

Vol. XIX, No. 6 April 12, 2004 PUBLISHED BI-WEEKLY

RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE

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LIBERAL,
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22 "I'm A Liberal, Dammit!"

Al Franken is an antidote to all things conservative, including Rush Limbaugh and Bill O'Reilly. In fact, he even hopes that his new show's name, *The O'Franken Factor*, will generate a lawsuit — or at least gnashing of teeth.

Cover and interview photographs courtesy of Air America.

A Matter Of Indecency

Janet Jackson's Super Bowl "show" ignited a firestorm of controversy, fueled by politicians, media corporations and nationwide "tsk tsk." Ironically, many who favor the First Amendment are afraid to speak up. » 31

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

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

Coming Next Issue:
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Susquehanna People

She's been called a counselor, a doctor, and at other times a mother. Myrtis never really knows which role she'll be asked to fill on any given day. But she always enjoys listening and responding to the needs of her family of over 150 employees at Susquehanna's Dallas operations.

"In all my years in HR", she says, "this company is the best that I've seen for concern of all employees — at every level. Every position is viewed as being vital to the company's success".

Although she's worked in other industries, Myrtis has found radio to be the most fun.

"The structure is definitely different, but it's the best choice I could have ever made."

Then she adds, "You don't really work for Susquehanna; it's more like Susquehanna works for you!"



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Radio Got Busted

I tried to bluff my dad, and I got busted. Forty years later, Radio tried to bluff the American people, and we got busted.

Rain pounded against the glass as I gazed at the fierce thunderstorm, wishing I could be outside. My bicycle was lying on the sidewalk in a pool of water. No problem until I saw my dad's car coming. I scampered into the rain, opened the garage door, grabbed my bike and shoved it into the dry garage. I didn't think my father saw me; he was still pretty far down the road.

"Did you leave your bike in the rain, son?"

With fingers crossed, I said, "No, sir."

"You know the rule: If you leave your bike in the rain, I take it away."

I insisted I brought it in before the deluge, but a quick trip to the garage proved otherwise, and I lost my bicycling privileges. I had been given a responsibility — and now I was busted.

Radio left its bike in the rain and tried to pull it in before Dad got home. Though we knew right from wrong, we pushed until the edge of the envelope became invisible. We were outside it and tried to pretend we weren't. One station tried to out-smut the other because smut sells, and this is a business driven by revenues. We began reining ourselves in only when the government

slapped our hands. "Bike? Rain? Oh, we forgot. Sorry, Dad."

The FCC has been wimpish for the last 15 years and did not live up to its responsibilities. Then Justin Timberlake ripped the breast covering from Janet Jackson and exposed the American media's inability to police itself. Thank you, Justin. We needed that.

Congress has allowed the media to do what we wanted; legislators got religion only when the FCC was exposed to the disgust of angry voters in an election year. So, who is to blame? None of us corrected the problem until we got caught — not the broadcasters, not the FCC and not Congress. That's a bunch of wet bikes, friends.

I'm not big on Congress' stepping in to police the industry, but we showed the American public that we would definitely do whatever it took to build ratings and revenues. We proved that we cannot be trusted. I said "we." I didn't write any editorials about it until after the fact. I'm as guilty as you are.

I believe the increase in fines was the right thing to do. The previous fines had been less money than Mel Karmazin spends on dry cleaning each year. Paying them had no more impact than a \$150 speeding ticket has on Bill Gates; yet even these levels of fines soon will not be enough. Only ripping

away the broadcast licenses of a property worth \$500 million will get and keep the industry's attention.

Radio has been highlighted in national news and has been the focus of congressional probes. A few irresponsible broadcasters have polluted the precious good image of an industry mostly made of responsible people.

Just last week, a major national advertiser told me: "Once the headlines about radio hit, we immediately pulled all our radio advertising. We can no longer be associated with the medium known for disgusting and vile content."

We've been painted with a broad brush, becoming known for the vile content of a few irresponsible license-holders who are "becoming responsible" only when they have been busted. We left our bike in the rain. I can only hope that Papa Congress loves this country enough to take away a few bikes.. ☹

Eric

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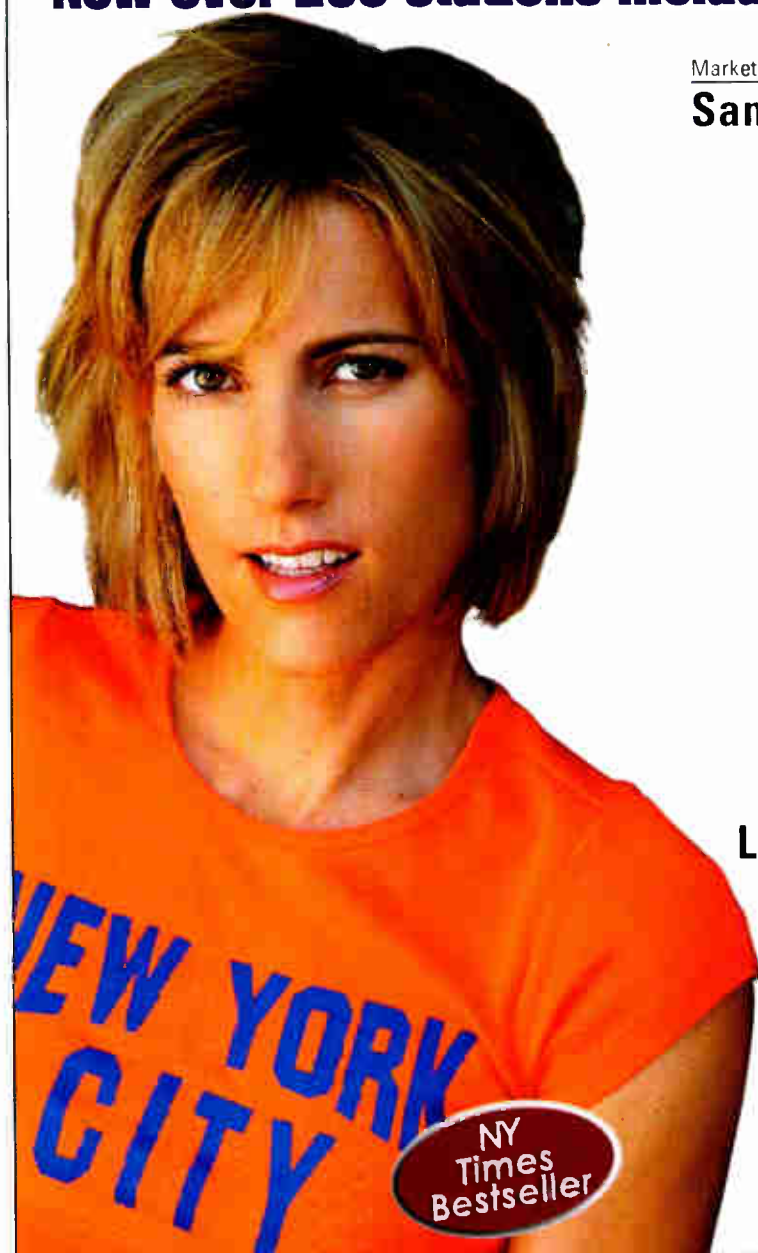
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Market	Calls	AQH Share	Summer 2003	Fall 2003	Change
San Francisco	KSFO	P 25-54	0.9	2.4	+167%
		P 12+	1.8	2.1	+17%
		P 35-64	2.2	3.3	+50%
St. Louis	KFTK	P 25-54	1.3	3.2	+146%
		P 12+	1.3	2.6	+100%
		P 35-64	2.0	3.7	+85%
Seattle	KTTH	P 25-54	1.7	2.6	+53%
		P 12+	1.7	3.2	+88%
		P 35-64	1.2	2.9	+142%
Rochester	WROC	P 25-54	0.8	2.1	+163%
		P 12+	0.9	2.5	+178%
		P 35-64	1.3	2.9	+123%
Portland	KXL	P 25-54	1.8	2.4	+33%
		P 12+	2.6	4.4	+69%
		P 35-64	3.4	4.3	+26%
Norfolk	WTAR	P 25-54	0.4	2.8	+600%
		P 12+	1.8	2.7	+50%
		P 35-64	1.7	3.4	+100%
Tulsa	KFAQ	P 25-54	1.4	8.0	+471%
		P 12+	1.4	6.0	+329%
		P 35-64	1.9	13.3	+600%
Omaha	KKAR	P 25-54	1.9	2.1	+11%
		P 12+	2.7	9.0	+233%
		P 35-64	2.2	7.1	+223%
Houston	KSEV	P 25-54	0.6	1.6	+167%
		P 12+	1.4	2.1	+50%
		P 35-64	1.3	2.3	+77%
Denver	KNUS	P 25-54	0.3	1.3	+333%
		P 12+	0.7	1.7	+143%
		P 35-64	0.7	1.5	+114%
Los Angeles	KRLA	P 25-54	0.4	0.7	+75%
		P 12+	0.6	1.1	+83%
		P 35-64	0.7	1.3	+86%
Tucson	KVOI	P 25-54	1.0	2.3	+130%
		P 12+	1.2	1.9	+58%
		P 35-64	1.0	2.6	+160%
Syracuse	WFBL	P 25-54	0.6	1.9	+217%
		P 12+	1.7	2.4	+41%
		P 35-64	1.5	3.3	+120%
Hartford	WDRC	P 25-54	0.2	0.5	+150%
		P 12+	1.5	2.0	+33%
		P 35-64	0.9	1.9	+111%
Louisville	WGTK	P 25-54	1.2	1.8	+50%
		P 12+	1.9	1.9	+0%
		P 35-64	1.5	2.1	+40%

*Some markets to begin 2nd & 3rd quarter 2004.

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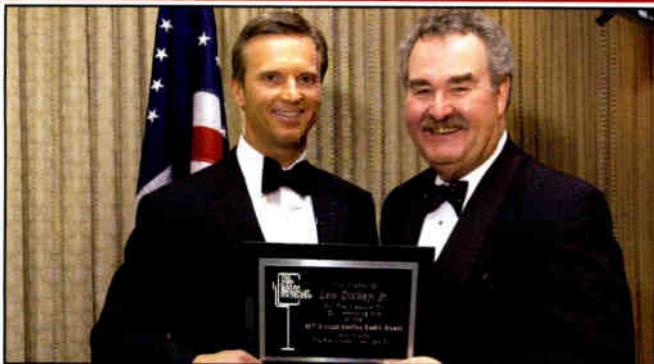
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Lew Dickey (l) was "skewered" last month at the annual Bayliss Media Roast, hosted by the John Bayliss Broadcast Foundation to raise scholarship money for students of broadcasting. Each year, a prominent radio executive is on the receiving end of hilarious commentary administered by other execs and celebrities. Bill Stakelin (r) was master of ceremonies. Photos courtesy of Bayliss Foundation.



Roastee Lew Dickey (l) of Cumulus Media with roasters John Dickey, SG Cowen's James Marsh Jr. and Bill Stakelin of Regent Communications.



Bayliss Foundation President Carl Butram (c) stands with former recipients of Bayliss Radio Scholarships. From left are Leila Rahimi of Susquehanna Radio; Bayliss Horizon honoree Laurie Hovater of WGAR; Steven Portnoy of ABC Radio in Washington, DC; and Paige Toolstrup of NextMedia-North Carolina.

TAX REFUNDS SHOULD INCREASE 4.4%

The Internal Revenue Service has announced that the average tax return this year will be \$2,182, up 4.4 percent from \$2,089 last year at that time. That's good news for the two-thirds of American families that will find themselves with a refund this spring. The National Retail Federation says a BIGResearch study predicts that 67.6 percent of consumers (or 145.7 million people) expect to receive a tax refund this year. Although April 15 is the deadline to file taxes, 65.1 percent of consumers filed in January or February, while another 20.9 percent filed in March. Only 14.0 percent of consumers planned to wait until April to file their taxes. Though many consumers plan to use refund checks to pay down debt (49.2 percent) or add to savings (37.4 percent), others will use their refunds for everyday expenses (27.0 percent), to make a major purchase (11.6 percent), or for vacation (12.2 percent).

"Tax time provides a big boost to retailers during a traditionally slow time of the year," said NRF President and CEO Tracy Mullin. "Though some consumers will choose to spend their refunds while others plan to save, these tax refunds will ultimately put consumers in a better position to spend, now and in the future."

40 STATIONS VIE FOR CRYSTAL AWARDS

The 40 finalists for the NAB Crystal Radio Awards this year are: KBHP Bemidji, MN; WDEL Wilmington, DE; KDFC San Francisco; WDRV Chicago; KEEY Minneapolis; WEZL Charleston, SC; KFOG San Francisco, CA; WGHT Pompton Lakes, NJ; KFOR Lincoln, NE; WGRD Grand Rapids, MI; KGBI Omaha, NE; WHAM Rochester, NY; KGO San Francisco; WHUR Washington; KLOS Los Angeles; WICO-FM Salisbury, MD; KLVI Beaumont, TX; WJBC Bloomington, IL; KRRO Sioux Falls, SD; and WLUP Chicago.

Also: KSTP-FM Minneapolis; WSTW Wilmington, DE; KSTZ Des Moines, IA; WSYR Syracuse; KTCZ Minneapolis; WTMX Chicago; KTRR Windsor, CO; WTOP Washington; KUAD Windsor, CO; WUPE Pittsfield, MA; KUZZ Bakersfield, CA; WUSL Philadelphia; KYW Philadelphia; WVXA Rogers City, MI; WBAB Long Island, NY; WVXU Cincinnati; WBIG-FM Washington; WWKI Kokomo, IN; WCMT Martin, TN; and WWZZ Washington.

MAJOR CONSUMER CHANGES EXPECTED

Expect demographic shifts, evolving technology, and major changes in branding to shape marketing practices over the next quarter-century. Futurist Andrew Zollie says a number of forces will influence U.S. culture and marketing. "These are bigger trends that will reshape branding as much as TV or the Internet has," insists Zollie, the founder of Z+ Partners in New York. He predicts that all products will carry chips so marketers can track product movement and cue consumers about how and when to use products: "If every product can talk to you, listen to you, and work with you, how will that change the way consumers engage with brands?"

Additionally, open-source brands will emerge, as brands evolve from commodities to products, services, and experiences. Brands will become more transparent as consumers can learn more and learn faster via Internet searches, and as consumers take more brand ownership. Meanwhile, demographic shifts will change the notion of retirement, since many baby boomers won't be able to afford it. Zollie predicts a "new naturalism" as companies trim costs by adopting simpler products that need less processing. "Biotechnology will be to the next 50 years what information technology has been to the last 50 years," he says. Source: PROMO Xtra, 3/16/04

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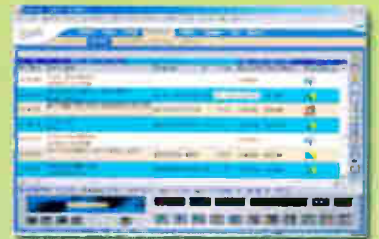
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The Message Is In The Text

Radio listeners have been interacting with radio stations as long as there have been request lines and call-in contests, but as budgets and payrolls have been slashed, that communication has become increasingly one way. Calls to a radio station often are met with a hurried, recorded response, which often makes the loyal listener feel like a cow in a freight car — at least until now. While an air personality may not have the time to speak with each caller, innovative web-based systems offered by several new companies make it possible to send a personalized response to a text message.

"We've come up with a web-based platform for on-air personalities," says **Jack Philbin**, co-founder and president of **Vibes' iRadio**, one of several companies on the text-messaging bandwagon. "When a listener requests a song or sends a love dedication, the DJ can get a real-time view of listener feedback, listener participation and listener requests — anything you could imagine. It increases communication between station and listener, and stations can use it for anything they want.

"Our program with B96 in Minnesota began under the assumption that this would be a morning-show contest every morning for three months, but it's turned into a heck of a lot more," Philbin continues. "DJs started getting questions from listeners: feedback and comments. When a bit was funny, they'd get a message saying it was hilarious. It was really cool for the DJs because it was almost like a live poll of what was happening with the show and their audience."

While radio stations are always looking for ways to generate new revenue streams, iRadio Director **Bruce Delahorne** says that right now programmers should look at text messaging as another competitive tool, not necessarily a marketing opportunity. "This is a tool that provides a lot of programming opportunities on a competitive basis," he says. "It's a way to improve communication with the audience and to extend interaction with an audience after they've turned off their radios."

Philbin says iRadio offers a way for stations to generate profits by running a "premium" program, wherein a listener pays an enhanced fee for sending a text message. Still, he says, "I'm not sure that a lot of radio stations want to jump into premium right away, in which case there has to be some compensation for us on the front end.



This is a phenomenal tool for building the relationship between station and listener. Until the premium programs really take over, the radio station has to look at this as part of its operating cost, just like their music software."

Not necessarily, says **Graham Knowles**, a top executive at **Mobilopia**. "One of radio's biggest limitations for many years is its ability to show a product," he says. "Now it can. This medium marries the oldest form of wireless — radio — to the newest form of wireless, for an interactive experience that allows the listener to communicate with the station and allows the station to provide that elusive visual element that advertisers want." Knowles says that Mobilopia's system helps a station to create narrow "psychographic databases" via a permission-based program that allows advertisers to target listeners to whom an offer is most likely to be attractive.

Here's how it works: A "P1" listener who sends a text message to a Mobilopia station is invited to fill out a profile, opting to receive additional offers and notices (most do). The program hones the listener's profile each time he/she texts the station (requesting a Britney Spears song or casting a vote for the Dallas Cowboys in a sports poll). At a future date, the station sends an e-coupon to that listener, offering \$3 off Britney Spears'

latest album or last-minute Cowboys' tickets at a reduced rate. In both cases, an advertising client contacts a small but highly defined database of potential customers, significantly increasing return on investment.

"Marketers have been talking about one-to-one marketing for a decade maybe," says **Mobilopia CEO Jim Hood**. "But there haven't been many applications or manifestations of one-to-one marketing. In the past, if you had a small deli and worked hard to remember the names of your 50 best customers, it could work. Now, marrying state-of-the-art technology with the content of one-to-one permission-based personal marketing is really what this space is about. Texting is really one of many ways to connect the dots between the consumer and the radio station."

StarCall General Manager **Randi Markowitz** characterizes her company's text-messaging program as "direct database marketing by telephone." As with other SMS (short messaging service) companies, StarCall invites listeners to register their cellular phones in a radio station's online database.

This allows them to "opt in" for certain features, such as concert announcements and marketing offers, each tailored to fit their listener profile. "It can be used as a promotion device or an appearance driver," Markowitz says. "It puts the concept of e-mail into their hand wherever they are via text messaging on the cell phone."

Revenue can be generated by "premium" calls, where listeners pay a small per-use fee to vote or register an opinion about something, and by direct tie-ins to advertisers' messages. "If the listener chooses to vote on a particular piece of information, they are charged for that," Markowitz says. "The cellular provider gets the vast majority of the money generated, but the station gets about 8 percent. This will be huge, especially for younger-formatted stations, as well as for in-stadium events, where the audience can be invited to cast their votes on something going on right now."

Additionally, advertisers can buy "instant coupons" that are sent to listeners who specifically ask for marketing offers. "A used-car dealer can send a message saying, '\$500 off any used car on the lot, today only,'" says Markowitz. "How valuable is it for radio when the listener goes in and shows the 'instant' coupon displayed right there on the phone?"

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WGRD-FM

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LETTERS

No Sale On Satellite

I have had XM for a year and a half, mainly because I get most new gadgets when they come to market, and until recently, Radio One was involved in programming most of the Urban channels, and I wanted to keep up with what we were doing. I enjoy the audio of the Cable News Channels, particularly when traveling to and from our Florida home. I'm just not sure XM or Sirius will be big hits [The Great Airwaves Debate, 2/23/04]. "Variety" is one thing you like about satellite radio; but having worked in radio for 26 years, I have seen that people want to hear the hits over and over. The XM music channels are way too eclectic for me. Many consolidator

hatters say voice-tracking and lack of localism will be the death of traditional radio and that satellite radio will hurt the industry, yet Sirius and XM are offering voice-tracked, liner and sweeper-based anti-septic radio stations with no localism!

I know several people who bought a car with XM but let the subscription lapse because they didn't think the value was there. "Satellite radio in every car 10 years from now"? Look at Mass America. Just as e-commerce didn't put malls out of business despite the ease of experience, traditional radio will not go away due to satellite. I agree, however, with your point about the need for radio to embrace HD now!

— Gary Weiss, VP/GM, Radio One/Raleigh-Durham-

OBITUARY

TOM RIVERS

Country programmer and on-air personality Tom Rivers, 38, was found dead in his Chicago residence on March 19. His death was attributed to bronchial asthma. The operations manager of WUSN-FM since January 2003 and a board member of the Country Radio Broadcasters, Rivers previously had been at Country WQYK Tampa for 15 years. In November 2002, he was one of *Radio Ink's* "50 Best Managers In Radio."



Events

ARBITRON DATES

Spring 2004: Apr. 1-Jun. 23
Summer 2004: Jul. 1-Sep. 22
Fall 2004: Sep. 23-Dec. 15
Winter 2005: Jan. 6-Mar. 30

APRIL

Apr. 16-18 — BEA 2004 Broadcast Education Association Convention, Las Vegas.
☎ 888-380-7222. URL: www.beaweb.org
Apr. 17-22 — NAB 2004, Las Vegas.
☎ 202-775-3527. URL: www.nab.org
Apr. 19-21 — RTNDA@NAB (Radio-Television News Directors Assn.), Las Vegas.
☎ 202-659-6510. URL: www.rtna.org
Apr. 28 — "Sports Programming in a Digital Universe" luncheon panel by American Women in Radio & Television. Yale Club, New York.
☎ 212-481-2038. URL: www.awrtnyc.org

MAY

May 5-9 — National Public Radio Conference, Los Angeles.
☎ 202-513-2300. URL: www.npr.org
May 7 — Vermont Assn. of Broadcasters Convention, Killington.
☎ 802-476-8789. URL: www.vab.org
May 8-11 — 116th AES Convention/Europe, Berlin, Germany. Audio Engineering Society. URL: www.aes.org/events
May 10-13 — Streaming Media East, exhibition & conference, New York.
URL: www.streamingmedia.com
May 15-16 — Pennsylvania Broadcasters Convention, Hershey, PA.
☎ 717-482-4820. URL: www.pab.org
May 16-18 — Broadcast Cable Financial Mgmt. Assn./Broadcast Cable Credit Assn. Annual Conference, Atlanta.
☎ 847-296-0200. URL: www.bcfm.com
May 17 — Peabody Award Presentation, New York. ☎ 706-542-8983 (Eric Holder). URL: www.peabody.uga.edu
May 18 — Human Resource Managers Symposium, Washington, DC.
☎ 800-342-2460. URL: www.nab.org
May 20-23 — Alabama Broadcasters Convention, Perdido Beach, AL.
☎ 800-211-5189. URL: www.al-broadcasters.org
May 21-22 — Talkers magazine's New Media Summit 2004, New York City.
☎ 413-739-8255. URL: www.talkers.com
May 21-23 — Hawaii Assoc. of Broadcasters Annual Convention, Oahu. ☎ 808-599-1455. URL: www.hawaiibroadcasters.com

May 21-26 — Natl. Assn. of Black Owned Broadcasters 28th Annual Spring Conference, St. Maarten.
☎ 202-463-8970. URL: www.nabob.org
May 27-31 — Louisiana and Mississippi Broadcasters Cruise/Convention, New Orleans to Cozumel.
☎ 225-267-4522. URL: www.broadcasters.org

JUNE

June 7-8 — Maryland/DC/Delaware with NJ and North VA broadcasters meeting, Atlantic City, NJ.
☎ 609-860-0111. URL: www.njba.com
June 9 — The 2004 Radio-Mercury Awards Luncheon & Ceremony, New York.
☎ 212-681-7207. URL: www.rab.com
June 10-12 — Missouri Broadcasters Convention, St. Louis. ☎ 573-636-6692. URL: www.mbaaweb.org
June 10-13 — New Mexico Broadcasters Convention, Albuquerque.
☎ 505-881-4444. URL: www.nmba.org
June 11-12 — Wyoming Broadcasters Convention, Sheridan. ☎ 307-632-7622. URL: www.wyomingbroadcasting.org
June 11-13 — Georgia Assn. of Broadcasters Convention, Columbus.
☎ 770-395-7200. URL: www.gab.org
June 14 — NAB Education Foundation "Service To America" Symposium & Gala, Washington, DC.
☎ 202-775-2550. URL: www.nab.org
June 15-16 — NAB Summer Board Meeting, Washington, DC.
☎ 202-775-3527. URL: www.nab.org
June 16-17 — Wisconsin Broadcasters Convention, Appleton. ☎ 608-255-2600. URL: www.wi-broadcasters.org
June 18 — Iowa Broadcasters Convention, West Des Moines. ☎ 515-224-7237. URL: www.iowabroadcasters.com
June 21-22 — Gracie Allen Awards (American Women in Radio & Television), New York City.
☎ 703-506-3290. URL: www.awrt.org
June 21-22 — New York State Broadcasters Convention, Lake George. ☎ 518-456-8888. URL: www.nysbroadcastersassn.org
June 23-25 — 48th annual PROMAX & BDA Conference & Expo, New Orleans, LA.
☎ 310-788-7600. URL: www.promax.org
June 23-25 — Florida Assn. of Broadcasters Convention, Longboat Key.
☎ 850-681-6444. URL: www.fab.org
June 24-26 — Virginia Assn. of Broadcasters Convention, Virginia Beach.
☎ 804-977-3716. URL: www.vabonline.com

June 29-July 1 — Illinois Broadcasters Assn. Convention, Chicago. ☎ 618-942-2139. URL: www.ilba.org

JULY

July 8-9 — South Dakota Broadcasters Convention, Custer, SC.
☎ 605-224-1034. URL: www.sdiba.org
July 11-13 — North Carolina Broadcasters Convention, Asheville.
☎ 919-821-7300. URL: www.ncbroadcast.com
July 15-18 — Conclave XXX Learning Conference "Paradigm 2004: It's Full of Shift," Minneapolis.
☎ 952-927-4487. URL: www.theconclave.com
July 17-20 — Executive Development Program for Radio Broadcasters, Georgetown Univ., Washington, DC.
☎ 202-429-5402. URL: www.nab.org
July 29-Aug. 1 — Idaho Broadcasters Convention, Sun Valley. ☎ 208-345-3072. URL: www.idahobroadcasters.org

AUGUST

Aug. 1-3 — West Virginia Broadcasters Convention, White Sulphur Springs.
☎ 304-744-2143. URL: www.wvba.com
Aug. 4-7 — Assn. for Education in Journalism & Mass Communication 87th Annual Convention, Toronto, Canada.
☎ 803-798-0274. URL: www.aejmc.org
Aug. 4-8 — Unity 2004 journalists convention, Washington, DC.
☎ 703-469-2100 (Anna Lopez). URL: <http://unityjournalists.org>
Aug. 7-8 — Arkansas Broadcasters Convention, Little Rock.
☎ 501-227-7564. URL: www.arkbroadcasters.org
Aug. 8-11 — Michigan Assn. of Broadcasters Annual Meeting & Mgmt. Retreat, Mackinac Island, MI. ☎ 517-484-7444. URL: www.michmab.com
Aug. 11-13 — Nebraska Broadcasters Convention, Lincoln.
☎ 402-778-5178. URL: www.ne-ba.org
Aug. 11-13 — Texas Assn. of Broadcasters Convention, Austin.
☎ 512-322-9944. URL: www.tab.org
Aug. 12-15 — South Carolina Broadcasters Convention, Hilton Head.
☎ 803-732-1186. URL: www.scba.net
Aug. 21 — Nevada Broadcasters Hall of Fame Gala, Las Vegas.
☎ 702-794-4994. URL: www.nevadabroadcasters.org

Aug. 26-27 — Oregon Broadcasters Convention, Bend, OR.
☎ 503-443-2299. URL: www.theoab.org

SEPTEMBER

Sept. 9-13 — International Broadcasting Convention (IBC) Conference, Amsterdam.
☎ 44-171-611-7500 (London). URL: www.ibc.org
Sept. 14-17 — Electronic Retailing Assn. (ERA) Convention, Las Vegas.
☎ 703-841-1751. URL: www.retailing.org

OCTOBER

Oct. 6-8 — 2004 NAB Radio Show, San Diego, CA. ☎ 800-342-2460. URL: www.nab.org
Oct. 10-12 — Kansas Assn. Broadcasters Convention, Overland Park [KC metro]. ☎ 785-235-1307. URL: www.kab.net
Oct. 13-15 — IEEE 54th Annual Broadcast Symposium, Washington DC.
☎ 212-419-7900. URL: www.ieee.org
Oct. 19-20 — Indiana Broadcasters Convention, Indianapolis. ☎ 317-573-0119. URL: www.indianabroadcasters.org

NOVEMBER

Nov. 4-5 — Alaska Broadcasters Convention, Anchorage.
☎ 907-258-2424. URL: www.akbroadcasters.org
Nov. 7-9 — European Radio Conference, Lisbon, Portugal. ☎ 800-342-2460. URL: www.nab.org
Nov. 27-29 — Canadian Assn. of Broadcasters Annual Convention, Ottawa, Canada.
☎ 613-233-4035. URL: www.cab-acr.ca/

DECEMBER

Dec. 6-7 — *Radio Ink's* Forecast 2005, Harvard Club, New York City. ☎ 800-610-5771. URL: www.radioink.com
Dec. 6-9 — Credit Suisse First Boston financial conference, New York City. URL: www.csfb.com
Dec. 7-10 — UBS financial conference, New York City. URL: www.ubs.com

JANUARY 2005

Jan. 6-9 — 2005 International CES, Las Vegas. Consumer Electronics Assn. annual consumer-technology event. URL: www.cesweb.org

Send calendar items to Mary Crowley at 561-655-8778 or marycrowley@radioink.com.

2 DAYS WITH ROY WILLIAMS

Last month, Radio Ink held the "Roy Williams In Austin" conference to help transform station sales and sales careers. Roy Williams, The Wizard of Ads, sprinkled his magic dust over attendees' brains, especially their creative left-brains!



Roy Williams rivets crowd.



Dinner with Roy at the famous Salt Lick.



Speaker B.J. Bueno Roy Williams and researcher Tom Kelley



WGN's Linda Stern and ShootingStar Broadcasting's Diane Sutter



(L-R) Tom Sheldon, Frank Murray, Dave Beck



NABOB DINNER

In March, the National Association of Black Owned Broadcasters held its 20th Annual Communications Awards Dinner in Washington, DC; and Katz Media Group was a sponsor. Photos courtesy of Katz Media Group.



CEO Stu Olds of Katz Media Group (l) poses with NABOB Executive Director Jim Winston and his daughter, Adrienne Winston.

(L-R): NABOB'S Jim Winston, Clear Channel's Dennis Brownlee, Katz' Brian Knox, and DeSane & Associates' Nicole Davis and her husband, Bryan Davis.

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» **QUICKREAD** » American radio is hurtling headlong and blindly toward the point of no return. » If someone in authority doesn't wake up soon, we'll all be out looking for jobs. » *American Idol* contestants Ruben Studdard and Clay Aiken became No. 1 in America without receiving any significant radio airplay. » Are VH1, MTV and satellite radio big enough fishes to bring down radio? » Radio leadership must admit there is a problem and invest in solutions that take longer than 90 days to yield results.

Piranha Attack: Radio Feels The Bite

If I were the only one who saw it, I'd simply assume that I was wrong. But men with better vision than mine tell me they see it, too: American radio is hurtling headlong and blindly toward the point of no return. If someone in authority doesn't wake up soon, we'll all be out looking for jobs.

According to a news story published last June, songs by *American Idol* contestants Ruben Studdard and Clay Aiken became No. 1 in America without receiving any significant radio airplay: "Most number one singles sell about 20,000 copies their first week. Ruben Studdard's *Flying Without Wings/Superstar* sold about 286,000 copies. Clay Aiken's single *This is the Night/Bridge Over Troubled Waters* sold 393,000 copies to become the biggest debut since Elton's *John's Candle in the Wind* tribute to the late Princess Diana back in 1997. Aiken and Studdard have not been radio favorites...."

Could this have happened five years ago? Clearly, the morning-drive jock is no longer the only person that American record-buyers trust to bring them the latest hits.

Is one silly TV show — *American Idol* — big enough to bring down radio?

"Of course not!"

Are VH1 and MTV big enough to bring down radio?

"No way! You can't watch TV at work or while driving a car. And before you go any further, CDs weren't big enough to bring down radio, either. Radio is here to stay."

I agree. Radio is here to stay. But will the radio of tomorrow be broadcast from towers?

"Now don't start with that satellite radio crap. Radio is a local medium. Our listeners count on us for local news, weather and traffic."

Maybe you're right. None of those little fishes is big enough to bring down radio — but what about all of them together?



American Idol singers Clay Aiken (l) and Ruben Studdard topped the lists without radio airplay.

I recently had lunch with a retired, multimillionaire broadcaster who devoted 45 years of his life to buying and building radio stations. During the course of that lunch, the broadcaster (who shall remain nameless) said, "You want to hear something scary? My wife installed satellite radio in my car four months ago, and it occurred to me on the way over here that I haven't listened to local radio since."

If you had predicted in the early 1970s that FM radio would overtake AM radio — and do so in just 10 short years — you would have been laughed to scorn. The only people listening to FM radio were goobers with Radio Shack FM converters hanging under the dash of their cars.

But then FM radios became standard equipment in new cars; portable radios appeared with FM dials; those new cars trickled down as used cars; and soon everyone in America was listening to the FM band. No problem — because the same

people who owned the AM stations owned the FM stations, too.

But do most local station owners have their own satellites?

The good news is that I think it's possible for local radio to survive and thrive despite the increased competition for the ears of our nation. The bad news is that this won't happen unless:

1. Those in leadership admit there is a problem.
2. They're willing to invest in solutions that take longer than 90 days to yield results.

Sitting at my computer this morning, I was faced with a choice: I could write you 500 words of happy talk and have you think well of me, or I could shout out a warning and lose favor in your eyes.

What would a real friend do? ☎

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

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– Phil Tower, WTKG

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– Ken Squier, President, Radio Vermont Group

"The Thom Hartmann Show... is liberal talk radio with a rational perspective, solid facts, and it's grounded in the history of America."

– Radio Ink magazine

"There's a buzz growing around nationally syndicated talk show host Thom Hartmann, whose daily program... is drawing high marks by those... on the lookout for talk radio's Great Liberal Hope."

– Talkers magazine

"Your program is like a breath of fresh air."

– Studs Terkel

"I enjoy your program. You're very informative. I've learned a lot from listening to you, and I appreciate your program."

– A trucker on the road (Sirius Satellite)

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» QUICKREAD » After you have identified the client's needs and concerns and demonstrated the advertising flaws and need for radio's help, what will you recommend — from a scheduling perspective only? » Possibilities include 1) a schedule with High Reach to expand their customer base, 2) a schedule with High Frequency because the limited ad budget can't support a high-reach campaign, or 3) a combination of Reach & Frequency. » Today's media planners — because of the realities of limited budgets and high production costs — are predisposed to believe that Frequency is more important than Reach. » There are priorities for Frequency and priorities for Reach; study them both to understand what combination will produce the best ROI for the client.

Reach Or Frequency: Which Is More Important?

How many times has an advertiser said to you: "I have an unlimited advertising budget. How much do you want?" Right! To preface what follows, imagine you are preparing a presentation to a non-Radio account with (what else?) a "limited advertising budget."

During the fact-finding interview, you dutifully identified the client's needs, concerns, aspirations and fears. The client agreed with your hypothesis that any business that fails to expand its customer base is in trouble and that the only way to increase the client's share of business is to take business away from competitors.

In addition, because they're not reaching enough consumers with the right message enough times, you convinced the client that there is a fundamental flaw in the client's advertising. Further, given that the business is not perceived as the "Coke Is It!" for what it sells, you sold the client on the need to re-position the business. You have overcome any objections to Radio and in the process, you earned a level of respect that got you this far — to the presentation stage.

Now, from a scheduling perspective only, what will you recommend?

Will you recommend 1) a schedule with High Reach to expand their customer base, 2) a schedule with High Frequency because their limited ad budget can't support a high-reach campaign, or 3) a combination of Reach & Frequency, knowing full well there is a huge difference between Reach & Frequency and Effective Reach & Effective Frequency?

Before you answer those questions, know this: Today's media planners — because of the realities of the marketplace in a growing number of situations — are predisposed to believe that Frequency is

more important than Reach! Why?

Well, what are those "realities"? Today, if you sell an advertising medium of some kind, obviously you must have a listenership, viewership or readership of some kind, right? So, the question now becomes: "How do you help advertisers get consumers to buy or try something when advertisers have so few advertising dollars in the first place?"

Usually, that question is answered with a recommendation to hammer home the messages repeatedly with High Frequency campaigns, thus making a choice of Frequency over Reach by default because of the limited budget.

Another reality: Because of the escalating costs of TV time and production costs, even the biggest national advertisers — although they can still afford to buy Effective Reach — are finding it increasingly difficult to afford Effective Frequency as well. They often turn to Radio to fill the holes.

A NEW REALITY: TODAY'S ADVERTISING CONSCIOUSNESS

National advertisers, in this "Age of Advertising Accountability," have only one mindset: "What is the R.O.I. on every dime I spend on advertising?" Nothing new, actually, as P&G tested a compensation plan to reward its agencies on increases in sales back in 1998. The difference is that — paradoxically and incomprehensibly, given the pressure on accountability — today's clients are demanding the impossible from their agencies: Media Mix Reach and High Frequency!

I don't have enough space to outline all the complex variables and machinations that media planners must cope with. What follows, then, are rule-of-thumb guidelines on what factors you, as an "advertising" salesperson, must

consider before recommending schedules to any advertiser.

PRIORITY: FREQUENCY

- » Lower budget campaigns
- » Price & Item campaigns
- » Products with short purchase cycles
- » Short seasonal campaigns
- » Complex messages that must be re-told over and over
- » Cluttered commercial environments
- » Low-burnout campaigns (commercials with a long shelf life)
- » Campaigns for "dominant" players that can afford greater frequency
- » Campaigns on Radio stations with "slow turnover" formats

PRIORITY: REACH

- » Companies with lower market shares that need to expand their customer base
- » New businesses that need to get out the word that they're in business
- » New-product campaigns
- » New-branding campaigns
- » Products with long purchase cycles
- » High-burnout campaigns (comedy)
- » "Major Story" campaigns designed to reach everyone
- » Campaigns for dominant players that can afford greater reach.
- » Campaigns on radio stations with "fast turnover" formats

Remember, if you sell advertising, you're not in the Radio business — you're in the Advertising business. ☒

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

RATINGS REVENUE & WOMEN

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KEBC Oklahoma City 2.6 share

WTKG Grand Rapids 4.1 share

Arbitron Summer '03 vs. Fall '03. Women 25-54. AQH share increase

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» **QUICKREAD** » In marketing and brand-building, it is important to remember that perception is reality. » Radio is too often considered a transactional tool, a liability as companies increase their efforts to build more relationships with their customers. » Wal-Mart says, "We are a relational company, and the goals of a transactional media don't match our needs." » Radio is extremely targeted, and efforts to reach a mass audience via radio become expensive. » Wal-Mart believes the best story is told on TV. Radio has forgotten its storytelling roots. » How can radio resume selling emotional hooks to its customers?

Wal-Mart's View Of Radio

"Radio is great for what it does..."

In the world of marketing and building brands, it is important to remember that **perception is reality**. Radio insiders often tell me that the world is blind to the power of radio and that most marketers are obviously stupid! The irony in radio's attitude is that those "stupid" marketers continue to choose other media over radio, making radio the bastard child of media.

"There is only one boss, the customer. He can fire everybody in the company, from the chairman on down, simply by spending his money somewhere else" — simple advice from **Sam Walton** to his employees and co-workers.

The boss of radio is the marketer who has been told the true power of radio: instant results, the abilities to target a transactional mindset and to catch the consumer on the go, and the perfect net when you need it done quickly. This message became the overall brand positioning for radio — and it was pounded into marketers' heads for more than 30 years. Well, congratulations, they believed you!

"Radio is local, transactional, and on the go — and that is a powerful combination. But the goal of radio is not the goal of Wal-Mart. Radio is not lasting; it does not create a deep impression." These words came during an interview with **Randy Curtis**, vice president of creative and mass media for Wal-Mart.

Many myths revolve around the reasons Wal-Mart does not buy radio. One myth is that Sam Walton "cursed" radio, which "ripped him off" when he was young. Some of the stories from industry insiders are funny, but I hate to perpetuate them in print.

One problem is that radio is too often considered a transactional tool. As companies increase their efforts to build more bonding — more relationships — with their customers, radio will continue to struggle for its share of the pie.

"Our door is splintered from all the pounding," says Curtis. "Radio wants in. But we are a relational company, and the goals of



a transactional media don't match our needs. We don't do newspaper or radio because these are transactional vehicles."

The other problem that mass retail has with radio is actually one of radio's strengths — it is extremely targeted. Any one station is great for reaching a specific target audience. But if you seek to reach a mass audience with your message, it becomes expensive to buy radio. How many stations would you need in any given market to reach "everyone"? In that regard, it's not radio's problem or "fault" — mass retail is simply a victim of its own success.

What about storytelling? Wal-Mart uses TV to tell stories. Can Radio deliver this? Can your story be told via radio?

"People sit down in front of their television with the express purpose of being entertained, to enjoy a good story, with a beginning, middle and an end," explains Curtis. "But Radio today is not about telling stories. It can be done but not as successfully. We do it on Spanish-language radio, where the audience is

more concentrated. A whole population is drawn to their common language. That bond is strong, and the medium is relational. It becomes part of the culture. In Spanish, mass retail can reach mass numbers in one buy. But the best story is still told on television."

Radio has been digging itself into a hole since television appeared. It has forgotten its storytelling roots. It has fooled even itself into thinking that transactional methods of marketing are the only way to market to its customers. Stories had been selling radio for years before "transactional" was even in radio's vocabulary, so what has happened to the radio storyteller? How can radio resume selling emotional hooks to its customers? Instead of pushing all those "stupid marketers" away, Radio should pull those "idiots" back where they belong! ☒

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

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Money Talks

"John Kerry's tax gap of \$1 trillion would result in higher taxes on every American and is the wrong prescription for our economy. Kerry's new government spending will put a burden on every American family."

— **Bush campaign spokesman Steve Schmidt**

"This is about as bad a piece of work as I have seen. But I guess I'm no longer surprised by this administration doing bad work in the fiscal area."

— **Senator Kent Conrad (D-ND)**

"All the Fed did was to take last month's statement and spit it out again. They just changed the date at the top of the memo."

— **Paul Nolte, director of investments, Hinsdale Associates**

"We may well have reached bottom on manufacturing-job losses. Since we've come out of recession, jobs may be coming back."

— **Robert Reich, labor secretary under President Clinton and visiting professor, Univ. of California, Berkeley**

"Our transition from old economy to new economy is reaching its conclusion. That leaves us with a strong, globally competitive manufacturing sector focused in areas where we have advantages based on high productivity, a highly skilled workforce and leading-edge technology."

— **Ron Bird, chief economist, Employee Policy Foundation**

"The death of the manufacturing sector has been predicted as many times as Mark Twain's death, and it always occurs just as the economy looked its worst. But manufacturing has become a fluid part of the economy. It's dynamic and very productive, because each worker has become incredibly efficient."

— **Andrew B. Bernard, professor, Dartmouth's Tuck School of Business**

Manufacturing Jobs Should Grow Through 2012

Despite slower-than-anticipated job growth through the first quarter of 2004, the **Bureau of Labor Statistics** estimates that the manufacturing sector of the U.S. economy — which currently employs about 14.5 million Americans — will lose just 1 percent of jobs from 2002 to 2012.

This projection is backed by economic consulting firm **Global Insights**, which projects that manufacturing will pick up an additional 200,000 jobs over the next two years before declining slightly.

Also, there is evidence that manufacturing is recovering

despite slower-than-anticipated improvement in employment numbers, according to **CBS Marketwatch**:

» The U.S. economy lost just 3,000 manufacturing jobs in February, the equivalent of 60 jobs per state. The decline suggests a likely increase in the coming months.

» In December and January, manufacturing jobs increased or remained the same in 19 states.

» A Manpower survey released in late March showed that 31 percent of durable-goods manufacturers expect to add jobs in the next three months, while only 8 percent plan layoffs.

Twenty-seven percent of non-durable-goods manufacturers plan to add jobs, while only 7 percent expect cuts.

» The inflation-adjusted median wage for U.S. manufacturing workers rose 3.3 percent to \$15.98 an hour in January, from \$15.47 four years ago.

One caution: the increase in manufacturing jobs will not be felt in all states. For instance, California continues to lose manufacturing jobs to such states as Nevada and Arizona, as well as to foreign workers who earn lower wages. ☒

AOL RADIO SEEKS TRADITIONAL ADVERTISERS

America Online and **Ronning Lipset Radio** announced an agreement that will bring the medium to the attention of traditional advertising buyers.

"The growth of Internet radio in the past year has been explosive; it is quickly becoming the soundtrack to our members' online experience," observes AOL Music VP/GM Evan Harrison, who oversees the AOL Radio@ Network. "Ronning Lipset is poised to help advertisers extend their reach across a vast network and kick-start what is sure to be a blossoming audio advertising business."

The AOL Radio@ Network — which includes Radio@AOL, Radio@AOL for Broadband and Radio@Netscape — reaches an audience of nearly 4.5 million unique visitors a month; individual listeners average approximately five hours of listening (TSL) each week, according to Arbitron.

BIA RANKS RADIO'S TOP BILLERS

BIA Financial Network reports that radio saw a 3.1-percent increase in advertising revenues in Arbitron-rated markets, compared with 2002.

Infinity Broadcasting placed five stations in the top 10: News WINS-AM New York (moves from 3rd to 2nd); Alternative KROQ-FM Los Angeles (remains 4th); News WCBS-AM New York (remains 6th); Sports WFAN-AM New York (drops from 5th to 8th); and Alternative WXRK-FM New York (drops from 8th to 9th).

Four Clear Channel outlets were in the top 10: Adult Contemporary WLTW-FM New York (remains No. 1); CHR/Pop KIIS-FM Los Angeles (slips from 2nd to 3rd); Talk KFI-AM Los Angeles (jumps to 7th from 18th); and AC KOST-FM Los Angeles (from 9th to 10th). Rounding out the top 10 was Emmis CHR/Rhythmic KPWR-FM Los Angeles.

"Radio is poised to show strong growth in 2004, with revenues anticipated to grow by 5.5 percent," commented BIAfn VP Mark Fratrick.

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Broker: Dick Foreman of Richard A. Foreman Associates Inc.

Pamal buys WXPX-FM Westchester, NY.

Seller: Nassau Broadcasting. Price: \$18.4 M.
Broker: Glenn Serafin of Serafin Brothers Inc.

Entercom buys WWRX Providence.

Seller: Phoenix Media. Price: \$14.5 M.

Midwest Communications buys six Minnesota stations.

Seller: Heartland Communications. Price: \$5.8 M. Stations: WMFG-AM/FM Hibbing, WTBX-FM Hibbing, WNMT-AM and KMFG-FM Nashwauk, and WUSZ-FM Virginia, MN.

Broker: Johnson Communication Properties

Simmons Media Group buys KPEB-FM Park City, UT.

Seller: Millcreek Broadcasting. Price: \$4.4 M.

Northeast Broadcasting buys three Wyoming stations.

Seller: Mountain States Radio. Price: \$2.25 M. Stations: KRAE-AM and KRRR-FM Cheyenne, KREO-FM Pine Bluffs.

Broker: Media Services Group

Sheridan Broadcasting buys WATV-AM Birmingham.

Seller: Birmingham Ebony Broadcasters. Price: \$1.5 M.

Simmons buys three Texas stations.

Seller: KRZI Inc. Price: \$1.5 M. Stations: KLRK-FM Marlin, KRZI-AM and KRZX-AM Waco.

Broker: American Media Services LLC

Davidson Media buys WXCT-AM Southington, CT.

Seller: Add Radio Group. Price: \$1.4 M.

Heartland Communications buys WUSZ/FM-Virginia.

Seller: Virginia Broadcasting. Price: \$1.35 M.

Heartland Communications Buys WIKB-AM/FM Iron River, MI.

Seller: Northland Advertising. Price \$1.25 M.

Broker: Jerry Johnson of Johnson Communications Properties Inc.

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Al Franken:

"I'm A Liberal, Dammmmit!"

By Reed Bunzel, Editor-in-Chief
Cover and interview photos courtesy of Air America

For the last few years, the liberal left has looked upon humorist Al Franken as its talk-show-host-in-waiting, the progressives' answer to Rush Limbaugh, Sean Hannity, Bill O'Reilly — essentially, the counterpoint to all things conservative.

The conventional wisdom goes something like this: "The right wing has such a head start in political talk radio, liberals can never hope to catch up." Add the notion that liberals take their politics too seriously to ever be able to be funny, and — as Laura Ingraham told *Radio Ink* last fall, "The liberals have National Public Radio...all the liberals I know listen to it." The general conservative consensus here is: "Why would the left want to risk being unfunny on commercial talk radio, especially when they have NPR and all the rest of the 'liberal' media?"

That's where Al Franken enters the picture. The *New York Times* best-selling author of *Lies: And the Lying Liars Who Tell Them: A Fair and Balanced Look at the Right*, a self-avowed liberal, an Emmy-winning writer/producer and a political activist, Franken embodies the left's greatest hope for making up the great lead that conservatives have

built up in talk radio.

"Once Rush Limbaugh made the medium what it was, a lot of Rush imitators came in," Franken observes. "The landscape very quickly became right-wing, and it became very difficult for liberals to get in there. I felt that the best way for this to work was to build a network and give people a place where they could go for liberal talk." The result: Fledgling liberal network Air America Radio last month announced Franken as the centerpiece of its talk show schedule, setting him squarely in the 12:00 noon-3:00 p.m. midday time slot.

Most people remember Franken for his contributions to *Saturday Night Live*, which he joined in 1975 with his comedy partner Tom Davis. He left the show in 1980, then returned in 1985 and remained for another 10 years, leaving after the 1994-'95 season. During his second stint at SNL, Franken honed his political satire and developed the character of self-help guru Stuart Smalley, who became the subject of Franken's first book, *I'm Good Enough, I'm Smart Enough and Doggone It, People Like Me*.

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World Radio History

USA 1950s
TV

A prolific writer, Franken received four Emmys for his writing on SNL and a fifth for producing. In 1992, he anchored Comedy Central's *Indecision '92*, and in 1996, he teamed with Arianna Huffington to cover the party conventions and election night for *Politically Incorrect*. He also wrote and starred in the film *Stuart Saves His Family*, which received "two thumbs up" from critics Siskel and Ebert, and was co-writer of the 1994 movie *When a Man Loves a Woman*, starring Andy Garcia and Meg Ryan.

Franken's second book, *Rush Limbaugh is a Big Fat Idiot and Other Observations*, spent more than eight months on *The New York Times* bestseller list and was number one for five weeks. It was followed by *Why Not Me: The Making and Unmaking of the Franken Presidency* and *Oh, the Things I Know! A Guide to Success, or Failing That, Happiness*, both on *The New York Times* bestseller list.

Franken grew up in Minnesota, and he is a graduate of Harvard College. He has been married to Franni Franken for 28 years; they live in New York City and have two children.

Radio Ink recently caught up with Franken in Santa Rosa, California, and questioned him about what's "left" for liberals in talk radio.

INK: There's a widespread perception among conservatives that the mainstream media has a distinctly liberal bias. What's your view of this?

FRANKEN: I just don't think it's true. The press used to be populated by people who used some kind of journalistic standard, but gradually that has completely disappeared. The mainstream media have a lot of other biases that seem to be much more important today: They have a pack mentality; and they focus on conflict, sensationalism, negativity and sex. They have a bias toward getting the easy story, getting stories quickly, getting cheap stories. There are all kinds of biases, so focusing on whether the mainstream media has a liberal bias is like asking whether the problem with Al Qaeda is that they use too much oil in their hummus. I think they do, but the problem with Al Qaeda is they want to kill us. And the problem with the mainstream media is not that there's a liberal bias, but that they don't adhere to any real journalistic standards.

You're not particularly impressed with the quality of reporting today?

Because the media has been accused of having a liberal bias, many reporters now are scared of their own shadows. They've been cowed into thinking: "I'm not going to be liberal." We've all seen what's happened: In 2000, Gore got so much more bad coverage than Bush did, and last year, the media totally dropped the ball on covering the weapons of mass destruction. If the media have such a liberal bias, why did they drop the ball? Knight-Ridder was the only company in the lead-up to the war to cover it correctly.

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President George W. Bush

Senator John Kerry

Ralph Nader

Hypothetical Questions

In addition to doing comedy sketches and other humorous bits, Al Franken says he intends to invite high-profile newsmakers on his daily program, *The O'Franken Factor*. *Radio Ink* asked the self-proclaimed liberal about several particular guests, and how he might hypothetically begin an interview:

If President Bush came on your show as a guest, what would your first question be?

'How are you doing today, sir?'

Then what would your second question be?

'In May of 2001, you announced that you were appointing Vice President Dick Cheney to head the counter-terrorism task force, and you said that from time to time you would chair a meeting of the National Security Council to review their findings. If you added the number of times you chaired such a meeting with the number of times that the counter-terrorism task force chaired by Cheney actually met, and multiplied that times the federal debt, what would the product be, and why?' That would tell us a number of things: whether the president knew that the task force never met, and whether the president knows that zero times anything equals zero. Then he could explain why they never met — and why they totally ignored the terrorist threat.

What would be your first question to John Kerry?

'How are you doing today, sir?'

Okay, your second question?

'How are we going to beat this guy?' Or I could give him a softball like 'The Bush campaign says you voted against these 13 weapons programs. How is that a lie?'

What would you ask Ralph Nader?

'Are you crazy?'

Is that before or after 'How are you doing today, sir?'

That's my first question to him.



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If there isn't a liberal bias, how has this perception been perpetuated?

Because there is a right-wing media, and the right-wing media has grown over the last several years. It includes the Fox News Channel, which is a right-wing cable network. It includes *The Wall Street Journal* editorial page, and the *Weekly Standard*. Then, of course, there's right-wing radio. Conservatives have dominated talk radio for the last 12 years and, to their credit, we have not answered them. That's what we're trying to do at Air America.

With all this fear about being labeled a liberal, what do you consider yourself? A liberal? A progressive?

I'm a liberal, dammit!!!

How have conservatives been able to get such a strong foothold in radio, and why haven't liberals been able to make the same inroads?

It's a number of things. Once Rush Limbaugh made the medium what it was, a lot of Rush imitators came in, and Rush imitators by definition are right wing. The landscape very quickly became right wing, and it became very difficult for liberals to get in there. The reason I went to this network is that I understood that if I were going to syndicate a program nationally, in most markets I would have to fit between two conservatives. But that's not how radio programming works. You don't do Hip-Hop, then Country, then Hip-Hop. A station has all Hip-Hop or all Country. So I felt that the best way for this to work was to build a network and give people a place where they could go for liberal talk.

Some conservative talk show hosts say that liberals don't need a talk network, that they already have one in National Public Radio. What's your take on that?

It's absurd to compare Rush Limbaugh to NPR. And it's ridiculous for someone to think that they learn anywhere near as much from listening to Rush for 30 minutes as they do from listening to 30 minutes of NPR.

Do you think there's enough of a liberal radio audience to make Air America a success?

We'll see, won't we? But I do think so. There are a lot of people who listen to Rush because it's entertaining, and I'm sure there are liberals who listen to Rush who just want to get mad. There also are a lot of people who listen to him because they want to hear some blowhard pontificate, and they find that entertaining. To Rush's credit, he has appealed to a lot of people who don't have a lot of political sophistication and had nothing else to listen to. So Rush came along, and they listened to him and went over to the dark side.

Fox News sued you last year for using the phrase "fair and balanced" as part of the title of your book. What does the term "fair and balanced" mean to you?

I didn't claim to be fair and balanced in my book. Really. When I said 'a fair and balanced look at the right,' I meant it ironically. And I'm not going to

be fair and balanced on the radio. My show isn't NPR. NPR is fair and balanced. Fair and balanced doesn't mean, as [New York Times columnist] Paul Krugman said, "If the Bush administration tomorrow announced the earth was flat, The New York Times would report: 'Shape of Earth in Dispute.'" An actual fair and balanced reporter would say, "The Bush administration said something so crazy that every scientist we talked to says they're wrong." "Fair and balanced" has gotten to a point at which, if the Bush administration asserts something that just is not true, the press is afraid to say it's not true.

How important is it to be fair, even when you're talking about the "other side"?

It is very important, and to some extent, I always try to be fair. For example, we did a chapter in the book titled "Operation Ignore," which is basically about how the Bush administration dropped the ball on 9/11. In that chapter I quoted a former Reagan official who said something like, "The Clinton administration paid too much attention to Osama bin Laden, and thus gave him more power." We could have stopped the quote at "The Clinton administration paid too much attention to Osama bin Laden," but I felt it wasn't fair to the guy to not include the rest of the sentence. Now, people like Rush, Sean Hannity, Bill O'Reilly, and Laura Ingraham would never have included the rest of the quote. But I did because I don't want to be like them. I included the whole quote to be fair to the guy and to be fair to the argument. Now, I wasn't necessarily trying to be balanced, but I did try to be fair in the sense that I didn't want that former Reagan official to have that part of the sentence quoted out of context. We all know what fairness is, and I believe in it. Fairness is certainly a quality that liberals believe in.

Do you think Fox believes in it?

No. They're not fair. They're deliberately unfair, and they're deliberately unbalanced — in every regard.

Is there a tactic for program hosts to go after the messenger as much as the message?

Sure. It's a bait-and-switch thing. If you can't argue the merits of the argument, go after the messenger. They do that all the time; it's definitely a tactic. That said, sometimes it's fun to poke fun at personalities. When we did *Saturday Night Live*, that's really how we would cover the presidency. It's a way to do comedy. But there are fair ways to do that, and there are ways that are just ridiculous.

Are you nervous about making your new show succeed?

Oh, God yes. It doesn't keep me up at night — not yet. I'm actually feeling very good about it, but if I weren't nervous, I'd be crazy. I have a co-host, Katherine Lanpher, who is excellent. She was the host of a mid-morning show on Minnesota Public Radio for five and a half years. Before that, she did commercial radio, and before that, she worked as a journalist at Pioneer Press. She's really a journalist.



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I'm really a First Amendment guy, but I do think there should be standards. I don't feel I'm in position to determine what's obscene and what isn't. Much of what I hear on Rush or Hannity I feel is obscene. It upsets my moral standards, but they have a right to say it — and people can always choose not to listen.

She interviewed me a couple times, and I really liked her. I have never hosted a show, but I have been a guest on a lot of shows, and I like being a guest. So if worse comes to worst, she can just interview me.

How concerned are you that conservatives will be waiting for you to fail, or that liberals are placing so many eggs in Al Franken's basket?

I'm more worried about the second. There's nothing the conservatives can say that will bother me if I fall on my ass, but I hope that people's expectations aren't so unrealistic that I can't meet them.

You've named your new show *The O'Franken Factor*. Are you anticipating — or counting on — a lawsuit?

God, I hope so. I'd be surprised if he does because, as they learned last time, in America satire is protected speech — even if the object of the satire doesn't get it.

What will your program consist of? Will you be able to maintain consistent programming day in, day out?

We're going to do original comedy. I'm a huge Bob and Ray fan; in fact, Bob has agreed to do Wally Balloo on the show. That's an unbelievable thrill to me. Tom Davis (remember Franken and Davis?) will come on and do some stuff. We're going to do original, stupid, silly political comedy. We're going to have interviews, and we'll bring on newsmakers.

Are you doing this show for the entertainment and information value of it, or is it primarily driven by a political agenda?

It's all of those. It's like everything I've done that's political, like *Rush Limbaugh is a Big Fat Idiot* and *Lies and Lying Liars*. If you're smart, it's pretty easy to tell what's what. If you're not smart, you'll enjoy it anyway.

Based on recent polls, this country is more polarized politically than during any presidential election since 1948. Why is this?

I guess it's because the president is a uniter, not a divider.

How important is it for you to push President Bush out of the White House?

It's very important for the country. When I'm being flown around to speak to a corporation, they put me in first class, so I find myself sitting next to a

lot of Republicans. And they're really beginning to question the president. There are voters still in play, and it's important that we fight back in the way that we're doing, in the way that this radio network was designed to do. It's critical to get information out there in a way that people enjoy receiving it and that makes them understand that this is a divisive president. Being a liberal is about realizing that we're all in this together and that unbridled greed is not what America is all about.

Yet some conservatives believe that being liberal means being evil and having no morals.

We have to understand that morality is not simply about not having sex before marriage. Morality is about not taking as much money as you can if you're a CEO, and it's about not cooking the books so it looks like your corporation is making a lot of money when it isn't so you can exercise your stock options. Morality is about making sure that everybody in this country has a good education and health care and job training, so we can build our economy, become more prosperous, have a clean environment and have a better quality of life for everyone.

Liberals have been accused of having no sense of humor when it comes to politics, that they're too serious about issues. Are you the only funny liberal?

That's ridiculous. And I actually would challenge someone to show me one moment in which Sean Hannity has been funny. I want you to print that.

Likewise, many conservatives also claim that liberals aren't patriotic and don't love their country. Do you love your country?

There's a good kind and a bad kind of patriotism. I wrote a book chapter titled "Loving America the Al Franken Way." I think liberals love America the way adults love their parents, and conservatives love America the way a 3-year-old loves his mommy.

Has media consolidation reduced the number of voices in the community to only those who own a radio or television license?

There's a real threat. The consolidation of media is a threat to democracy; and to correct this, we need a new president and a new FCC chairman.

Since Janet Jackson's "wardrobe malfunction" at the Super Bowl, there's been a push at the FCC >> 28



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and Congress to severely restrict “indecent” programming on the airwaves. How do you feel about this snowballing effort?

I have mixed feelings about it. I am personally offended by some of the stuff that’s on the air. But I also know that I offend people all the time, so sometimes it’s hard to explain. There are certain words I might use in a speech to a college crowd that I would not use on my show. And sometimes a particular idea might offend someone. Sometimes I’ll use dark humor, or I’ll use it gratuitously. For instance, there’s a line in my book where I refer to Karl Rove as “human filth,” but it’s in the context of the 2000 election. Al Gore had just conceded, and George Bush gave this speech about national unity and working together. In the book I say that I couldn’t sleep that night, not because the election was stolen by human filth like Karl Rove, but because I agreed with the president on this need to come together. Now, right-wingers always say that I refer to him as “human filth” — but I did it in the context of the situation.


Still, you used the term “human filth” as an adjective to describe him.

There was a reason for it artistically. And I don’t mind someone reading that passage and saying, “I see why he used it,” or just getting mad. I don’t think they do get mad when they read why I used it, but the right takes something out of context, and I open myself up to that all the time. That’s why we’re going to have a lot of liberal people from show business on my show saying, “I’m a liberal and I hate America because... I want gay people to be able to marry chickens.” Because I know at some point Bill O’Reilly will say, “Franken’s got these liberals on, and they say they hate America.” You just have to say, “Yeah, he said those words, and it’s ironic, and you a—, you know it.”

Do we need broadcast standards covering on-air broadcasts?

I’m really a First Amendment guy, but I do think there should be standards. People ask me if I think I’m going to have problems with censorship, and the answer is “no.” I worked on television, and I worked with censors all the time on *Saturday Night Live*. They were my best friends, but I had fights with them all the time. Still, it’s nothing like what you can do on radio, so I’m not going to have any problems. I don’t feel I’m in position to determine what’s obscene and what isn’t. Much of what I hear on *Rush* or *Hannity* I feel is obscene. It upsets my moral standards, but they have a right to say it — and people can always choose not to listen.

Do you anticipate being invited to participate in “Talk Radio Day at the White House” this fall?

I don’t know. Do they invite people other than their jackals? I have a feeling I probably won’t be invited, but I would certainly be honored to come to the White House and be part of it. After all, the White House is the people’s house — that’s why I’d be honored. 



Al Franken On Iraq, The Military, And Saddam Hussein

Several months ago, Al Franken toured military bases in Kuwait, Afghanistan, Iraq, and Uzbekistan, for which he was both loudly applauded and criticized. “It was my fourth USO tour,” Franken told *Radio Ink*. “I do them because I didn’t serve in the military, and I want to give something to them. I love our military, and I love the people in the military. Right now, they are unnecessarily in harm’s way, and by that I mean that this administration deliberately misled the American people as to why we had to go to war. Now, there’s also no doubt that Saddam Hussein is an evil f---, and I was very happy to celebrate the second day of Chanukah in his palace in Baghdad and light the candles as a ‘f---you’ gesture.”

Franken insists, however, that the ends — removing Hussein from power — far from justify the means. “The Bush administration really blew it,” he says. “It was a huge achievement for them to use the United Nations to get the inspectors into Iraq, and I applaud them for that. But once we had the inspectors there, Bush deliberately used misinformation to get us into that war — and in such a way as to alienate most of the rest of the world. They did not get a true international coalition. It includes England; every other country was bribed in some way. El Salvador? Come on. These are countries to which we paid money so they would send a few troops in so we could say it was an international coalition. Your taxpayer dollars at work, and our troops are bearing the burden.”

Additionally, Franken insists that “the way this administration deliberately ignored the planning for a post-invasion Iraq is a sin. The State Department was told in an incredibly prescient report that it had to prevent chaos in that country after the war, but the report was willfully ignored by Vice President Dick Cheney, Deputy Secretary of Defense Paul Wolfowitz, Secretary of Defense Donald Rumsfeld, and the president. It was total hubris. Remember what Rumsfeld said when people were looting? He said, ‘People in a free society are free to do what they want.’ Well, I’m sorry, but if they had read those reports, they would have known that what the looting did was make people feel that this occupying force was not keeping order and that they only cared about oil. It was a step toward what we have now. Because of that, we’ve lost more troops since the invasion ended than we lost during the invasion. That is the fault of Rumsfeld, Cheney, Wolfowitz, and, ultimately, the president. But I don’t really blame him, because I don’t think he paid any attention.”



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Are the FCC's and Congress' recent actions on broadcast indecency a crackdown that's been long due, or is it a political distraction in a hotly contested election year?

A Matter Of Indecency

By Reed Bunzel, Editor-in-Chief

In the beginning there was...the nipple slip.

Blame it on a wardrobe malfunction or simply a risqué dance number that stepped too close to the edge — Janet Jackson's momentary uncloaking during her Super Bowl halftime show generated a firestorm of anti-indecency rhetoric that has turned into a political hot potato in an equally hot election year.

Despite the fact that Jackson's brief exposure occurred on television, regulators and legislators alike quickly pounced on what they perceived as a steadily growing push toward indecent programming on the radio. Accelerating matters, perhaps, was the fact that FCC Chairman Michael Powell was part of that surprised Super Bowl audience and did not like what he had witnessed during the halftime show, which was produced by Viacom's MTV. Within a seven-week period immediately following the February 1 event, the U.S. House of Representatives and the Senate drafted similar legislation detailing punitive measures ostensibly designed to curtail further broadcasts of indecent material on radio and television.

Specifically, the House overwhelmingly approved (391-22) legislation that would substantially increase the maximum fine for a broadcast license-holder from \$27,500 to \$500,000, while the fine for a performer would jump from \$11,000 to \$500,000. Similarly, the Senate weighed in with a bill that would raise licensee fines to \$500,000

as well as order the FCC to look at ways to protect children from violence on television. The Senate bill also puts a hold on sweeping media ownership changes that the Commission adopted last year.

Many critics of the legislation say that any such legislation would undermine free speech rights and would send a chilling message about the government's perception of the First Amendment. "Such legislation...represents an unconstitutional threat to free speech and would have an unnecessary chilling effect on artistic freedom," wrote American Federation of Television and Radio Artists President **John Connolly** and National Executive Director **Greg Hessinger** in a letter sent to House and Senate members. "It is important to note that the FCC has never fined an individual performer or announcer, therefore this legislation represents a fundamental shift with significant ramifications."

The two AFTRA execs went on to say that the legislation "cuts to the very heart of one of our nation's core values — free speech — and does so in the face of mounting evidence that the American public does not favor legislative intervention. They understand that free speech is fundamentally threatened when standards are vague and penalties excessive, as in the case of this bill. The fines contemplated by the bill could easily bankrupt individual artists and announcers."

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IT'S A FINE THING

Of course, indecency has been a thorn in radio's and television's side for many years, long before **Howard Stern** elected to titillate the male 18-to-34-year-old audience with talk of sex, sex, and more sex. Both chastised and lauded for his unique talent for grabbing and holding the attention of his 8.5 million listeners with a daily dose of coarse humor and frank discussion about all things sexual, Stern has been cited — and fined — by the FCC on numerous occasions. Claiming that he has no teen listeners, Stern maintains that while his show may be offensive to some people, everyone has the right to change the station if they don't like what he has to say. (Repeated attempts to speak directly with Stern for this story went unanswered.)

Top executives at Infinity Broadcasting, which airs the *Howard Stern Show* locally in New York at WXRK-FM and on 18 stations nationwide, declined to address Stern's program or his claim that he might jump ship to satellite radio. "We are committed to ensuring that we do not air indecent programming on our stations," was all Chairman/CEO John Sykes would tell *Radio Ink*.

In a recent *Wall Street Journal* interview, Viacom President/COO **Mel Karmazin** elaborated only slightly, noting that, while Stern still has two years left on his contract, "If he was interested in renewing today, I would renew it." However, facing congressional hearings, a stiff FCC fine, and concerns from shareholders and listeners alike, Clear Channel Radio unceremoniously dumped Stern from their six stations that aired him in such diverse markets as Orlando, Ft. Lauderdale, San Diego, Pittsburgh, Louisville, and Rochester, NY. According to Clear Channel Radio CEO **John Hogan**, the company pulled the plug because Stern's program directly violated a "zero tolerance policy" that was put in place just days earlier.

"Clear Channel drew a line in the sand with regard to protecting our listeners from indecent content, and Howard Stern's show blew right through it," Hogan commented in a statement. "It was vulgar, offensive, and insulting, not just to women and African-Americans but to anyone with a sense of common decency." Hogan said the show would not air on the company's stations until it adheres to acceptable broadcasting standards.

This all came on the heels of a \$715,000 fine levied by the FCC against Clear Channel morning-show personality **Todd Clem** ("Bubba The Love Sponge") for nine alleged violations, which the FCC said "involved graphic and explicit sexual material and were designed to pander to, titillate

"Clear Channel drew a line in the sand from indecent content, and Howard



John Hogan



Todd Clem

and shock listeners."

"We fully accept our responsibility for airing inappropriate content and accept the consequences," Hogan said when he announced that the company would pay the fine without contesting it. "Our company simply does not want to be associated with indecency. We know we can deliver great radio without compromising our integrity as broadcasters." Clem also was summarily fired.

Since then, the Commission handed down another fine, this time for \$247,500 against Clear Channel-Washington's *Elliot In The Morning* (**Elliot Segal**) for a March 2003 live on-air interview with an unidentified woman who discussed adult-film star Ron Jeremy. According to the FCC, the conversation "contained graphic and explicit references to sexual activities, including repeated discussion of oral sex, group sex, masturbation and the sexual performance of a porn legend."

The official Clear Channel explanation is that the company "has taken the lead in combating indecent content over the airwaves by enacting a series of proactive initiatives intended to protect listeners from indecent material when children are most likely to be in the audience. In recent weeks, the company adopted its Responsible Broadcasting Initiative, a zero-tolerance policy comprised of a series of preventative measures that includes a company-wide training course on the FCC indecency regulations. The incident in question occurred nearly a year ago, which was prior to the adoption

of our zero-tolerance policy. However, when the incident was first reported to Clear Channel, we implemented a series of measures to prevent inappropriate material from airing during the *Elliot In The Morning* show."

LET US COUNT THE WAYS

One aspect of the current indecency debate with which some broadcasters and personalities are concerned is the FCC's December 8th order that indicated the Commission would consider counting each utterance in a program as a separate violation. The agency also said it would consider initiating license-revocation hearings for similar violations.

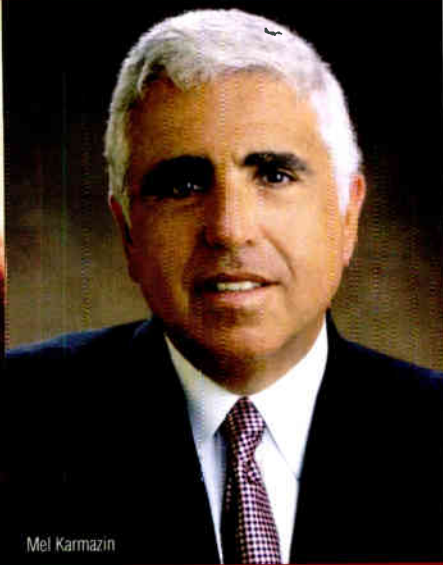
The National Association of Broadcasters, a long-time proponent of private enterprise vs. government intervention, for years has fought to keep both Congress and the FCC out of radio and television studios. Late last month, the organization sponsored a "Summit on Responsible Programming" to address issues and solutions surrounding this hot topic; but the big question remains: To what extent will the government exert pressure on broadcasters and on-air talent to color within lines that many critics say are already way too vague?

"The NAB believes that voluntary industry initiatives are far preferable to government regulation when dealing with programming issues," commented NAB President/CEO **Edward O. Fritts** following passage of the House indecency legislation. "Just recently, a number of broadcasters have taken positive steps to address concerns of parents

with regard to protecting our listeners
Stern's show blew right through it." John Hogan



Howard Stern



Mel Karmazin

"Don't screw up. If you don't comply, you'll be fired for cause. This company won't be a poster child for indecency." Mel Karmazin in NY Post

and policymakers. NAB does not support the bill as written, but we hear the call of legislators and are committed to taking voluntary action to address this issue."

THE IRONY OF FEAR

Many individuals contacted by Radio Ink for this article voice concern that in a decidedly divisive election year, with a hotly divided electorate, the matter of on-air indecency has been politicized to the point of "if you aren't against indecency, then you're for it."

Corporate dictates or personal concern over industry reprisal restrained many broadcasters from commenting on the record, an ironic twist in a debate concerning the First Amendment and free speech.

"What's disheartening is that things are so politically motivated," one executive told Radio Ink. "Broadcasters are afraid to speak up, and I can understand why. I'm sure [Viacom President/COO] Mel Karmazin has a lot he would like to say, but he's concerned about saying it because he has shareholders to protect. That puts us all in a very tough position."

Karmazin is one of those Viacom executives who decline to speak publicly on this issue, but the *New York Post* reported that he told Infinity executives during a conference call: "Don't screw up. If you don't comply,

you'll be fired for cause. This company won't be a poster child for indecency."

Following the call, the *Post* continues, Karmazin reportedly circulated a memo stating: "Any station airing programming that has any sexual or excretory content needs to take whatever steps are necessary to make sure that the programming is not even arguably indecent. When in doubt, leave it out."

More recently, Karmazin told *The Wall Street Journal*: "Another company canceled Howard's show for no reason other than that they were going to Washington and testify and just didn't seem to have the courage to stand up for programming that they aired. And we absolutely stand up for what Howard is doing."

"Part of the reason this is so difficult right now is that everyone — not just politicians — is very reactionary," observed Emmis Radio President Rick Cummings. "There's a very divided bunch of people in this country right now; and the question of indecency vs. free speech and the First Amendment will always be an issue. It always heats up whenever people are particularly divided, as they are now. The tastes of an 18-year-old male growing up in Harlem are far different from the tastes of the rule-makers in Washington — and that's what we're dealing with here."

Cummings points out that the FCC has been inconsistent at best in meting fines for violating its standards of indecency: "Three years ago, FCC Chairman Powell was saying,

'We have no interest in this organization in being parents and nannies,'" he recalls. "If there's something on the air that they should not be listening to, Powell was saying, it's the parents who should enforce that. So here they are, being punitive on some of these things that happened three years ago as a response to the furor that's out there."

"If people are not confronted from time to time with things that offend them, then they're not living in a free society," said Citadel Communications COO Judy Ellis. "A government that decides what we can hear and see is a very frightening thing. Questioning where the government is going on the indecency issue isn't a pro-indecency position; it's about honoring free speech and the First Amendment."

Despite the front-line charge that FCC Chairman Powell took immediately following the Super Bowl fiasco, even he appears concerned that things may be going a bit too far too quickly. Noting that legislation meant

to crack down on indecency on the airwaves could run afoul of free-speech rights and undermine the overall effort, Powell said, "There are a number of things that give me pause." Noting that the Senate version of anti-indecency legislation has a provision that would allow the FCC to consider license revocation after three violations, Powell said, "I don't want to see enforcement remedies being captured by constitutional litigation. Things like 'three strikes and you're out' is an understandable idea, but when you think it through, I can imagine scenarios where it can be more problematic than not."

Without trying to minimize the importance of this indecency issue, Emmis' Cummings observes that it may be somewhat of an election-year distraction. "I don't think any of us — including Janet Jackson — could have anticipated what came out of that half-time show," he says. "I'm sure it was on purpose, and I'm sure Janet probably regrets it now that she sees the firestorm that it has unleashed. But I really think this is political, and I don't think Howard Stern is wrong when he says that it is. Who could possibly say they want to defend indecent material? It's a lot easier for an administration right now to talk about family values than it is about lack of weapons of mass destruction, the failing economy, and many other issues that are much more important." ☐

Cable: Efficient Path To Branding Your Station

There is no shortage of recent discussion about the importance of branding in business. Our industry is no exception. The subject has taken a new aura lately as the heads of radio groups have implored their stations, as well as the radio industry at large, to distinguish themselves.

Stations that are well branded are really special. Hopefully, yours is one of them. But in the current environment, the pressure to deliver cash flow often outweighs the practice of maintaining the strength of your brands. How often has your marketing budget been scaled back, eliminated altogether or “passed along” to another market? Station marketing and branding during the past couple of years have often been limited to only a couple of situations: heritage stations under attack from new competitors or the newly launching stations attempting to establish their own position.

With the mounting pressure to deliver a reasonable return on investment with marketing dollars, stations have begun to look for alternatives to their traditional media strategies. Many alternatives exist, but one of the most powerful is also one of the least understood and most under-utilized: cable advertising.



Dan
Hotchkiss

CABLE AND MARKETS

Cable advertising was rarely noticed in most markets until just about 10 years ago. Even then, several factors relegated it at best to a category of “emerging media.” Multiple owners within a given market, lack of technical sophistication, and generally disjointed sales efforts all contributed to cable’s image as too complicated.

The consolidation of ownership within the cable industry

over the past decade has had a profound and positive effect at turning around that image — and reality. Five companies now enjoy a substantial concentration of subscribers in the larger markets: Comcast, Time Warner, Charter, Cox and Adelphia, with nearly 49 million basic subscribers. Plus, Cablevision has an important presence in New York, with nearly 3 million customers.

In early 2000, just 10 of the top 100 television markets had “interconnects” — cable operations that, despite multiple networks and possibly numerous owners, offer a client one contract, one tape and one invoice. There now are close to 75 interconnects within these same markets, with 90 expected by the close of 2004. Cable operators in many major markets now offer at least 40 networks on which they offer local advertising opportunities.

The more sophisticated markets, like Los Angeles and Phoenix,

have tools that allow radio stations to target potential diary-keepers particularly effectively. In 1995, Adlink in L.A. introduced **Adcopy™**, which has since been licensed to the New York market and will eventually roll into Comcast markets. Adcopy allows stations to break down the market geographically and address relevant messages to specific audiences. With Adcopy, radio stations can simultaneously run different branding messages in select subsections of the market — an awesome capability for delivering your message to specific clusters of hot ZIP codes.

Cox Media in Phoenix has an exceptional offering of cable networks that can help to hone in on specific radio audiences. Cox currently inserts commercials on 59 cable networks, including some on the digital tier. In addition, it recently rolled out a new product, **interACTIVE™**, that invites viewers to respond to polls or questionnaires via their remote controls. This application has tremendous potential for branding radio stations and collecting pertinent data from listeners.

KABC AND CABLE

One station that was an early proponent of cable as a marketing vehicle was KABC in Los Angeles. **Shelley Wagner**, the station's marketing director, began using cable for her station nearly 10 years ago. Initially, information gleaned from internal research led Wagner to cable for its ability to target geographically. "We were able to combine our ZIP code analysis with Prizm® codes that allowed us to promote different personalities and the benefits of the radio station to a highly targeted audience," she recalls. "Cable offered us a lot of flexibility in that it allowed us to traffic different commercials into ZIP codes that made sense for that specific personality."

Its expectations having been realized, the station has primarily focused on the geographic targeting advantages that cable provides, including the implementa-

tion of Adcopy™. An additional factor that has proven favorable is using cable to target with frequency, something that can be financially prohibitive in broadcast media. "When you have to hone in, you seek out the medium that allows you to target, and that has been cable," Wagner says. "We are sold on its cost efficiency and opportunity for frequency."

The sophistication on the sales side of cable is overshadowed only by the enormous growth in cable audience. A decade ago, the broadcast networks clearly delivered a much greater share of audience than did the cable networks that inserted local advertising. Since then, however, cable viewing to ad-insertable networks has grown nearly 50 percent. In fact, 2003 marked the first year in which cable viewing outpaced that of the seven major networks. Household ratings for cable networks increased 9.7 percent in November 2003 over the previous year's reports.

YOUR STATION AND CABLE

How does this impact the branding of your radio station? First, it is important to acknowledge the progress of the medium and the likelihood that the quality of cable programming will lead to continued ratings growth. Second, you can take advantage of the strength of the brands that exist within the cable universe by fine-tuning your marketing efforts. We help radio stations identify the brands that are best aligned with their formats, and then we design strategies that create compelling synergies between the audiences of each.

There are advantageous similarities between cable networks and their respective target audiences and those of radio formats. The News/Talk listener, for example, is very likely to be a viewer of such cable networks as CNN, Fox News, MSNBC, CNBC and Headline News. KABC launched Sean Hannity and Bill O'Reilly in Los Angeles by buying spots in the hosts' cable programs. This is one

Cable brings together the qualitative profile of the target listener with ... hot ZIPs that consistently produce diary returns. [It] allows a station to increase the frequency of its branding message.

of the most obvious examples of efficient targeting that pinpoints access to the exact audience a station needs to reach.

KABC also employs a complement of the other cable news networks to connect with its potential listeners. Hot AC stations are aligned with networks such as VH-1, E! and USA. The Classic Rock audience is easily targeted with ESPN, ESPN2, TNT, TBS or Spike TV.

Beyond the obvious synergy between cable networks and radio formats is the power of the medium to uniquely and effectively reach your potential diary-keepers. The biggest benefit that cable can provide is its ability to target geographically and qualitatively, while providing excellent frequency.

In planning an effective cable advertising campaign, it's important to keep in mind how a station can achieve goals of both branding and ratings growth by melding the strengths of outdoor, broadcast television and direct marketing. Broadcast television remains a tremendous vehicle for reach; unfortunately, that reach often extends well beyond a radio market's metro area. A broadcast television station covers up to about 30 counties, depending on the market, while there may be only four or five counties in a station's metro.

THE HOT SPOTS

The real battlefield exists only in a limited number of ZIP codes within those few counties. Approximately 18-20 percent of the ZIP codes in a metro can rep-

resent the majority of a station's diary returns. Often, two-thirds of that station's diaries are coming from less than 30 percent of the metro ZIP codes. Similar to planning outdoor advertising, this ZIP code analysis can be used to structure a cable buy. Most cable markets break their coverage areas into clusters of ZIP codes. This enables a station to target its advertising geographically for much greater impact and cost efficiency. (It also allows that station to target the ZIPs of its main competitors.)

Cable brings together the qualitative profile of the target listener with the necessity for reaching into hot ZIPs that consistently produce diary returns. More important, this strategy allows a station to increase the frequency of its branding message to an audience that is predisposed to tuning in and reporting listening to the station. Additionally, return on investment can be substantially improved by allowing the station to reach the right prospective listeners with the maximum frequency. This is precisely how most successful advertisers use radio, and cable can do the same for the branding of a radio station by taking a targeted group of networks, like a group of radio stations, and delivering optimum frequency. The result is both powerful for the brand and expansive to the bottom line. ☐

Dan Hotchkiss is president of Hotchkiss Marketing Solutions in Portland, OR. Contact him at 503-273-8888 or dan@hotchkissmarketing.com.



WHAT NEW MANAGERS SHOULD KNOW

By Gayle Brown

1. Never stop learning. Always keep an open mind, and learn from every experience, good or bad.
 2. Be willing to change. Things don't always turn out the way you want. How you adjust makes the difference.
 3. Be accessible to your people. There is nothing more frustrating to them than to have no one to answer their questions or to help them.
 4. Be a person of your word. Let them know that, if you make a promise, you will deliver.
 5. Lead by example. If you expect them to arrive at 8 a.m., you should be the first person there.
 6. Listen when they need you to. Sometimes, a problem is easily solved when the person is allowed to talk through it.
 7. Be understanding. We all make mistakes, and things happen. Remember what it is like to be in their shoes.
 8. Educate yourself — read, read, read. You should be the expert on the industry and be able to share your knowledge with your staff.
 9. Reward them for performance. Even if you have to give something up, make sure they receive cash incentives and bonuses. Money is a great motivator.
 10. Have fun! No one wants to work in a stiff, stuffy environment 24/7. Take your staff to a movie. Read the comics at a sales meeting. Have a party.
- Gayle Brown is local sales manager for Sea-Comm Media's four stations in Wilmington, NC. She is one of this year's Radio Wayne Award finalists.*



TEN QUICK TIPS TO SUCCESS

By Scott Welsh

1. Listen twice as much as you speak.
 2. Make expectations clear.
 3. Stay focused on long-term goals while getting details done.
 4. Delegate!
 5. Get it done now.
 6. Manage your boss.
 7. Make time to be creative.
 8. Be sincere.
 9. Hire for talent, not experience.
 10. Love your job every day.
- Scott Welsh, general sales manager at KGGI/KKDD/KTDD in Riverside, CA, is one of this year's Radio Wayne Award finalists.*

Dealing With Grievances

Grievances, a specialized form of communication, usually are concerned with working conditions, wages, disciplinary action, job assignment or seniority rights. They can present useful information about the effectiveness of your management style.

Grievances are expressed formally or informally; they may first emerge in the form of grumbling and complaints. Other symptoms, such as high absenteeism, chronic tardiness, increased idleness, decreased production and high job turnover, are more visible signs of a grievance. When you recognize such problems, you should attempt to isolate the cause and take corrective action. Many problems can be dealt with before the formal grievance.

The radio industry assumes both staff and management have certain rights. One of the rights of your staff is the guarantee that all personnel receive what is defined as fair treatment. When a formal grievance is filed, it must be dealt with, and attempts must be made to resolve it immediately. If a solution cannot be found at first-line management levels, a form of due process then ensues, carrying the grievance to higher management levels until some resolution or accommodation is made.

The earlier a grievance can be addressed and resolved, the more efficient is the process in time, money and morale. As a manager, you are measured on the performance of your staff. Thus, the more able you are to resolve problems at your level within the company, the more effective a manager you will be. Most stations have a well-defined, step-by-step grievance procedure. If yours is one of these, adhere to it as closely as possible. If one does not exist, create one.

Deviations from procedure often result in grounds for additional grievances. Below are some suggestions for dealing with grievances:

1. View grievances as an opportunity to improve a situation. Look upon grievances as visible complaints that have solutions if dealt with rationally. Think of them as time-saving and easier to deal with than the more subtle and disguised form of complaints. Check your own attitude, and try not to become defensive.
2. Listen intently to what complaint is really being aired. Ask questions and seek clarification. Build upon grounds of common understanding and mutuality of goals, rather than emphasizing differences of opinions.

3. If possible, make a decision quickly if consensus is reached. If delayed, let the staff member know exactly when to expect an answer. Do not postpone taking action, or attempt to sweep the situation under the rug. The sooner a grievance can be resolved to the satisfaction of all, the better.


4. If the grievance requires that you investigate the facts, do so thoroughly. If it involves matters of policy out of your area of accountability, seek advice from the appropriate persons.

5. Always try to make the decision jointly with the staff member. Involve him or her in the decision-making process. This will save time trying to convince him or her of the "rightness" of the decision.

6. Use the occasion to strengthen the communication relationship for the future. Although you and the staff member may disagree on some matters, the fact that you can deal with each other's emotional states will create a more profitable relationship.

No constant interaction among people ever will be without problems. As a manager, you must deal with hundreds of problems and conflicts. Difficulties arise in management not always because of the presence of problems, but frequently because of the way they are expressed. A professional manager is one who encourages and creates conditions where problems can be aired and dealt with openly and objectively. To do this, you must establish an environment of fairness, trust and commitment to common goals.

Take time to regularly walk through your department or radio station, getting to know your people, what they are doing, what they are feeling and what they are thinking. You must be aware of the subtle ways in which potential problems are expressed, and attempt to bring them out into the open. If involved in a formal grievance, keep in mind the procedures for resolution. Denying that problems exist may blow them out of proportion.

Effective communication will provide the building blocks upon which you can construct a mature and well-functioning department or radio station, where grievances can be considerably reduced and hopefully eliminated.  Peter Chimento is president of Cornerstone Business Development, which provides coaching for radio managers and account executives. He can be reached at 404-918-3759 or peter@cornerstonebusinessdevelopment.com.

5 WAYS TO AVOID POLITICAL CONVERSATIONS AT WORK

With a hotly contested election year under way, it can be tempting to get into political discussions at work. What's the harm in predicting who you think will win the election or giving your opinion about post-war Iraq? After all, it's just your opinion, right?

"It's tempting, but don't do it," advises business coach and trainer **Barbara Pachter**. "When it comes to politics, people have strong opinions. Political discussions can quickly and easily escalate into arguments — sometimes heated ones. You may say something that insults a co-worker, your boss or a client. You can alter people's opinions of you, perhaps not favorably, if they disagree with your comments."

What do you do if someone else tries to draw you into a political discussion? Prepare a strategy for extricating yourself if a discussion comes up. Here are five suggestions Pachter offers for when you don't want to answer a direct political question:

1. Quickly excuse yourself. You can say politely, "I just remembered that I'm due for a conference call. Please excuse me."
2. Change the topic. Simply ignore the question or comment, and bring up another topic by saying, "I just remembered what it was I wanted to tell you," or the more blunt "I'm bummed out hearing about this."
3. Respond with humor. Have a standard line, such as "Oh, I never discuss that in the daylight." (Make sure you have a smile on your face when you say it.)
4. Answer with a question. You can answer the question with a question, thereby putting it back on the original person.
5. Be assertive. You can politely but firmly tell the person, "I'm uncomfortable discussing this at work. Let's get back to business."

*Barbara Pachter is a management trainer and author of several books, including *When The Little Things Count... And They Always Count* and *The Power of Positive Confrontation*. E-mail her at pachter@ix.netcom.com.*

Don't Set The Bar Too Low...Just Think What Might Crawl Under It

Low expectations legitimize mediocrity. For many managers, it's time to re-evaluate your organization and decide the level of performance to expect this year. It's always important to examine your standards on a regular basis, because it's easy to become so desensitized to mediocrity that you no longer notice it. You would never deliberately endorse poor performance, but if you fail to confront, turn around, or remove people who perpetuate this behavior, you promote it by default.

Here are three criteria to develop a fresh perspective on potentially stale standards:

1. Do you have clearly defined performance standards for all positions with quantifiable production components? If not, what are you thinking? How can you hold people accountable for attaining a standard you've never defined? The fact is that you can't, so you won't. As a result, you will wind up keeping the wrong people too long. Before you reply that you do have clearly defined standards, ask your people. If they can't clearly articulate them, you don't have any.

2. What are the industry benchmarks for average performance in every quantifiable position in your business? Not all positions have quantifiable standards, but any sales position certainly does. Compare your standards to industry benchmarks to see how you stack up. If your expectations are at, or below, industry standards, you should be alarmed. Are you comfortable being average, or worse than average?

Most businesses consider their product, reputation and management team to be above average, but they still tolerate average or below-average performance. This is senseless. While not everyone on a team can be an all-star, is it asking too much to expect your managers to get their people to "better than average"?

3. Get your thinking out of the gutter. Some managers will go to incredible lengths to rationalize poor performers on their team: "They're loyal," "they're good for morale," "there are worse people out there" and so on. The problem with these managers is they're lazy. They'd rather make

excuses for the marginal, mediocre and moribund, than get off their callused behinds to find, interview and train better candidates. They use personal compassion as an excuse to run a welfare state. It's much easier to do this than to roll up their sleeves and get people better, or get better people.

As an example of "stinking thinking" where standards are concerned, let's look at the automotive industry. The average salesperson in the car business sells 8-10 cars per month, depending on what they're selling, and this standard hasn't changed in decades.

Still, thousands of dealerships have at least one "five-car Fred." He's a gross underachiever — nowhere near an industry average performer. Think about the equivalent of "five-car Fred" at your radio station(s). How many are there? How long have they been around? What are they doing to build team momentum, morale and your personal credibility? Have you thought about just how bad someone has to be to sell five cars per month, or to underachieve at comparable levels in the radio industry? Just how unskilled, untalented and uninspired must a person be to produce 50 percent of an industry average?

Before another day goes by, it's time to take a hard look at how low you're willing to go this year. Isn't it time to raise the bar? If you're afraid to rock the boat and leave your standards where they are, beware! Low expectations presume incompetence. If you presume incompetence long enough, you start to create it.

The bottom line is that, when expectations are set too low, people tend to live down to them. The costly practice of allowing low expectations is the ultimate in management recklessness. It also puts those who perpetuate this insanity on the endangered-species list. ☹

Dave Anderson, author of *Up Your Business: Seven Steps to Fix, Build or Stretch Your Organization* (Wiley, 2003), is a speaker and trainer with expertise in leadership and management. For more information, go to: www.Learn-ToLead.com.



THE SECRET OF SUCCESSFUL ADVERTISING

By Michael Tate

Successful advertising results come as a consequence of a working and honest relationship with your client — and this is the secret to successful advertising.

The way in which an advertiser relates his or her business goals to you, particularly in a direct-advertising environment, and the way in which that is translated back to your creative team, is totally dependent on your understanding and involvement with your client's business, products or service. Moreover, the effectiveness of any advertising campaign will certainly diminish and even be lost if a relationship of involvement or partnership does not exist.

The practice of the following principles will ensure improved advertising results and concerted relationship effectiveness when dealing with your client's marketing and advertising challenges. Here are some key principles to follow:

- » Work at developing a spirit of partnership, and be wary of change for change's sake.
- » Make sure you are totally immersed in your client's company's product, people and culture.
- » Work at creating an environment of experimentation and discovery, and get to really know the people with whom you are in partnership.
- » Always agree early on clearly defined advertising objectives, and make yourself responsible for all your client's advertising outcomes.
- » Take some risks and explore new ideas. Demand "explicit briefs," and always seek easy access to the top decision-maker.

Your first responsibility to your client is to get their advertisements noticed. That may seem a modest and fundamental objective, but we fail to achieve this in an overwhelming majority of cases. Apply this simple test: How many advertisements really stop you in your tracks? How many do you remember from last night's television viewing or this morning's radio? How many do you remember from this morning's newspaper?

(Continued next page)

How To Calculate Your Clients' Full ROI

The No. 1 buzzword (okay, buzz-phrase) for retailers is "return on investment." Radio salespeople are discovering that one way to quantify and qualify the client's objectives is to use the ROI formula. Here are a few reasons you should use ROI calculations with your client:

- » Managing expectations,
- » Up-selling current schedules,
- » Generating long-term business,
- » Overcoming radio's biggest objection, which is "it costs too much,"
- » Validating your customer's decision to buy your stations.

In most cases in our fact-finding calls, we fail to dig deep enough to determine the prospects' problems, challenges or opportunities. Three questions we need to ask the prospect in order to make the ROI work are:

- » What is your gross profit margin (on your profit centers)?
- » What is the average sale/ticket (on your profit centers)?
- » What is your average closing ratio?

Now let's work on the "initial sale." When we figure the ROI for a prospect's business, when a new sale comes through the door, we tend not to get full credit for that sale or for the new customer's value to the prospect's business beyond the initial sale. The initial sale is the starting point, but it's not the end of the sale if we bring a new customer into the business. Here are two essential extensions to the current ROI formula:

- » ICV (incremental customer value)
- » CLV (customer lifetime value)

HEALTH CLUB CASE STUDY

From our initial fact-finding call, we learned that a new health-club customer must pony up a \$300 initial fee and sign at least a one-year contract with the club. Monthly dues per month are \$35. Therefore, the initial sale is:

- » 12 months X \$35, or \$420.

- » Initiation fee of \$300
- » Initial sale would be \$720 [\$420 + \$300].

This is where we typically would stop. However, when a customer signs for a year, there are incremental sales involved, and they should be figured into the ROI calculation. You should ask your prospect: 1) "What else does the customer purchase during this initial 12-month phase?" and 2) if business is generated from referrals, "What percentage of your business comes from referrals?" (For instance, the health club could generate money from selling protein drinks and apparel sales.)

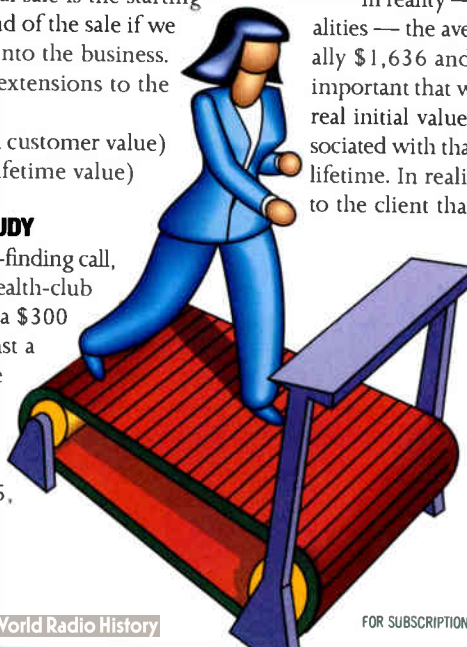
In this case, the health club generates 30 percent of its business from referrals from current clientele. This new clientele would include the new people we bring in to the business. So the ICV would be calculated as: $\$720 \times 30\% [\cdot 30] = \216 . The rule of thumb here is that ICV is figured only on the initial sale and not the CLV or customer lifetime value.

Next, ask the prospect — in this case, the health club decision-maker — "On average, how long does a person continue to use the club in his/her lifetime?" or "How many months/years does a person continue to use the club before quitting or letting the membership expire?" In this example, it's 32 months. So you would figure the ICV as: 20 months (we already used 12 months in the initial sale) X \$35 = \$700.

In reality — and you need to deal in realities — the average sale or initial sale is really \$1,636 and not the original \$720. It's important that we get credit for a customer's real initial value and any revenue that is associated with that person over the customer's lifetime. In reality, we bring more business to the client than initially meets the eye or

the cash register. The health club is a real-world example. For the new ROI formula, e-mail me at the address below

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





(Continued from previous page)

Experts say that most people forget 85 percent of the television commercials they saw last night. A study cited in *Newsweek* magazine put advertising recall at a minuscule 7 percent. Similarly, *The Wall Street Journal* reports that, of 25,000 people polled to nominate "most outstanding commercials," more than a third were at a loss to cite a single one.

Without a big idea that's brilliantly executed, advertising has no impact. Without impact, your client will be ignored. A big idea, by definition, overwhelms the past, the safe, and the tried-and-true. Big ideas are creative breakthroughs — sadly, they are all too rare. How many have you created lately?

Of course, the big idea makes even the bravest, boldest businessperson and average radio sales rep nervous because they have to commit to the idea, to take the risk. There is no comfortable point of reference. When faced with a risk that could be a big advertising success, or sounding and looking like everyone else, most take the easier, softer way of crossing their fingers, shutting their eyes and hoping for the best.

Bland, safe, mediocre advertising is all around us. Bored, cynical advertisers and consumers are all around us. Therefore, breaking the rules isn't enough. Advertising success involves taking risks, yet the greatest risk we can take for our clients is to take no risk at all.

Michael Tate is president of RadioDCL, a radio sales and management consulting firm based in San Francisco. Call him at 866-723-4680. Used with permission.

RADIO BOOKS:
Super Hot Blow-Out Sale
www.radioink.com/streampress.asp



Tap The Emotional Seeds Of Life

Radio copywriters who tell me they've run out of story ideas will sometimes ask, "Where can I get the seeds for wonderful tales that will capture my listener's heart, or at least his or her attention for a minute?" It's all in knowing where to look or listen. Here's what you can do so that you'll never ever run out of story ideas.

START WITH YOUR CLIENT

From your very first meeting with a client, be listening for story material. As you gather CNA (customer needs analysis) information to formulate an effective media plan, ask some non-typical questions to elicit responses that you can use to create a campaign. I call it the ANA (audience needs analysis). What does the target audience need?

Record these conversations, because you'll never remember everything that was said, but do it in the least distracting way possible. Use a lapel microphone and a digital recorder or even a hand-held recorder. This way you'll be able to pay attention to what comes up, instead of trying to take meticulous notes.

Ask your client the questions that probably no one has asked them before: "How'd you get into this business? What do you love about what you do? What do you hate about your business? What do you do for your customers that no one knows about? Are there any interesting, surprising or unusual customer stories?"

The most important question is: "What emotional need do you solve for your customers?" This is a tricky question, because emotion is critical. The answer to this question is not "fit, style or value." The information is not in your client's newspaper ad, Yellow Page listing or on their website. You'll need to probe to distill the answer, but it's critical to giving your stories power.

When you hear unique stories with emotional connections to the audience, go deeper. If a restaurant owner casually mentions an old family recipe, find out more. Has it been passed down through generations? What's the story behind it?

TALK TO YOUR CLIENT'S CUSTOMERS

If you ask one or two dozen customers why they purchased from your client, you'll get some true insights into the advertiser's real strengths. Often they're different from what

the advertiser thinks.

Yes, this process will take more time than you're used to spending, but it will give you unique stories and a much better chance of advertising results and easier renewals, so in the long run, you'll make more money for less time spent.

YOU ARE YOUR OWN BEST SOURCE

Your life is full of relationships, and everyone has at least one story. Make a list of everyone you've ever known. It may take awhile, and it's a list you'll continually add to, but do a little bit each day.

Start with your parents, grandparents, spouse(s) and all your relatives. Add your children, their friends, their teachers, associated parents and relatives. List your teachers, coaches, scout leaders, armed forces superiors, mentors, supervisors, counselors and bosses. Next, write down your coworkers from every job you've had, every person you've dated, and all their associated relatives and friends, every customer you can remember, your pen pals, plus all your buddies from day care to the present.

What about those people you come into contact with daily in person, on the phone, or by e-mail: landlords, bankers, police, delivery people, paper carriers, neighbors, health-care people, retailers, travel agents, behind-the-counter salespeople, car dealers? Don't forget the members of your clubs, volunteer, community, political and service organizations. This is only a partial list. I'm sure you'll think of more.

After every name, write as many words as it takes to remind you of at least one associated story. Some names will generate many stories. Every story has power, because it's real. And every day more stories are being generated, so you'll never run out.

When you write a commercial, scan your list and select stories that will work for the audience, the advertiser and their benefits. Flesh out each story, amplifying the conflict and drama. Make the marketing part of the story, and you'll take the audience along with you — right to the advertiser. ☐

Jeffrey Hedquist has just realized that his life is a series of emotional stories. To hear some of them, contact him at Hedquist Productions Inc., 641-472-6708, or e-mail jeffrey@hedquist.com



LERN TO TAWK, WILLYA?

By Holland Cooke

As a program host or newscaster, you're asking your listeners to believe you. To keep listeners from mocking you, avoid saying:

- "Orientated" It is a word, but "oriented" is easier on the ear. Ditto for "disorientated." Say "disoriented."
- "Undoubtedly." Surely you mean "undoubtedly."
- "Vice-a-versa." Unless you're Norm Crosby, it's "vice-versa."
- "Switching gears." Gears don't "switch"; they "shift."

Also, unless you're auditioning for *The Sopranos*, avoid: "Due to the fact that..." Instead, say "because." Why? Just because.

The most common malapropisms are redundancies, and they're rampant in commercial copy. To sound more authoritative than on-air voices who don't know any better, don't say:

- "Future plans"
- "Added bonus"
- "Prior history"
- "Personal belongings"
- "Advance warning"
- "End result"

And finally, never use a preposition to end a sentence with.

Holland Cooke is the News/Talk specialist for McVay Media. He can be reached at www.HollandCooke.com

MAKE YOUR BEST MOVE FIRST

By Mike McVay

Just because you are on top right now doesn't mean it's your birthright to stay on top. You can expect to see broadcasters challenge and attack you. They will change what they do around you, requiring you to make alterations without losing sight of your initial strategy. It's all part of the endgame.

One simplistic way to look at it is to take the focus of a friend and mentor, a Canadian broadcaster. In the words of my friend: "Why does everyone make their best move last?" His advice: "Figure out what your best move is, and make it first."

Mike McVay is founder and president of McVay Media. He can be reached at 440-892-1910 or via e-mail at mcvaymedia@aol.com.

The REAL "Dirty Thirty"

Decent Ideas To Clean Up Your Station

Don't get me wrong; sex is great. But if your station is spending time debating or defining the line between acceptable, obscene and indecent talk on the air, you're missing the rowboat.

FAR more important than obscene ideas or dirty words is the mindless drivel spewing from the mouths of uninspired and untrained talent every day, at thousands of stations in America. THIS is what is killing radio and making hundreds of DJs mediocre, boring and bland.

While the government and special interest groups obsess on obscenity and dwell on indecency, why not focus time at the station level on other areas?

AREAS TO CLEAN UP NOW

(while attention is diverted elsewhere):

1. Tired material from jocks, instead of real prep (Try more coaching.)
2. Jocks repeating sfx, drops or one-liners for years (Invent ways to freshen.)
3. Traffic reporters who give the "what" before the "where"
4. News people using the writing style from 30 years ago (Examine current successful newscaster style.)
5. Mindless clichés from jocks ("Keeping you company," "hump day" — dump 'em all. Catch these in a coaching session.)
6. Newscasts that don't match rest of programming (Re-evaluate times, length, objectives and formatics.)
7. Same slots for morning show features (Rotate hours.)
8. Worn out generic phrases in spot copy ("Friendly and courteous staff," "spring is in the air" — provide copywriters with new ideas.)
9. Lengthy or stale promo copy (Try someone else for writing or editing.)
10. Remote blandness in ad libs and rejoins (Invent new phrases.)
11. Tattered remote banners and signage
12. Same contests or direct-mail pieces, year after year
13. Boring, static station websites (Make it as current as the station.)
14. Same morning-show bits for months (Are they still timely and relevant?)
15. Exact Selector[®] rotation inherited from previous PD (Tweak clocks, categories, turnover. Browse lists, themes, artist separation.)
16. Overused station voice imaging and sweepers
17. Morning-show formatics have never changed. (Check them all.)
18. No horizontal recycling (promoting other days)
19. No vertical recycling (promoting later this hour, later today)
20. Weather formatics same as 1997 (Re-structuring is in order.)
21. Morning show contests only at 7:20 (Consider other times and dayparts.)
22. Boardwork varies greatly from show to show (Do you want that inconsistency?)
23. Same 9 jingles for 5 years (Consider remixing or a new package.)
24. Morning-show characters and situations never change. (Brainstorm new ideas.)
25. Ending all aired calls with station slogan (Does "what station plays the most music?" ever wear out?)
26. Weekend features and programming never change (Add/drop syndicated shows; rotate good part-timers to other slots.)
27. Public-affairs programs are dull. (Change host, focus, content.)
28. PSAs still a throwaway (How can you give them new approach?)
29. Handling studio callers badly (Discuss with each talent, based on their show priorities)
30. Predictable, uninspired voice tracks (They should be better than live.)

Champion a few of these projects to distract yourself between now and November 2 (Election Day). Make these changes by then, and you may have raised the odds for a better spring, summer and fall book without ANY focus on the dirty stuff. ☎

Tom Zarecki is still active on air. He spent 11 years as a national programming consultant before joining RCS Sound Software, where he handles public relations and marketing. Contact Tom at tomzshow@rcsworks.com.

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YOUR OWN INDECENCY GUIDELINES — And Live By Them

By Lex Staley and Terry Jaymes

Struggling to define obscenity in a 1964 ruling, Supreme Court Justice Potter Stewart said, “I know it when I see it.” Forty years later, regulators don’t seem to be much closer to figuring out what constitutes obscenity, whether it’s seen or heard. Yet, judging by the growing tide of fines against morning radio shows, the FCC must be hearing its fair share of it on the airwaves.

We don’t need to tell you that, while Janet Jackson’s “breast-gate” was a harbinger of increased scrutiny for TV programming, for us in the radio industry, it was just a welcomed — and short-lived — respite from the intense focus of the FCC’s microscope.

You could blame the change on election-year politicking (remember the v-chip and CD labels from past election years?) or growing sensitivity to explicit on-air content. Whatever the cause, it’s clear that the radio industry must act quickly to protect its earnings, distribution networks and content.

While the radio business remains under a “level-orange” smut watch, morning radio show content is under fire in particular. Like our show, they tend to contain more “uninhibited language” than the balance of a station’s line-up. In our own effort to walk the fine line between engaging and “indecent” content, we’ve developed some rules and processes to comply with the agency’s somewhat vague guidelines that prohibit the utterance of “any obscene, indecent or profane language by means of radio communication,” as defined by “contemporary community standards.”

Although these standards vary greatly nationwide, and their enforcement ebbs and flows in the political tide, we believe that the FCC will leave you alone if you apply some common-sense principles to programming. These six have kept us out of the doghouse; we recommend them as a basis for your own dialogue on the issue:

1. Try to be subtle. It’s all right to have adult conversations about sex, but stay away from being too colorful with the descriptive part of the conversation. Let the listener decide what part of the body goes where. They’ll have fun filling in the blanks on their own.

2. Set up a dump/delay system, and use it. We now have four lines of defense: four people who, at any time, can dump a caller or a subject, with no questions asked. As a backup, we’ve even extended this capability into the control room.

3. Know what’s on your callers’ minds. Our call screener gets detailed information from callers about subject matter, which we see on our screens. If it looks touchy, we skip that call. We’re a bit

more sensitive about the topics.

4. Review your game plan. We now take detailed “show notes” about callers, subjects and timing. After the show, we review these notes and discuss how we handled the calls. This takes time, but it has helped our team focus on spotting and managing red flags before they hit the air.

5. Involve management. We have frequent conversations about content with our general manager, program director, and distributor. It’s important for everyone to be comfortable with the game plan. We realize that there must be complete trust on both ends.

6. Keep your antenna up. Pay attention to problem areas on other shows. Then gather your team and talk about how to avoid the same issues on your show. Don’t stop at the headlines; the good stuff is always in the details. This has helped us get a better grip on “community standards” and stay out of trouble. ☎

Lex Staley (above left) and Terry Jaymes (above right) are co-founders of The Lex & Terry Morning Radio Network. The Lex & Terry Show is syndicated by Cox Communications in 24 markets across the country.

"Idol" Hands

Make Light Work

By Reed Bunzel, Editor-in-Chief

Ryan Seacrest is one very busy man. The host of Fox Television's hugely successful *American Idol*, as well as a new daily syndicated strip titled *On Air With Ryan Seacrest*, recently shifted from Clear Channel's KYSR-FM to KIIS-FM, where he succeeded Rick Dees' as the station's morning drive host. Meanwhile, he also signed with Premiere Radio Networks to replace legendary Casey Kasem, who announced he was retiring as host of *American Top 40*.

How does Seacrest juggle all these gigs, traveling from studio to studio, especially with the Los Angeles-area freeways serving as the worlds' longest parking lot? Easy: bring all the studios into one unit, right in the heart of Hollywood, at the corner of Hollywood and Highland.

Seacrest began broadcasting *On Air* live from a glass studio in January, and when he began airing his morning show on KIIS just four weeks later, Clear Channel decided to build him a new radio studio, rather than schlep him over the hill to Burbank (and back) five days a week.

The result: state-of-the-art studios designed to keep any idol happy. "The idea was that this would save him the time to travel between the two places," says **Paul Welch**, a Harris contract engineer who installed much of the equipment that went into the new unit. "It's almost impossible to get from Clear Channel down here, especially in rush hour." Welch says the new radio studio took just weeks to build, and it was a cooperative effort between the Harris team and the Clear Channel engineers.

Other people involved in the build-out process were Chuck Ide, chief engineer at KYSR; the engineering team of Mike Callaghan and Jerry Burnham at KIIS; cabinet designer David Schlegel; Harris system engineer Scott Russell; and Lily Massari, who worked with Ide on the studio equipment.



Ryan Seacrest Facility Equipment

Boards/consoles: BMXdigital-22

Audio processing equipment: Symetrix 528E

Microphones: Electro-Voice RE27

Transmitter: T-1 link to KIIS On Air at Clear Channel, Burbank, CA

Telephone hybrid: Telos 2X12 with console-mounted control panel

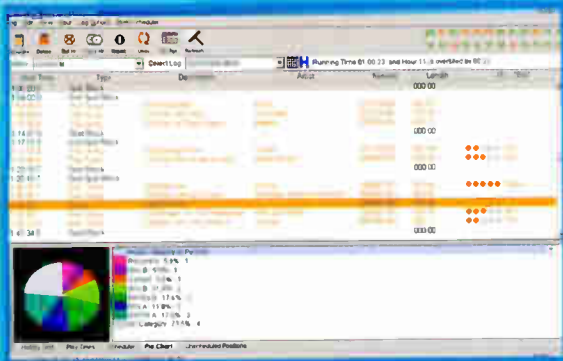
Speakers: JBL4412

Cabinetry: Harris Custom SmoothLine

Chief engineer: Chuck Ide (chief at KYSR) at project start; now, Mike Callaghan

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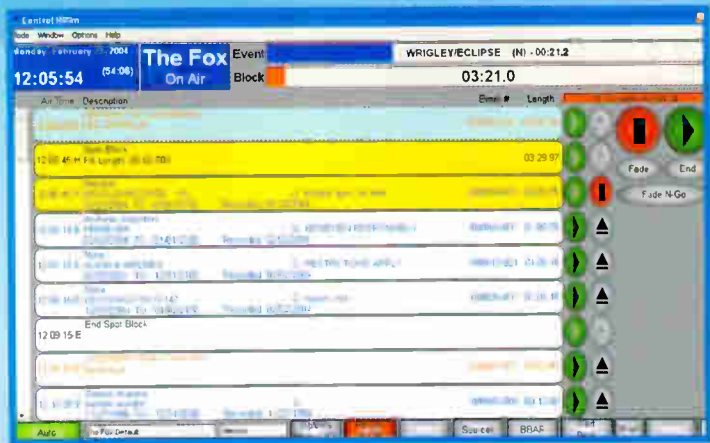
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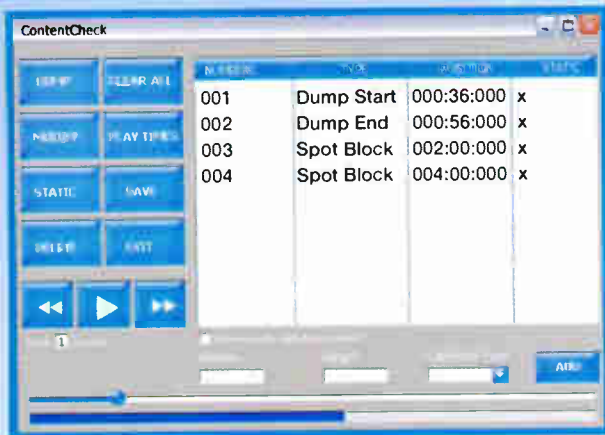
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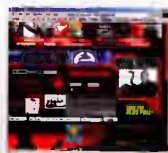
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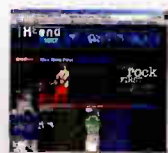
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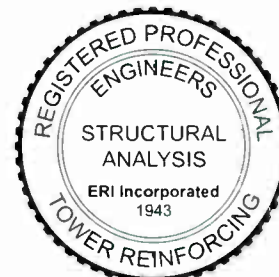
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Blast from the Past



**"I THOUGHT THIS WAS A CONCERT,
NOT A BEST-DRESSED CONTEST!"**

This photo was taken at a concert, c. 1970, at Palisades Amusement Park in New Jersey. Holding the microphone onstage with the original Temptations is Hal Jackson, who broadcast live on WLIB, WWRL and WJNR. Today, "The Godfather of Radio" has an eight-hour Sunday show, *Hal Jackson's Sunday Classics*, on WBLS. In addition, he promotes culture and education through Hal Jackson's Talented Teens International in New York. Photo and caption information courtesy of Debi Jackson, president of Talented Teens International.

SEARCH YOUR ARCHIVES. Pull the boxes from your storage closet. Radio Ink magazine is searching for old (or should we say mature?) photographs of people, stations or promotions to use on our Blast page. Photos will be returned, but please be sure to LABEL them with identifying captions, including a return address and contact name. Mail to: Mary Crowley, Asst. Editor, Radio Ink, 224 Datura St., Suite 1015, West Palm Beach, FL 33411.

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