

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINESM

RADIO INK

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Kevin Weatherly
CBS Radio SVP/Programming

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Program Director
KPLZ/FM-Seattle



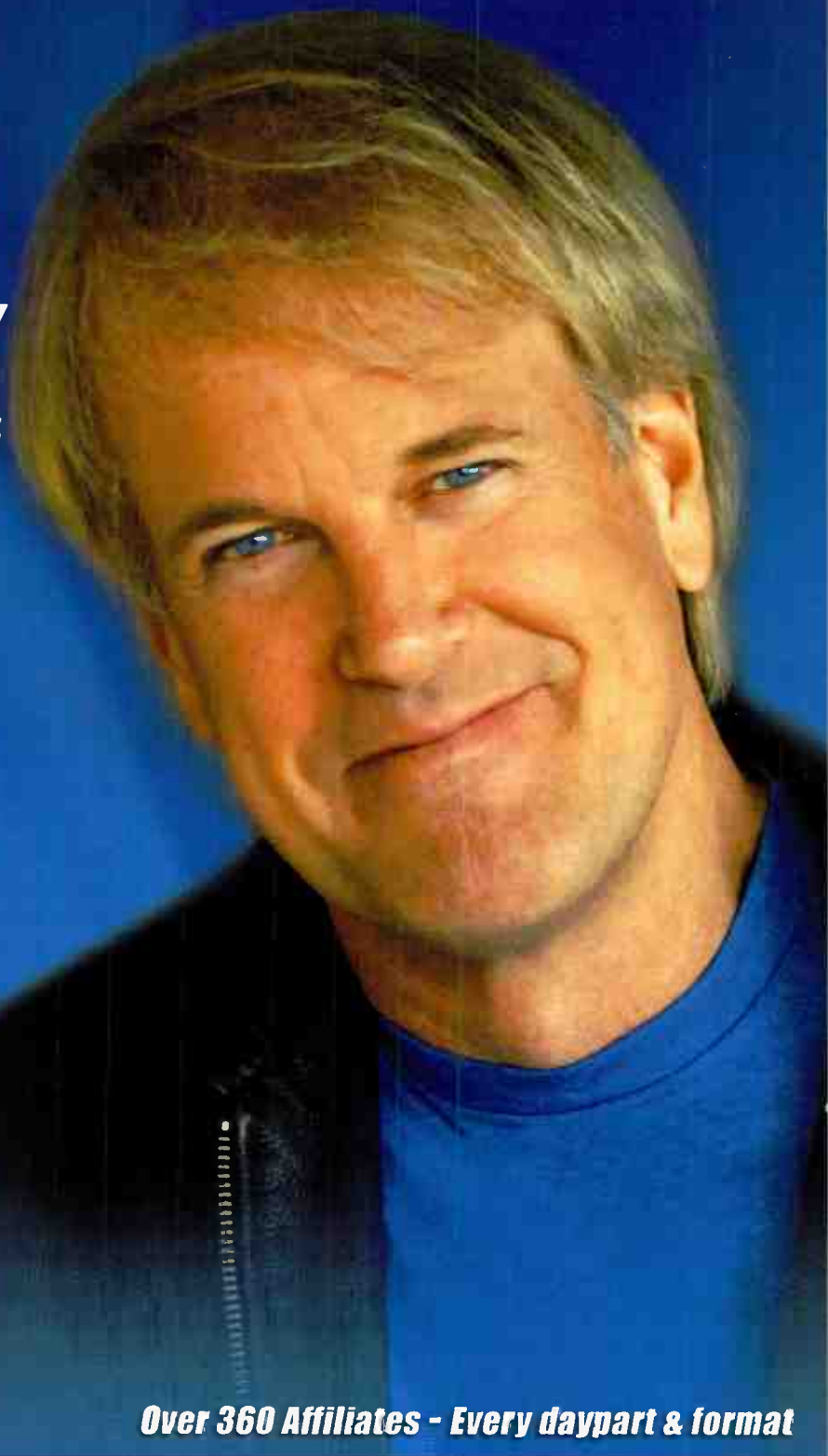
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Regardless of the digital options, it's all about doing the proper research to have a thorough understanding of your listeners, how they use your station, and the expectations and experience associated with your brand. Obviously, everything around us seems to be changing so rapidly, yet the paradox is that the habits, behavior, and expectations of your audience are sometimes slower to respond. We have to strike a balance between those opposing dynamics and stay in sync with our audience.



25



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Our Mission: Radio Ink's role is positioning its employees to succeed in the marketplace by providing fresh, actionable, reader-focused information and inspiration in a quick, easy-to-read, positive, go-radio environment!

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IN THE ISSUE

06 PUBLISHER'S LETTER
Radio Should Be Everywhere

08 ON AIR

10 WIZARD OF ADS
By Roy Williams
Brilliant Programming 101

12 DIALOGUE
By VP/GM Deborah Parenti
Adult Contemporary Radio: Measurement
And Mass Appeal

13 DIGITAL STRATEGIES
By Daniel Anstading
The 2011 Model Program Director

**14 THE BEST PROGRAMMERS
IN RADIO**
The Programming Department: This year's Top
PDs weigh in on talent development, the
Performance Rights Act, and the next big trend.

25 COVER INTERVIEW

By Editor-In-Chief Brida Connolly
Long-Term Prospect: CBS Radio's
Kevin Weatherly Is An L.A. Radio Icon



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The Michael Savage Show

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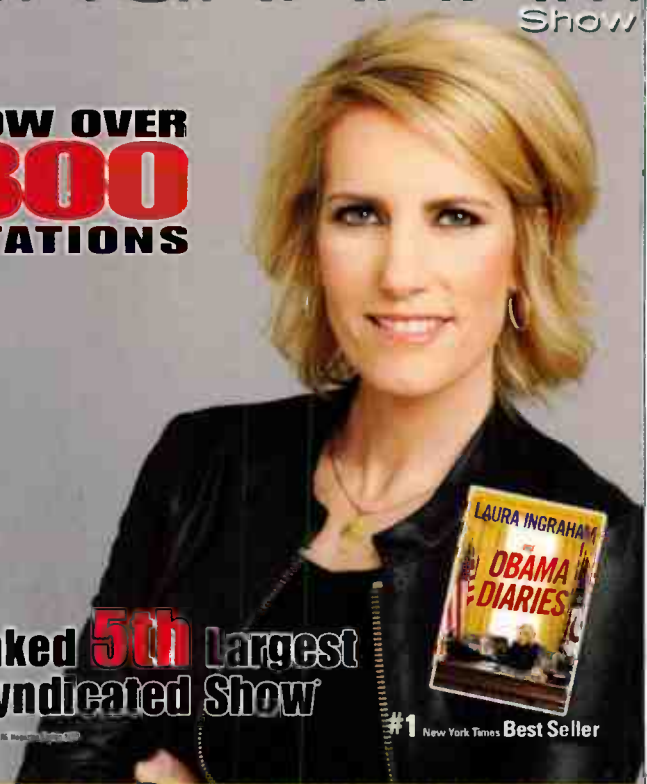


Ranked **3rd** Largest Syndicated Show

*According to Nielsen (Nielsen Audio 2007)

The LAURA INGRAHAM Show

NOW OVER **300** STATIONS



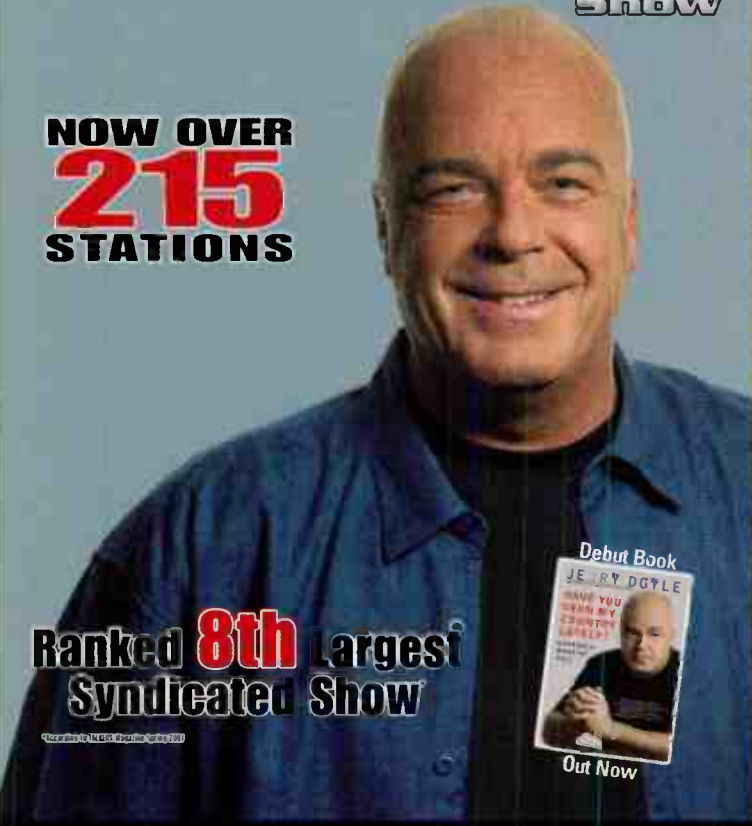
Ranked **5th** Largest Syndicated Show

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#1 New York Times Best Seller

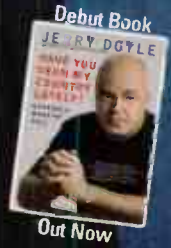
The JERRY DOYLE Show

NOW OVER **215** STATIONS



Ranked **8th** Largest Syndicated Show

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B. ERIC RHOADS
FROM OUR CHAIRMAN

Radio Should Be Everywhere

In the early 1990s, I launched our first Internet conference. The buzz at the event was the promising future of radio and the Internet. At that early stage, most stations did not have a website and streaming was mostly unknown. We heard the predictions about how radio would change, how everything would move to digital delivery, and how radio might drown in the sea of new technologies.

We continue to do our best to stretch your brains, lead the charge, and help you adopt a strong digital strategy. The problem is that so many within our industry are charged with the mission of survival that focusing on something as curious as digital revenue is a distraction. And doing so sometimes seems fruitless, because we hear so few stories of success.

But those stories do exist, and each year I hear about more and more successes in the most illogical places. For instance, at dinner during the NAB Radio Show, I met a manager who, just three months after the launch of a new digital initiative, is generating over \$130,000 in found revenue (at a cost of \$30,000), and believes his program will top \$250,000 in revenues — in Lincoln, NE.

Radio is starting to get it, though some CEOs don't believe the hype, or perhaps they simply believe that radio's mission is just to be in the radio business.

We're living in a cross-platform world. Maybe the promise we saw in 1999 about all radio listening taking place on streaming has not happened — and frankly, maybe it can't happen, because a simultaneous stream of 80,000 listeners will crash even the best



servers at the telecom companies. But as technology and numbers increase, so will the means of efficient delivery.

Radio's broad signal approach still makes the most economic sense, though it may eventually morph into more custom downloads serving custom streams.

Time offers wonderful perspective, as does exposure to people willing to experiment and seek new revenues. What conclusion have I drawn? First is that the predictions of our death are usually premature. As I've said for decades, if our technology were invented today, everyone would be all over it because of its efficiency. Second, it's clear that any radio station not playing in the digital world is making a serious mistake. Clients want it and listeners want it. Stations need to assume a multi-platform distribution model. They need to be everywhere the listeners are: online, on iPads, on mobile, on Facebook and Twitter, on Roku, and on every device. Your presence is expected — or your opportunity is lost.

Content still rules, and our station's brand and talent matter. Our goal should not be to protect our present system, but to spread our brands at every level. Radio people are good at creating compelling content and finding ways to monetize it. Isn't that what matters? Do we really need to cling to our old way of doing business? **INK**

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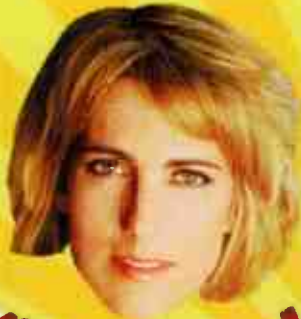
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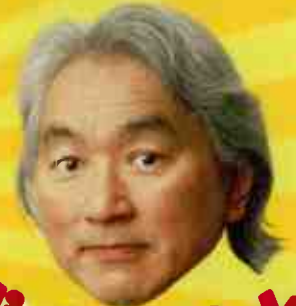
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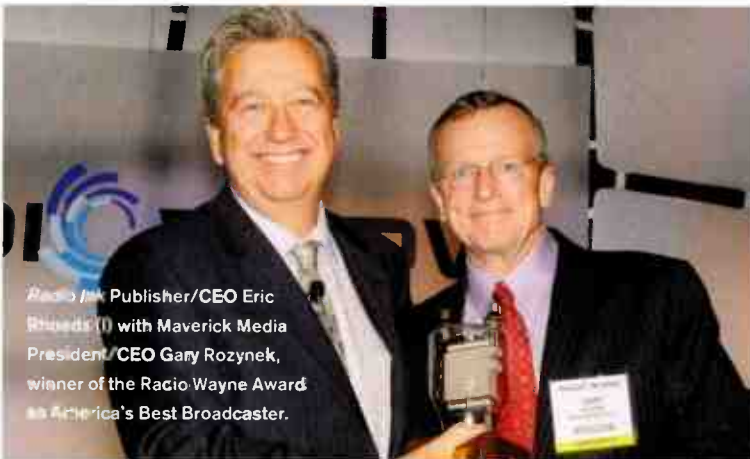
Rusty Humphries



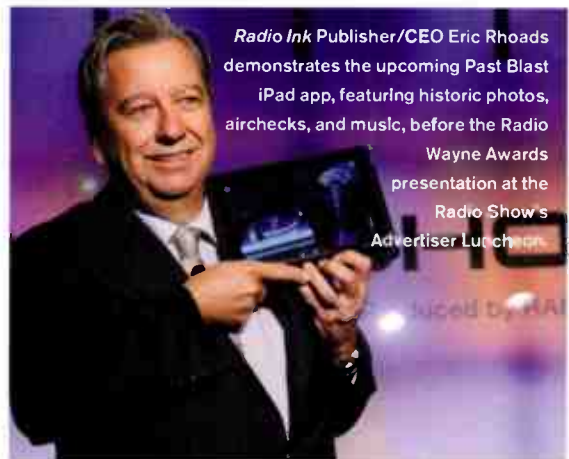
Mancow



Radio Ink's annual Radio Wayne Awards were presented at the Radio Show in Washington, DC, with all the winners in attendance. Seen here (l-r): DOS of the Year Matt Mills, of Bonneville's WTOP & WFED/Washington; *Radio Ink* Publisher/CEO Eric Rhoads; Streetfighter of the Year winner Parquita Nassau of Cox Media Group's WALR/Atlanta; Market Manager of the Year Chuck Benfer of Albany Broadcasting/Albany, NY; NSM of the Year Pete Forester of Greater Media/New Jersey Radio Group; America's Best Broadcaster winner Gary Rozynek, president and CEO of Maverick Media; Sales Manager of the Year Kitty Malone of Cox Media Group/Louisville; and General Manager of the Year Jim Burgoyne of Riverbend Communications/Idaho Falls, ID.



Radio Ink Publisher/CEO Eric Rhoads (l) with Maverick Media President/CEO Gary Rozynek, winner of the Radio Wayne Award as America's Best Broadcaster.



Radio Ink Publisher/CEO Eric Rhoads demonstrates the upcoming Past Blast iPad app, featuring historic photos, airchecks, and music, before the Radio Wayne Awards presentation at the Radio Show's Advertiser Luncheon.



Parquita Nassau, Account Executive WALR-FM, Atlanta

Congratulations, Parquita!

2010 Radio Wayne Award Winner
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WCFL

ALENE GREVEY
MARKET MANAGER/PRESIDENT
WSC CHARLESTON

"The Dave Ramsey Show has compelling content, and our audience will set a specific listening appointment for the show. This helps the overall station line up and improves the advertising effectiveness of our clients."

RHETTA CLOYD
GENERAL SALES MANAGER
WSC CHARLESTON

"From a revenue perspective, adding *The Dave Ramsey Show* to our lineup was like taking the station off a dirt road and putting it on an interstate."

MICHELLE KELLY
DIRECTOR OF SALES
WSC CHARLESTON

"Dave definitely gives the station more of a female appeal. Many of our female staff members, clients and listeners are followers of *The Total Money Makeover* and are changing the way the family finances are being managed."

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World Radio History



Brilliant Programming 101

“Find out what people want, and give it to them.” This seems like a simple recipe for success, right? Buy the research, do some focus groups, talk to your listeners, always be testing.

If only it were that easy.

Successful radio programmers know that today’s “known and familiar” music has deep appeal. It’s like comfort food. But a steady diet of comfort food gets monotonous pretty quickly. And wasn’t today’s “known and familiar” music once “new and different”?

If you ask people what they want, their answers will necessarily be limited to those things to they’ve been exposed to. If a programmer in the 1960s had asked the radio audience what they wanted that they weren’t already getting, do you suppose any of them would have said, “I want half the song to come from one speaker and the other half to come from a second speaker”? Yet when audiences were exposed to this new thing called stereophonic sound in the early 1970s, they couldn’t live without it.

Revolutions happen and fortunes are made when you boldly answer a question that no one asked. If it works out, you had confidence. If it doesn’t, it was hubris. Better luck next time. Oh, wait. There won’t be a next time. You got fired because you didn’t play it safe.

There are times, however, when playing it safe is the least safe thing you can do. I believe 2011 will be one of those times.

I’m old enough to remember when the only way to receive FM radio in your car was to buy a little blue device that hung under the dash and plugged into the back of your radio. A little thumbwheel allowed you to tune across a bandwidth you couldn’t see, but sure enough, there were a couple of stations on this new thing called FM — “but there’s no way it’s ever going to become big. It doesn’t show up in any of our research.”

In those days, FM licenses were free for the asking from the FCC. No one wanted them. “Top 40 on AM is king. It will always be king. People only want to hear the hits. That’s why they call them hits, stupid.”

Forty years ago, programmers who hungered for safety stayed with the AM giants, the heritage stations, the blue-chip winners. Meanwhile, the tinkerers, dreamers, weirdos, and renegades clustered in dusty back rooms where they muttered, “Wouldn’t it be cool if...” and “Why don’t we try...” and “Whoa! That was great!” No one in management paid much attention because the weirdos were mostly low-paid weasels whose primary job was to keep the insignificant FM “sister station” on the air. Beyond this, the only possibility was that the weirdos might build a little cult audience for some specialty format. So management ignored them, which is exactly what they needed.

Within four or five years, the blue-chip AM stations were on their knees and those FM licenses were selling for

RECIPE FOR TURNING DEADWOOD INTO GOLD

1. Take one property for which you have no real expectations.
2. Add one colorful troublemaker whom people seem to follow.
3. Blend in two evil geniuses always laughing at inside jokes that no one else seems to understand.
4. Toss in a webmaster who admires the colorful troublemaker and gets a kick out of the evil geniuses.
5. Give them a tiny, tiny budget.
6. Give them the freedom to trade airtime — but only on their own station — for what they need.
7. If the team bitches about not having any money, you picked the wrong guys. Fire them and start over.
8. Give the colorful troublemaker, the two evil geniuses, and the webmaster unconditional freedom.
9. That’s right. Don’t ask them to clear things with you. You need to protect your deniability.
10. Don’t apologize for them, and never insist that they do it, either.



millions. No one saw it coming. Not even the tinkerers, dreamers, weirdos, and renegades. Those guys weren’t visionaries. They were just playing and having fun.

Having fun. That’s where it always begins. Fun is popular. Fun is addictive. Fun is contagious. Fun is freedom. Harriet Ruben said it best: “Freedom is actually a bigger game than power. Power is about what you can control. Freedom is about what you can unleash.”

But then the money shows up and the fun gets sanitized and systematized so that it happens at exactly 14:00 and 37:00 on the program clock.

Radical new ideas don’t drip from the funnel of the logical, linear, sequential, deductive-reasoning left brain. They spring, laughing with a full set of teeth, from the doesn’t-know-right-from-wrong right brain, that shadowland whose logic is known as intuition, and whose only business plan is: Trust me, it’ll be cool.

Want to know where the next big thing in radio will emerge? My money is on the throwaway frequencies owned by some of the larger groups in the top 50 markets; those fourth or fifth stations in the cluster that no one can quite figure out what to do with.

Sooner or later, a cluster manager is going to follow steps 1 through 10 above, and history will be made. Maybe someone, somewhere has already started. If so, I want to buy stock. **INK**

Roy H. Williams is president of Wizard of Ads, Inc. E-mail: Roy@WizardofAds.com



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World Radio History



Adult Contemporary Radio: Measurement And Mass Appeal

Rooted in mainstream music and family-friendly personalities, adult contemporary radio continues to be an advertising magnet. While more provocative and cutting-edge formats grab the bulk of trade headlines, AC consistently snares strong shares of buyers' attention and budgets with its wealth of 25-54 demos. As part of this issue's programming focus, I asked Mike McVay, president of McVay Media, for his thoughts on adapting to the challenges facing the format in today's digital and PPM world.

How has online streaming impacted AC's historic success in the workplace? What is the key to maintaining loyalty in this competitive environment?

Because of the way Arbitron treats online listening, streaming hasn't had the rating impact that one would think. Arbitron doesn't allow simulcast stations to be listed as a simulcast unless they also run the commercials. As a

UNFORTUNATELY, SOME PDs ARE MISSING THE POINT THAT, MATHEMATICALLY, A GREATER CUME WILL MEAN LOWER TSL. THESE PDs ARE ELIMINATING VALUABLE PROGRAMMING IN AN EFFORT TO BUILD THEIR TSL. BIGGER IS BETTER. GET OVER HAVING A BIG TSL AND GO FOR CUME. THE BIGGER YOUR CUME, THE FEWER RATING WOBBLES YOU'LL HAVE.

result, local stations aren't getting the credit they deserve. However, several companies have conducted extensive research that shows there is more online listening as every day passes.

At-work listening remains the primary environmental use for AC stations. Connect to workers by talking about things they care about. Help make their lives easier. We encourage talent to say the names of businesses as listening locations. I believe it's more important than ever that your air talent entertains or informs immediately when they turn on the microphone.



Michael A. McVay
President/Founder
McVay Media & McVay
Syndication

How has the introduction of PPM impacted the AC format, and what adjustments are necessary for the format to grow audience?

Those markets still using the diary benefit more from online listening, because the diary captures reported listening. The PPM captures actual listening. Individuals saddled with writing down what they listened to may consider listening to a computer the same as listening to a radio. In that case, confusion plays to the benefit of the radio station.

We've always known that AC had more listening than the diary captured. This phantom cume has been revealed as real cume in markets with PPM methodology. AC is used by a greater number of listeners (bigger cume) than was expected. The P3, P4, P5, etc., listeners drive down the TSL of the format. Unfortunately, some PDs are missing the point that, mathematically, a greater cume will mean lower TSL. These PDs are eliminating valuable programming in an effort to build their TSL. Bigger is better. Get over having a big TSL and go for cume. The bigger your cume, the fewer rating wobbles you'll have.

What digital platforms are the most effective with core AC listeners?

Facebook is the biggest. AC is more of a reflection of society than most formats. Country is right there with it. We're seeing more and more 50-plus individuals becoming members of the Facebook family, because they want to be able to stay connected with their children and grandchildren.

Over the past decade, what have been the most significant lifestyle changes to affect the way stations position and relate to AC audiences?

AC is a mostly female-focused format, and women now equal men in the workforce. The women we're talking to aren't their mothers, and their radio station shouldn't be like that of their mothers' era. AC has become more contemporary, a bit more intrusive, and much more service-focused. The winning ACs are designed to help solve the problems of the time-impooverished audience we serve. Having written these words, I do want to reinforce that the content we deliver must be beneficial, brief, and believable. No hype, no lies, based in a benefit, to the point. There's no time or tolerance for silly, idle chatter. **INK**

Deborah Parenti is VP/GM of Radio Ink. E-mail: deborah@radioink.com



The 2011 Model Program Director

If you are a program director today, you owe it to yourself to take the time to rethink your role and responsibilities. In 2011, even the title *program director* may be outdated — perhaps *brand manager* would be more fitting. Recently, I've worked with a number of GMs and programmers to rewrite the PD job description and innovate the role of the brand manager.

1. Asset Management. The next generation of brand managers must have a thorough understanding of the company's assets and expectations. You're not just overseeing an AM/FM signal anymore. What else do you have at your disposal? Get clear on what you're overseeing and where you are responsible for generating results:

- station website
- other local company websites
- Internet radio/streaming audio
- station database
- Facebook
- Twitter feeds (your station's and your on-air talents')
- online video

2. Quality Control. You are the quality-control leader for everything that hits the air, website, and mobile. Are you monitoring what's happening outside of your on-air programming? Have you listened to your stream today? Have you looked at the station's Facebook page? Is anyone monitoring what feedback comes from your audience on Twitter?

3. Digital Media. You don't need to become a techie — but you do need to be in touch with how your audience is using technology. A basic understanding of technology can empower a more dynamic vision for how the brand can move and grow in the digital space. Invest in your future. Go to tech events, talk to innovators in the business. You may be the biggest innovator for your company.

4. Measurement. How is your success measured? If it's ratings, how will you use all of the station's assets to drive people to your on-air programming? If it's more than ratings (and in 2011, it is!), how will you incentivize and energize your team to participate in creating content? Learn about measurement. How do the Arbitron diary and PPM study methodologies work, and what can you learn from them? How are your website traffic and audio streaming measured? What are the key indicators (streaming TTSL, tune-ins, and website uniques) to look for in your ratings and Web performance? How can these numbers help tell a story about how your audience uses the brand?

5. Competition. Map your competition. When is the last time you listened to them? When is the last time you visited their websites? What is your competition doing to

impact your station and audience? How do they think? Get inside their heads. While it may not be possible to enumerate all of the new Internet radio, streaming, satellite, and digital competitors available to your audience, can you quantify why a listener exits your brand?

6. Marketing. The overall responsibility for the planning and execution of external marketing and promotion doesn't just mean buying TV spots. Assume you have no budget. How are you going to grow your cume and add new people to the audience? What makes you unique, and why should people listen to and interact with you? Once you can answer those questions, the rest is easy.

7. Team Leadership. Does your team know what success looks like for your company? Do they understand where they need to move the needle? What does the future of your team look like? What skills should they be developing to stay relevant to your strategy? How can you help them grow? Remember that a positive attitude as a leader is essential to your team's success. Encourage and empower.

8. Social Media. Pursue real connectedness with your target audience. When is the last time you really profiled your target and got into their heads? How are you using social media to keep in touch with your audience and create more tune-in for your station?

9. Vision. Create a vision for how your product is used (and can be used) by the audience, as well as by sponsors and promotional partners. Tell a story about how your brand solves a problem for its audience/customers. This will help your sales department wrap their arms around new sales opportunities, and it will help your programming team understand your target.

10. Pursuing Excellence. Don't wake up tomorrow and realize that the industry — or your audience — has passed you by. Take the opportunity to be proactive now and stay paced with your audience's media habits. Restructuring your position is not an option — it is a necessary access ramp to a successful future. Get creative, smile, and have fun. You are in the midst of our industry's reinvention. Why not enjoy it and become a leader in the transformation? **INK**



Daniel Anstandig is president of McVay New Media Consulting.
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The Programming Department

As we always do, *Radio Ink* took advantage of our annual list of the Best Program Directors in Radio to ask these experts a few questions on the state of the business. This time out, we wanted to know about talent development, the next big trend, and today's hottest topic — the Performance Rights Act. And we asked for their take on the personality or programmer who's had the most impact on how radio sounds today. Their responses are thoughtful, insightful, and sometimes unexpected.

WITH TODAY'S INCREASED RELIANCE ON VOICETRACKING AND OUT-OF-MARKET TALENT, HOW DO YOU DEVELOP AND TRAIN THE NEXT GENERATION OF ON-AIR PERSONALITIES? WHAT ADVICE CAN YOU OFFER ASPIRING AIR TALENT?

Arturo Canizalez: I tell our next generation of on-air personalities to have discipline, to take advantage of all opportunities and

tools available to develop their talent, and most importantly, learn to improvise.

Steven Crumbley: My VP/GM still allows us to use overnights as the spot to train, as was done for me when I started. We put in tracks for the overnight shift and develop new talent until they are ready for prime time. It is even better today, because the talent are able to listen to the show at home

and understand the things you are teaching them.

Terri Avery: The training of on-air personalities still gets done, but in multiple areas of the radio station now. I call this talent development. When we get new talent, if they aren't coming in to take over an air-shift, we might start them out producing our morning show, answering phones,



BUZZ KNIGHT
VP/PROGRAM DEVELOPMENT
GREATER MEDIA/BOSTON



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lining up guests, etc. They also have to learn how to interact with listeners via our website, Facebook, and Twitter pages, and knowing how to blog is a plus. New talent will learn production and voice spots, as well as learning how the traffic department works. They will participate in on-site promotions to develop their communication skills to speak to our listeners. It's grass-roots training before they actually go on the air. Advice for aspiring talent: Know how to do EVERYTHING!

Mike Hammond: I encourage college students to get involved in the station at the University of Tennessee. We also have a high school radio station for juniors and seniors. I ask them to send me tapes and I give them a critique of their performance. If I find someone who has potential, I ask them to come on board as an intern. My advice is to follow your dream.

Beverlee Brannigan: One thing I've noticed about younger, new talent is they are much more comfortable in front of a microphone (and camera) than my generation. They're so used to being "on." Being recorded in every possible form of digital media gives them a comfort level that lets them come to radio without the deer-in-the-headlights mindset. They are pretty adept at bringing their real selves to the airwaves.

Justin Chase: We are constantly grooming talent, as Las Vegas is a 24/7 city where a live-sounding radio station, even in the middle of the night, is essential. The best advice I could give aspiring talent is to simply work harder than your peers! I've noticed a more prevalent sense of entitlement in our society. Those who don't have a negative attitude are noticed and promoted, by me, anyway.

Chris Oliviero: My simple advice for aspiring talent would be not to buy in to the self-defeating notion that there are no places to grow, but instead focus on finding them and embracing the challenge.

Terry Base: I still scout for talent in and out of the business — the next great on-air talent may be doing something else and may need to be discovered just like a great singer. Aspiring young talent must try to align themselves with the companies that still value live on-air announcers in their local market.

Anne Gress: After 19 years in Philly, I've come to realize that it's especially crucial to sound like you're from here. I encourage my talent to prep local and sound local at all times.

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PROGRAM DIRECTOR
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REGGIE ROUSE
PROGRAM DIRECTOR/ATLANTA
VP/URBAN PROGRAMMING
CBS RADIO



JIM RYAN
VP/AC PROGRAMMING
CBS RADIO



JIMMY STEAL
VP/PROGRAMMING
EMMIS COMMUNICATIONS/LOS ANGELES



KEVIN WEATHERLY
SVP/PROGRAMMING
CBS RADIO/LOS ANGELES

Show. Now, Jimmy is set up to do late-night TV for the next 20 years. He didn't take no for an answer. That said, he has a tremendous work ethic and paid his dues with some humbling radio gigs along the way. There are no shortcuts to making it big. It takes self-confidence, perseverance, and a crazy work ethic.

Jimmy Steal: Your next star is very often a station Facebook friend or Twitter follower, delivering you a FedEx package, sitting next to you at a sporting event, or handing you a burger at the drive-through, and not necessarily just submitting a package replying to a posting.

Barb Richards: They need to go to The Conclave and take advantage of the many sources they offer — scholarships, schools, contacts, aircheck sessions, job bank.

internship opportunity that is presented to you. Most stations won't let you in the door without a credit-earning internship, and if you graduate with no experience or contacts, you'll never make it. Work as hard as you can, learn as much as you can, and meet as many people as you can along the way. Get used to the long hours, fast times, and becoming a multi-tasking machine.

Jim Ryan: I think you need to listen to talent from different places: tertiary characters on morning shows, producers. Internet talent, and even college radio. I would suggest that young talent develop a skill for painting a picture for the audience in as few words as possible, and learn how to use social media to reach as many people as possible.

Barry Kent: Our newest staff members have come up through the ranks, beginning as board ops for the Nascar races and helpers at remotes and appearances. I watch them closely, and if I see the wild "I love radio" look in their eyes, I try to nurture them and convince them what a great career radio is. One of them is currently doing afternoon drive for us now.

Kevin Gossett: Voicetracking has made it possible not only to be on the air in Phoenix, where I'm based, but also in Chicago, where I did mornings for several years. Working on the air before voicetracking, I never got to the end of a show and thought, "That was EXACTLY what I wanted to do." But now, if you're not saying that at the end of every show, you're not taking advantage of the technology.

Kevin Weatherly: When Jimmy Kimmel was hired to be the morning show producer for *Kevin & Bean*, I wanted to contain him in his role as producer and Jimmy the Sports Guy. He was much too talented to be pigeonholed, and he would constantly assert himself on air, push the boundaries, and didn't care what I or anyone thought of his on-air ability. He had a vision and goals, and nothing was going to get in his way.

In the mid '90s, there was a station in the market that wanted to hire Adam Carolla and Jimmy Kimmel, but didn't see Jimmy as an air talent. The station decided to go in a different direction, and Jimmy and Adam Carolla launched *The Man*

IF YOU RAN THE RADIO INDUSTRY, HOW WOULD YOU APPROACH A RESOLUTION TO THE PERFORMANCE RIGHTS ACT? WHAT IMPACT DO YOU THINK ENACTING A PERFORMANCE ROYALTY MIGHT HAVE ON PROGRAMMING?

Frank Bell: Up to this point, it's been relatively simple for labels to wine and dine a PD or offer a listener flyaway to get a song added. With a PRA, broadcasters will look at airplay as a new revenue stream and begin charging labels for playing new releases or increasing rotations. Stations will continue to willingly air great songs by established artists, but when a star releases a mediocre song or a label tries to break a brand new artist, it will become more much expensive for the music industry to get it exposed.

Jimmy Steal: If a tax is inevitable, and I'm not sure it is, I would think the possibility of trying to bundle composing and performance fees together should be given a close look. I heard Eric Garland from Big Champagne say that the record industry tripped up years ago when it made the

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JUSTIN CHASE
OPERATIONS MANAGER
BEASLEY BROADCAST GROUP/LAS VEGAS



CAREY CURELOP
PROGRAM DIRECTOR
CBS RADIO/SEATTLE

mistake of thinking the CD was a strategy and not just a tactic. I think there is a lot of truth to this statement. We need the labels to succeed again, and they will, and we are thrilled to help! One new interesting model I've seen worthy of more discussion is one from restoringmusic.org.

Dan DeWitt: If I ran the radio industry, the last thing on my plate would be the Performance Rights Act. There are so many other issues that have so much more of a lasting effect on the life of our business. From what I've read, a station like mine would pay less than \$5,000 a year for performance rights. I'm not at the corporate level and I work in a small market, so I'm sure my perception of the issue is different than some, but the only people who believe a \$5,000-a-year fee is going to hurt us are the venture capitalists and shareholders that might not get their full 18 percent return this year. Artists are the lifeblood of my format and that of so many others in radio. Our ratings depend on music being appealing to our audience and you can't put a price tag on that — \$5,000 sounds like a steal to me.

Steven Crumbley: I still feel this is between the artists and the labels, but because no one talked early, somehow radio became the enemy. I believe the performance royalty would have a major impact on jobs in the radio industry and some current formats, and no one will

benefit from that. So far there have been no problems with the record companies, but who knows what the future holds.

Kent Phillips: Performance Rights Act is being done at the wrong time. A better solution might be to value the promotion time radio already provides and put that into the equation. Comparing U.S. radio to European radio, where they have performance tax, is like apples and oranges. Many stations in Europe don't provide even close to the level of promotion for music that U.S. stations do. Table the discussion and let the economy return to normal.

Barry Kent: I have a feeling that a lot of the new acts and indie labels will be more than glad to allow radio to play their artists royalty-free — we may be hearing more new music than ever on radio soon. Watch the next CMA or ACM awards show and see how many of the artists, not just the new artists but the big established artists, thank radio.

Skip Dillard: I think broadcasters are taking the right approach by sitting down with the PRA folk. It's more than just giving up dollars. If the dollars don't benefit the artists, then it's wasted money that radio could put into hiring tomorrow's radio stars, training talent, and growing our business and digital platforms, which ultimately draw in more listeners who will buy the music we play. A healthier radio landscape will better benefit

artists long-term anyway. All this has not in any way affected business at the local level, because most mid- and even high-ranking label executives I talk to really don't know how a new royalty would benefit them or their artists to begin with. No one knows how this is supposed to work.

Justin Chase: I like the fact that the industry is proactively dealing with this issue and that they are working to get FM radio chips in phones. If the financial pinch of the proposed royalty comes with the ability for my listeners to hear my stations on their cellphone, I'd say the impact on programming would be a positive one.

Mike Brophey: This has to be a workable solution for each side. Of course, the challenges remain for those companies with generally tighter margins; it's especially difficult for smaller radio properties, which is why a tiered approach may be a partial solution.

Phil Becker: It is a glaring example of short-term thinking. Sure, we could pay you more fees up front, but if and when a station goes dark, then the current royalty revenue comes to a complete stop.

Lisa McKay: I think performers should be fairly compensated by the record companies. My primary worry with performance rights is we are hobbled by the rule that we have to cover up our ads on the stream, and

PERSONALITY/MUSIC IS MAKING A COMEBACK, NO MATTER THE MUSIC GENRE. IT IS INTERESTING TO NOTE THAT THE "MORE MUSIC" APPROACH GENERALLY COMES AROUND ECONOMIC SLOWDOWNS. EARLY '70S, EARLY '80S, AND TODAY. — Kent Phillips



KEVIN GOSSETT
PROGRAM DIRECTOR
KESZ-FM
DIGITAL PROGRAM DIRECTOR
CLEAR CHANNEL/PHOENIX



LISA MCKAY
PROGRAM DIRECTOR
CURTIS MEDIA/RALEIGH-OURHAM



KENT PHILLIPS
PROGRAM DIRECTOR
FISHER RADIO/SEATTLE

Arbitron won't count those listeners to our stream in our PPM numbers. With PPM has come crazy compression, and the difference 400 more listeners could move us from second to first on a ranker. Online listening is only going to get bigger. We desperately need to find a fair way to serve our listeners and advertisers.



DAVE POPOVICH
VP/PROGRAMMING
CBS RADIO/CLEVELAND



BILL WHITE
OPERATIONS MANAGER
GREATER MEDIA/CHARLOTTE

WHICH PERSONALITY OR PROGRAMMER OVER THE PAST 20 YEARS HAS HAD THE GREATEST IMPACT ON THE WAY RADIO SOUNDS TODAY?

Anne Gress: My pick for the biggest game-changer over the past 20 years would have to be Arbitron's PPM ratings technology. I clearly remember the moment I realized I'd have to completely upend everything in my arsenal and rethink how to win a completely new ratings game.

Kevin Gossett: Wow. A single talent or programmer? Impossible for me to say. but since my radio life has been bright, mainstream AC for so long, I'd have to rent an auditorium and put on a Texas cage death match between my mentors, Dan Vallie and Mike McVay and longtime friend Guy Zapoleon. I have no idea who would win.

If I had to name one person, I can honestly say I've learned more about AC programming from our director of programming operations, Smokey Rivers, than anyone else in the business, and I know that I'm not the only one.

Terry Base: I think some have negatively impacted the way radio sounds. Radio is as cookie-cutter as ever due to corporate demands and many are guilty of allowing this to happen. I will plead the Fifth on this.

Chris Oliviero: Howard Stern, for inspiring more talent of recent generations to dream that anything, including the highest level of entertainment success, is possible and afforded by the greatest medium of them all, radio. Rush Limbaugh, for singlehandedly mastering a genre that has spawned countless imitators and whose sphere of influence goes beyond radio, with the growth of cable news prime-time programming. And Kevin Weatherly, who has taught more programmers not only how to win in one format, not two, but three, with staggering success in rock, CHR/Top 40, and adult hits. I can't think of any modern programmer with that remarkable diversity of wins under their belt.

Jim Ryan: I think the most prevalent music format today that was established in past 20 years was Hot AC, and I believe that credit goes to Guy Zapoleon. As for personalities,

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KFDI-FM
JOURNAL BROADCASTING/WICHITA, KS



ARTURO CANIZALEZ
PROGRAM DIRECTOR
UNIVISION RADIO/FRESNO



STEVEN CRUMBLEY
OPERATIONS MANAGER
COX MEDIA GROUP/GREENVILLE, SC

I've got to give that to Rush Limbaugh. From his cultural influence to the way he holds an audience in PPM, there is nobody in the past 20 years who can compare.

Lisa McKay: I'd like to bend your 20-year rule and say Mike Joseph for music formats. He was right on when he said, "Play the hits and be quickly compelling over song ramps."

Jeff Catlin: WFAN in New York launching the all-sports format — plus whoever gets the credit for manipulating all sports into the sports-entertainment-guy talk formula.

Buzz Knight: The programmer whose impact has stood the test of time is my good friend Fred Jacobs. His legacy over time speaks for itself. Format creations, talent management, research, new technology, and, most of all, a positive voice for our business.

Rick Roberts: Beyond the "shock," Howard Stern opened new doors and advanced personality radio in new directions. Morning shows today are more candid, more real, more human.



MIKE HAMMOND
DIRECTOR OF OPERATIONS
CITADEL/KNOXVILLE



D.J. LOPEZ
PROGRAM DIRECTOR
UNIVISION RADIO/NEW MEXICO

Reggie Rouse: Local talent like Frank Ski and Ryan Cameron, who are actively involved in the Atlanta community. Syndicated talent like Tom Joyner and Steve Harvey, who also embrace the African-American community.

Frank Bell: I've been very impressed with the job Garry Wall and the SparkNet team has done maintaining the freshness of the JACK format, which has been a consistent winner for us the past five years in the Wheeling market.

The truly influential station programmers today are the ones who are comfortable sitting in a sales or promotion meeting looking to match client opportunities with programming opportunities. Creatively matching a

listener flyaway to the ACM awards show with a car dealer celebrating his 20th anniversary influences the bottom line and increases the PD's value as part of the management team.

Jimmy Steal: That's easy — Rick Cummings. Rick invented the rhythmic CHR/hip-hop format here in 1986. It is now one of the most imitated formats around the world.

Jerry Tarrants: Lee Abrams and the Z-rock format — a nice kick in the ass to the gawd-awful laid-back lazy rock stations at the time.

The Free Beer & Hot Wings Show — I'm consistently writing double-digit numbers in the 30s on the monthly extrap sheet. Not many PDs doing THAT nowadays. This is a radio program that has figured out how to really entertain radio audiences without the typical corny bells-and-whistles crutch most morning shows use.

Dan DeWitt: Ryan Seacrest — he's MY idol. People make fun of me for that, but I'll be the first to admit that if there's anyone in the industry I aspire to be, it's him. Some even call me Danny Seacrest. He is one of us who came up through the

ANNOUNCERS CAN READ A LINER CARD LIKE NOBODY'S BUSINESS, BUT COULDN'T KEEP A LISTENER'S ATTENTION IF THEIR LIFE DEPENDED ON IT. TALENT, ON THE OTHER HAND, SPENDS HOURS AND HOURS OF TIME PERFECTING THEIR CRAFT BY LEARNING WHO THE AUDIENCE IS, WHAT THEY LIKE, WHERE THEY GO, AND WHAT THEY ARE THINKING AND FEELING. — Jerry Tarrants



WAYNE MARIA
OPERATIONS MANAGER
COX MEDIA GROUP/HONOLULU



PAT O'NEIL
OPERATIONS MANAGER
MID-WEST FAMILY
BROADCASTING/MADISON, WI



JEFF STEVENS
OPERATIONS MANAGER/PROGRAM DIRECTOR
CLEAR CHANNEL/DAYTON



JERRY TARRANTS
OPERATIONS MANAGER/PROGRAM DIRECTOR
TOWNSQUARE MEDIA/GRAND RAPIDS, MI

trenches and has literally risen to the TOP, and deserves every ounce of success.

Barb Richards: Michael McVay of McVay Media developed the adult contemporary format and how to create huge at-work listening. He helped develop shows like Delilah, John Tesh, and Donny Osmond. He preached personality and promotion, music research, tight playlists, and imaging. He

tunes up the station every six months, and I am eternally grateful for him in helping our station consistently win in this market. I consider him a blessing in both my professional and personal life.

Bill White: Ronald Reagan was a broadcaster first, and as president, by eliminating the Fairness Doctrine, he created the environment for personality and talk radio to flourish.

ish. Reagan was the ultimate programmer whose vision was to let the listener decide what is worth listening to without government intervention.

Jeff Stevens: I loved a few years back at our corporate meetings when it clicked that we needed to stop shouting our message to the listeners and just be a part of their everyday life.



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Pat O'Neil
Program Director
WMGN-FM
Madison, WI

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PHIL BECKER
OPERATIONS MANAGER/DIRECTOR OF
PROGRAMMING
OASIS RADIO GROUP/FORT WAYNE, IN



DAN DEWITT
PROGRAM DIRECTOR
CHERRY CREEK RADIO/MISSOULA, MT



QUENN ECHOLS
PROGRAM DIRECTOR
ACCESS 1 COMMUNICATIONS/SHREVEPORT, LA



BARRY KENT
OPERATIONS MANAGER
EMMIS COMMUNICATIONS/TERRE HAUTE, IN

Quenn Echols: Tom Joyner, because he was the first nationally syndicated urban air personality who had success — and once that pattern began, it swept the nation and changed urban programming.

Jerry McKenna: I worked with two different programmers close to 20 years ago, whose influences I still hear all over radio today. The first is WXKS PD Sunny

Joe White, a larger-than-life character who brought Hollywood to radio. He was the first guy I remember who tied entertainment news and celebrity into the fabric of the radio station. The other PD would be Steve Rivers. I hear his influence all over radio today in the context of quick and solid production elements, tight playlists, and forward momentum. Although Steve programmed

Top 40 radio, you can hear his influence across all formats now.

Mark Landis: Radio today sounds homogenized and predictable. When I was growing up, we could identify with the DJs because they were in our city, talking about “the hot day at the beach” or what was happening right then that meant something to us. Now, you get talent who



**Quenn Echols, Program Director
KDKS-FM, Shreveport, LA
Access.1 Communications**

**Congratulations,
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DAN MASON
PROGRAM DIRECTOR
CITADEL BROADCASTING/RENO, NV



JERRY MCKENNA
OPERATIONS MANAGER/PROGRAM DIRECTOR
CITADEL BROADCASTING/WORCESTER, MA



BARB RICHARDS
PROGRAM DIRECTOR
SARKES TARZIAN/FORT WAYNE, IN



BRIAN RIVERS
OPERATIONS MANAGER
CLEAR CHANNEL/GRAND FORKS, ND

live in another city, don't pronounce street names right, and don't even sound like your city. But that's what happens when accountants instead of programmers are making those programming decisions.

Greg Strassell: Kevin Weatherly on the music side, whom I believe is the only programmer in LA to directly program

three top 10 stations in that market at a single moment. On the spoken-word side, Mark Chernoff has demonstrated that he knows how to find talent, direct them, and support them. I can't think of anyone who has managed such a historic set of personalities in modern radio.

On the talent side, I have tremendous respect for what Kevin & Bean have done to continue to be a dominant show that

performed well not only in diary, but PPM; and Howard Stern, for his abilities to cut through and entertain.

WHAT IS THE NEXT BIG FORMAT TREND?

Steven Crumbley: Alternative Gold, which is the best of the '80s, '90s, and 2000. Also hot urban AC.

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RICK ROBERTS
DIRECTOR OF CONTEMPORARY
PROGRAMMING
MAVERICK MEDIA/EAU CLAIRE, WI



JIM STONE
OPERATIONS MANAGER
MAVERICK MEDIA/ROCKFORD, IL

Terri Avery: Back to live and local radio!

Chris Oliviero: Sports on FM will continue to flourish as Americans continue to devour sports media in any way, shape, or form, along with advertisers and marketers who clamor to be connected to sports products. In a nation that seems to be getting more divided on certain issues by the day, sports is the one common rallying point that all can take solace in.

Dan Mason: The next big format trend is already happening — FM talk, and if the Performance Rights Act actually happens, there may be a stampede.

Phil Becker: 1990s-2000s Top 40/rock-leaning formats will become the next format trend. That 35-45-year-old who grew up on CHR before the rhythmic influx is in search of a radio station that understands him or her.

D.J. Lopez: Maybe reality radio — Jersey Shore meets *American Top 40*. Webcams will play a major role in this new format.

Pat O'Neill: Nationally, I'm watching an Americana format developed by Jonathan Little and Dave Sholin. It's loaded with solid musicians and powerful lyrics.

music and spoken-word formatics is having a lot of success. In the urban format, Micheal Baisden's hybrid of music and talk has worked. I could see sports and music pairing up formatically, or even some news talk and music working together on the FM dial.

Anne Gress: The continued renaissance and resurgence of classic hits and CHR will keep us going for the next few years. I can still remember Steve Rivers telling me early in my career to "Play The Hits." Know what? He's still right.

Justin Chase: Seems to be the rhythmic AC format, the re-birth of Jammin' Oldies.

Kevin Gossett: I would like to see a format develop that only plays songs that tell stories. Maybe a cap on love songs to, I don't know, two per hour. Songs where the lyrics and subject matter are so important that I'd need to code them in GSelector. I'd love to program a station that played both Al Stewart's "The Coldest Winter in Memory," a song about Charles XII of Sweden, and Train's "Meet Virginia," which is about a girl, I think. It would get absolutely NO ratings, but I'd love it.

Jeff Catlin: How about an English/Spanish-language hybrid station that speaks to

Locally, I'm experimenting with a different approach to AC on weekends that blends acoustic with live tracks and songs by James Taylor, Steely Dan, and Joni Mitchell. It's an all-day specialty show that we call *Sunday Smooth*.

Terry Base: I believe the combination of

both first- and second-generation Hispanic Americans and reflects the values, culture, and lifestyle they embody in their homes. We've seen that stations programmed for Hispanic Americans in Spanish-speaking dominant homes can have great ratings success. Why not a station that is neither English nor Spanish dominant, but a mix of both?

Carey Curelop: If they can be measured accurately, foreign-language formats have a future, given the nation's demographic trends. And right now there is some kid about to get kicked out of high school for being a troublemaker who 10 years from now will be the funniest thing heard or seen on your universal PDA.

Kevin Weatherly: We need to develop more music personalities, who are able to master the art of brevity combined with passion and knowledge. When we launched AMP, I had the jocks listen to old airchecks of Y100 and JoJo Kincaid on Q106 in the '80s. I want the updated version of that — with authenticity.

Dave Popovich: Covers — hit songs covered by the casts of *Glee*, *American Idol*, and *America's Got Talent*. Hooks: Play research hook tapes 24/7. Listeners are too busy to hear the full song. Definitely unique and PPM-friendly.

Barb Richards: I took a poll around the family. The 20-year-old daughter says, "Usher — all Usher, all the time." The husband votes for World Cup Soccer — he can find it any night on TV, so why not radio? The future son-in-law says, "Whatever you would like for it to be, Mrs. Richards." And I say we are 10 years into the millennium — a decade of music can make a format.

SPORTS ON FM WILL CONTINUE TO FLOURISH AS AMERICANS CONTINUE TO DEVOUR SPORTS MEDIA, ALONG WITH ADVERTISERS AND MARKETERS WHO CLAMOR TO BE CONNECTED TO SPORTS PRODUCTS. IN A NATION THAT SEEMS TO BE GETTING MORE DIVIDED ON CERTAIN ISSUES BY THE DAY, SPORTS IS THE ONE COMMON RALLYING POINT THAT ALL CAN TAKE SOLACE IN. — Chris Oliviero

Long-Term Prospect

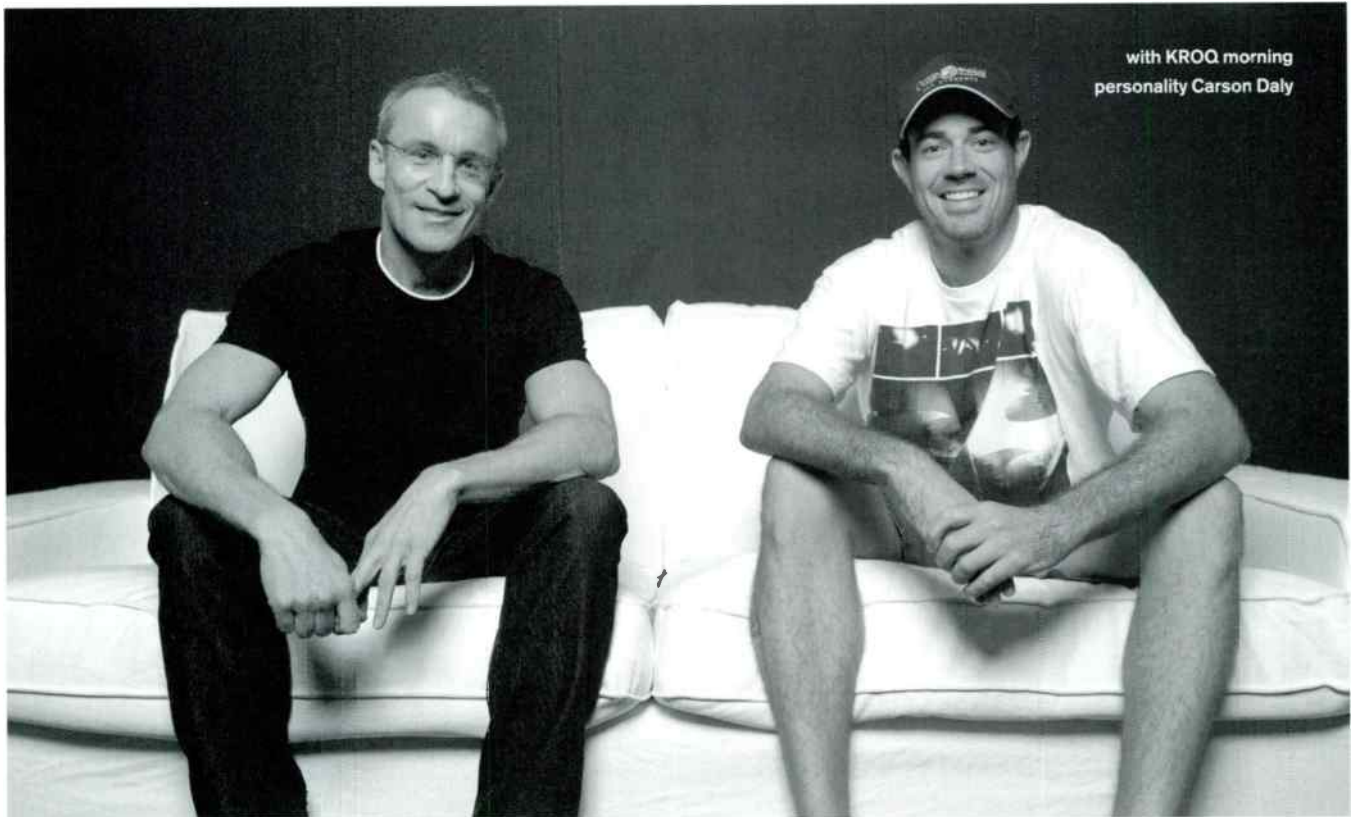
CBS RADIO'S KEVIN WEATHERLY IS AN L.A. RADIO ICON

{ By Editor-In-Chief Brida Connolly }

TO PUT IT MILDLY, radio is not a field known for its stable career prospects. But Kevin Weatherly walked in the door at KROQ/Los Angeles nearly 20 years ago, and he's still there. Of course, since those early days he's risen to corporate SVP/programming and day-to-day programmer (as VP/programming) for alternative KROQ, Top 40 KAMP (AMP Radio), and Adult Hits KCBS-FM (JACK-FM).

Weatherly talks with *Radio Ink* about the state of radio in the industry's biggest revenue market, PPM, and the people he works with day to day, and about building a brand that will stand up even when the music isn't strong. Weatherly says, "Whether it's a song, a promotion, an integrated sales opportunity, or an on-air break, we ask the same questions. The most important: Does it fit? Does the audience expect it?"





I DO THINK IT MAKES SENSE TO STRIP THE STATION OF UNNECESSARY CLUTTER, BUT IT'S IMPORTANT TO NOT STRIP IT OF ITS SOUL. IT'S A FINE LINE. THAT MEANS WE MUST CONTINUE TO ENCOURAGE AND REWARD RISK TAKING, CREATIVITY, AND COLORING OUTSIDE THE LINES.

>> First, what makes you so good at what you do?

I am only as good as the people around me, and I've been fortunate to have worked for and around some of the best and brightest in our business. When I came to KROQ, I walked into a culture that was loose, creative, irreverent, and cultish. Ultimately, the culture is created by the people.

We've had an incredible run over the last two decades at KROQ. A big reason for that is the continuity of the on-air personalities (Kevin and Bean, Jed the Fish, Dr. Drew) and the key programming and promotions personnel. We've had very little turnover through the years, so there's a certain swagger and passion that permeates the hallways.

Over the last five years, we've launched two new formats in L.A.: AMP Radio in February '09 and JACK-FM in March '05. All three stations are in the same building at Fairfax and Venice. Although we have separate programming/promotion staffs, there is a common desire and attitude that exists at every level, from on-air to online to the streets.

I also think I have a clear vision for what I want each station to sound like and the instincts to know when something is working or not.

>> Can you talk about the competitive situation in Los Angeles, especially since AMP Radio launched? How are things looking? What would you still like to see from the stations you personally oversee?

L.A. is a great radio market with some amazing heritage brands. When the decision was made to flip 97.1 from a talk format to CHR, we knew we were going up against two very well programmed, well positioned stations in KIIS-FM and Power 106 [Emmis' Rhythmic KPWR]. We felt the best way to make an immediate impact was to launch with a "music quantity" strategy. We kicked off with 10,000 songs in a row followed by a yearlong commitment to Commercial Free Mondays. Our goal with CFM was not necessarily to impact listening behavior on Mondays, but to perceptually establish a position of differentiation. So far, it's worked out well.

AMP is still in growth mode. With the help of an extensive outdoor campaign, a strong lineup of personalities including Carson Daly, and a laser focus, we have carved out a nice position. Meanwhile, our gains have not necessarily come at the expense of others. The overall share for CHR in L.A. has increased, which is a testament to the quality of competition and the overall state of pop and rhythm hit music.

CONGRATULATIONS

KEVIN WEATHERLY

SVP Programming, CBS Radio

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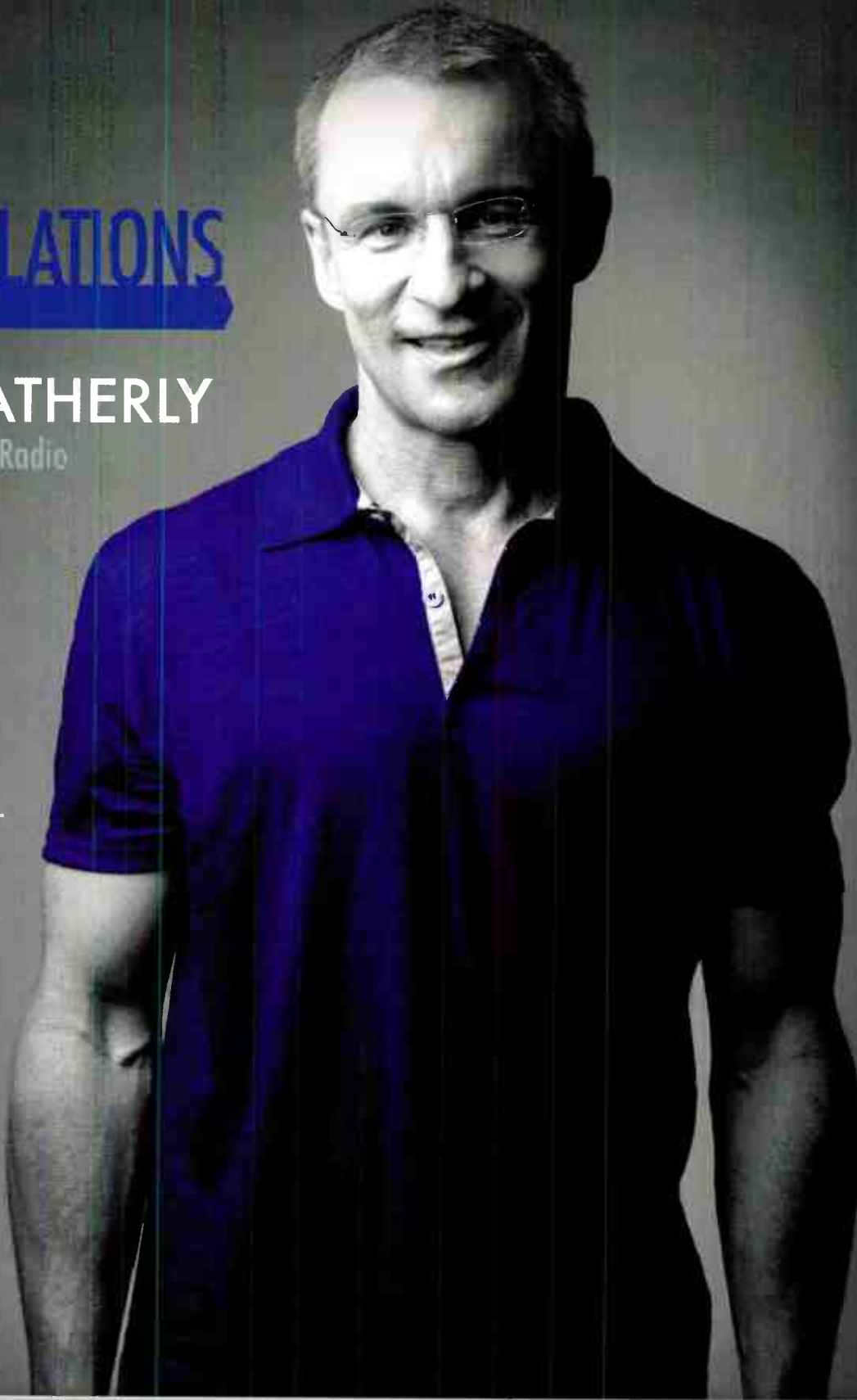
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GREG STRASSELL

SVP Programming

DAVE POPOVICH

VP Programming, Cleveland



At KROQ, I'd love to have the next Nirvana. It's been a while since we've had that galvanizing music breakthrough that is culturally significant. While there continues to be an incredibly healthy appetite for new music from our audience, the pace of discovery and the time it takes for a song or artist to reach critical mass are very different. Fortunately, we have tremendous heritage, the best morning show in radio with Kevin & Bean, and a brand experience that is delivered regardless of the cyclical nature of current music.

At JACK-FM, we are into our fifth year of "playing what we want," and the ratings remain consistent and strong. I think there is a misperception by some that the Jack format is a low-cost format with little personality. We've never approached it from that viewpoint. We've assembled a team of writers, led by Ralph Stewart, who work with Howard Cogan (the Jack voice) to keep the Jack brand fresh, topical, irreverent, and always evolving.

>> How has the introduction of PPM impacted programming? Do adjustments always have to be made? Or can some stations maintain their position doing what they've always done?

Well, instead of getting that "pit in your stomach" monthly, you now get to experience it weekly!

Seriously, I think PPM has forced us to reevaluate, question, and justify every element, song, break, or bit to get a better understanding for what does and doesn't work. We are still learning, but PPM seems to reward big-cuming formats and well executed brands.

I believe it's still about mastering the "blocking and tackling" of programming and then delivering great radio. I do think it makes sense to strip the station of unnecessary clutter, but it's important to not strip it of its soul. It's a fine line. That means we must continue to encourage and reward risk-taking, creativity, and coloring outside the lines. At the same time, it needs to be balanced with discipline, thoughtfulness, and strategy.

>> With all the digital options available, how does a programmer decide what is the best fit for a station and its audience?

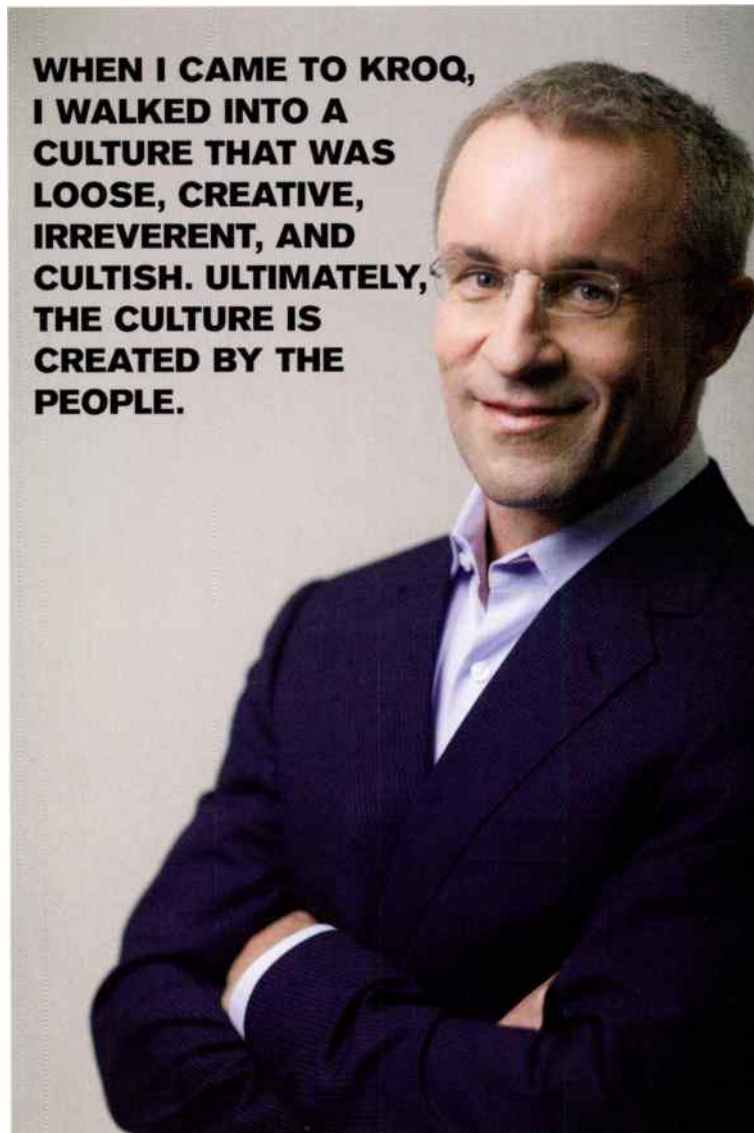
Regardless of the digital options, it's all about doing the proper research to have a thorough understanding of your listeners, how they use your station, and the expectations and experience associated with your brand. Obviously, everything around us seems to be changing so rapidly, yet the paradox is that the habits, behavior, and expectations of your audience are sometimes slower to respond.

We have to strike a balance between those opposing dynamics and stay in sync with our audience.

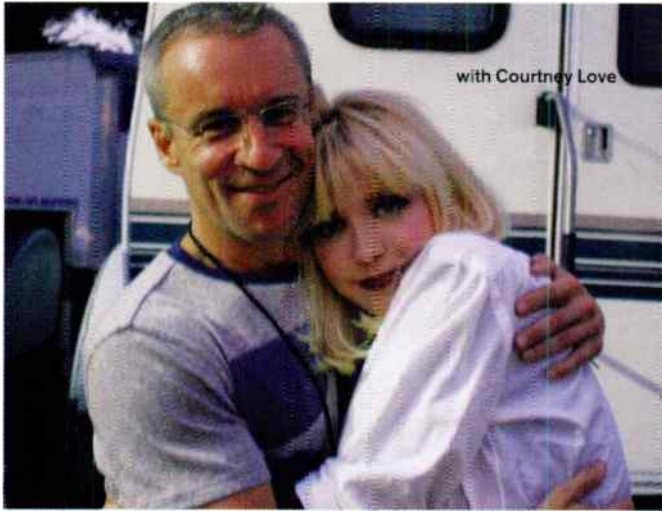
>> What goes into the decision to offer something new — online or on the air?

We use "brand filters" for all three stations. Whether it's a song, a promotion, an integrated sales opportunity, or an on-air break, we ask the same questions. The most important: Does it fit? Does the audience expect it?

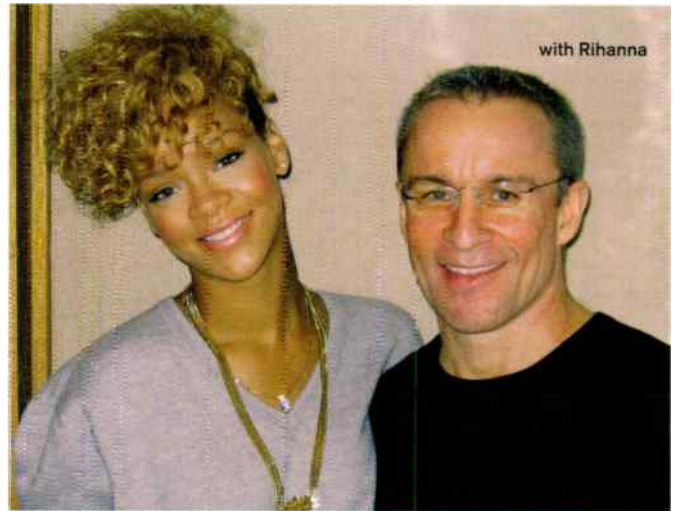
WHEN I CAME TO KROQ, I WALKED INTO A CULTURE THAT WAS LOOSE, CREATIVE, IRREVERENT, AND CULTISH. ULTIMATELY, THE CULTURE IS CREATED BY THE PEOPLE.



With DJs: Stryker/KROQ, McCabe/AMP Radio, and Booker/AMP Radio



with Courtney Love



with Rihanna



with Dr. Drew Pinsky and drummer Josh Freese

>> And aside from digital, what's been the most significant lifestyle or other change in the radio audience that affects how stations need to relate to them?

Several weeks ago, Greg Strassell [Sr. VP Programming/CBS] orchestrated a conference call for all of our programmers. It illuminated what we all know but sometimes lose sight of when thinking about our stations and how we think people listen vs. how they really listen. Today, we are not only in competition with the station across the street, but also with cellphones, iPads, iPods, video games, Facebook, texting, e-mail, and short attention spans.

We are competing for their time and attention. When they give it to us, we have to deliver meaningful and entertaining content and package/produce our stations with sizzle and urgency. Our personalities have to prep, engage, and make every break or bit count. PPM + ADD = ABC (All Breaks Count).

>> Can you talk a bit about the annual KROQ Weenie Roast? What brings it together, and what's made it work for so long?

We have two annual marquee events: The KROQ Weenie Roast and KROQ's Almost Acoustic Christmas. This December will be the 21st Annual Acoustic Christmas, and Weenie Roast is going into its 19th year. They are both incredible brands that showcase the biggest and hottest established and upcoming artists. Year after year, these shows sell out, and it's one of the most sought-after, hard-to-get tickets in L.A.

Through the years, we've been steadfast in keeping these shows in venues where the experience for the artist, the listener, and the

advertiser is first-rate. We've raised hundreds of thousands of dollars for local charities and continued to maintain the integrity of the shows and our reason for doing them.

It's been very gratifying to step out and support upstart bands like Coldplay, The Killers, Linkin Park, and No Doubt when they were relatively unknown, and then watch them come back and close an Acoustic Christmas or Weenie Roast a year or two later.

Every year, Lisa Worden, Gene Sandbloom, and I sit in the audience as fans and still get goose bumps when we see and feel the reaction and passion our listeners have for the bands we play. That never gets old.

>> Any mentors or role models?

My Dad owned a small AM station in Arizona, so radio was in my blood at a young age. Early in my career, I worked and learned from the best: Guy Zapoleon, Keith Naftaly, Garry Wall, and Steve Rivers. In 1992, Trip Reeb (former KROQ GM) hired me to program KROQ. He's an amazing person and was a major influence on my approach to programming. Jon Coleman (Coleman Insights) has been a strategic partner and mentor going back to my days in Phoenix.

>> Who is the most interesting person you have ever met?

I've met a lot of fascinating people through the years, but the most interesting have to be my two boys. They keep me curious, humble, and grounded.

>> What radio station did you listen to as a kid? What did you want to be when you grew up?

I grew up in a small town south of Phoenix so I listened to KRIZ, KRUX, and KUPD in the '70s and later KOPA and KZZP. When Jonathon Brandmeier came to KZZP in the early '80s, I knew this was what I wanted to do.

>> Anything you would do differently?

I don't think so. I work for a company, led by Dan Mason, that values programming. Greg Strassell and Chris Oliviero are two of the smartest programming minds in radio, and we have an all-star roster of programmers at CBS. I'm very grateful I get to do what I love every single day. **▶▶▶**

Brida Connolly is editor-in-chief of *Radio Ink*. E-mail: brida@radioink.com



FORECAST

2011

DECEMBER 7, 2010
HARVARD CLUB, NEW YORK, NY

Do You Know Where Radio Is Headed In 2011?

Join radio's top minds as they look toward the coming year for the radio business.

KEYNOTE SPEAKERS



Arianna Huffington

Co-founder and Editor-in-Chief of *The Huffington Post*



Andrew Ross Sorkin

NY Times Financial Columnist & United Stations Nationally Syndicated Personality

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Dan Mason
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FORECAST

DECEMBER 7, 2010
THE HARVARD CLUB, NEW YORK, NY

AGENDA*

Tuesday, December 7, 2010
Harvard Club, New York

Continental Breakfast: 8:00-8:30 AM

Welcome and Opening Remarks

8:30-8:45 AM



B. Eric Rhoads, Chairman/Publisher, *Radio Ink*
Marci Ryvicker, Forecast '11 Co-Chair, Director/Equity Research, Wells Fargo Securities
Farid Suleman, Forecast '11 Co-Chair, CEO/Citadel
Deborah Parent, Vice President/General Manager, *Radio Ink*



8:45-9:25 AM

Opening Keynote

Andrew Ross Sorkin,
New York Times Chief

Acquisitions/Mergers Reporter
& United Stations Radio Networks host of
Business Brief With Andrew Ross Sorkin

Session 1: 9:25-10:10 AM

Economic Forecasting: Revenue Expectations for 2011

Experts focus on economic predictions, the possible impact of the November midterm elections, how radio revenues will be affected, and where revenues are most likely to come from and grow.



Moderator: **Marci Ryvicker**, Director/Equity Research, Wells Fargo Securities
Bishop Cheen, Senior Analyst, Wells Fargo Securities
Jack Myers, Media Economist, Myers Publishing
Stu Olds, CEO, Katz Media Group

Session 2: 10:30-11:15 AM

Prospects for Radio as an Investment in 2011: Wall Street or Main Street?

A panel of leading bankers and equity investors considers the near- and long-term future of the radio industry and what it will take to expand it,

as well as the future for IPOs, private equity and debt financing, and privatization options over the next 12 months. Who's investing today — and what are the hot buttons that will make or break a deal in today's environment?



Moderator: **Lee Westerfield**, Managing Director, BMO Capital Markets
Carl Thoma, Managing Partner, Thoma Bravo, LLC
Drew Marcus, Managing Director, Sugarloaf Rock Capital

Session 3: 11:15 AM-12:00 PM

Large-Scale Ideas & Innovations

What are the growth prospects and where are the opportunities for independent radio companies? Is it possible to compete in a multi-platform world — or perhaps even emerge as a leader in the arena? And in today's tighter-than-ever credit markets, who is financing acquisitions?



Moderator: **Elliot Evers**, Managing Director, Media Venture Partners
Jay Meyers, President/CEO, Broadcast Management & Technology
Gary Rozynek, President/CEO, Maverick Media



12:00-1:15 PM

Lunch and Keynote

Huffington Post co-founder and
Editor-in-Chief Arianna Huffington

Session 4: 1:15-2:00 PM

The Impact Of Syndication And National Programs On Station Rating And Revenue Opportunities

This panel explores the impact and opportunities of national and syndicated programs on station bottom lines. What kind of audience, especially in terms of demos and ratings, do syndicators expect to deliver in the year ahead that will enhance local stations' revenue opportunities? Will Stern pop back up on the terrestrial side of radio? Who will fill the Dr. Laura gap? Could the possibility of performance royalties enhance the growth aspects of talk — and syndicated

programming? What's the bottom line from the program providers who help shape so many station on-air lineups today?

Session 5: 2:00-2:45 PM

What Clients Need from Radio & How to Compete for Larger Shares of the Advertising Revenue in Today's Multimedia World

Top executives from leading ad agencies offer their perceptions of radio and what the medium needs to deliver in measurable results and accountability to garner increased shares of their dollars, as well as how to capture dollars shifting from traditional competitive media. Can print's loss be radio's gain?

Session 6: 3:00-3:45 PM

Digital Media's Explosive Growth and What It Means to Radio

The same tools being used today in content delivery are also changing the internal workplace environment, with implications at the bottom line. Using digital media platforms to improve performance and increase top line revenues and bottom-line EBIDTA



are just some of the discussions this information packed session will include.
Moderator: **David Goodman**, President, CBS Interactive Music Group

3:45-4:05 PM

Lifetime Leadership Award Presentation to Ed McLaughlin

Session 7: 4:05-5:20 PM

Leadership Speak-Out

Radio's top executives offer their frank and honest visions and expectations for the coming year, along with their current thoughts on PRA, in this annual forum.

5:20-5:30 PM

Closing Remarks

5:30 PM

Top 40 Cocktail Reception, honoring the 40 Most Powerful individuals in the radio industry

* Agenda subject to change

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— PAUL RAHMLOW

SECRETARY TREASURER, MIDWEST COMMUNICATIONS

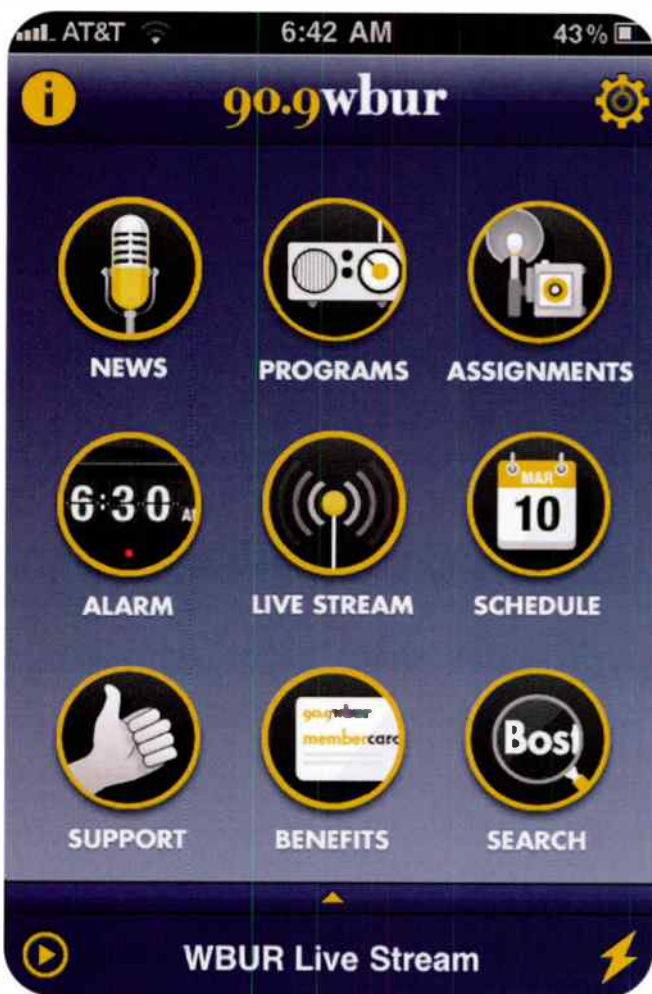


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The interactive navigation screen on a single-station mobile app, built for WBUR/Boston by PRX.org.

In the short run, HTML5 may help you reach more iPhones and iPads. When the smoke clears and the full HTML5 standard is adopted sometime around 2020 (no, I'm not kidding — standards don't move at Internet speed), *in theory* you won't need to build and maintain multiple native apps. You'll be able to create a single mobile Web app that will run in the mobile browser everywhere. Personally, I'm skeptical. Every attempt to build a universal system so far has failed to live up to its theoretical promise, and COPE (Create Once, Play Everywhere) remains elusive.

In the meantime, you will probably be commissioning native mobile apps for iPhone, Android, BlackBerry, Windows Phone 7, and others to optimize your presence on smartphones and tablets. Congratulations — you're now acting like a developer.

Operate Like an Entrepreneur

This last point may seem counterintuitive in what we think is a complete, self-sufficient business like radio, but the record is clear: Both commercial and non-commercial broadcasters have been very slow to take advantage of the new possibilities offered online, allowing tech-driven startups like Pandora and a new generation of webcasters to grab significant numbers of users dissatisfied with the limitations of conventional broadcasting. This is because many

traditional radio companies are missing an important expertise component today.

Consider that most of these new-media companies are run by engineers and software developers, but they are *all* entrepreneurs. Even in the current economy, they have access to investment capital, they are comfortable and creative with Internet technologies, and they have experience running software construction projects.

What they generally *don't* have is an inherent appreciation of radio programming skills and audience dynamics. They can build digital machines, but they almost always lack the *soul* of a great radio station. The obvious answer is that those who can combine traditional radio chops with IT skills to build practical apps and Web services have bright futures. Whether you work for yourself or an established broadcaster, chance favors the prepared: Get out on the Web and on mobiles, figure out what works in the new medium, and build it. ■

Stephen Hill is producer of Music from the Hearts of Space.

Home screen on a weekly radio music program app. Note "Voiceover on/off" button at lower right, which converts the program from a radio show to a pure music stream.



All these functions and more are possible with the digital “multi-medium”: multi-user, multi-platform, multi-format, multimedia — and we’re just getting started.

Digital is not just breaking down the walls of existing media, it’s creating new native service paradigms that are continuously evolving at Internet speed. Mobile platforms, whether smartphones, tablets, or those big rolling computers formerly called cars, are changing the way people — especially young people — relate to audio services. Radio professionals need to master this new medium on its own terms.

To do that, you need to *think like a user, act like a developer, and operate like an entrepreneur.*

Think Like a User

Every article and blog post on Web services will tell you that the world has changed, and your users (formerly known as your audience) are now in control. Well, they don’t write your checks, but compared to the good old days of relative media scarcity, they now have an abundance of other choices. They manage by directing their attention, their clicks, and their taps, elsewhere.

I live 40 miles from the heart of Silicon Valley, and out here we call it “getting the end-user religion.” The good news is that compared to radio, it’s a lot easier to find out what they think, because you will be hearing from them big-time — by text, e-mail, Web comments, and via other user-generated content, like uploaded photos and videos.

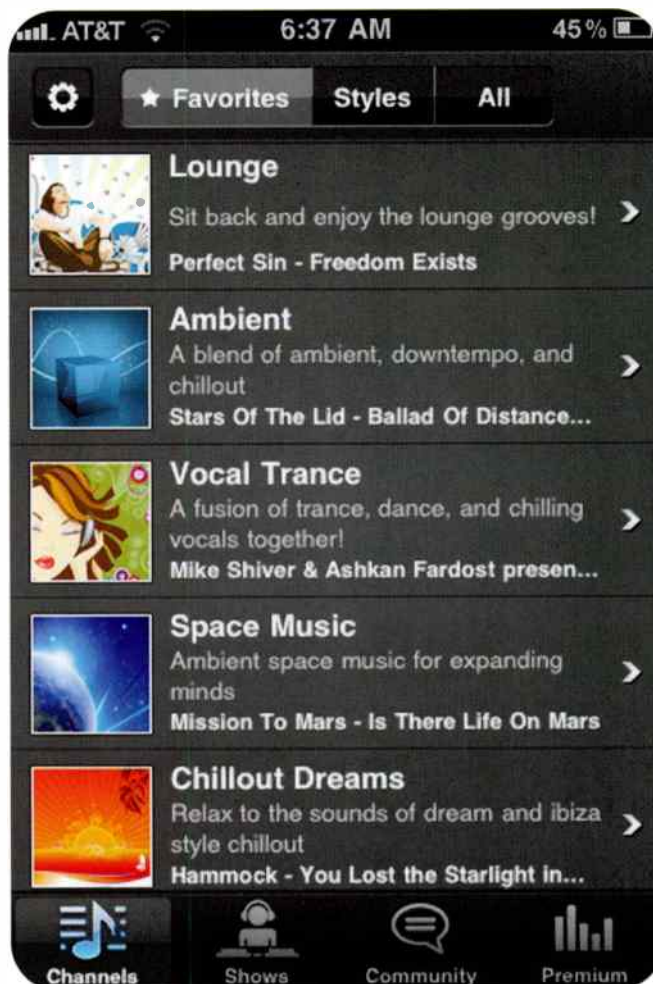
Smart service providers engage continuously in direct dialogue with their users. They listen to the features and changes users are asking for, they release new versions of their app(s) regularly, and they try their damndest to give users what they want. This attitude can be extended to every detail of what developers call the *user experience*. It can be something as small as the color of the text on your Web pages, or as big as the decision to subscribe to a paid service.

For example, on our ambient music subscription service (www.hos.com), users told us they wanted to be able to eliminate the voiceovers entirely, so we added a simple button to toggle them on or off. Suddenly we’re a background music service — or not, as the user desires. And we thought we were just making radio...

Act Like a Software Developer

We all know that great radio comes from great talent and great content, whether it’s music or talk programming. But just as technology made radio possible, innovations in mobile radio and mobile media apps are increasingly technology-dependent. To cite a conspicuously successful example, Pandora would not exist without sophisticated algorithms, giant databases, and teams of programmers and engineers to oversee a complex storage, server, and routing infrastructure that delivers customized streams to millions of individual users 24/7. The ‘Net is a new medium with a new set of competencies, and an expanded, more technical skillset.

Online you are visible as well as audible, your visual identity has greater importance. You are offering text, artwork, photos, and probably video along with your core audio product, and you have to get to the point where you are as creative with the combination of these elements as you are on the air. Internet radio pioneer Kurt Hanson even said that “online, the UI (user interface) is the brand.”



A user favorites screen on the Digitally Imported site, which offers 35 genre-based streams. Note the “Community” tab that accesses a user forum, and “Shows,” which opens up a list of scheduled programs across all the service’s channels.

Perhaps that’s a little exaggerated, but he has a point.

Mobile Web technology is now evolving at a furious pace. In the last year we’ve seen major changes in streaming with the arrival of “adaptive bitrate” streaming protocols for audio and video. Adobe, Microsoft, and Apple all have new versions of this technology, and are poised for (yet another) format war in streaming. This one will be worse than on the desktop: There are six major operating systems for mobiles, and even though there are existing “container” standards like 3GP and 3GPP for mobile multi-media, the ability to run on all those platforms is still a real headache, with hundreds of combinations of operating systems, browsers, codecs, and built-in media players.

With a big push from Apple, the new HTML5 Web standard is now moving slowly toward adoption. It holds out the tantalizing promise of being able to deliver audio and video direct to the mobile (and desktop) browser without the need for runtime plug-ins like Flash or Silverlight, and standard delivery over Port 80 so your streams don’t get blocked.

Radio (INTER)active

Going mobile means more than just listening to the radio.

By Stephen Hill

A few months ago at a music and technology conference in San Francisco, one of the speakers proclaimed, "Mobile is the second coming of radio."

While I normally try to avoid religious metaphors, this one kind of hits the mark. Radio has always been most effective when you can use it wherever you happen to be, and the mobile smartphone has added Internet radio reception to the world's most-used piece of consumer electronics. Suddenly you can access tens of thousands of radio stations and Internet-only streams from all over the world, almost everywhere.

So let's say your station responded to the mobile buzz and called one of the app makers that serves the radio industry. A few months and a few thousand bucks later, you are the proud owners of an iPhone or Android or perhaps a BlackBerry app. Or maybe all three. It's free in the app store, you're promoting it on air, and your ad

- Giving your app user more choices than just running your air stream
- Adding that second channel you're either doing or planning to do on HD Radio — or third, or fourth
- Mining your archives and offering some of that classic stuff from your morning show on-demand
- Making all your dayparts available on-demand to listeners in other time zones
- Offering a music service like Pandora that takes the listener's favorites into account
- Supporting other kinds of (buzz-word alert) "user engagement," such as: taking comments and feedback from users directly in the app; running interactive contests, games, and promotions in your app; allowing your app users to see what other listeners like?

The world has changed, and your users (formerly known as your audience) are now in control.

salespeople are happy because it's another place to sell and provides another income stream. Are we done?

Consider the medium you just entered through the side door. One of the top three things that distinguishes Internet media from traditional media is *interactivity*. OK, it's ironic that *lack of interactivity* was the very thing that made radio so easy to use for the last 90 years. But these are strange times.

"Hey!" you say, "We *are* interactive! We have contests, call-ins, local events. We're all about interacting with our listeners."

Outstanding. But we're not talking about *that* kind of interactivity. How about:

Suddenly your little, single-channel "radio" listening app is looking a bit ... interactively challenged.

Look around at the mobile radio apps out there today. You'll find a *range* of interactivity, from simple, non-interactive, single-channel radio replacements, to lightly interactive multi-channel/multi-genre music services like SomaFM (20 channels), Digitally Imported (35), Yahoo Music (250), AOL Radio (350), and AccuRadio (480!); and from user-customized, adaptive music services like Pandora and Last.FM to fully interactive archive services that offer content navigation, personalization, and social interaction between users.

FCC Considers IBOC Power Boost "Disappointing" To Date

In comments at the Future of Music Coalition's Policy Summit earlier this month in Washington, DC, FCC Media Bureau Audio Division Chief Perer Doyle said that only "about 150 stations" have notified the FCC of their interest in implementing the recently allowed power boost capability for HD Radio service. Doyle said he was disappointed by such a low uptake for the rules change to date, but hoped the number would continue to increase over time.

Our Take: *Doyle is correct to consider the number of stations taking advantage of the IBOC-FM power boost as low. Broadcasters (and iBiquity Digital) pushed hard to get the rules changed, and the FCC made the process easy to accomplish from a regulatory perspective. Broadcast equipment manufacturers also jumped through hoops quickly to offer the necessary technology and advice to the industry. The response so far represents interest from only about 7 percent of existing HD Radio stations, or about 1.5 percent of all U.S. FM stations.*

AES Convention Features Broadcast

The Audio Engineering Society will present its Broadcast and Media Streaming Audio Conference at the 129th AES Convention, Nov. 4-7, in San Francisco. Conference Chair David K. Bialik has once again lined up a slate of leading experts in the broadcast audio field, creating a complete conference track of 16 broadcast and streaming audio sessions. Topics include Broadcast Facility Design, Innovations in Digital Radio, Listener Fatigue and Retention, Audio Over IP, Streaming Formats for CDNs, Audio for Newsgathering, Audio Performance in Streaming, and several sessions on Audio Processing. For a complete listing, see <http://aesbroadcast.com/>.

Coming Next Time in techINK In our November 15 issue:

- The Best Engineers in Radio
- More about FM chips in phones
- Skip Pizzi's Cliff Effect column
- And more...

Our Take: *Radio Ink is proud to be involved with this consistently valuable conference. Technology Editor Skip Pizzi will participate in four of this year's conference's sessions.*

Abacast Announces Fixed-Rate Streaming

Abacast, the Camus, WA-based provider of online radio streaming solutions, has announced the launch of fixed-price streaming for both terrestrial and Internet-only radio stations. The new arrangement is actually a tiered pricing model that allows broadcasters to grow their online audiences with greater ability to predict and control their costs for streaming media services. For further information, see <http://www.abacast.com/>.

Our Take: *Although not a truly flat-rate service, the new pricing model offers widely stepped tiers starting at 25,000 listener hours/month, and topping out at 400,000 hours+. The plan also allows webcasters to exceed their tier's limit by up to 50 percent for two consecutive months without service-capping or overage charges for those months, following which the webcaster can choose to cap the stream at that level or automatically be placed in the next higher tier. We hope other webcasting service providers follow suit with similar pricing schemes.*

iBiquity Releases HD Radio Graphics Format

At last month's Radio Show in Washington, DC, iBiquity Digital unveiled its "Artist Experience" visual image format, designed to add graphics display to HD Radio broadcasts when received on next-gen devices. The first such device to include the capability is expected to be the Insignia NS-02 portable HD Radio receiver, which will also include a pause buffer, and should be available for the holiday 2010 season.

At last — an attorney who's been there!
15 years of programming, sales, and management experience.

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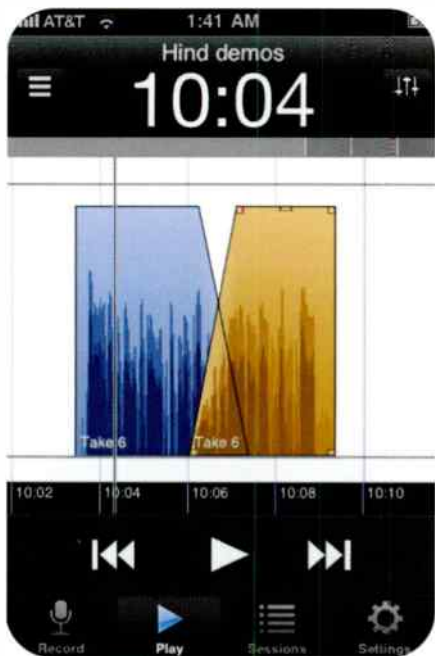
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Nsaka's *Hindenburg Field Recorder* software for iPhone offers numerous editing features, such as this crossfade function.

for free or for low cost. Blue Microphones offers a free iPhone app called *BlueFiRe* that can be used with its Mikey, or any audio input. A more sophisticated version, called *FiRe*, is available from Audiophile Engineering for \$6, and includes high-quality processing of the audio using effects from Izotope. Files can be FTP'd or uploaded directly to Soundcloud.

There are many other recording utilities in the iTunes App Store, but among the most interesting are *Monle* from American Public Media (\$10), and *Hindenburg Field Recorder* (HFR) from Nsaka (\$30). Both apps were created by radio people, for radio people, with the idea of keeping things simple.

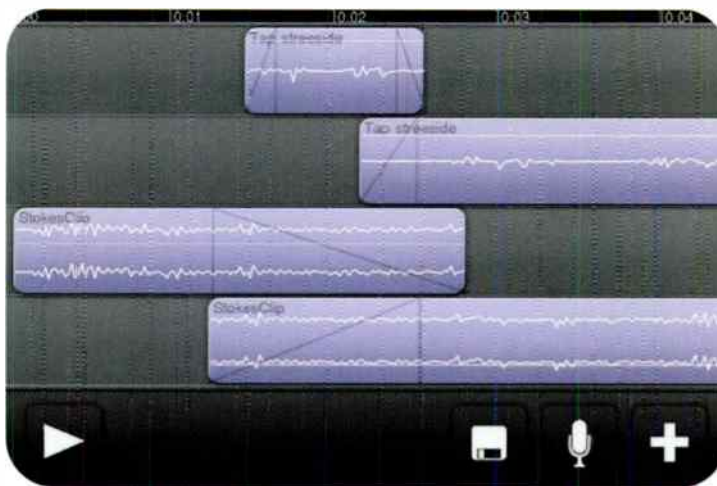
Monle lets the user create four-track, layered audio productions. WAV files can be recorded directly by the app, or imported from another computer via WiFi. Clips can be moved along any of the four track-timelines, trimmed, faded in or out, volume adjusted, and then mixed to a stereo or mono WAV file. Once the mix is made, the resulting sound file can be

handed-off to another app within the iPhone, transferred to another computer on the same WiFi network, uploaded to a standard FTP server, or sent directly to American Public Media.

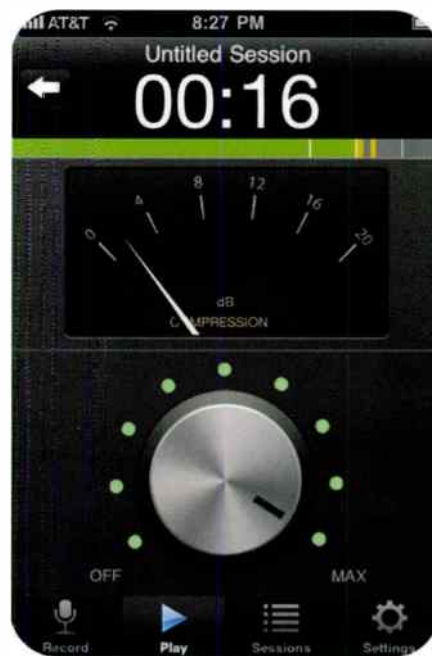
HFR doesn't allow multi-track layering of clips, but its editing and processing functions are quite sophisticated. Mono or stereo files can be placed along a single timeline. Audio can be cut, copied, and pasted, and the volume can be automated by dragging visible envelope lines. Edges can fade, and clips can overlap, with automatic crossfades. Accurate input and output metering, along with a simple, but great-sounding compressor, allow fine control of audio levels. If you're running the desktop version of Hindenburg, files can be swapped in and out of the mobile app via WiFi. There are also utilities for FTP and e-mail.

Both *Monle* and HFR have similar ways of manipulating audio, each taking good advantage of the iPhone's multi-touch screen. Volume is adjusted simply by dragging the top edge of a segment up or down. Pinching in or out on the screen will zoom the view in or out. Holding your finger in the middle of a sound clip and dragging will move it along the timeline. Dragging your finger along the front or back edge of a clip will trim the audio in or out. Both programs can easily apply fades to the beginning or end of a clip.

HFR's more versatile selection tools and



Monle from American Public Media provides a four-track palette for clip assembly on the iPhone.



The *Hindenburg Field Recorder* also includes audio processing features like this compressor.

superior metering approach desktop-computer functionality. Its editing paradigm is quite similar to *Hindenburg Journalist*, a multi-track computer program developed by Nsaka for PCs and Macs.

There aren't as many audio apps for Android at this time, and none are quite as slick as *Monle* or HFR. *HiFiCorder*, *Tape Machine*, and *Livo Recorder* are among the apps that provide good recording functionality, basic editing, and flexible transfer of files via FTP or e-mail on the Android platform.

When using any editing program for a smartphone, the screen size makes it a little tricky to get your fingers exactly where you want them. But once you get used to which gestures do what, that small screen provides an amazingly powerful interface. It's unlikely that we'll ever abandon our full-sized computers completely, especially for long-form and complex productions. But for a time-sensitive story in the field, a smartphone might be just enough. ■

Jeff Towne is engineer and poducer for the public radio program Echoes, and tools editor for Transom.org.



Mobile Field Recording

Accessories and apps turn smartphones into audio production platforms.

Tools for audio recording in the field are changing rapidly, getting smaller and less expensive, and even appearing as utilities on other devices. Just as cellphones are replacing regular cameras for casual or spontaneous photos, smartphone-based audio applications can substitute for conventional field recorders in many circumstances.

Let's acknowledge right up front that a dedicated field recorder still offers many advantages over a smartphone audio app: The input hardware and circuitry is usually of a higher quality, it includes more storage, and it provides more precise adjustability with dedicated knobs and switches. On the other hand, an app on a portable computing device can offer more sophisticated editing capability in the field, and if it's network-connected, those edited recordings can be delivered immediately from the field.

The fact that you can record, edit, and mix on a device that fits in your pocket, and end up with something useable on the radio or in podcasts, is revolutionary.

Dedicated recorders are also less likely to crash, and they connect more reliably to professional microphones. But with the addition of some hardware, smartphones can indeed become viable field recorders, capturing good-sounding audio. The iPhone platform offers the most high-quality input options, especially via devices that plug into the dock connector. The Blue Mikey and Alesis ProTrack both use that multi-pin jack, and offer good stereo microphones as well as line-level inputs.

Most Android-based phones (and iPhones) have four-conductor 1/8-inch jacks designed to be used with headsets or mic-equipped earbuds, and an adapter can split that connection out to a standard mini-jack mic input and stereo headphone output.

Of course there are compromises: The small screen of a phone can be a frustrating limitation, as is the size of the iPhone's built-in memory (Android apps can usually record directly to the phone's removable flash memory). Touchscreen gestures used to manipulate audio can be either elegant or clunky. Achieving consistent levels in edited or mixed audio is also a challenge. But the fact that you can record, edit, and mix on a device that fits in your pocket, and end up with something useable on the radio or in podcasts, is revolutionary.

Apps for recording vary in quality and capabilities: Most smartphones include a basic voice-memo recording function, and many others are available

Alesis ProTrack hardware accessory adds professional quality microphones, preamps, metering, and level controls to the iPhone.





Mixed Results For The Radio Show

The first conjoined RAB/NAB Radio convention drew a wide range of reactions.

After years of flagging attendance, many of us looked with anticipation at this year's decidedly different approach to the Radio Show. Now that it's in the books, what did we find? It depends a lot on who you ask, but overall the reviews were mixed.

RAB organizers and attendees were all pretty pleased, and everyone seemed fairly happy with the conference sessions and events. The biggest problem regarding sessions was that some rooms were too small, and would-be attendees had to be turned away in a few cases. The special events were well programmed, and tech values appeared quite high overall.

The venue (Washington, DC's Grand Hyatt) was plush and food service was good, but the show's layout within the hotel was problematic, being spread out over three subterranean levels. This kept some attendees guessing about where to go next, and required a lot of escalator rides.

The worst offenses took place in the exhibit hall. While everyone knew going in that the exhibits would be held in a hotel rather than a convention center, and in tabletop rather than booth style for the first time, the change was not handled optimally.

Most of the exhibit tables were arranged in squares of four, placing different exhibitors' staffs literally on top of each other. All four had to share a single power drop, and the inside area of each square was set with eight chairs, leaving little room to maneuver. Some exhibitors chose to stand or sit outside the square rather than behind their tables. This helped, but many attendees still had a tough time distinguishing one exhibitor from another in such close quarters. The lack of any signage for booth numbering didn't help.

Tech exhibitors were especially challenged for adequate space. Floor-standing racks were not allowed, so all hardware had to be placed on the six-foot tables, leaving little room for handouts or promotional displays. Another problem was the relatively short set-up time of three hours. While this is generally enough for a table-top show in which exhibitors are simply setting up a display and promotions, it's tight for tech exhibits, where unexpected delays can crop up from connectivity or equipment-delivery problems — both of which occurred for some exhibitors. Lighting in the hall was also poor.

Finally, exhibitors cited the show's lack of free exhibits-only or exhibitor-guest passes. The only way attendees could get to the exhibit floor was via the purchase of a full registration. This, coupled with the relatively expensive room rates at the host and most other nearby hotels, conspired to keep floor traffic down, in some exhibitors' view.

To their credit, NAB staff met with a number of exhibitors during the show to hear their complaints, which apparently were loudly voiced. It's expected that these issues will be remedied at

The worst offenses took place in the exhibit hall.



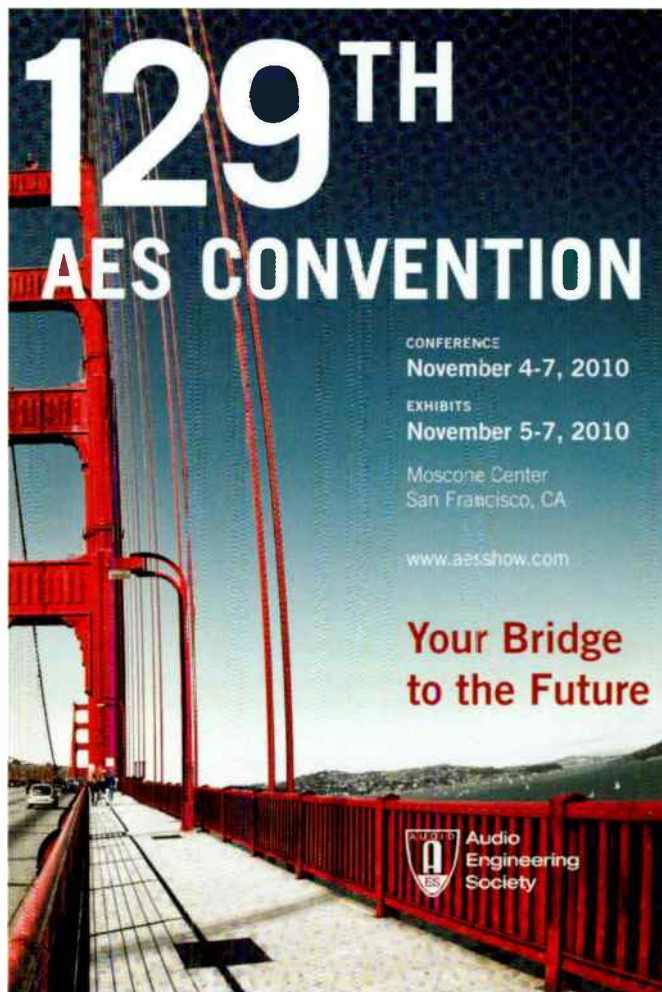
Produced by RAB and NAB

better experience — and perhaps increased attendance — for the industry's tech side at the Radio Show 2011. ■

Skip Pizzi is technology editor of Radio Ink. Follow him on Twitter @skippizzi.

next year's show, which will be held in Chicago, Sept. 14-16.

While the consolidated show made overall sense (especially in the current economy), its execution was not without some birthing pains, felt worst by tech exhibitors. It's hoped that next year's show will see these resolved, thereby providing a



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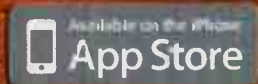
The Ultimate App for Radio Geeks

PAST BLAST™

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Mixed Results For The Radio Show T2
 Mobile Field Recording T3
 Radio(INTER)active T6

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