

Vol. XXII, No. 6 March 19, 2007 PUBLISHED BI-WEEKLY

# RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

**PLUS:**  
Tiny Station,  
Huge Sales

The Importance of  
Self-Marketing

Crafting The  
Perfect Script

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GM's Betsy Lazar  
Steers Radio  
Toward Online  
On-Ramp

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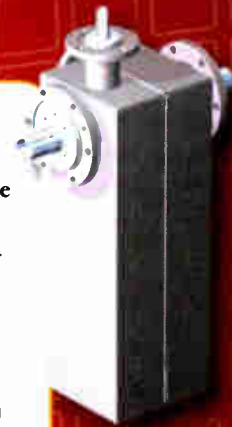
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INTERVIEW AND COVER PHOTOGRAPHY BY JOHN F. MARTIN FOR GENERAL MOTORS

# 18

## BETSY LAZAR: GM MEDIA EXEC GIVES RADIO GOOD DIRECTIONS

General Motors is one of radio's big spenders. As a key decision-maker for this important industry customer, GM Executive Director for Advertising & Media Operations Betsy Lazar understands better than most why radio works. She also understands what the industry can do better. In a frank conversation, Lazar discusses the online revenue stream that she believes radio isn't fully harvesting, and shares her insights on how radio can improve the way it serves its advertising customers.

### IDEA TICKER

**37,466**

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

Coming Next Issue:

» NAB

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## 27» Online Opportunities

With consumers embracing new outlets for audio entertainment, the pressure on radio to find new ways to reach listeners is as acute as ever. As the growth trends for HD Radio, podcasting, and streamed audio continue to rise, radio is challenged to find ways to embrace these opportunities. In this special section, well-known experts discuss how radio can make the most of these opportunities, and send the business charging into the future.

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*Our Mission: Radio Ink's role is passionately to empower Radio Ink's role is passionately to provide fresh, actionable, reality-based ideas, inspiration and education in a quick, easy-to-read, positive, pro-Radio environment.*

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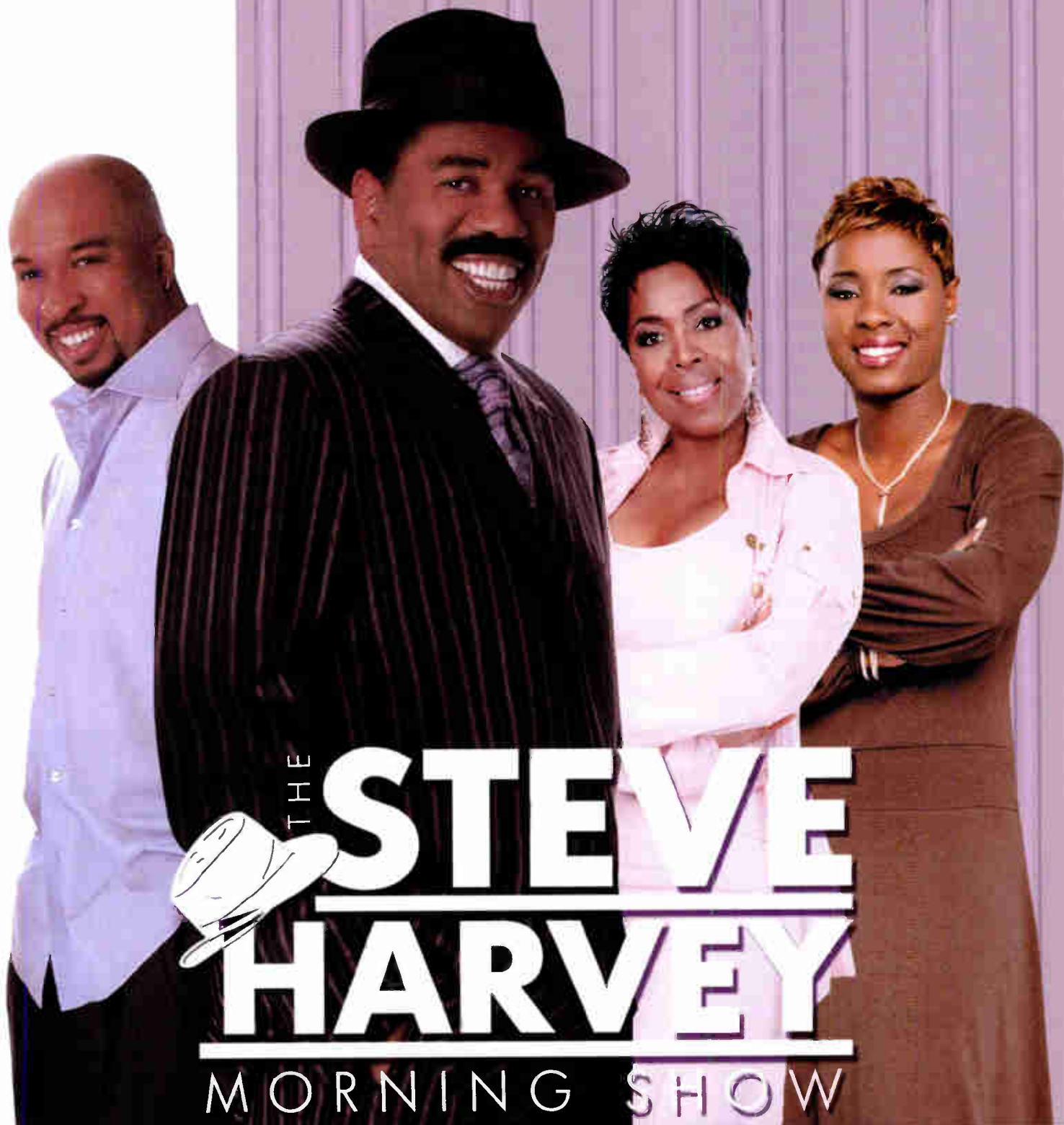
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## Five Stars — And Then Some

Traveling in Europe on business, my wife and I recently spent a few days playing tourist in the south of France. While planning our trip I had discovered that a hotel in the area was ranked number 11 on *Travel + Leisure* magazine's list of Europe's Best Hotels. Wow! I booked two nights.

The massive iron gates opened as we approached La Villa Gallici, and a man was waiting to take our bags and welcome us to the hotel. Walking past a classic statue in a fountain, we realized we were in a special place. Outside the main doors was an outdoor reading chair and fresh flowers in a setting that called out "welcome home."

"Mr. Rhoads, we've been expecting you," said the gentleman at the front desk. I had not given my name, and I'm not sure how he knew who I was. I later learned I was one of three Americans in the 22-room hotel; perhaps the others had already checked in. Throughout the villa, every corner was decorated with elegance; every turn opened onto another scene from a book of classic architecture. In our room we were treated to a sense of comfort we had never before felt, and its stunning design was full of detail.

After setting our bags down, the man who greeted us reappeared with a plate of melt-in-your-mouth pastries and a dozen pink roses. Every moment of our two-day stay was better than anticipated.

I've stayed in hundreds of hotel rooms, but this hotel deserved its number 11 ranking. Its owners have the customer experience so well defined that my every need was anticipated. No matter what I asked for, I received much more than I requested. One evening I asked for a glass of wine and received an elegant decanter, a silver plate with cookies and pastries, and a platter of meats and cheeses.

So what does this have to do with radio? What if your local and national customers received more than expected when dealing with your station? What if their customer experience was better than with any other media? What if you defined that experience as exceeding what any station in the country offers its advertisers, and you trained your staff to provide excellence beyond the expected?

I would have been pleased if this hotel had met my expectations. But instead, this hotel exceeded my expectations not by 10 percent, but by 100 percent: excellence in every detail; no expense spared in the décor, the quality of the bed, the pillows, the furniture; candles lit everywhere; soft music to set the mood; crystal drinking glasses in the rooms; top-of-the-line everything. The service made me feel as if I was the most important person on earth.

What if you created the perfect customer experience on a local level? Would

your station earn more business as a result? Would customers passionately brag about your station, as I am about this hotel? Indeed.

I stayed in two other five-star hotels during my trip, and I was sorely disappointed. The cost was the same, but the experience was as expected, which no longer is enough. Once I had had my expectations exceeded, it became my new standard. I only want to do business with hotels like La Villa Gallici, and other hotels don't live up to that standard. What if your advertisers said: "I only want to do business with your radio station, and no other station can live up to that standard"? Or better yet: "I only want to do business with radio; no other media can live up to that standard"?

It all starts with defining an experience unlike any other, and teaching your staff how to implement it. There are lessons to be learned for all businesses from my stay at La Villa Gallici: Our industry would benefit greatly by making radio use a five-star encounter. ☑

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## LET'S KEEP THIS PRIVATE

More than any other topic you've featured in your editorials, I hope to God you're right on this one ("Mr. Radio's Wild Ride," *Radio Ink*, 12/04/06). Big corporate radio has dumbed down the product, chased away the best talent, and destroyed most all the reasons for young people to enter the radio broadcasting industry. Please, continue to encourage a return to private ownership. Maybe the fun will return too!

Bill Anthony  
WKMI-Kalamazoo, MI

## UNFAZED

The headline is correct: NAB should be unfazed ("NAB Unfazed By Satcasters' Merger Announcement," *Radio Ink* Headlines, 2/20/07). Satellite and terrestrial compete in two different market spaces and serve two different types of consumers. I don't see why any broadcaster should feel threatened by this merger. Anyone can still get into the satellite business. This merger will not change that. I do detect an undercurrent of sour grapes by broadcasters who feel that, because they are heavily regulated by the FCC, the satcasters should now feel the lash of the FCC as well.

Thomas Davis  
Lake County Television, Waukegan, IL

## DIGITAL DISSECTION

For HD Radio to succeed, two things need to happen

("HD Digital Radio Alliance Launches First Ad Campaign For BMW," *Radio Ink* Headlines, 2/14/07):

1. Coverage must improve. Digital power is limited to 1/100th the power of the analog station and the weakness shows — HD2 stations mute completely in the presence of the slightest interference. Listeners will not tolerate a system that constantly cuts in and out within a station's normal coverage area.

2. Content content content. Current HD2 programming is little more than uninspired minor variations of mainstream stations. Where are the standards, really deep tracks, country, and classical (you know, the stuff people who buy BMWs are likely to pay for)?

Mark Guidotti  
MGC Consulting, Saratoga, CA

## YOU SAY THAT NOW, BUT...

While initial price cuts may occur to win congressional approval, what happens in 10 years when the competitive landscape changes again ("Karmazin 'Committed To Offering Lower Prices,'" *Radio Ink* Headlines, 3/1/07)? The comment that raising prices is counter to their goals may be true today, but let's be realistic: The job of CEOs of publicly traded corporations is to increase shareholder value. While I enjoy getting hundreds of television stations today, I never thought I would be paying \$150 a month for them 25 years ago.

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WUSA-Washington, DC

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Pat Costa  
General Manager / CEO  
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## Radio As Search Engine?

### One BE SoniXstream Customer Tells Us How

Radio has been called a lot of things over the years. You name it. We've heard it all in the five decades that BE has been a broadcast solutions supplier.

But, search engine?

One of our SoniXstream customers casually dropped these words into a conversation, and the phrase has been making a continual audio loop through our heads ever since.

At the time, Susan Ward, Cluster Sales Manager for Beasley Broadcast in the eastern region of North Carolina, was filling us in on recent station promotions since her top salesman became the interactive manager for the five-station cluster last year.

"We've gone from selling time to selling ideas," she said, citing Web-friendly promos like an extreme makeover for military wives sponsored by a cosmetic dentist and local spa.

Then, she added, "We're basically using radio as a huge search engine to drive people to our websites and other sites." While many broadcasters are still getting used to the idea of Internet radio, BE customers like Beasley's North Carolina cluster—which is streaming stations WSFL 106.5, WXNR 99.5, WMGV 103.3, WIKS 101.9, and WNCT 107.9 using BE's SoniXstream system—are driving forward with fresh ideas, catchy promotions, and even new ways of communicating on the Web.

These broadcasters are essentially using their stations as gigantic engines for advertisers searching for customers and listeners searching for products or services.

*(continued on page 3)*



Shown, three Girl Scouts meet the Beasley remote unit at Sanders Ford in Jacksonville, NC, on January 30 to talk to troops overseas over BE SoniXstream and the Internet.

## Stay Tuned

### BE Messagecasting Gives JACK FM, New York an Edge



Jennifer Donohue, General Manager for JACK 101.1 FM

Broadcasters worried that today's listeners are tuning them out could use a history lesson in extreme sports.

At one time, skateboarding was more of an obscure sport than extreme sport, in part because of metal wheels that kept getting hung up. Then the invention of slick polyurethane wheels around the time that a drought hit California changed everything. Racier new boards combined with dry swimming pools gave rise to an extreme sport that now rivals Little League baseball.

The lesson: sometimes you have to reinvent the wheel. And for stations like CBS' 101.1 JACK FM in New York, which is going after today's media-savvy listener with a Jack format, the slick new wheel today is Messagecasting by Broadcast Electronics.

"With all the new media choices for consumers and advertisers, Messagecasting is one way we can compete effectively and in a way that is a terrific extension of the JACK brand. It really is the ultimate permission based marketing tool," says Jennifer Donohue, who took over as Vice President/General Manager for 101.1 JACK FM in January. *(continued on page 3)*

### inside this issue

- Two audiences with one signal—multicasting made easy
- HD Radio on AM—no that's not a typo
- Get on the Fast Track with free BE seminars at NAB

# HD2 Mass Appeal



Clair Miller, Vice President and General Manager of WFCJ 93.7 FM

a nonprofit station owned and operated since 1961 by Miami Valley Christian Broadcasting Association in Dayton, Ohio.

If only stations could air more than one program at a time.

Thanks to the miracle of modern technology, stations like WFCJ 93.7 FM are, in fact, broadcasting more than one program channel in their given spectrum. Less than two years ago, WFCJ FM's Board of Trustees approved the station's migration to digital. At that time,

The recurring joke is that if you ask two people to identify their favorite format, you'll get three different answers.

There's some truth to this, especially for religious broadcasters catering to a diverse listener population.

"Some listeners want contemporary, some don't want contemporary. Some want a little more praise and worship, some want more teaching. At the end of the day, we are pulled in every direction," says Clair Miller, Vice President and General Manager of WFCJ 93.7 FM,

WFCJ FM's Chief Engineer, John Graham, began making incremental upgrades to the station's studio consoles, BE AudioVAULT digital studio system and its BE transmission system, in order to take advantage of new opportunities in digital technology.



While continuing to serve its main listeners with inspirational music and Bible teaching, WFCJ FM began multicasting a separate praise and worship channel (HD2) late last year. Both program channels are broadcast on 93.7 simultaneously due to a multicasting feature of the station's BE HD Radio system, giving listeners an all-music alternative.

"Our initial listener response numbers indicate that they're listening to the main channel when they're driving to and from work, and when they get to the office, they listen to the all-music HD2 program," explains Miller, who is webcasting the second program online in addition to multicasting it over the air.

Operationally, the additional channel put very little strain on station resources, since the secondary music program is piped in from satellite and managed by the same BE AudioVAULT system used for the main channel. "We couldn't afford to increase our staff or anything like that," says Miller, who is a firm believer in paying cash whenever possible and has managed to keep the non-profit station debt-free as a result. "We're fortunate to have a very forward-thinking Board of Trustees that wants us to have the latest, but we do have to be reasonable with the cost," he adds. Benefits of the station's progressive thinking are being realized today by a growing and increasingly diverse listening audience.

## Stay Tuned *(Continued from cover)*

Consider, she says, song title and artist text. Consumers today expect this information to appear on their iPods, mobile phones and computers. Text on display is nothing new. But sending messages to phones, e-mails and radios telling listeners that a favorite song is about to air—that's new, and it's a radio application now offered by BE Messagecasting in partnership with TuneFly. Since 101.1 JACK FM began using the application more than a year ago, it has signed up nearly 10,000 New Yorkers to participate in its Messagecasting service, known as JackFlash.

Some listeners get as many as 30 messages from 101.1 JACK FM a day, depending on the number of artists and frequency of songs they've bookmarked online through TuneFly. Many also send personal messages along with song dedications to friends through the system (which also appear on the JACK FM website, ilikejack.com) giving JACK a great tool for viral sharing.

In addition, 101.1 JACK FM is currently working with TuneFly on building a program that will allow the station to IM listeners a message to tune in right before the station announces the

winner of a highly-anticipated contest, for example, or to call in immediately for a chance to win. The highly anticipated feature should debut on JACK FM shortly.

Not only is messaging on the fly a huge TSL booster for JACK FM because it continually drives P1 listeners back to its dial position, but the messages are both anticipated and relevant to the individual listener. "These are people who have invited us into their homes and offices. To be able to offer that to clients has incredible value, and agencies see that," says Theresa Beyer, 101.1 JACK FM Director of Marketing, citing Toyota and Burger King as just two companies taking advantage of 101.1 JACK FM Messagecasting.



101.1 JACK FM listeners are essentially pinged by the station in real-time through the TuneFly application, which resides on the BE AudioVAULT digital media system with The Radio Experience data management suite for dayparting and generating the messages.

"We can daypart those messages, too, so we can put Burger King's lunch message in the hands of consumers as they're making their decision on where to get a bite. That kind of immediacy is invaluable," adds Beyer.

# Time is Money

*And other lessons from the top TSL station in Boston*

WNNW 800 AM just outside of Boston has recorded some impressive Time Spent Listening (TSL) numbers for the last year or more.

"We consistently hold the number-one spot in Boston for TSL," states Pat Costa, General Manager for WNNW 800 AM as well as WCEC 1110 and WCCM 1490, all near the metro Boston area. "People listen to our station an average of 14 to 16 hours."

Most flashlight batteries don't even last that many hours. So, what does this Eveready AM have that other stations don't?

For starters, it has targeted programming. WNNW 800, one of the first AMs in the country to broadcast HD Radio using BE equipment, is a leading Spanish-language station in a market not generally known for its Hispanic culture. Licensed to Lawrence, the state's predominant Hispanic community with a Spanish-speaking population of around 50,000, WNNW 800 programming is unique, highly targeted, and virtually untouchable.

"There's not an FM in the entire Boston area that's in Spanish, probably because the Hispanic population hasn't reached critical mass here. Yet we've been very successful with Hispanic programming since 1990, even before the format was fashionable," says Costa.



*Benny Espillat (left), the owner and manager of Berkley Shoe in Methuen, Mass., proudly accepts one of the HD promotional radios from Pat Costa, right, as part of WNNW 800 AM's HD rollout campaign.*



*Mid-day WNNW 800 personality La Beba, right, presents an HD radio to Elpidio Beato, a faithful WNNW AM listener who is now listening to the AM in HD quality.*

It's no coincidence, either, that WNNW 800 AM's TSL began to climb soon after the station increased its coverage area into Boston with a new BE AM 6A transmitter, and added HD Radio technology months later. After all, you can't get listeners, let alone sustain listenership, without coverage and good—if not great—sound.

"Because we don't have the million-plus Hispanics in this market that the bigger (advertising) agencies like to see, it's really important that we constantly improve what we have," explains Costa, who converted WNNW 800 AM to HD Radio technology with a slight modification to the BE AM 6A transmitter late last year and has been promoting the sound on-air and on remotes ever since.

"For an FM to go to HD is nice. But to go from AM analog to HD is really a step up in quality," he adds, citing listener comments from a recent HD demonstration in the station lobby. "Listeners thought they were listening to a live feed instead of the off-air HD signal from a \$99 RadioShack HD radio."

It is this kind of leadership that, above all else, is responsible for WNNW 800's remarkable staying power, earning this highly competitive AM station a top spot in the Boston market and a few top-name advertisers, including Lowe's, McDonald's, and Anheuser-Busch.

## Radio As Search Engine?

*(continued from cover)*

"It used to be about adding value on the Internet. Now, it's all about the value of radio and the Internet creating a bridge between people and products," commented Michael Tangredi, the new Interactive Manager for the Beasley Carolina cluster, which is using BE's SoniXstream streaming application for content formatting, Internet connectivity and ad insertion functions.

The quintessential example of interactive, local radio is a public service called "Operation Keeping You Close" being offered by the five-station cluster, which serves three military branches and several bases in Eastern Carolina. Active military personnel are encouraged to sign up online with their favorite Beasley radio station and then, once deployed overseas, visit the station's website to get text and voice messages from their family and friends back home.



"Operation Keeping You Close" was launched in December of 2006, and is being supported by Sanders Ford and other businesses in the area.

Other Web interactive promos by the cluster include an anti-football party and an online banner ad of a bobblehead Elvis doll promoting a local car dealer, who happens to be a rabid Elvis Presley fan. Sponsors are using the stations' online interactivity to drive customers to their websites.

"It's exciting the way people are taking to this. Interactive streaming is entirely new to us in the cluster, but it's really taking off and we're really starting to see the results in terms of ad revenue," said Ward.



# eXtra

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## BE FastTrack to HD Radio @ NAB Booth N 7106

Wherever you are on the path to HD Radio, BE can provide you with the information you need to make the best decisions for your stations. *BE Fast Track to HD Radio @ NAB* offers you a unique series of "learn and earn" opportunities. These are designed to supplement and complement the multi-platform and HD Radio displays at BE Booth N7106.

Here are some of the key events:

### Where HD Radio Meets Creativity, Revenue and Technology

These presentations are for those in radio station management, programming, promotions and sales. We'll present practical information on multi-platform and HD Radio, appropriate to those exploring, planning or in the midst of their transition. Learn about tools and techniques that can put you at a competitive advantage.

Time: Tuesday, April 17 from 2:30pm until 3:30pm  
Repeated: Wednesday, April 18 from 1:30pm until 2:30pm  
Location: North Hall Booth N6330

### Broadcast Electronics HD Radio Seminar

This is the free, annual technical event where engineers and others get up-to-date on the latest technologies, share their experiences and increase their odds of becoming heroes to everyone at their stations!

Time: Saturday, April 14 from 2pm until 4pm  
Location: Las Vegas Convention Center Room N211

### Broadcast Electronics @ The NAB Broadcast Engineering Conference

A number of technical papers by BE have been accepted for inclusion in this conference:

#### Implications of Advanced HD Radio Services on Station Workflow

Presenter: Ray Miklius, BE VP Studio Systems

Panel: Multicasting for Radio

Time: Sunday, April 15 from 9:30am until Noon

#### Pre-correction Techniques for Radio Broadcast Transmitters

Presenter: Richard Hinkle, BE VP Engineering & Technical Services

Panel: RF Implementation for HD Radio

Time: Sunday, April 15 from 1pm until 5pm

#### Networking and STL Issues when Implementing Multicasting for HD

Presenter: Richard Hinkle, BE VP Engineering & Technical Services

Panel: STL Bandwidth Requirements for Radio

Time: Monday, April 16 from 10:30am until Noon

#### Improved Data-Follow-Audio in Multi-platform Radio

Presenter: Neil Glassman, BE VP Strategic Marketing

Panel: Emerging Broadcast Technologies

Time: Wednesday, April 18 from 9am until Noon

## HD Revenue Streams

### HD Revenue Forecast Out to 2011

As HD Radio matures, Kagan Research has adjusted its HD revenue forecast out to 2011 for four business models:

- **Multicasting.** Additional music channels will predominantly earn revenue based on the familiar advertiser business model.
- **Sponsored "Instant" Channel.** Stations are expected to allocate a small percentage of their digital channel to instant 24-hour news/weather/traffic services, earning revenue based on the sponsorship model.
- **Datacasting.** Text running across the screen will offer new advertising opportunities, and leasing of spectrum to third parties is expected to provide additional station income.
- **Subscription-Based Model.** Although not viewed as a significant revenue driver, channel subscriptions remain a viable possibility and Kagan expects some stations to offer customers unique content for small, monthly fees.

HD Revenue Streams (000)

	2007	2008	2009	2010	2011
Multicasting	\$503	\$6,570	\$71,613	\$384,428	\$943,644
Sponsored "Instant" Channel	164	3,219	12,729	60,335	99,733
Datacasting	310	2,424	15,257	41,154	83,775
Subscription-Based Model	0	6	8	9	10
<b>Total HD Revenue</b>	<b>\$977</b>	<b>\$12,219</b>	<b>\$99,607</b>	<b>\$485,925</b>	<b>\$1,127,162</b>
<b>Total Radio Revenue</b>	<b>\$20,587,057</b>	<b>\$21,308,383</b>	<b>\$22,054,475</b>	<b>\$22,887,746</b>	<b>\$23,697,326</b>

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# Take A Look Around

## Radio Can't Hide From The Digital Future

By Harry DeMott

I'm not completely surprised that the NAB has come out so strongly against the XM/Sirius merger. What I am surprised at is the fact that the NAB has not tried yet to come out against other anti-competitive music offerings such as the iPod, other MP3 players, and Internet streaming services such as last.fm and Pandora. After all, why wouldn't you go after the services the customers have chosen?

For many years I sat through lots of presentations where radio operators pooh-pooed satellite service as a sideshow, something that might appeal to early adopters or others that had already weaned themselves off of commercial radio. Then the argument was that there were only a few subscribers; then the argument was that radio still reached the majority of listeners; then look at all the red ink spilled by the satellite guys. Now the story is that a combined satellite platform is bad for consumers, and a danger to the radio industry itself. What a turnaround.

What the industry as a whole is missing is the primary problem: Commercial radio programs to the least common denominator and, in return for a free broadcast, you have to listen to lots of commercials. Satellite radio breaks down the pie into much smaller pieces, so instead of listening to five relatively similar rock stations in Connecticut where I live, I can get five to six completely segmented rock stations. Yes, it costs me \$10 per month — or thereabouts depending on how you decide to get billed — and it lacks localism for sure, but there are many places to get the local news, sports, weather, and traffic. In fact, I get all of these on the 'Net before I leave the house, and Yahoo! Go on my mobile does a great job providing me with all of the same information, updated constantly, without having to wait for a break in the commercials or songs.

On the Internet, the situation is even more dire. There are more and more music personalization services out there, and while radio does a great job of programming to my demographic, Pandora.com does a great job of programming to me. Any broadcaster that simply puts up their broadcast feed and expects people to listen to it on the web, where the alternatives are infinitely better, is just nuts.

What the NAB and the industry just don't get is that the old system is broken, and they can't put Humpty Dumpty back together again.



Radio is a fantastic service for the broadcast airwaves. It has had more than 80 years to figure out its business model and how to best serve consumers — and it has done an admirable job. The problem is that for music delivery, over the air is no longer the only way for people to listen, and droves of people — particularly younger consumers — are taking the alternative. What the industry needs to understand is that they must embrace this reality in whatever way they think is correct. I have my ideas, but they are beside the point.

Instead of blaming satellite services for stealing their customers and coming up with all sorts of reasons why the merger is monopolistic (five FMs in a market, anyone?), the industry should figure out why they are losing customers to satellite and other services and take the proper steps to right the ship. (The answer is not HD OEM installations, by the way.)

Radio still has the biggest bullhorn out there, has unparalleled reach, and — despite the growth of lots of other services — has tons of brand equity in local stations.

I would hope the industry would spend its time figuring out a solution to the problem, rather than attacking a growing competitor — but I seriously doubt it.

You can now put your head back in the sand.

Harry DeMott is a long-time radio analyst now working at a large New York City-based investment firm. E-mail him at [hdemott@kingstreet.com](mailto:hdemott@kingstreet.com).

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## MEDALLAS DE CORTEZ TO DEBUT AT RADIO INK HISPANIC CONFERENCE

Radio Ink publisher B. Eric Rhoads has established the **Medallas de Cortez**, which recognize excellence in Hispanic radio. The inaugural Medallas de Cortez will be presented during the Radio Ink Hispanic Conference, May 22-23 at the Sheraton Gunter Hotel in San Antonio.

The awards are named in honor of Raoul Cortez, founder of the first Spanish-language radio station, KCOR, in 1946. "Raoul Cortez was a visionary for his time and a legend for all times in the annals of Hispanic radio. We are extremely pleased to have this opportunity to recognize his contributions to the industry," said Rhoads.

Awards will be presented in 14 categories:

- Broadcaster of the Year
- Station of the Year: Markets 1-10
- Station of the Year: Markets 11+
- General Manager of the Year: Markets 1-10
- General Manager of the Year: Markets 11+
- Sales Management: Markets 1-10
- Sales Management: Markets 11+
- Programmer of the Year: Markets 1-10
- Programmer of the Year: Markets 11+
- Personality of the Year: Markets 1-10
- Personality of the Year: Markets 11+
- Marketer of the Year
- Advertiser of the Year (Local)
- Advertiser of the Year (National)



Nomination forms and a complete set of rules and criteria for the Medallas de Cortez are available at [radioink.com/hispanicconference/](http://radioink.com/hispanicconference/). To register, call 561-655-8778.

## NEW COPYRIGHT FEES SET FOR INTERNET RADIO

The **Copyright Royalty Board** has issued a decision that sets per-performance rates that Internet radio stations must pay each time a listener hears a song. In doing so, the board rejected the requests of Internet radio providers that sought royalty rates based on a percentage of revenue.

**Attorney Dave Oxenford**, who represents several webcasters involved in the case, tells Radio Ink, "This decision makes it that much harder for people to make any money streaming. Some of the big broadcasters may reconsider their streaming operations."

The minimum fee is \$500 per channel per year, although Oxenford notes there is no clear definition of what constitutes a "channel" for services that allow users to create individualized playlists.

The rates to be paid are:

- 2006: \$.0008 per performance
- 2007: \$.0011 per performance
- 2008: \$.0014 per performance
- 2009: \$.0018 per performance
- 2010: \$.0019 per performance

Oxenford explains that the 2007 rate essentially translates to 1/10<sup>th</sup> of a penny per song per listener. Extrapolating from there, a webcaster will have to pay one penny for every 10 listeners who hear a single song.

For noncommercial webcasters, the fee will be \$500 per channel, for up to 159,140 aggregate tuning hours (one listener listening for an hour) per month. Noncommercial webcasters who exceed that level must pay the commercial rate for all listening in excess of that limit.

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# WHOPI

Women 25-54 AQH Share

Market/Station	SP '06	FA '06	% Increase
Chicago, IL/WLIT	3.9	4.1	+5%
San Francisco, CA/KKSF	1.0	2.4	+140%
Denver, CO/KPTT	0.6	2.3	+283%
Cincinnati, OH/WVMX	5.4	5.7	+6%
Las Vegas, NV/KPLV	3.0	4.3	+43%



Women 18-34 AQH Share

Market/Station	SP '06	FA '06	% Increase
New York, NY/WKTU	3.6	4.9	+36%
Chicago, IL/WLIT	1.7	3.0	+77%
Denver, CO/KPTT	0.7	2.5	+257%
Cincinnati, OH/WVMX	3.3	4.9	+49%
Las Vegas, NV/KPLV	0.7	4.2	+500%



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Source: Arbitron, MSA, MidFi Soft, AQH Share, Sp06-FA06.

# The Business Of HD Radio

## HD Radio Goes Mobile

Two Transportable Receivers Highlight Latest HD Receiver Options

By Editor-in-Chief Joe Howard

As we have in the past, *Radio Ink* shines a spotlight on some of the new HD Radio product offerings in the retail pipeline. The first quarter of 2007 was a particularly busy period, as it saw the retail launch of three significant HD Radio consumer products. They include two long-awaited transportable models, and a converter that gives existing analog radios HD capability.

### RADIOSOPHY MULTISTREAM HD

It took nearly a year from its initial introduction, but Radiosophy's transportable Multistream HD receiver is finally hitting shelves. The company announced last month that the receiver — which features in-home and portable functionality — has begun shipments to retail outlets.



First introduced in April 2006 at the NAB conference in Las Vegas, the multicast-ready receiver has undergone development and refinement during the past year. Among the key advancements was the addition of a USB port to the receiver. However, of most interest to listeners will likely be the receiver's transportability. Along with a docking station with self-contained speakers for use at home or in the office, Radiosophy produces a cassette adapter that allows users to listen in their cars. The adapter retails for \$19.99, and a power cable that plugs into the cigarette lighter adds another \$9.99. The receiver itself commands more; it retails for \$269. The Multistream HD's screen can display data such as traffic and weather information, along with song titles and artist names. More information can be found at [www.radiosophy.com](http://www.radiosophy.com).

### VISTEON HD JUMP

Now in mass production, Visteon Corporation's HD Jump transportable receiver will be shipping to warehouses later this month, and is expected to be available through specialty retailers and selected auto dealers in early April. The multicast-ready HD Jump model features in-home and in-car functionality, but differs from Radiosophy's Multistream by coming standard with

an in-car cradle. An optional home kit is also available. The receiver also offers real-time song title, artist, and album information.

Visteon Director of Marketing-Aftermarket Mark Boyle said, "HD Jump is the latest in a series of breakthrough mobile electronics technologies from Visteon Corporation. It seamlessly integrates into the vehicle by using the vehicle's existing radio antenna and head unit to receive and decode the digital HD Radio signal, and provide high-quality HD Radio content without replacing the vehicle's factory-installed audio system." The HD Jump will retail for \$249. More information is available at [www.visteon.com](http://www.visteon.com).



### DIRECTED ELECTRONICS' HD CAR CONNECT

Retailing for \$249 but widely available for under \$200, Directed Electronics' HD Car Connect converts existing analog car radios to digital, allowing them to receive HD Radio programming. The kit comes with a tuner box that converts the HD signal, and that connects to a vehicle's radio either via the included FM modulator or through an auxiliary stereo



output. The separate yellow backlit control panel, which displays station, artist, and song title, must be installed in the vehicle's passenger cabin. The control panel features 20 presets, manual and seek tuning, and a remote control. Retailers currently selling the HD Car Connect include Crutchfield.com, ABC Warehouse, and Audio Express. For more information, visit [www.directed.com](http://www.directed.com). ☎



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World Radio History



## How To Sell Ads On Tiny Stations

### Even At A Market's Smallest Station, Huge Sales Success Is Possible

The question, "How big is your audience?" has two distinct answers. If a person wants to know how many listeners will hear a commercial that plays only once on your station, give them your AQH numbers.

But how many advertisers play a commercial only once? And where did we get the idea that average quarter hour is an important number? **Cume and frequency and relationship** are what radio is all about.

So if they want to know the total number of people your station will reach, give them your cume numbers, as in cumulative. Sell your *cume*. Sell *frequency*. Sell radio's *relationship* to its listeners: Americans are addicted to their talk shows and their music. Radio is the mirror we look into to see ourselves.

I cut my teeth selling radio for the number 23 station in a city with 23 stations, Tulsa, OK. I stayed at that station for several years. And I made a lot of money.

Tulsa has a metro population of 732,000. My station's AQH was usually 500 to 800 persons. A really big hour for us would reach maybe 1,500 listeners. But we had a 12-plus weekly cume of 19,000 listeners. That's all I needed to know. That's all anyone needed to know.

My format was the 19,000 People format. "Could 19,000 people make a difference to your business?"

My dial position was the 19,000 People dial position. "I can deliver only 19,000 people, but give me time and I'll make your name a household word to all 19,000 of them."

"My radio station is a mirror with 19,000 people looking into it to see a reflection of themselves. And from now on when they look into it, I want them to see you in there with them."



No, I didn't sell agencies. Are you kidding? Tulsa had maybe 12 advertising agencies, and exactly 22 stations a lot bigger than mine were all hot to trot for those dollars. But the city had a few thousand owner-operated businesses that weren't represented by an agency, and very few of them could afford frequency and consistency on any station bigger than mine. I had thousands of prospects.

I learned early that it wasn't any harder to sell 52-week schedules than it was to sell flights and packages. You just had to ask for 52 weeks up front and not back down. "Our goal is for your name to be the one people think of immediately when they, or any of their friends, need what you sell. Your first 90 days on the air is essentially an investment in the future. The chickening-out period is between week 8 and week 13. If you don't have the financial and emotional staying power to hang

tough until we begin to gain some momentum together in months 4 and 5, then you probably just ought to keep doing whatever you're currently doing."

Did I sell everyone I encountered? Of course not. Did I keep my station sold out with 52-week schedules that renewed year after year? You bet I did.

Selling the ads was the easy part. Making them work was hard. But the better I got at making ads work, the easier they were to sell. I figured out how to plant word-flags in my ads so that my advertisers would be able to see they were getting results. But I never produced spec spots. That takes too long. I just made up ads in the moment. Owners would smile and say, "Yeah, that needs to be on the air." I would get their business because no other radio station was calling on them.

I worked at the number 23 station in a city of 23 stations. I felt sorry for the reps at the bigger ones. Only a tiny number of advertisers could afford frequency and consistency on those stations. But everyone could afford to become a household name on mine.

And 19,000 people is a lot of people. ☛

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

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World Radio History



## The Power Of Spanish Radio

### Experts Explain Sector's Rapid Growth, Listener Devotion

I started to suspect something was different when I accompanied "Dr. Rex" to a remote broadcast and saw an enormous crowd waiting at the grocery store as we pulled up in our colorful van. New to Spanish radio, I was dumbfounded at the amazing listener response that this Hispanic deejay had attracted.

We had been amidst the multitudes for about 20 minutes when a breathless middle-aged woman made her way to the front of the crowd. "I was driving on the freeway five miles away," she exclaimed in broken English, "when I heard you on the radio! I turned around to come and see you!" Dr. Rex flashed a smile, and they chatted for a moment. She walked away, gingerly holding her autographed bumper sticker as though it were gold.

I was humbled. How far would I drive out of my way to see my favorite deejay? About two blocks, and I was an avid fan of the station! I had always prided myself on being a radio person — I didn't even own a television until I was married — but this incident stuck a nerve.

#### THE NUMBERS

A lot has changed in Spanish radio during the past several decades. The industry has moved from mom-and-pop to Wall Street. Its shares have skyrocketed with no signs of slowing down: In the past five years alone, Arbitron reports a 57 percent increase in Spanish-listening shares. Radio operators are in a flipping frenzy as unsurpassed numbers of stations are converting. There are currently an estimated 750 Spanish-language stations, and Spanish stations are cropping up across the country — at a whopping 74 percent in the past 10 years, growth is exponentially higher than any other format. In many major metros, Spanish has catapulted to number one rankings among all stations regardless of language. And although there are still challenges facing the industry, Spanish radio has ceased to be a marginal buy, and has become the cornerstone of marketing campaigns for many blue chip companies.

#### CULTURAL TIES

Why has Spanish radio become such a dominant force? It has to do with the role of Spanish radio in the Hispanic culture, says Alfredo Alonso, senior vice president of Hispanic radio for Clear Channel Communications. "The most important role Hispanic radio plays is to represent a voice for a community that

many misunderstand and undervalue," Alonso says. "Latinos rely on Hispanic radio as their main source of news, community awareness, and entertainment. As far as culture, Hispanic radio not only preserves our music, it allows listeners to hear announcers speak about topics that are vital to our daily existence. The

growth of Hispanic radio has allowed for a diversity of music and voices that enable Latinos from different parts of Latino America to keep up with their personal music favorites and topics that are of relevance to their specific origins."



Romeo Herrera, operations manager for BMP Radio in Austin, points out that the affinity to radio goes much deeper than the music, actually serving as a bond between Hispanics' culture and their roots. "Radio is about nostalgia, and that is why its presentation and delivery of the language is as important as the music itself," he explains. "There is a phrase often used by U.S. radio executives who transverse the globe: 'Radio is 90 percent alike all over the world, and only 10 percent different.' The challenge is to discover that 10 percent in each market. It's the challenge I've discovered in all my radio experiences in Mexico, and also in my experiences with U.S. radio."

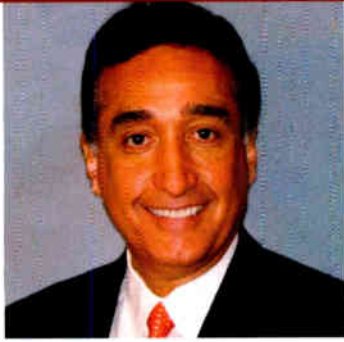
Legendary Spanish program director Bill Tanner, president of Bill Tanner and Associates and perhaps the first PD in America to strike a multi-million dollar contract in the Spanish arena, defines the programming challenges facing this vibrant medium. "When I first started doing Spanish radio in 1992, there was far too much talk on music stations. Often there still is. Jocks need to be taught that communicating in the medium of radio is a special thing that requires editing and memorable language. Brevity is the soul of wit. There's no substitute for well-edited content backed by good preparation, including knowledge of the music. A great programmer constantly strives for objectivity with passion."

A lot has changed in Spanish radio since I first got my feet wet, but the most fundamental things have remained the same. When I visit our Spanish station's remote broadcasts, the fans are still cheering like the deejays are gods. It's a humbling profession. ☒

Rosemary Scott is corporate research & communications director for BMP Radio and a Hispanic marketing columnist for Radio Ink. She can be reached at [rscott23@satx.rr.com](mailto:rscott23@satx.rr.com).

# Are you ready to take advantage of radio's next big market?

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## Sessions: *(Panelists to be announced)*

### 1. Inside the Minds of Hispanic Radio Group Heads

Hosted by *Radio Ink* publisher B. Eric Rhoads, this panel will reveal issues the entire industry must explore as well as actions that must be taken. Amador Bustos of Bustos Media, Tom Castro of Border Media Partners, Peter Davidson of Davidson Media Group, and Jeff Liberman of Entravision are already confirmed as panelists.



### 2. Buy-Lingual? Are You Speaking the Right Language?

Learn strategies to earn the loyalty of this important segment that simultaneously mirrors and influences the general market while distinguishing itself through language, music and culture.

### 3. Winning, Wowing Ad Campaigns

Top advertisers will share the secrets of their success and views on the importance of tapping into this growing market.

### 4. Hispanic Radio – An Evolution in Sound

Hispanic formats are as diverse as the culture. Find out what the future holds, and how you can ensure your radio station is part of the change.

### 5. Bridging the Gap between Ratings and Revenue

Learn how to grow revenue and ratings and create more parity between Hispanic audience shares and Hispanic radio budget allocations.

### 6. Dissolving the Myths & Defining the Reality of Today's Hispanic Market

Immigration and organic growth are fueling increases in the Hispanic market. Learn what that means to radio, and how understanding it can impact your station's relationship with its audience.

### 7. The Power of Hispanic Radio (Sponsored by Interep)

Interep will gather top clients using Hispanic radio and general market advertisers to explore issues, needs, concerns, and opportunities – and show the power of Hispanic radio.

*(Sessions subject to change or adjustment.)*

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A woman with short brown hair, wearing a black top and a necklace, is smiling and leaning against the front of a red classic car. The car's hood and headlight are visible. The background is dark.

# A Road Paved With Revenue

GM's Betsy Lazar Says Radio  
Can Get There From Here



By Editor-In-Chief Joe Howard

### **The automotive advertising category**

is one of radio's largest, and automaker General Motors is one of the category's biggest spenders — the biggest, in fact, for 2006. As radio relies on this category year to year, automakers count on their radio advertising to reach drivers who might be ready for a new set of wheels.

The two businesses have also faced their share of struggles in recent years. While domestic automakers work to lure back drivers who've become increasingly loyal to import brands, radio fights for listeners' attention against the growing wave of digital media choices.

At February's RAB2007 conference, GM Executive Director for Advertising & Media Operations Betsy Lazar talked about these parallels in a keynote address, and shared with radio industry executives her insights on how each industry can learn from the other's challenges. Later, she shared with *Radio Ink* some of her thoughts on opportunities radio may not be seizing, including online money she believes the industry could have if its online infrastructure were stronger.

As a key decision-maker for one of radio's best customers, Lazar understands better than most why radio works, but she also has keen insight into what the industry can do better, and how it can grow its share of the media advertising pie.

## COVER STORY: Betsy Lazar

**Radio Ink: General Motors was radio's top automotive advertiser last year. Has your overall radio spending increased, decreased, or stayed the same in the past few years?**

**Betsy Lazar:** It's pretty stable, but it may have increased. We are big believers in radio. Chrysler's been spending pretty aggressively, but we pulled the first 10 or 11 months of 2006, and still play out as the leader. Our Chevy Local Marketing Groups in particular have been increasing spending over time. A Local Marketing Group, or LMG, is a dealer marketing group in a particular region. There are about 775 LMG groups. Each meets as a group and, working with our regional salespeople, decide what their media plans will look like and what products they want to market. That all works against a master retail planning calendar with each division.

**RI: How much input does corporate have into where the LMGs place their spending?**

**BL:** The media plan for those groups, and the media plans nationally for the divisions, are all orchestrated by GM Plan Works, our agency that handles planning and buying. The goal of GM Plan Works is to make those plans fit seamlessly together. We try to show the dealers what we think would be the best media plan. If we say we think radio would be a good

Now think how that same message would play out using radio. You can drive them to the web — for more information, go to [chevy.com](http://chevy.com) — and we have examples of campaigns that have been successful in doing that. With the web, the consumer is there with your message. That's why we're enthusiastic about stations that offer radio and digital components. When I say digital, I am talking about the Internet. Some stations have as much as 30 percent of their listeners going to their websites every week. If we can do some sort of combination messaging on the web and on the radio, that is a more powerful way to communicate with prospects. With all of the accountability issues out there, advertisers aren't hesitating to shift resources online.

There's another element to this that gets a little more techie. I'm hearing from my buying teams that even if a station has a website, on some of the back ends of those websites we can get uncommon placement, which doesn't help the industry.

**RI: What is uncommon placement, and what is its effect on advertisers?**

**BL:** The most common way to run digital ads is for us to serve our own ads, but those sites aren't set up to do that. When we serve our own ads, we traffic them electronically and auto-

**If consumers are starting to see the value, and starting to purchase HD radios in increasing quantities, that will be a sign that they will be looking for it in their automobiles.**

part of their mix, they can say no. But they generally believe that a multi-media approach will give them higher reach over a shorter period of time than a single-media approach.

**RI: What are some of the reasons they don't use radio?**

**BL:** I'd say the reason for some of the smaller LMGs is that they're trying to connect to the national campaign, and they're preference is a visual medium.

**RI: Do you have a specific example of how radio has worked for GM?**

**BL:** Our OnStar service also uses radio as their primary medium, and their experiences have only served to reinforce our belief in radio across other divisions. In fact, we do a lot of tactical scheduling to align OnStar's messages with our brands' whenever we can. Because they are closer to what you would think of as a direct-response model — not quite that way, but closer than brand advertising would be — they get a measurable lift when they're using radio. That is part of what has reinforced their usage of radio, and we've shared those insights across the other divisions.

**RI: Has GM's Internet spending increased? What is effective about Internet spending?**

**BL:** There are a couple of influences with Internet spending. One is the level of accountability. If we run an Internet ad, the consumer can engage with GM and click on our message, but they can also drill deeper by going to our websites right from the messages. They can identify a dealer and identify themselves as a lead so that a dealer can follow up with them. All of those things are possible using the Internet.

## SIDELINES

**RI: What is your favorite movie?**

**BL:** I'm into the classics, so probably something like *My Fair Lady*.

**RI: What is your favorite TV show?**

**BL:** I have a son and a daughter. One of our favorite shows to watch together is *The Dog Whisperer* on Animal Planet. It's like dog psychology. We have two dogs and we're always trying to psychoanalyze them. I can't believe I'm admitting this! My son's favorite show is *Dirty Jobs*.

**RI: Favorite radio format?**

**BL:** Well, my favorite radio personality is Dick Burton, and that's Adult Contemporary and Oldies.

**RI: Favorite website?**

**BL:** In addition to [gm.com](http://gm.com), my favorite websites involve credit cards and shopping and they are too numerous to name!

**RI: Favorite hobbies?**

**BL:** Boating and skiing. The Great Lakes are fantastic, and we're right near them. And all sorts of beach activities are high on my list.

**RI: If you could go back in time, where would you go?**

**BL:** I've always been intrigued by the post-Civil War era into the early 1900s, the modernization of America.





## HEAR HOW IT OUGHT TO SOUND

American Media Services' newest division is off and running! We've done a lot since we launched AMSi December 19, 2006.

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We invite you to our suite in The Bellagio during the NAB. We will be demonstrating how your station

ought to sound when you stream it into cyberspace. If you have already taken the first steps, we can make your stations sound better. And if you just want to explore the possibilities, drop by and say "hello" to Reed and his staff.

See you in Vegas.

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World Radio History

**Some stations have as much as 30 percent of their listeners going to their websites every week. If we can do some sort of combination messaging on the web and on the radio, that is a more powerful way to communicate with prospects.**

matically. We're not waiting for the station to say, "I served your ad, this is how many people engaged with it, and if you want to audit my records, I can show you how we counted it." There's a big difference between electronically serving our own ads — where we can do a census count that automatically feeds into our databases who is engaging on those ads — and physically sending creative to a radio station so they can serve it — which is the last way that you want to use digital. We have to build customized creative for those sites.

What I hadn't realized until recently is that the back ends of many radio station websites aren't yet structured so that advertisers can serve their ads. Stations have built their sites so that anything that goes on the site needs to be served by the radio station, but most large digital advertisers serve their own ads. That is not helping your industry.

**RI: It sounds like radio is leaving a lot of online money on the table. How has radio missed this opportunity?**

**BL:** I believe many stations set up sites without an eye to this becoming a need with their clients. They set up their sites so they can do cool things with their listeners without really thinking about the marketing opportunity with advertisers, and how the lack of a common structure and the best technology might limit their opportunity with advertisers. In any market, you have a combination of large affiliates and independent stations that aren't really part of a group. If I am the Chevy-Baltimore dealer group running a local President's Day sale, I would hope to run one common ad on all of the radio stations websites that are on that buy. I'm willing to bet that can't happen today. Maybe this is something the RAB should take on.

**RI: We hear a lot of talk about the marriage of radio and Internet, and this sounds like an opportunity to grow that side of the radio business. Is this a combination more advertisers are exploring?**

**BL:** Absolutely. In fact, our preference as we buy radio now



is to do a combination of radio and digital. But it's got to be easy to buy.

What kind of scale do you think all of the radio stations in the U.S. could have if a marketer could easily use an ad across radio stations? They don't need to be connected literally, but they need to be organized so that the opportunity can be served up to a marketer. Wouldn't it be awesome if GM could digitally purchase all Country format websites for Chevy Silverado ads? And better yet, if we could customize those locally by market? Digitally that should be an easy thing to do, but I bet if we looked at it right now, it would be an impossible thing to do.

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**Stations have built their sites so that anything that goes on the site needs to be served by the radio station, but most large digital advertisers serve their own ads. That is not helping your industry.**

**RI: Are station owners indicating that they're willing to try to accommodate this?**

**BL:** Some are, and others are still trying to figure it out.

**RI: Has radio been slow to adopt change?**

**BL:** I believe you could make that statement across all traditional media. Almost every medium's initial reaction is to resist digital. Then they move on to being concerned about the threat. After that, they embrace the opportunity. You could say that about network television, cable television, newspapers. Newspapers are just now moving from the fear of the threat to active plans to try to move to digital, as are magazines. There really are parallels in all traditional media. I wouldn't say that radio is any further behind other mediums.

If we do a large-scale retail campaign, it's a common practice to purchase the three largest Internet portals — Yahoo, MSN, and AOL — and we can literally get coverage that parallels, in fact exceeds, a top 75 market newspaper buy. That's about 200 newspapers that we can replace and reach that audience with three Internet portal home pages.

**RI: How is the comparative quality of the audience?**

**BL:** The audience is larger. People who are digital users tend to be slightly more upscale than newspaper readers, but the big difference is that you have a level of accountability and a level of engagement with the consumer. Again, they can go right to a dealer site if they choose to. They can go from that retail message on the home page of Yahoo to chevy.com to configure a vehicle, look at the current offers, select a dealer in their neighborhood, and engage with that dealer if they choose to.

We've been talking mostly about the Internet because that's relevant to radio, but the other component that we're getting very aggressive in is video on demand in local markets on local digital cable systems. If you go into video on demand, you should find an automotive section. In that automotive section, you'll probably find "driver TV," which is the VOD equivalent of a third-party automotive site. And you will also find a GM virtual showroom. That will show you exactly what we're up to in video on demand. One of our quests for this year is getting more localized content. That's one way we're using local cable. So far, consumers who go in to driver TV are spending an average of three minutes with our vehicles.



**RI: With HD Radio, the industry is moving itself into the digital age. What is GM's plan for getting HD into vehicles?**

**BL:** Right now, we're just looking at the opportunity. It's no secret that we have a stake with XM Radio, and we're going to keep a close eye on consumer preferences. We have no problem being a fast follower into that space, but we have no plans to lead into that space until we get stronger consumer pull telling us we should be doing that.

**RI: It seems like radio is waiting for automakers to act, and automakers are waiting for radio to do something. Where do you think that consumer pull will come from?**

**BL:** The first signal for the radio industry will probably be what's happening with aftermarket sales. A gentleman from NAB told me that major retailers like Circuit City are just starting to increase the distribution and availability of HD Radio, so that will be the consumer pull. If consumers are starting to see the value, and starting to purchase HD radios in increasing quantities, that will be a sign that they will be looking for it in their automobiles.

**RI: GM has a stake in XM, which is viewed as a key rival to HD Radio. Is your investment in XM precluding you from embracing HD?**

**BL:** From a technology and engineering standpoint, we have to make a decision: Are we going to put more of our eggs in the XM Radio basket or HD? Our research is showing that our consumers have a higher preference for satellite right now, but we continue to look at it closely. We'll want to be able to fall into that space quickly, because we want to offer consumers what they want. We've got factory-installed audio systems in

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World Radio History

## COVER STORY: Betsy Lazar

vehicles that have MP3 capability, so you could argue that that's a competitor of satellite radio too. We're all about having the technology in the car that consumers are demanding. That is our primary goal. We will follow consumer demand; there is no question about that.

**RI:** From the consumer side, how have you addressed the image problems that your brands have suffered?

**BL:** The first thing I would say is that we still have a lot of work to do here at General Motors. It's going to take a lot of time to change perceptions of people who don't really pay a lot of attention to this industry. There is no easy fix; it is a long path and we're committed to it. GM suffered from the lack of brand differentiation. We had four minivans in the marketplace — none of them near world class, to be honest. It makes no sense for Pontiac, as our seductive performance brand, to have a minivan. So, the big difference now is we've found a way to align our distribution to not have each division offer a full portfolio of products.

**RI:** How do you reach the people who aren't paying attention to your product?

**BL:** One of the reasons that digital is so important to us is

**Radio is a great way to target. In this day and age, that remains a unique strength of radio.**

that in the past, say five years ago, unless a GM customer was coming up on a lease, we had no way of identifying people who were in the market for a vehicle. People are only in the market every four years or so. So, every month only about 1 1/2 percent of the people in the U.S. buy a new car or truck. If we're running a broad message, 98.5 percent of the people we're reaching aren't

buying a car or truck that month. I don't like to think about that very often, but it's a fact. With the Internet, we have ways of identifying people who are beginning the shopping process by their behavior on the web.

Seventy percent of all new car buyers

today use the Internet as the integral part of the shopping process. In the luxury segment, that number is 80 percent. We've gotten very aggressive in trying to speak to people in the places where they go to research.

**RI:** What can radio do to make itself more appealing to consumers in its increasingly crowded marketplace?

**BL:** Radio is a great way to target. In this day and age, that remains a unique strength of radio. Stations tend to not program for everyone; they program for more narrow targets of the population. So as we're trying to target our brands, that allows us to pick formats and personalities that align really well. ☺

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# Beyond The Tall Towers

Exploring Radio's Online Opportunities

**Live, local content will always be radio's strength,** but as listeners discover new outlets for audio entertainment, there's pressure on radio to migrate content beyond AM and FM receivers so listeners can have more choice in how they enjoy their favorite radio programming.

Against this backdrop, the burgeoning growth of HD Radio and podcasting, increasing popularity of streamed audio, and potential merger of the two satellite radio companies — and the uncertainty surrounding that sector's future — may be converging at the perfect time.

However, station owners can be somewhat forgiven for tempering their enthusiasm until the outlook is clearer. The recent decision on Internet radio copyright royalties has cast a dark cloud over that medium, although a court appeal seems likely. And questions about what to podcast, and how to generate revenue from the technology, hold some broadcasters back. But the fact remains that younger generations aren't as attached to their radios as their parents were, and the number and versatility of new devices will only increase. It's up to radio to keep doing what it does best while simultaneously finding ways to reach listeners in new ways.

In this special Online Opportunities section, well-respected experts share their insights on how radio can make the most of these opportunities, and send radio charging into the future.



## Broadband Wireless: It's Closer Than It Appears

By Ed Seeger

Over the past nine months a number of corporate announcements that present significant competitive implications for the radio industry seemed to go unnoticed by broadcasters and analysts. Separately they could be viewed as good media relations work; collectively, however, they remind me of what my sideview mirror tells me every morning as I drive to work: "Objects in mirror are closer than they appear."



Consider this: Last summer SprintNextel announced it was investing nearly \$3 billion in WiMax technology in an effort to build out a nationwide communications system. While much of the company's initial interest will focus on developing next-generation cell-phone technology and related engineering issues, the network also will allow almost unlimited mobile online connectivity coast to coast. SprintNextel says it will invest \$1 billion this year, and an additional \$1.5 to 2 billion in 2008, for the new mobile broadband network. When the system is finished, consumers will be able to access the Internet virtually anywhere they go, including the car. The company says the network could become operational by the end of this year, and it could have 100 million users by the end of 2008.

In September, Ford Motor Company debuted its "Fordlink" wireless communications system in select F-series trucks. The service consists of a portable, tablet-style computer running Microsoft Windows XP, with Internet access available through a wireless broadband connection. Ford also has partnered with Microsoft to launch "Sync," a new in-vehicle communications system that is designed to be scalable, permitting it to be upgraded as wireless connectivity becomes more commonplace. The Sync system will be offered as optional equipment later this year in a number of 2008 models, and the company plans to make it available in all of its future Ford, Lincoln, and Mercury vehicles.

Then, at the Consumer Electronics Show in January, Autonet Mobile debuted its new Autonet Wi-Fi connection unit designed specifically for inside the automobile. The device, priced at \$399 and designed to deliver seamless broadband connectivity, plugs directly into a car's cigarette lighter or auxiliary power supply. Autonet president/CEO Sterling Pratz says this "new-age media center" receives full coverage on 100 percent of the country's urban roads and 95 percent on most other roads.

Forward-thinking broadcasters know that the Internet and the growth of broadband connectivity — particularly as far as cell phones and other mobile communications devices are involved — will necessitate the need for radio to stream on-air signals and take advantage of new ways for people to hear their programming. The fact is, radio right now has all the revenue-generating platforms in

place to ensure success in a multi-platform media landscape. They have local sales forces, established relationships with clients, and a business model that has overcome the competitive challenges posed by television, 8-track tapes, cassette players, and CDs. What had been the industry's most formidable competitor — satellite radio — thus far has only gained 5 percent of the total radio listening audience, at a cost of billions of dollars. Meanwhile, Internet

and broadband technology have opened the door for numerous entities to distribute audio and video content without the expense of FCC licenses or the oversight of government regulators.

That's why it makes absolute sense for every radio broadcasting company in the U.S. to expand the potential of its stations — and increase the value of its licenses — by streaming its content over the Internet. While most radio listenership today is still done via traditional AM and FM (and now HD) signals, it's important to remember that no industry ever remained healthy simply by doing what it's always done. As cell phones and other mobile entertainment systems increasingly are enhanced by broadband connectivity, it's critical for U.S. broadcasters to expand their listenership to those technologies and devices. The Radio Advertising Bureau and most industry analysts are predicting another year of near-stagnant revenue growth, while Internet advertising is expected to increase 28.2 percent in 2007, as the rest of the market grows 3.9 percent. ZenithOptimedia predicts that online ad spend will surpass radio's slice of the pie as early as 2009. Rather than consider online advertising as an added value or, at worst, a nuisance, wouldn't it be smart to open up vast new revenue streams tied to cutting-edge audio and video advertising techniques?

Throughout the years I've had conversations with numerous broadcasters who have wanted to improve their signal coverage area. Streaming does just that by eliminating a radio station's coverage boundaries, essentially allowing people to hear programming originating from all over the world. While ubiquitous broadband communications is a few years away, when it is commonplace it will revolutionize the way people consume media. And when cell phones, iPods, and automobiles all are equipped with an Internet connection, radio must have an established online presence in order to remain competitive for listeners — and local and national ad dollars. ☞



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radio broadcast groups? There are two complementary initiatives that make sense.

The first initiative is a "holding action" to maintain the strength of AM and FM properties. That means, for example, offering a simulcast of broadcast signals, streamed for P1s who want to listen in their office via a PC. Most radio broadcasters are already embracing this concept.

The second initiative — which most radio broadcasters seem almost fervently unwilling to consider — is to compete in the online world with a product specifically designed for the online world. This means abandoning the NAB/RAB "live and local" mantra, because from an online consumer's point of view, in most cases there's no advantage to either.

#### VALUE-CREATION OPPORTUNITIES

The value-creation opportunities for broadcasters are potentially huge. If a classical station in suburban Boston is worth \$100 million (WCRB's recent sale price to Greater Media), then how much is a Yahoo! LAUNCHcast worth, with an AQH audience bigger than the three largest FM stations in New York City combined?

Similarly, VC-funded Pandora is now one of the global leaders in "music discovery" for 18-to-30-year-olds. Watch it sell for a healthy nine-figure price before too long to someone like News Corp., IAC, or Google.

Yet there are scores of good opportunities still available. There's an opportunity for a multi-channel jazz specialist brand,

a rock specialist, and a country specialist brand. There are opportunities for multi-channel brands aimed at college students, at senior citizens, at gays & lesbians, and at expatriates. And there are opportunities in the worlds of Classical, Urban, Oldies, Hispanic, News/Talk, Folk, and many, many other areas.

#### WILL BROADCASTERS MISS THE FUTURE?

In the relatively near future, there will be Internet access in every car dashboard (i.e., the GPS display window includes an Internet radio interface). And there will be an Internet-enabled media player within the cell phone in every consumer's pocket.

In that future, who will be the big players in radio? Will it be firms like Clear Channel, CBS, Entercom, Greater Media, and Cox? Or will it be firms like Yahoo!, AOL, Microsoft, Google, IAC, and News Corp.? Time — and the decisions made by radio broadcasters in the next year or two — will tell.

**Note: Everything I've written in this article may be moot if the recent Copyright Royalty Board decision on royalty rates stands, as it sets a royalty rate so high — for most webcasters, greater than 100 percent of revenues — that it may silence Internet radio through the end of the decade.** ☹



Kurt Hanson is publisher of "RAIN: Radio And Internet Newsletter" ([www.kurthanson.com](http://www.kurthanson.com)) and founder/CEO of AccuRadio.com. E-mail him at [kurt@accuradio.com](mailto:kurt@accuradio.com).

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## Podcasting: Do's and Don'ts for Broadcasters

By Daniel Anstandig

*"iTunes just sent me an e-mail about putting public radio on my iPod, and I thought that was a cool idea! I get to decide what shows I want to hear any time!"*

That is a quote from a 24-year-old participant in a focus group I recently moderated with young radio listeners. The woman was one of 10 people in a group who had all discovered and tried loading a podcast onto their iPods at some point in the past month. We later tracked down the e-mail from Apple that advertised several public radio show podcasts available through iTunes.

Most of my radio clients have embarked on podcasting in the past year, recognizing its potential to bring new listeners and new revenue to the table. In some cases, we have worked with radio stations who have signal issues to install Internet-radio streaming and podcasting as part of their reach strategy.

Whether you are developing a plan to podcast or nurturing an existing podcasting plan for your station, here are some DOs and DON'Ts to consider:

**DO Capture Audience with Niche/Special Programming:** Podcasts are a great opportunity to serve niche interests in a way that you cannot in a mass-appeal broadcast. A podcast on caring for your pets, for example, can superserve interested listeners without taking valuable airtime for something only 10 percent of the broadcast audience may find interesting. The more topics offered in a quality way, the greater amount of potential audience interest.

**DO Establish Standards of Quality:** If it's not good enough to hit the air, don't put it in a podcast. Remember that all content that comes from your station, whether it's on your website, iTunes, or on your airwaves, represents your brand.

**DON'T Give Them Fluff:** Drop the niceties. Get to the point. Podcasts are not about filling time. They're about instant gratification. Listeners of podcasts are used to the hustle and bustle of the digital age and don't need lots of setup. Get to the punch-line quickly by giving them the content they want and let them get on to the next podcast. Lousy attempts to tease and stretch your content will leave you victim to the fast-forward button.

**DO Partner To Increase Audience:** Develop short programs with local experts and interesting people who have something to say. Then, give them the tools they need to promote your radio station. Equip them with tune-in cards — business cards with your station's website and the name of their podcast.



One of my clients features a local "Best Of" podcast, spotlighting local attractions. When local establishments are given a "Best Of" award, they receive a certificate with the station's website and "As Featured On" text printed large. They are encouraged to post the certificate for their customers.

**DO Increase Advertising Revenue with Sponsorships:** With the diversification of podcasting topics comes a greater potential for advertising revenue. Stations can look to businesses for sponsorship of the podcast by branding each individual podcast. For example, a podcast about home improvement might be branded as the "Home Depot Home Improvement Podcast."

**DON'T get stuck in the :30s and :60s commercial model:** Avoid running traditional :15-or :30-second commercials at the beginning of your podcasts as they would be heard in a commercial stopset. Listeners to podcasts will hit the delete key before they ever get to your show. Podcasting gives you an opportunity to creatively couch your advertising partner's message. Brand the podcast with your advertiser's name, or weave a short conversational ad into the podcast. With podcasting, explore ways to break out of the traditional :30s and :60s mindset.

**DON'T Bury Your Podcasts:** Don't hide your podcasts deep within your station's website. Most visitors to websites only visit two to three pages deep into the site. Feature an attractive showcase of the latest podcasts on your station's front page.

**DO Make it Catchy:** Use creative production without being overwrought or outlandish. It's still theater-of-the-mind, regardless of what the headphones are plugged into.

**DO Publicize Your Podcasts:** If a podcast falls in the forest and no one is there to download it, did it really happen? The answer is no. Challenge your personalities to creatively cross-promote. If your station or personalities host a blog, consider offering background on each episode of the podcast on the blog. Post pictures of the podcast on-air talent and their guests on your site, as well.

**DO Syndicate:** Make your podcasts available through syndication with iTunes. Also post your podcasts in audio-download directories. 



Daniel Anstandig is vice president of McVay Media Consulting, [dan@daer.com](mailto:dan@daer.com). More Podcasting Do's and Don'ts are available online at [www.radioink.com](http://www.radioink.com).

## Spelling Out The Benefits Of RSS

“Feed” Listeners Digestible Content To Increase Station Branding

By Tom Zarecki

RSS is still a tech term to most radio people. Station owners, managers, PDs, and jocks generally don't understand how this simple technology greatly aids awareness-building for thousands of radio station sites.

Really Simple Syndication (RSS) is a feed or delivery mechanism made of computer code that automatically recognizes when frequently changing web pages are updated. It then sends (feeds) the latest text, audio, or video summary or headlines to update any other site.

RSS is used on two levels by the radio industry:

• **RSS Level One: Feeds from data sources to your website.**

Primary sources (for example, Associated Press or National Public Radio) can provide text headlines on a subscription basis to affiliate stations.

Anytime the source generates a new headline, the RSS software automatically feeds the new headline to your station's site, exactly in the place on the web page specified by your webmaster. And don't be confused by the term “headline”; the content can be text, audio, video, or even complete programs (like podcasts), and can appear on your site as a colorful tile or banner shape with an image that may not even look like a text headline.

• **RSS Level Two: Feeds from your website to your listeners.**

The coolest part of RSS is alerting listeners when your site changes content. When an item changes, listeners are alerted to visit your site and select the new element.

Just as broadcasting is one to many, RSS is a great method of getting your site to display frequently changing content and, in turn, getting this content seen and heard by your listeners without using a radio (gasp!)

### HISTORY

RSS was created and introduced years ago, primarily by Norm Weiner, the same guy who invented podcasting. Already in wide use in other industries, RSS feeds are coming up fast in the radio industry. For an inside scoop, I spoke with longtime radio and Internet show host David Lawrence, heard daily on XM Satellite Radio and 200 terrestrial stations via his programs *Net Music Countdown*, *Online Tonight*, and *The David Lawrence Show*.

Since Lawrence's radio programs all have multiple podcasts (both free and paid) plus multiple RSS feeds (both text and podcast), I wondered why radio hasn't grabbed onto this technology faster. His answer cut to the core of the industry: “Radio has a lot to worry about these days, but RSS isn't high on the list, and it's not an easily seen technology.

But Lawrence explained that once stations understand it,

Don't they want their station heard in listener iPods and seen in listener e-mail?

they can reap the benefits of RSS feeds. “Almost every piece of output on the station can be fed via RSS — but remember, you want to use it to tease listeners and draw them back to your station's website, where they can feast their eyes, ears, and clicks on advertising. You can even advertise in your RSS feed.”

While still in its infancy, Lawrence believes RSS will begin to command more attention from visitors to radio station websites, if quietly. “The listener and the GM's wife won't ever notice,” he said. “RSS feeds will begin to be available in e-mail clients where it belongs, not just in web browsers, which is a bit silly. And when it does, it will be another way people can get information, like plain text or HTML e-mail, within the product where most of us live.”

As for whether the name RSS — which still doesn't mean a lot to a lot of people — Lawrence explained, “A lot of other names have been suggested,” he replied, “But I find RSS feed is clearest. ‘RSS Feed’ is already in common use, as in people ‘get a feed’; stations ‘create a feed’ or ‘burn a feed.’”

### KEEPING YOUR BRAND IN FRONT OF USERS ALL DAY

Robert Mather, director of digital content at ABC Radio, says his company has had success with RSS feeds.

**Radio Ink:** How does ABC Radio exploit RSS feeds to post frequently changing content to its site?

**Mather:** We use RSS feeds to move content around our sites. On *Hannity.com*, for example, we use an in-house feed to push the latest forum topics to the home page. This makes the site more dynamic without having to manually publish every 10 minutes.

### GLOSSARY

**RSS feeds:** an automatic delivery mechanism connecting news sources with websites, or connecting websites (or podcasters) to listeners

**XML:** the parent computer language from which RSS was spawned

**Aggregator or news reader:** software used by listeners to acquire podcasts

**Blog:** Short for weblog, where entries can contain rich media, including podcast audio

**iPod:** portable audio device from Apple Computer

**iTunes:** audio playback and organization software from Apple

**MP3:** compression technique used to greatly decrease the size of audio files

**Podcast:** audio program created by anyone and made available to the world

**Podcatch:** to acquire a podcast episode automatically

### RI: Where is this technology going for radio?

**Mather:** The ability to get your brand into the hands of your radio listeners and website visitors is incredibly important. RSS is a simple way to achieve that goal. Feeding to a news reader or podcatcher enables your brand to travel with the user all day, and they can choose when they interact and get the deeper experience.

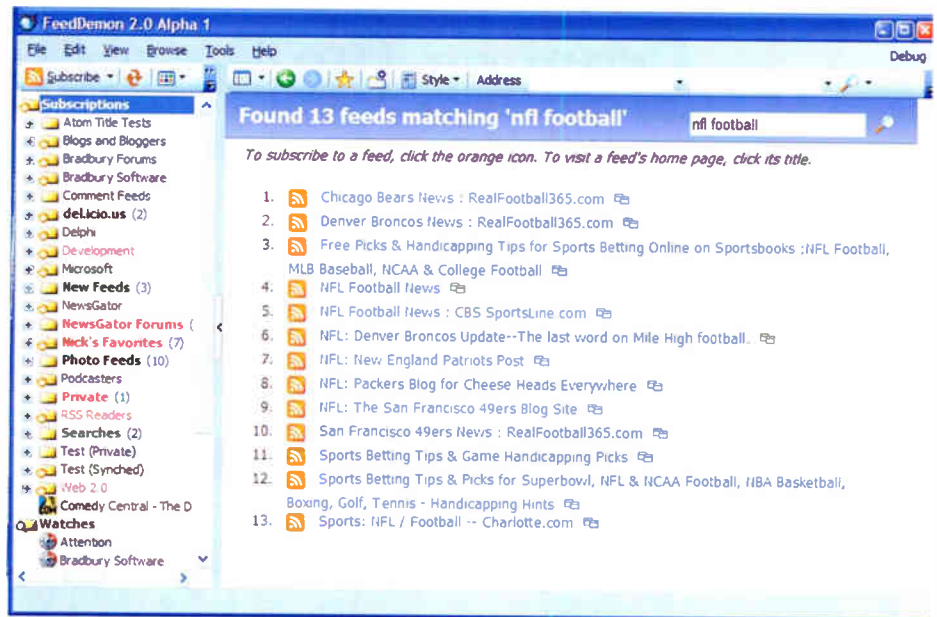
### RI: What about subscriptions to features from ABC Radio Networks for podcast playback?

**Mather:** Our core business is creating, delivering, and selling audio content. Using RSS/XML to deliver that content, whether it is full show replays or clips, is a really efficient method. ABC Radio Networks is making extensive use of RSS technology to get our audio into the ears of listeners when they are on the go and can't be near a radio or computer. In fact, it's not just the network; the stations we own are also taking advantage of RSS/XML to podcast and deliver headlines as well. It's easy to set up, cost effective, you can make money, and it is easy for the listeners to digest.

### JUST ADD RADIO PROMOS, MIX, AND SERVE

Your stations' use of these data feeds and subscriptions can be promoted on a massive scale simply by adding the power of the world's most efficient promotional vehicle: your radio signal. Produce colorful promos explaining how listeners can receive headlines in the listener's news reader, via e-mail, or how they can subscribe to various podcasts or features from your station direct from your site.

But please, don't make your audience's eyes glaze over by calling this RSS or XML on the air or on your site. Ever.



Instead, call it "data feeds" and talk about "subscribing" to station features. Those terms require zero explanation.

**Tip:** Make RSS feed tracking even easier by upgrading your browser to the latest Internet Explorer, version 7. It contains the well-known "subscribe to feed" icon in the browser, right next to the home icon. You can also do ALT+C from your keyboard with this latest version of Explorer to pop open the new "Favorites Center," which now includes sections for Favorites, Feeds, and History. The feeds tab will show you all the feeds you've subscribed to from your computer. Try it.



Tom Zarecki spent 14 years at RCS Sound Software and Media Monitors as PR director, marketing director, and client coach. He is a featured contributor in Valerie Geller's *Powerful Radio Workbook*, to be published in April.

# WHY PAY FOR RADIO INDUSTRY NEWS?

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## Creating The Perfect Script

### Use Readily Available Tech-Tools To Write Error-Free Copy

While many of my columns focus on creative content, this one is all about form. Creative approval often has as much to do with how the script appears on the page as it does with content.

#### BEFORE YOU BEGIN

My process is simple. I keep all necessary input either on paper or on one of my two computer screens. There's the copy request form, which contains all of the pertinent information, ancillary materials like previous scripts, printed material, or web pages, and my stopwatch. While word count plays a large role, different spots call for different reads. I time portions as I go.

**1. ZERO DEFECTS** — If there are mistakes on the scripted page, it opens the possibility of errors in production, traffic, even billing. Your script must have the client's company name exactly as it appears on his checks. Also make sure the run dates are correct, and that the right AE is listed. And spell check is a gift; accept it graciously.

**2. U/LC** — The practice of writing scripts in all caps is archaic and contraindicated. Capital letters are fine for headlines, but they are harder to read than normal type. I write all scripts in upper/lower case, in 14-point type, so they are easy for both the client and the voice talent to read and interpret.

**3. WRITE YOUR SCRIPTS SANS SANS SERIF** — Serifs are the little curls, dots, and curves that you see in the typography used in this column. They help the reader to instinctively identify one letter from another. It is a well-documented fact that serifs help the eye stick to the line and thus facilitate reading. I prefer Times New Roman. Serif type is not just more digestible, but will aid during production. Sans-serif type fonts are linear and take up less room on a page. See the Quickread box, below, for a sans-serif typeface example.

**4. YOUR COMPUTER KNOWS ALL THE WORDS, EVEN IF YOU DON'T** — Radio copy needs to be eloquently descriptive. As a script writer, you are painting pictures with words; don't limit your writing to primary colors. I review each of my rough scripts for vocabulary that seems plebeian, then highlight the word and

hit SHIFT-F7. This opens the thesaurus function in my word-processing program. It's amazing how easy and effective this is. Or, instead of amazing, I could say astonishing, astounding, remarkable, wonderful, incredible, startling, marvelous, miraculous, surprising, mind-blowing, mind-boggling, or staggering. Because those are the choices my computer's thesaurus just offered.

**5. IT'S IMPORTANT TO EMPHASIZE** — Don't be shy about using italics, boldface, CAPs, and even highlights. Unless you're providing a recorded demo to your client, this is his ONE chance to ascertain the tone, mood, and flavor you're going for in his commercial. These tools were not available to writers before word processing, so use them to create a script that conveys to your client as much of the finished product as possible. Again, this not only aids the client, but it creates a much more directed script for your talent to follow.

**6. PUNCTUATION DISPENSATION** — Remember, writing for the ear, normal rules of punctuation may not apply. Run-on and fragmented sentences, often how we speak, are acceptable. E-mail me to request an MP3 to hear the recorded result of the sample script below:

MUSIC UNDER: Corinne JX :51-second bed  
SFX: BIG-CITY TRAFFIC AMBIANCE, HORNS, BUS ENGINE, ETC. *Fade out after three seconds, bring up JX bed.*

VO: So you drive two hours up to the Big A, then another 45 minutes to get crosstown to 47th Street, take out a second mortgage for parking and boom, welcome to the diamond district, to buy the loose stone for your engagement ring, because everyone says that's how to do it, fine, good. Just make sure to get at least a 48-hour, money-back guarantee. Then, when you get home, drop by your hometown jewelers, Corinne, and compare that bargain to a diamond from Corinne's selection, as bedazzling as the gems themselves. See what the same money will get you at Corinne. Then, be happy you were smart enough to get that money-back guarantee and just double park when you get back to 47th street, one of you can run in, get your money back, or feel even smarter — just go to Corinne in the first place because we've been saying it for decades: If you don't know your diamonds, know your jewelers. Corinne, 917 North Maine Street, Toms River.

JX: SING OUT: ... IF YOU DON'T KNOW YOUR DIAMONDS, KNOW YOUR JEWELERS, CORINNE JEWELERS ...

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](mailto:ssteinberg@nassaubroadcasting.com) for information on The Theater of Steve's Mind Consultation and Seminar Services.

**QUICKREAD™**

- How a spot looks on the page is as important as what it says.
- Use bold type, italics, capital letters, and highlights to convey emphasis.
- Avoid boring language; use that thesaurus! And ALWAYS spell check!

# \*\*\*Attention: Owners...GMs...GSMs



## Has Your Sales Team's Performance Put You Behind the "8" Ball?

### Can You Answer These Questions?

- ⑧ Why are we missing market goals?
- ⑧ How do we increase closing ratios?
- ⑧ How do we shorten sales cycles?
- ⑧ How do we get salespeople to do more prospecting?
- ⑧ How can we get new salespeople to ramp up quickly?
- ⑧ How can management anticipate and save lost sales?
- ⑧ *What do we have to do to rapidly increase sales?*

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**Why wait to increase your sales?**



## You Can Make A Difference

### Personal Attention And Respect Will Motivate Your Team To Success

My son invited me to see a movie before I left for a recent road trip. I was puzzled when he told me the title of the movie; it didn't sound like a usual Hollywood blockbuster. He took me to see *Freedom Writers*.

Based on a true story, the movie is set in Long Beach, CA, a few years after the 1992 Los Angeles riots. It tells the story of Erin Gruwell, who endeavors to teach her gang-ravaged Woodrow Wilson High School students about racism and respect. Using *The Diary of Anne Frank* as a teaching tool, Gruwell gives each student a journal to record their personal stories and hardships, and ultimately brings the racially diverse group together.

#### DAILY CHALLENGES

In my work as a consultant, I teach — and am taught by — the 150 sales reps and managers I work with daily. I feel for media sales reps, and wonder how my general managers and sales managers deal with the problems that surface every day. When you peel back the veneer and peak inside the lives of reps being asked to give the “extra degree” of effort every day, I wonder how they excel in a world of constant rejection. Sales is a tough career, and it can be compounded by the problems we all face in our personal lives.

One sales department I consult is going through a particularly rough stretch. Jimmy and his wife don't appear to be making it and are heading off on separate vacations. Gertrude's son just left for Iraq, and it will be a long, scary time before he comes home. David's wife just filed for divorce, and while he seems to be getting through it, he also may just be putting on a good face. That's just the tip of the iceberg with this group. I'm amazed they even make it to work every day, yet they are one of the best I have ever consulted. In another market, the sales department has seen three divorces in two years.

What can a sales manager possibly do with all the outside pressures affecting their sales reps every day? **Provide support and motivation for your sales reps.**

#### INSPIRATION AND LEADERSHIP

Before each sales meeting, show a 4-6 minute clip from a



movie that drives home the point for your training. This can be either a humorous or serious movie clip. Remember: *Focus follows fun, not fear.*

Get your reps involved once they get to the station in the morning. Do you greet each one with a smile and a “good morning” before the workday starts, or do you just jump into the day? It's hard to resist a sales manager who is smiling. Enthusiasm is contagious.

Go back to basics: Make sure you drill in to your reps some of the most basic components of sales. Role-play with them. Can they set up an appointment on the phone? Don't take this for granted. You lead the role-play. Take the lead as sales manager and lay \$20 on the table for any reps who can give you an objection within reason that stumps you. Lead by example, then have them set up the appointment.

Give your reps something to take home. Maybe give them the book *Freedom Writers* — the actual compilation of stories written by Erin Gruwell's students — and then ask for real-life stories they can share on how they have overcome struggles to achieve personal success. Rule of thumb: *People don't care how much you know about them as long as they know how much you care about them.* This rule applies for your reps also. Tell them how much you care about them.

#### R-E-S-P-E-C-T

Many sales forces contend with problems inside their departments. In *Freedom Writers*, the teacher organized a line game in which she asked questions — “If you know someone who's a member of a gang, step to the line” — and students had to face each other regardless of their personal feelings. Let's not kid ourselves: Not everybody loves each other, but it's important to behave with mutual respect nevertheless. Like teacher Erin Gruwell, you can be the leader who makes a difference. 📧

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](mailto:Sean@luceperformancegroup.com).

**QUICKREAD™**

- Caring leadership can make the difference between success and failure.
- Start each day with a warm greeting, and develop fun methods of inspiration
- People don't care how much you know about them as long as they know how much you care about them.





# Practice What You Preach

## Solve Your Advertiser's Marketing Problems By Solving Your Own First

My father once told me, "Never buy a car from an auto mechanic. After he's been paid to work on cars all day, the last thing he wants to do is come home and maintain his own car for nothing."

Many broadcasters suffer from that same syndrome. We create innovative solutions to our clients' marketing and advertising problems, and leave our own marketing efforts to flounder.

Scan most broadcasters' websites and you'll see what I mean. I did a random spot check of 20 broadcaster websites, and only three of them contained useful information for the people who pay our bills — advertisers. The others delivered entertaining or informative audience content, but had absolutely no content for their advertisers.

Most of us talk the marketing talk. We tell our clients that marketing is no longer about products, pricing, and promotions. We tell them it is about connecting emotionally, creating a unique customer experience, and making it easy for the customer to buy.

But from an advertiser's perspective, are we easy to buy? Are we connecting emotionally and delivering a "Wow!" at every level, from the initial inquiry to the delivery of the invoice?

Many advertisers I talk to find the wide range of new digital media to be "sexier" than traditional broadcast advertising. With an ever-expanding variety of media choices, advertisers today are empowered with higher expectations. But in reality, radio and TV still capture 51 percent of consumer time spent with media versus the Internet's 16 percent.

It is essential that broadcasters connect emotionally with advertisers and create exciting advertiser experiences. We must make traditional broadcast media easy to buy while we still have media-use dominance on our side.

Here are a few touchpoints where you can enhance your advertisers' experience:

**YOUR WEBSITE** — If a new business, prospective Internet advertiser, or current print advertiser goes to your website, they must encounter an informative and entertaining page about the benefits of advertising with you. Make it easy to find, easy to understand, easy to buy, and yes, even sexy.



### QUICKREAD™

- Make traditional broadcast media appealing and effective while we still have media-use dominance on our side.
- People — not products and services — define the customer experience. Hire people with the right attitude to enhance your brand.
- Don't treat your own marketing as an afterthought.

**YOUR STAFF** — At every level — from the initial contact with your receptionist to the sportscaster who might meet a client in the stadium — your staff must know how to handle advertiser inquiries.

**KNOW YOUR CUSTOMER'S EXPECTATIONS** — Each of your customers may define value differently. Find out what they expect, then over-deliver after the sale is made.

**HAVE A CUSTOMER LOYALTY PROGRAM** — Create a preferred-customer loyalty program that offers advantages other than price to your key accounts: Offer sampling opportunities, promotional tie-ins, creative ideas, customer focus groups, and more to deserving clients. Just as important, do not offer lower package rates to fly-by-night advertisers.

**ATTITUDES AND SKILLS** — Ultimately it's people, not products and services, that deliver the customer experience. Hire people with the right attitude, and train them with the skills necessary to enhance your brand as a sustaining and creative advertising resource.

**MAKE EVERY CONTACT AN EVENT** — BMW's motto is: Make Every Drive An Event. There should be a valid business reason for every customer contact from the customer's perspective.

**VIP SEMINARS AND EVENTS** — Make your customers feel important with invitation-only events. Entertain them while building your brand as a powerful consumer influencer.

I recently interviewed two advertisers for one of my radio clients. One said meeting with his advertising salespeople was the highlight of his month. He explained that the opportunity to be innovative and talk about creating exciting new ad campaigns was the bright spot in an otherwise boring business day.

The other advertiser told me she dreaded talking to the "snake-oil advertising salesmen" who all claimed to be number one and made promises they never kept.

I'll bet you know which of these clients spent the most, and perceived the best results.

The most powerful driver for creating perceived value is the customer experience.

Remember the mechanic's syndrome. Look after your marketing first, not as an afterthought. Today's marketing is all about the customer experience and connecting at an emotional level. ☞

Wayne Ens is president of ENS Media Inc. and a principal with Noll & Associates. He can be reached at 705-484-9993 or [wayne@wensmedia.com](mailto:wayne@wensmedia.com).



**NICE HAT, CUZ** — Grand Ole Opry star “Cousin Jody” waits backstage for his call to perform in a live radio broadcast. The steel guitar and “biscuit board” artist was born in Possum Hollow, TN, as James Clell Summey.

*Photo courtesy of the Library of American Broadcasting*

**SEARCH YOUR ARCHIVES.** *Radio Ink* magazine is searching for vintage photographs of people, stations, or promotions to use on our Blast page. All photos will be returned, but please LABEL them with identifying captions, including a return address and contact name. Mail to: Wendy Bernstein, Managing Editor, *Radio Ink*, 224 Datura St., Suite 1015, West Palm Beach, FL 33401, or e-mail to [wendy@radioink.com](mailto:wendy@radioink.com).

## 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

### MARCH

March 22 — Bayliss Radio Roast, New York, NY  
☎ 831-655-5229  
[www.baylissfoundation.org](http://www.baylissfoundation.org)  
March 23 — NABOB 23rd Annual Communications Awards Dinner, Washington, DC.  
[www.nabob.org](http://www.nabob.org)  
March 28-April 1 — National Broadcasting Society and Alpha Epsilon Rho Annual Convention, Chicago. ☎ 314-469-1943  
[www.nbs-aerho.org](http://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](http://www.nfcb.org)  
April 14-19 — NAB2007, Las Vegas.  
[www.nabshow.com/](http://www.nabshow.com/)  
April 18-21 — Broadcast Education Association 2007 Convention, Las Vegas.  
[www.beaweb.org](http://www.beaweb.org)

### MAY

May 4-5 — Hawaii Association of Broadcasters 2007 Convention. Location: TBA.  
[www.hawaiibroadcasters.com](http://www.hawaiibroadcasters.com)  
May 6-7 — Pennsylvania Association of Broadcasters Annual Convention, Hershey, PA.  
[www.pab.org](http://www.pab.org)  
May 11 — Vermont Association of Broadcasters Convention, Fairlee, VT.  
[www.vab.org](http://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](http://www.bcfm.com)

May 24-27 — Louisiana and Mississippi associations of broadcasters 2007 annual convention, aboard Carnival's Fantasy ship.  
[www.broadcasters.org](http://www.broadcasters.org),  
[www.msbroadcasters.org](http://www.msbroadcasters.org)

### JUNE

June 4-5 — 2007 Mid-Atlantic States Broadcasters Conference. Location: TBA.  
[www.njba.com](http://www.njba.com)  
June 7-10 — Georgia Association of Broadcasters Summer Convention, Pine Mountain, GA.  
[www.gab.org](http://www.gab.org)  
June 9 — New Mexico Broadcasters Association Convention and Awards Banquet, Albuquerque, NM.  
[www.newmexicobroadcasters.org](http://www.newmexicobroadcasters.org)  
June 11 — NAB “Service to America” Summit and Symposium & Awards Gala, Washington, DC.  
☎ 202-429-5300.  
[www.nab.org](http://www.nab.org)  
June 13-16 — National Association of Hispanic Journalists Convention, San Jose, CA.  
☎ 202-662-7145  
[www.nahj.org/](http://www.nahj.org/)  
June 18 — AWRT Annual Gracie Allen Awards Gala. New York City.  
☎ 703-506-3266.  
[www.awrt.org](http://www.awrt.org)  
June 24-26 — North Carolina Association of Broadcasters 2007 Annual Convention, Wrightsville Beach, NC.  
[www.ncbroadcast.com](http://www.ncbroadcast.com)  
June 28-July 1 — Conclave 007, Minneapolis.  
☎ 952-927-4487.  
[tomk@theconclave.com](mailto:tomk@theconclave.com)

### AUGUST

Aug. 2-4 — ISBA 57th Annual Convention, Sun Valley, ID.  
[www.idahobroadcasters.org](http://www.idahobroadcasters.org)  
Aug. 8-10 — TAB/SBE 54th Annual Convention & Trade Show, Austin, TX.  
[www.tab.org](http://www.tab.org)  
Aug. 16-17 — Nebraska Broadcasters Association Annual Convention, Lincoln, NE.  
[www.ne-ba.org](http://www.ne-ba.org)  
*Send events to [wendy@radioink.com](mailto:wendy@radioink.com).*

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