment prior to the interview.

Sales organizations that are ready to eliminate high turnover, mediocre selling, and complacency need to move away from the traditional warm-body approach to recruitment. Recruiters must learn to identify, attract, and retain winners effectively. Perhaps then, the public will stop making salespeople the butt of jokes. ☒

Steve Clark is the founder and CEO of New School Selling. He can be reached at 800-250-3146 or via e-mail at sclark@newschoolselling.com.

QUICKREAD™

- Negative stereotypes persist because most people currently in sales lack the psychological makeup to succeed.
- In addition to the *desire* to succeed, five qualities are consistent among top sellers.
- Sales organizations must move away from the traditional approaches to recruitment.



FOR THE BOYS —

Boosting the morale of the boys in uniform became a major part of the lives of radio stars. Eddie Cantor and Dinah Shore took their NBC *Time to Smile* show on the road to broadcast from different army camps.

Photo courtesy of the Library of American Broadcasting

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EVENTS

ARBITRON DATES

Winter 2007: Jan. 11 - April 4
 Spring 2007: April 5 - June 27
 Summer 2007: June 28 - Sept. 19
 Fall 2007: Sept. 20 - Dec. 12

JANUARY

Jan. 12-24 — IEEE Consumer Electronics Society Annual Conference, Las Vegas.
www.icce.org

FEBRUARY

Feb. 8-11 — RAB Annual Convention, Dallas, TX.
www.rab.com
 Feb. 12-15 — National Association of Tower Erectors 2007 Conference, Nashville, TN.
 ☎ 888-882-5865
www.natehome.com
 Feb. 16-20 — National Religious Broadcasters NRB2007, Orlando, FL
 ☎ 703-330-7000
www.nrb.org

Feb. 28-March 2 — CRS 38, Nashville, TN. ☎ 615-327-4487
www.crb.org

MARCH

March 8-10 — AWRT Leadership Summit & Business Conference. Washington, DC.
 ☎ 703-506-3290
www.awrt.org
 March 13-14 — Great Lakes Broadcasting Conference & Expo, Lansing, MI.
www.michmab.com
 March 16-17 — Oklahoma Association of Broadcasters Annual Convention, Tulsa, OK.
www.oakbok.org
 March 22 — Bayliss Radio Roast, New York, NY
 ☎ 831-655-5229
www.baylissfoundation.org
 March 23 — NABOB 23rd Annual Communications Awards Dinner, Washington, DC.
www.nabob.org

March 28-April 1 — National Broadcasting Society and Alpha Epsilon Rho Annual Convention, Chicago. ☎ 314-469-1943
www.nbs-aerho.org

APRIL

April 11-14 — National Federation of Community Broadcasters 32nd Annual Community Radio Conference, New Orleans. ☎ 415-771-1160
www.nfcb.org
 April 14-19 — NAB2007. Las Vegas.
www.nabshow.com/
 April 18-21 — Broadcast Education Association 2007 Convention, Las Vegas.
www.beaweb.org
MAY
 May 4-5 — Hawaii Association of Broadcasters 2007 Convention. Location: TBA.
www.hawaiibroadcasters.com

May 6-7 — Pennsylvania Association of Broadcasters Annual Convention, Hershey, PA.
www.pab.org
 May 11 — Vermont Association of Broadcasters Annual Convention, Fairlee, VT.
www.vab.org
 May 22-23 — *Radio Ink's* Hispanic Conference, San Antonio. ☎ 561-655-8778.
 May 22-24 — Broadcast Cable Financial Management Association & Broadcast Cable Credit Association Annual Conference, Las Vegas.
 ☎ 847-716-7000
www.bcfm.com
 May 24-27 — Louisiana and Mississippi associations of broadcasters 2007 annual convention, aboard Carnival's Fantasy ship.
www.broadcasters.org
www.msbbroadcasters.org

JUNE

June 4-5 — 2007 Mid-Atlantic States Broadcasters Conference. Location: TBA.
www.njba.com
 June 7-10 — Georgia Association of Broadcasters Summer Convention, Pine Mountain, GA.
www.gab.org
 June 9 — New Mexico Broadcasters Association Convention and Awards Banquet, Albuquerque, NM.
www.newmexicobroadcasters.org
 June 11 — NAB "Service to America" Summit and Symposium & Awards Gala, Washington, DC. 202-429-5300.
www.nab.org
 June 13-16 — National Association of Hispanic Journalists Convention, San Jose, CA.
 ☎ 202-662-7145
www.nahj.org/
 Send events to wendy@radioink.com.



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