

RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

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RADIO
Page 17

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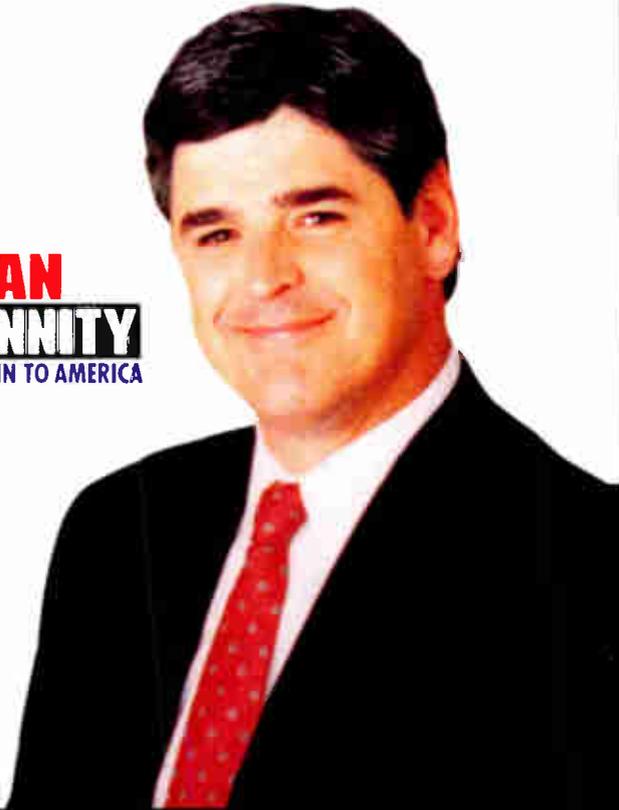
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World Radio History

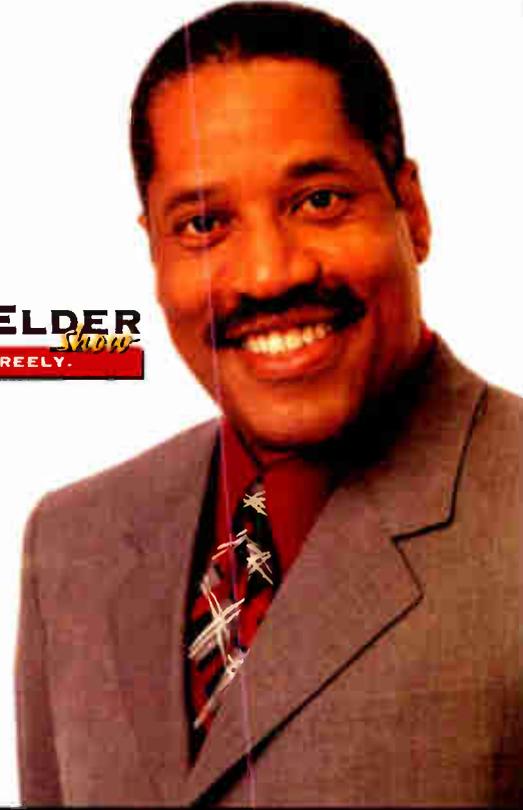
WHEN THESE GUYS TALK **AMERICA** LISTENS



**SEAN
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TUNED IN TO AMERICA



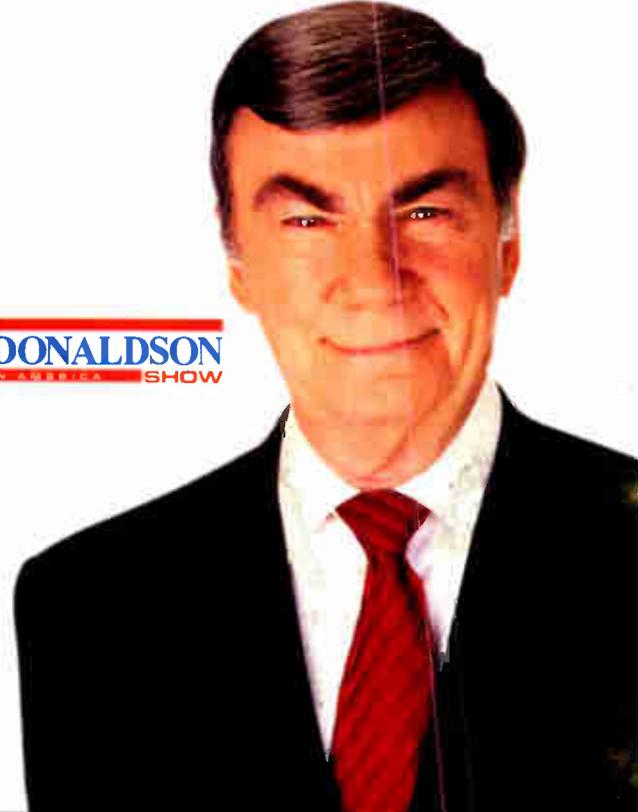
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Radio's Premier Management & Marketing MagazineSM

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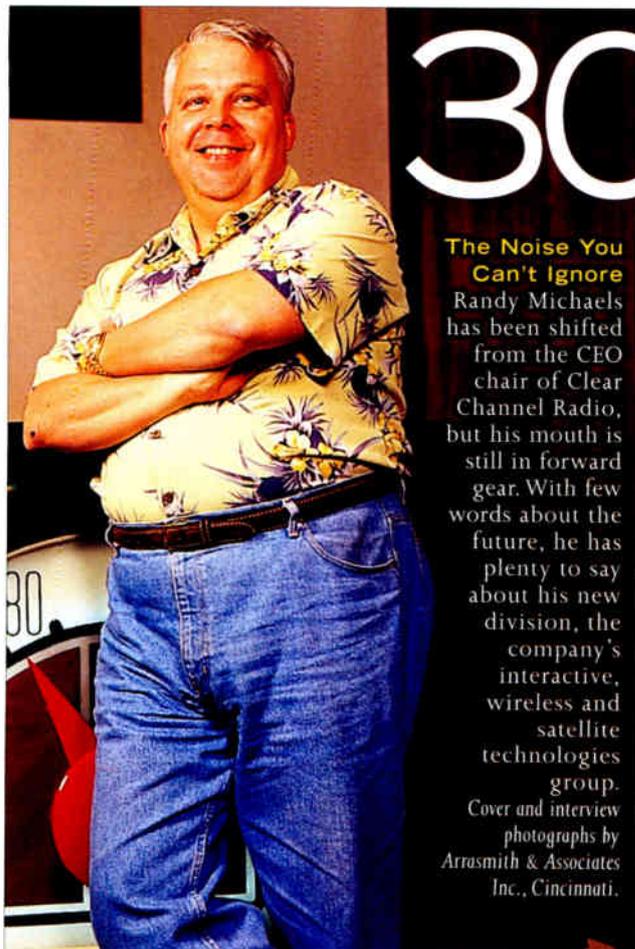
Coming Next Issue

Robert Struble, iBiquity Digital Corp.
Computer Software Systems

IDEA TICKER

31,155

the number of useable ideas
in Radio Ink to date



The Noise You Can't Ignore

Randy Michaels has been shifted from the CEO chair of Clear Channel Radio, but his mouth is still in forward gear. With few words about the future, he has plenty to say about his new division, the company's interactive, wireless and satellite technologies group. Cover and interview photographs by Arrasmith & Associates Inc., Cincinnati.

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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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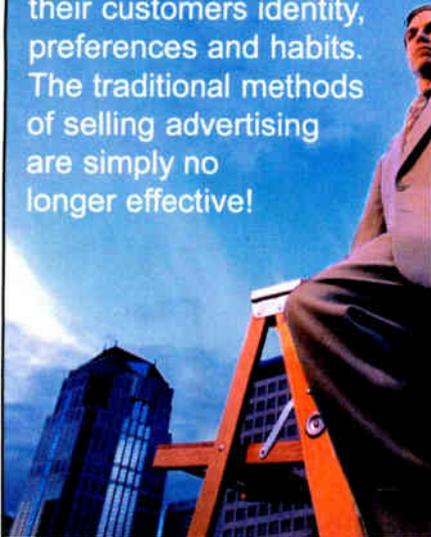
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From Our Chairman

9/11 Recalled

By B. Eric Rhoads
Publisher

I was to go to New York and then to Minneapolis. On September 10th, my Minneapolis appointment asked that I change my trip to later in the week. Rather than make two trips, I rescheduled my New York meetings, too. One of those original meetings was to have been at 10 a.m. on September 11th at the World Trade Center. Two hours after the towers went down, we received a FedEx package from the man we were to have met. He, however, was no longer alive.

Each of us has a 9/11 story.

A tragedy of this magnitude increases the importance of the media in which we serve. Millions of people heard the events of 9/11 unfold while driving in their cars. Millions were glued to their Radios for hours at work, unable to get to a television. Thousands of Radio stations disrupted music formats to become News or Talk stations. Rock stations did call-in shows, allowing listeners to share their thoughts on the air. Others became All-News, or they morphed into a specialty format to meet their audience's needs during this horrific event. Thousands of stations sacrificed important revenues because they sensed the inappropriateness of running commercials. We were there when America needed us.

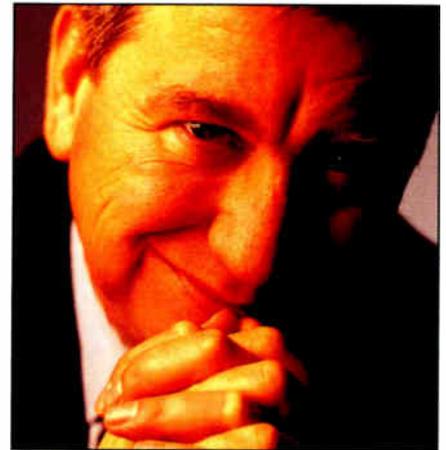
American broadcasters should be proud of how they handled themselves. Most owners took instant action, instructing their stations to put financial needs on the back burner. It was time to serve the community's needs. Most rose to the occasion. Of course, a few broadcasters ignored the events and continued as though nothing unusual were happening. They played a full complement of commercials throughout the critical moments of September 11th and during the dark days afterward: "Forget that fact that the world, as you know it, is changing forever and that thousands of people are dying. What you need is Peppercorn chewing gum! The kind of gum that whitens your teeth while it freshens your breath."

Those broadcasters argue that they owed it to their investors to keep the revenue flowing. I understand this logic and even partially agree with it, though I feel these broadcasters did not adequately serve the public's interest. I was embarrassed for them, and I'll wager that the majority of their listeners tuned to places on the dial that seemed a little more in touch with reality.

Radio raised money for victims' families, held vigils, did appropriate promotions for the cause. During the past 12 months, I believe Radio has done a wonderful job of keeping the memory of these people alive in the hearts of Americans everywhere. September 11 is an event we must never forget. Regardless of politics, when America is under attack, Radio must serve its communities.

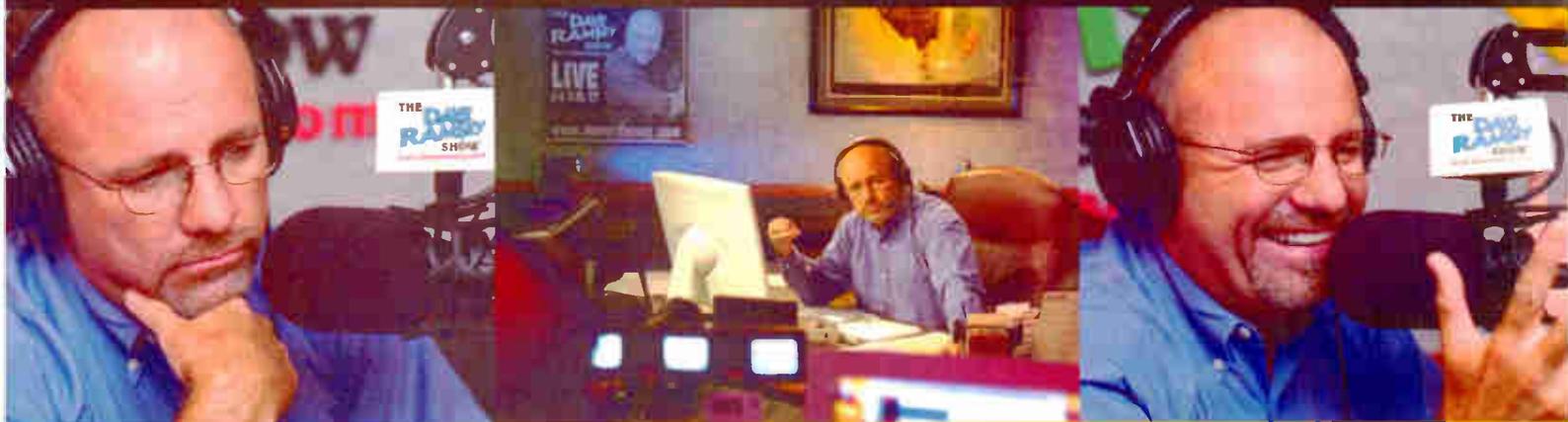
Will we see more terrorism and more tragedy? I pray not, but I fear we will. Will Radio be ready? ☐

Eric



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WTMA Charleston **3.1 → 4.8** Men 25-54

WTMJ Milwaukee **6.0 → 9.6** Adults 25-54

WTNY Watertown **2.2 → 9.1*** Adults 25-54

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Survey Shows Decline In Media Trust

A new study from the Pew Research Center shows that consumers' perceptions of the media have dropped, following a post-9/11 spike last fall. Radio and TV audiences, increasingly "annoyed" with the media, do not have much trust in the news (nor do they necessarily trust the company being advertised during a news program). According to the Pew survey of 1,365 adults, a majority of consumers believe news organizations do not care about the people on whom they report. Consumers also have a dim view of news media's morality,

fairness and accuracy. Despite these negatives, Americans continue to

appreciate the watchdog role of many news organizations.

	FEB 1999	EARLY SEP 2001	NOV 2001	AUG 2002
News organizations...				
Are politically biased	56%	59%	47%	59%
Are careful not to be biased	31	26	35	26
Neither/don't know	13	15	18	15
Try to cover up mistakes	66	67	52	67
Willing to admit mistakes	26	24	35	23
Neither/don't know	8	9	13	10
News media...				
Helps society solve its problems	36	31	35	31
Get in the way	54	58	51	58
Don't know	10	11	14	11



RED MUST BE A POWER-TIE COLOR!
Clear Channel CEO Lowry Mays (l) receives an IRTS Foundation Award from Sam Donaldson of ABC News at an International Radio & Television Society Foundation fund-raising luncheon saluting success in media business.

HAVE YOU HEARD?

“Oh, no! One of our teams was arrested.”

Either Opie or Anthony

following the arrest of a couple for allegedly having sex in St. Patrick's Cathedral in New York as part of a WNEW stunt.

“Not only was a crime committed, this stunt was a textbook case of how obscenity and blasphemy track each other. It also speaks volumes about the moral delinquencies of WNEW officials.”

William Donahue

Catholic League President

“WNEW regrets the unfortunate incident... We apologize to anyone who has been offended and have taken measures to assure that it does not happen again.”

Ken Stevens

Vice President and General Manager prior to being suspended

“I intend to keep pushing internally and externally to do whatever it takes to get an investigation moving and completed. If this doesn't show the need for a broadcaster code of conduct, I'm not sure what does.”

Michael Copps.

FCC Commissioner

LETTERS

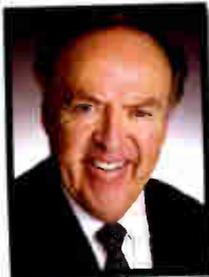
Game Boy

After hearing some brief discussion about it on a client's conference call, I was very interested in reading Dave Gifford's opinion (*Games Media Buyers Play*) printed in the 7/22 issue of *Radio Ink*. The client seemed to be particularly amused by how much power Mr. Gifford's article gives to all media buyers, based upon these "games."

Of most interest to me was the language used to describe the actions that media buyers take: "prey, demand, refuse, intimidate, insist" (12 times!) and "threaten" (my personal favorite). These words conjure images of marauding media buyers, spurring their horses, which are frothing at the mouth, as they descend upon the helpless villages of the sales reps and their virginal sales methodologies. What power the media buyers must have! And what nerve!

[Media-buyer actions] are nothing more than negotiation, pure and simple. I disagree with his characterization of these methods as "games." Any sensible businessperson knows that, at the end of the day, there's nothing more serious than production and profit — on a three-fold scale: for the media, for the media buyers, and most important, for the clients. A media buyer who lies, threatens, and cajoles sales reps into any situation should be horse-whipped — but it isn't necessary. People in this industry, on either side of a media buy, will not last if they don't foster an environment of give-and-take, and fairness for all parties concerned.

In this age of media mega-mergers, media buyers' negotiating power is diminishing, almost on a quarterly basis. What is the incentive for station reps to give their best pitch to a



media buyer, when they know full well that the top five stations in the market are owned and managed by the same company?

Needless to say, the running joke during that conference call was, "How long would be a list of games that sales reps play?" We could start with "We're almost sold out" and finish somewhere between "My program director won't allow that" and "We're the No. 1 station in this market!" Any sales person with an ounce of sensibility should get a good chuckle out of your article. I know we all did.

**Donald J. Hayes, Media Director,
Ad Results Inc.**

Warm Fuzzies

I just read Eric Rhoads' article in the August 19 edition [*Make A Friend For Life*] and have to say it gave me the "warm and fuzzies." I was not expecting a "comfort read" in this magazine. I appreciate and agree with your advice to be compassionate and sincere toward others in their time of need. What a better world we would have if more people lived their lives like Moe Preskell [record promoter mentioned in article]. Folks learn and hopefully change (myself included) by these examples.

**Jay Dunham, Tyler Media,
Oklahoma City, OK**

Mergers Bite!

Radio has finally started the final plunge of eating itself to spite itself (*Radio Stocks Battered Today*, *Radioink.com*, August 5). These giant mergers done "to make big money" were never going to work, because Radio never made that much money, no matter how you sliced it.

It was the best bang for your buck because there were a bunch of people there, they created a local buzz for your station, and

Glass Ceiling

I think you mis-titled your article (*The 10 Most Powerful People In Radio*, July 8). How about *The 39 Most Powerful Men in Radio*?

I can only hope that none of these powerful guys ever loses sight of the fact that, below that glass ceiling, there are thousands of bright intelligent women, working their collective tails off to make this industry great. While we may have taken over the sales departments and made some inroads in programming, it looks as though the boardroom is still pretty much off limits!

Cara "Betsy" Cameron, Amatur Group of L.A./New Generation Media



people responded by advertising with it. There was competition, so people scrapped to be first. They led the way musically and with local news. Now they're all in one building, creating the same product, because there is only one person doing what three normally did. While it's slightly cheaper, the pay-off isn't as much as they hoped and said. Hopefully, the government doesn't come riding in and buy out these idiots. I hope there is a fire sale by these big companies, who have to sell them off, tower by tower, to local owners, who will create a buzz, work the town, work the crowds, and make a little money.

**Bryan Harper, PD, WSAQ,
Port Huron, MI**

Teeter Tetter?

Radio's financial tower of Babel is teetering on a few loose bricks (*Radio Stocks Battered Today*, *Radioink.com*, August 5). The incredible avarice and greed demonstrated these past few years by the anti-competitive conglomerates is soon likely to be their undoing. On behalf of the companies forced to do business/battle with them, an industry tired of being eaten alive, and the thousands of hard-working broadcast professionals nationwide who have needlessly lost their livelihood, I say "Amen!"

Bill Bird, AdLab Media, Clifton, NJ

FACETIME



THIS GUY CAN JAM! Musical artist P. Diddy (l) and JAM'N 94.5 Program Director "Cadillac" Jack McCartney brought 20,000 Boston fans a cool show with the Summer Jam concert.



COOL 'SHADES' AREN'T JUST FOR STARS! Aerosmith's Steven Tyler visited KLOS-FM Los Angeles recently and cemented a great fan-ship with programming staffer Kristen Le Falle.

OBITUARIES

Michael Rondinone, manager of corporate underwriting for WNYC Radio, was struck and killed by a passenger train in New Jersey in an accident on June 22. An Edison, NJ resident, Rondinone joined WNYC's underwriting sales force in November 2001, responsible for major clients, including The New York Philharmonic. Prior to joining WNYC, he was retail sales manager for WABC New York; and before that, he was New Jersey sales manager for WOR for 20 years. Rondinone also trained as a TV sports cameraman and worked several games every season, including Monday Night Football. His wife, Grace, and two teen-age daughters survive.



ABC News reporter **Steve Walsh** (pictured at left), 46, died May 22 in Denver after a long battle with leukemia. He had been a resident correspondent for ABC Radio and ABC Newsone, covering such stories as the Columbine shootings and the Jon-Benet Ramsey murder. He was a reporter at KGO Radio in San Francisco 1984-1991 as well as at radio stations in Atlanta, San Diego and San Jose and at CNN and several TV stations. His wife, Kathleen, survives.

MOVERS & SHAKERS



« **Dave Burns** » Klotz Digital America has hired Dave Burns as director of broadcast business development. The

20-year industry veteran had been studio products manager for Harris Corporation's broadcast division.

« **Larry Santiago** » Bryan Farrish Radio Promotion has hired former PD Larry Santiago as assistant for indie music promotion and syndication promotion. He will continue in the midday weekend slot at KZLA in Los Angeles. He had been PD for Premiere's Country division.



« **Michael Rizzo** » A 22-year veteran of ABC, Michael Rizzo has been promoted to general manager of news and sports coverage for ABC News Radio. Based in New York, Rizzo will oversee domestic and international newsgathering and sports coverage. He had been executive producer of sports for ABC Radio Networks.

« **Suze Orman** » Author, editor and Certified Financial Planner Suze Orman joins Hot Talk 560 KSFO San Francisco



with a show airing Saturdays, 1-4 p.m. Orman is also the personal finance editor on CNBC and lectures nationwide, helping people change the way they think about money.

« **Art Laboe** » Show host Art Laboe has joined Wilbur Entertainment's syndicated Radio programs. Featuring requests, Oldies and today's hits, he will continue his new show, *Art Laboe's Sunday Special*, currently airing in 11 markets, including Los Angeles, San Diego and Phoenix.



« **Andrew Colton** » ABC NewsOne correspondent Andrew Colton has joined ABC News Radio as a Miami-based reporter. Although most of his career has been in television, he began his broadcast career at WPGC-FM Washington and KRLL-AM Dallas.

« **Dawn Hill** » American Urban Radio Networks' Dawn Hill has been elected to the New York chapter board of directors of the American Women in Radio & Television. Hill is senior director of marketing for AURN and is based in New York. She also has served as VP of the board of National Association of Minorities in Cable.



« **Jean-Paul Colaco** » Radio Disney has promoted Jean-Paul Colaco to president and general manager of the network. He had been VP/GM since joining the company in 1998, and he will continue overall management responsibility for the network. Before 1998, he was an associate for consulting firm McKinsey & Co.

« **Rob Davis** » Journal Broadcast has hired Rob Davis as business manager of its Boise Radio and TV stations, including KJOT-FM, KGEM-AM, KCID-AM, KTHI-FM, KQXR-FM, KRVB-FM and KIVI-TV. He had been controller/business manager at KNIN-TV Boise.



« **Jeff Federman** » Southern California Broadcasters Association's General Sales Managers Council has elected Jeff Federman as its chairman for the 2002-2003 fiscal year. Federman is director of sales for KPWR and KZLA in Los Angeles.

« **John Fullam** » Infinity Broadcasting has named John Fullam as its president/COO. He had been a senior regional VP for Clear Channel.



EVENTS

ARBITRON DATES

Summer 2002: June 27-Sept. 18
Fall 2002: Sept. 19-Dec. 11
Winter 2003: Jan. 2-Mar. 26
Spring 2003: Mar. 27-June 18

SEPTEMBER

Sept. 10-13 — National Association of Black Owned Broadcasters (NABOB) Fall Broadcast Management Conference, Washington, DC. ☎ 202-463-8970.
Sept. 12-14 — NAB Radio Show and NAB Xstream, Seattle. ☎ 800-342-2460. URL: www.nab.org/conventions
Sept. 12-14 — Society of Professional Journalists Natl. Convention, Fort Worth, TX. ☎ 317-927-8000. URL: www.spj.org
Sept. 12-16 — International Broadcasting Convention IBC 2002, Amsterdam. ☎ +44-171-611-7500 (UK). URL: www.ibc.org
Sept. 18-21 — National Conference of Editorial Writers (NCEW), Nashville, TN. ☎ 301-984-3015. URL: www.ncew.org
Sept. 18-21 — Radio-Television News Directors Assn. International Conference, Long Beach, CA. ☎ 202-659-6510. URL: www.rtna.org
Sept. 19 — NAB Executive Committee Meeting, Washington DC. ☎ 202-429-5358. URL: www.nab.org
Sept. 19-20 — Corp. for Public Broadcasting (CPB) Board of Directors Meeting, Washington, DC. ☎ 202-879-9600. URL: www.cpb.org
Sept. 23 — Broadcasters' Foundation Celebrity Golf Tournament, Essex, NJ. ☎ 203-862-8577. URL: www.broadcastersfoundation.org
Sept. 25 — North Dakota Broadcasters Fall Conference, Bismarck. ☎ 701-258-1332. URL: www.ndba.org
Sept. 26-28 — Oregon Assn. of Broadcasters Fall Conference, Bend, OR. ☎ 503-443-2299. URL: www.theoab.org
Sept. 27-28 — Maine Assn. of Broadcasters Convention, Portland. ☎ 207-623-3870. URL: www.mab.org
Sept. 27-29 — NAB Broadcast Leadership Training Program, Washington, DC. ☎ 202-429-5358. URL: www.nab.org
Sept. 30-Oct. 3 — NAB Satellite Uplink Seminar, Washington, DC. ☎ 202-429-5358. URL: www.nab.org

OCTOBER

Oct. 1-4 — International Assn. of Broadcasting (IAB) General Assembly, Rio de Janeiro, Brazil. ☎ +598-2-299-1110. URL: www.airiab.com
Oct. 2 — Southern California Broadcasters' Radiofest, Anaheim. ☎ 323-938-3100.
Oct. 9-11 — IEEE Technology Society (IEEE) 52nd Annual Broadcast Symposium, Washington, DC. ☎ 703-530-1110. URL: www.ieee.org/organizations/society/bt
Oct. 12 — 9th Annual Geller Media International Producer's Workshop, New York. ☎ 212-580-3385. URL: www.gellermedia.com
Oct. 20-22 — Canadian Assn. of Broadcasters Annual Convention, Vancouver. ☎ 613-233-4035. URL: www.cab-agr.ca/welcome.htm
Oct. 20-22 — European Radio Conference, Czech Republic. ☎ 202-429-5358 (NAB). URL: www.nab.org
Oct. 25-27 — NAB Broadcast Leadership Training Program, Washington, DC. ☎ 202-429-5358. URL: www.nab.org
Oct. 28-28 — Minnesota Broadcasters Annual Convention, Minneapolis. ☎ 800-245-5838. URL: www.minnesotabroadcasters.com
Oct. 31-Nov. 3 — Collegiate Broadcasters Inc. Natl. Convention, Kissimmee (Orlando), FL. ☎ 585-395-5626. URL: www.collegebroadcasters.org

NOVEMBER

Nov. 8 — Women in Cable & Telecommunications 18th Annual Benefit Gala, Washington, DC. ☎ 312-634-2330. URL: www.wict.org

» 12

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The Hometown USA Career Fair is a unique recruiting festival that brings together the resources of the Army National Guard, State Broadcasters Associations, local businesses and community leaders to create a truly exciting, one-of-a-kind event.

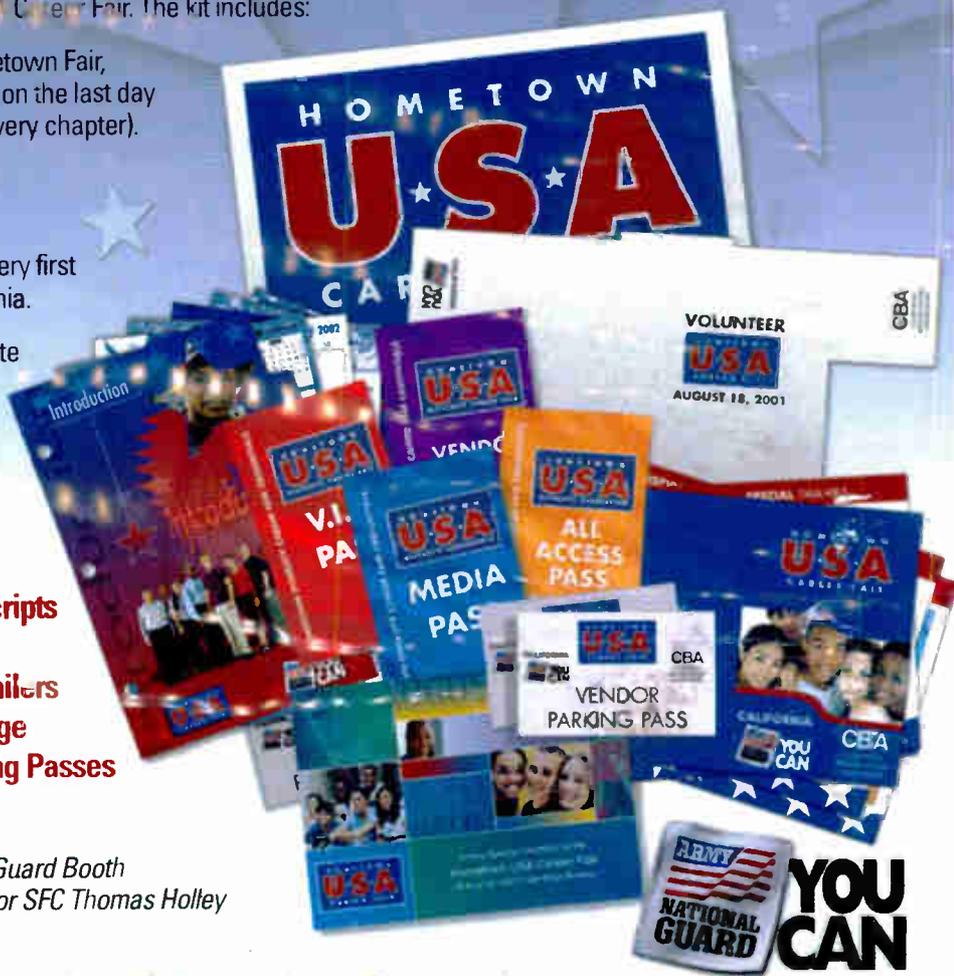
H O M E T O W N U S A C A R E E R F A I R

The Army National Guard has created a comprehensive Hometown Resource Guide and Video to help you create your Hometown USA Career Fair. The kit includes:

- A step-by-step guide to creating your own Hometown Fair, from the very first phone call to closing the door on the last day (includes a helpful list of "Do's and Don'ts" with every chapter).
- A custom-designed deluxe planner for your use, including a complete two-year calendar.
- An exciting introductory video, highlighting the very first Hometown USA Career Fair in Van Nuys, California.
- Actual radio and TV spots you can use to promote your Hometown USA Career Fair
- Pre-prepared collateral materials – yes, we've already done the work for you! Includes:

- **Introductory Letters** • **Invitations**
- **Vendor/Sponsor Agreements**
- **Itineraries** • **Timelines** • **Radio/TV Scripts**
- **Press Releases** • **Promotional Flyers**
- **Contest Banners** • **Save-the-Date Mailers**
- **Postcards** • **Event Programs** • **Signage**
- **T-Shirt Designs** • **ID Badges** • **Parking Passes**
- **And Much, Much More!**

For more information stop by the Army National Guard Booth or contact your State Broadcasters Association or SFC Thomas Holley at thomas.holley@ngb.army.mil



OPEN A DOOR TO OPPORTUNITY, WITH THE HOMETOWN USA CAREER FAIR!



The word is out! The Army National Guard and State Broadcasters Associations across the country have partnered to create the Hometown USA Career Fair, a one-of-a-kind recruiting festival designed to help people plan for their future and have fun doing it.

Now, thanks to our step-by-step Hometown USA Career Fair Resource Guide and Video, you can organize and produce your own spectacular event. No matter where you're located, no matter what your budget is, you can follow these step-by-step instructions to create your own successful career fair.

Contests, sports-celebrity appearances, great food and representatives from the area's top businesses all come together in one spectacular outdoor event.

- Career Advancement Seminars
- On-Site Interviews
- Special Appearances by Local Celebrities
- ARNG Football and Basketball Challenges
- Interactive News Broadcasts
 - Be a Producer, Reporter, or Anchorperson!
- Physical Training Competitions
- Military Equipment Displays-Tanks, Humvees, and Helicopters
- And Much, Much More!

The Hometown USA Career Fair is the latest and greatest way to meet your recruitment needs while building stronger ties with your local community.

By combining the resources of the Army National Guard, including local armories and exciting military equipment, with the media prowess of the State Broadcasters Associations, the Hometown USA Career Fair is simply the most spectacular recruitment event in the country.

Opportunity is knocking, and it's time to open the door. It's time to host your own Hometown USA Career Fair!

H O M E T O W N U S A C A R E E R F A I R



For more information stop by the Army National Guard or contact your State Broadcasters Association or SFC Thomas Holley at thomas.holley@ngb.army.mil

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EVENTS

Nov. 13-17 — National Assn. of Farm Broadcasters Annual Convention, Kansas City, MO. ☎ 651-224-0508. Website: www.nafb.com
 Nov. 15-17 — NAB Broadcast Leadership Training Program, Washington, DC. ☎ 202-429-5358. Website: www.nab.org
 Nov. 18-19 — Corp. for Public Broadcasting (CPB) Board of Directors Meeting, Washington, DC. ☎ 202-879-9600. Website: www.cpb.org
 Nov. 22-23 — American Women in Radio & TV (AWRT) Leadership Summit, Washington, DC. ☎ 703-506-3290.
 Nov. 27-28 — Society of Broadcast Engineers Inc. (SBE) National Marketing Meeting, Verona, NY. ☎ 317-846-9000. Website: www.sbe.org

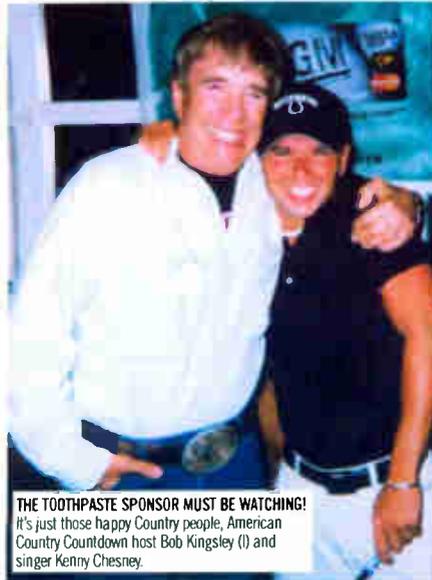
DECEMBER

Dec. 5-6 — NAB Executive Committee Meeting, Washington DC. ☎ 202-429-5358. Website: www.nab.org
 Dec. 6-8 — Assn. of Schools of Journalism & Mass Communication 2002 Winter Meeting, Location TBA. ☎ 803-798-0274. Website: www.aejmc.org
 Dec. 13-15 — NAB Broadcast Leadership Training Program, Washington, DC. ☎ 202-429-5358. Website: www.nab.org

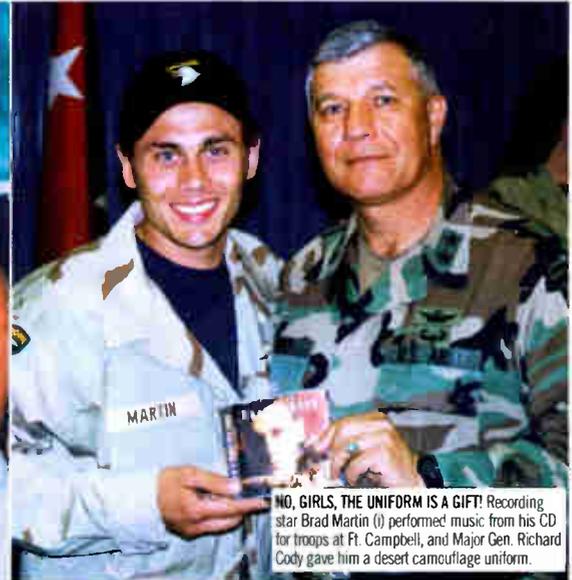
2003

Jan. 9-12 — Consumer Electronics Assn. 2003 International CES, Las Vegas. ☎ 703-907-7600. URL: www.CESweb.org
 Jan. 11-15 — NAB Winter Board of Directors Meeting, Palm Springs, CA. ☎ 202-429-5358. URL: www.nab.org
 Jan. 12 — Society of Broadcast Engineers Inc. (SBE) Strategic Planning Conference, Indianapolis, IN. ☎ 317-846-9000. URL: www.sbe.org
 Jan. 13-15 — Wireless Communications Assn. Intl. 8th Annual Technical Symposium, San Jose, CA. ☎ 202-452-7823. URL: www.wcai.com
 Jan. 19-23 — The Pacific Telecommunications Council 25th Annual Conference, Honolulu. URL: www.ptc.org
 Jan. 30-Feb. 2 — Radio Advertising Bureau RAB 2003, New Orleans. ☎ 800-232-3131. URL: www.rab.com
 Feb. 6-7 — NAB Radio Group Executive Fly-In, Washington, DC. ☎ 202-429-5358. URL: www.nab.org
 Feb. 7-11 — National Religious Broadcasters (NRB) Conference, Nashville, TN. ☎ 703-330-7000. URL: www.nrb.org
 Feb. 9-11 — North American Broadcasters Assn. (NABA) Annual General Meeting, New York. ☎ 416-598-9877. URL: www.nabanet.com
 Feb. 17-19 — Great Lakes Broadcasting Conference & Expo, Lansing, MI. ☎ 517-484-7444. URL: www.michmab.com
 Feb. 19-21 — Broadcast Cable Credit Assn. 38th Credit Conference, Tampa, FL. ☎ 847-296-0200. URL: www.bcfm.com
 Feb. 19-22 — Country Radio Seminar 2003, Nashville. ☎ 615-327-4487. URL: www.crb.org
 Feb. 22-25 — NAB State Leadership Conference, Washington, DC. ☎ 202-429-5358. URL: www.nab.org
 Feb. 25 — NAB Executive Committee Meeting, Washington DC. ☎ 202-429-5358. URL: www.nab.org
 Mar. 13 — 17th Annual Bayliss Radio Roast, NY. ☎ 831-655-5229. URL: www.baylissfoundation.org
 Apr. 4-7 — Broadcast Education Assn. BEA 2003, Las Vegas. ☎ 202-429-5354. URL: www.beaweb.org
 Apr. 5-10 — NAB2003, Las Vegas. ☎ 847-296-0200. URL: www.nab.org
 Apr. 7-9 — Radio-Television News Directors Assn. RTNDA, Las Vegas. ☎ 202-659-6510. URL: www.rtna.org
 May 18-21 — Broadcast Cable Financial Mgmt. Assn. 43rd Annual Conference, Los Angeles. ☎ 847-296-0200. URL: www.bcfm.com
 May 19 — Peabody Awards, New York. ☎ 706-542-3787. URL: www.peabody.uga.edu

Send calendar items to marycrawley@radioink.com.



THE TOOTHPASTE SPONSOR MUST BE WATCHING! It's just those happy Country people, American Country Countdown host Bob Kingsley (l) and singer Kenny Chesney.



NO, GIRLS, THE UNIFORM IS A GIFT! Recording star Brad Martin (l) performed music from his CD for troops at Ft. Campbell, and Major Gen. Richard Cody gave him a desert camouflage uniform.

Radio's 25-54 Dollars Slip In 2001

The amount of national spot Radio dollars targeting consumers age 25-54 declined again in 2001, continuing a six-year slide.

According to a study released by Interop, the total percentage of dollars aimed at this demo group slipped to 44.7 percent, down almost 4 percent from the 48.5 percent allocated in 2000.

While 25-54 remains Radio advertisers' most targeted demo group, the share of dollars allocated to the adult, women and men 25-54 demos has shown a consistent decline each year since 1995, when the percentage was 55.5 percent.

Some key findings:

» From 1999-2000, 17 of the top 25 metros saw a decline in the percentage of dollars allocated to the 25-54 demo.

» The 18-49 demo placed second among all demographic segments, receiving 19.3 percent of Radio dollars

» Dollars allocated for the 35-based demos (i.e., 35-64, 35+ etc.) showed more than a full percentage point gain from 2000.

Source: Interop, 2002

"Spoofing" Music Freeloaders

Napster or no, downloading music from the Web is still a favorite practice of many music aficionados — and a favorite scapegoat of the recording industry, which has seen sales of non-catalog music slip in the past few years. Even as download sites are outlawed, new sources of online music spring up, much to the chagrin of the record labels.

Enter the concept of "spoofing," otherwise known as posting false or corrupted music files on popular download sites to snare unsuspecting "freeloaders." Typically nothing more than repetitive loops or snippets filled with crackle and hiss, "spoofs" are popping up by the hundreds on popular music sites, according to *The Washington Post*.

Although the record labels are reluctant to talk about spoofing, the Recording Industry Association of America refers to it as a legitimate way to combat piracy, and the *Post* says that at least one company concedes it has been hired to distribute spoofs.

Are the dummy files the latest salvo in the labels' war against online music piracy? Quite likely, concludes the *Post*, noting that "the dummy files are part of a second front in the record industry's war against illegal music copying."

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- Brand your station and increase your listening audience
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THE FUTURE OF DIGITAL TECHNOLOGY

World Radio History

Timing Isn't Everything

(But It Helps)

By Roy H. Williams

Ever notice how easily you spend money during the weekends or when you're on vacation? *Carpe Diem*. Enjoy the moment. Your fantasy life won't be over until you get back to the office on Monday morning.

Actually, that's not true. Your fantasy life will be over the minute you begin reviewing your grocery list of responsibilities — a thing you'll likely put off until that moment when the alarm clock barks your name and you begin sorting priorities for the day ahead. Beep! Beep! Beep! Leisure World fades into invisibility. Now you're in Busy-ness World.

Everyone who buys Radio airtime wants to buy morning drive because "that's when the largest number of people are listening." But are weekday mornings really the best time for business owners to talk to your listeners about buying their products and services? If the business sells copy machines or telephone systems or other busy-ness products, the answer may be a resounding "Yes!" But what about engagement rings and oriental rugs? When would be the best time to talk to the customer about these items?

Businesspeople have no trouble understanding the concept of "message timing." When exposed to the concept of aligning his message to his customer's frame of mind, Trevor Carey immediately re-scheduled an investor proposal meeting from a weekday evening to a Saturday afternoon. Trevor's goal is to convince investors to put their money in music, and according to Trevor, "Music sounds better on the weekend."

Are your thoughts the same when you're driving to work as they are when you're driving home? Do you watch morning news shows on television in the same frame of mind that you have while watching the evening news shows?

Is your customer any different?

Say that you are about to call and ask for an appointment to see a prospective client. Should you call before noon or after noon? Statistically, your probability of a "yes" answer will be more than three times higher if you make that call before noon. In the morning, when prospects have the whole day ahead, the time budget is as open as it will ever be. After lunch, however, the prospect begins to feel the pressure of all the things that must be done today but have not yet been done, and the secretary hears this: "Tell them I'm in a meeting." "Tell them we don't use Radio." "Tell them the budget has already been spent."

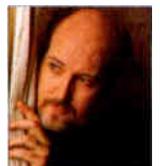
In the game of persuasion, it is copy and frequency (or salience and repetition



if you're a neurologist) that ultimately determines the impact of a sales message, but good timing can certainly accelerate it. So be sensitive to Frame of Mind. When speaking to another person — your client, your boss, your employee or your client's customer listening to the Radio — what you say is what's most important.

But when you say it can be very important, too. ☎

Roy H. Williams is president of Roy H. Williams Marketing Inc. He may be reached at 512-295-5700 or by e-mail at roy@WizardOfAds.com



3 Unique Sessions!



Got PPM Questions?

Find Out What the PPM Means for You and Your Station at the NAB

The Portable People Meter (PPM) represents a huge opportunity for radio to grow revenue and understand listeners better—it also represents significant change. Get answers to your questions about what the PPM and panel measurement will mean for radio at three informative NAB sessions.

1 The PPM: A Discussion of the Industry's Top Concerns
Owen Charlebois—President, U.S. Media Services, Arbitron Inc.
Scott Musgrave—Senior Vice President & General Manager, Arbitron Radio
Thursday, September 12
12:00NOON-1:00PM

2 Panel Measurement: Providing Opportunities for Radio You Would Never Have Thought Possible
John Snyder—Manager, National Radio Sales, Arbitron Radio
Thursday, September 12
1:00PM-1:45PM

3 Look Ma, No Diary!
Jimmy Steal—Vice President, Programming, KPWR
Jerry Lee—President, WBEB
Bob Michaels—Vice President, Radio Programming Services, Arbitron Inc.
Bob Patchen—Vice President, Research Standards & Practices, Arbitron Inc.
Friday, September 13
4:15PM-5:15PM

Got E-mail?

Drop by the Arbitron booth (#405) to check your e-mail.

It's free!

In 2003, What If ...?

By Dave
"Giff"
Gifford

Unapologetically, what follows is a patently blatant, self-serving...tease — unapologetically, because the lesson herein will make you a hell of a lot more money than it will ever make me.

If you're a steady reader of this column, over time you've come across some oblique references to my "System for Getting Results for Advertisers," the details of which I share only with graduates of my Graduate School for Sales Management. That is why I'll attempt to deliver on the above promise — without revealing said details to betray that trust — simply by teasing you with 15 troubling questions.

1. What if your most hated Radio competitor became famous in your market (as in **famous!!!**) for getting results?
2. What if they introduced a precedent-setting "Bill of Rights for Advertisers"?
3. What if they offered your advertisers a "Guaranteed Results Plan"?
4. What if they had the integrity to institute a "Minimum Order Policy" to make *sure* your advertisers got results?
5. What if they built their reputation by teaching the most local advertisers how to advertise, regardless of media selection?
6. What if they dictated how most local businesses set and allocate their ad budgets?
7. What if, besides becoming the best trained salespeople in your market, they also came to be perceived as the most knowledgeable *advertising* people in your market?
8. What if they came to be perceived as the "best advertising agency" in your market, offering advertisers a *unique expertise* unavailable from any other seller of advertising or agency?
9. What if they were also perceived as the market's "best public relations firm"?
10. What if they took the mantle of leadership in your market (from your stations) by being perceived as the stations that best serve the local business community — beginning with a free seminar by a renowned retail specialist on over-the-counter and showroom sales techniques?
11. What if, besides coming up with the best point-of-purchase merchandising plan in your market, they owned prime display space (which they re-sell to regional and national food vendors on a weekly basis) in the largest supermarket chain in your market?
12. What if, in order to get their "unfair" share of the budget, they *regularly* buy newspaper space for the biggest newspaper advertising car dealer in your market?
13. What if they introduced ground-breaking consumer research, resulting in your stations' losing your biggest accounts?
14. What if they offered your advertisers comprehensive, strategic advertising programs, which



— in jettisoning their billing — end up depleting your billing?

15. What if — besides getting the highest rates in the market because they deserve the highest rates — they were able to attract and keep the best salespeople in your market (including your best salespeople)?

Forget your high ratings! Do all the above and, over time, they would rip out your freaking liver!

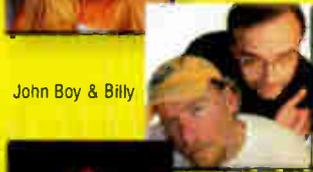
Lesson: Sometimes you don't recognize a great idea till you see it working for a competitor! Create and develop your own "System For Getting Results for Advertisers" (the above is just a snapshot of my system).

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.

PREMIERE PROGRAMMING



Ellen K



John Boy & Billy



Blair Garner



Suze Orman



Glenn Beck



Jim Rome



Art Bell



Rick Dees



Matt Drudge



Michael Reagan



Dr. Dean Edell



Jeff Foxworthy



Lenora Gribble



Ben & Brian



Bob & Tom



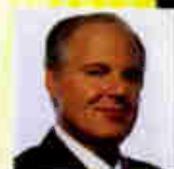
Kidd Kraddick



Jay Leno



Carson Daly



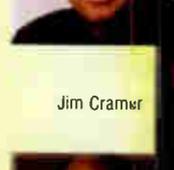
Rush Limbaugh



Dr. Laura Schlessinger



Phil Hendrie



Jim Cramer



Tony Bruno



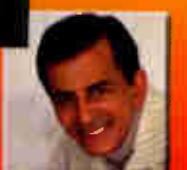
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World Radio History

PPM: In Search Of A

Better Mousetrap

As Arbitron's Personal People Meter technology moves ever closer to a potential industry rollout, Radio broadcasters are just now coming to grips with the profound change it might introduce to every facet of the industry.

The Personal People Meter audience measurement service was proposed in the early 1990s, more a pipe dream than reality — especially considering broadcasters' frustrations with (and doubts about) the diary methodology. At that time, many people were fascinated by the "what ifs" that a pager-like meter might introduce to the Radio industry. After years of debate about how closely the diary reflected actual Radio listening, and some ill-fated attempts by other ratings services to introduce alternative measures, a technology-based solution has emerged.

In what might be a "he-careful-what-you-wish-for" scenario, the Personal People Meter has arrived. By many accounts, the PPM is far from perfect — or even reliably functional. Nevertheless, Arbitron has entered protracted discussions with Nielsen to roll out a PPM service that would measure Radio, television and cable usage, possibly as soon as mid-2003 if methodological and technological challenges can be worked out.

Many broadcasters have followed Arbitron's PPM tests in Manchester (U.K.) and Wilmington, DE, and then the rollout of a full market study in Philadelphia. However, when the Arbitron Advisory Council met this past July to review test results, the industry began to comprehend just how dramatically a metered measurement technology might change the business of Radio.

As revealed by the Philadelphia test, the most significant

differences between the diary and the PPM methodology involve a sharp increase in the number of stations listened to (cume) and the sharp decline — especially in older demographic groups — of morning-drive Time Spent Listening. Concerned that the PPM conceivably could change the ratings position of some stations (and formats) and, by extrapolation, the financial currency of the industry, Radio broadcasters are attempting to apply brakes to a system perceived as worrisome and incomplete.

"It wasn't until we got actual station-level data from the Philly test that it brought to the forefront the potential impact of the differences between the two types of systems," says Infinity Broadcasting Senior Vice President **David Pearlman**, a vocal

critic of the PPM. "Clearly, there are lower quarter hours across the board, which ultimately means that shares of stations would be down. At the same time, the cumes of all Radio stations went up dramatically, some more dramatically than others. Which of the two methodologies — diary or PPM — is more accurate, which is more real, and which is really reflecting what is going on in that market?"

Straddling both sides of the methodological fence, Arbitron insists that both the diary and the PPM are accurate in their own ways. "I challenge anyone who's critical of the accuracy with the diary system vs. PPM," says **Owen Charlebois**, president of U.S. Media Services at Arbitron. He cites proof derived from the PPM data to demonstrate that, when producing a

measure of Radio listening for three months, the diary "actually does a pretty good job taking that snapshot in time." On the other hand, PPM listening levels are examined week by week, within a month, or a day within a month; and the diary system is incapable of producing those kinds of estimates.

"The Personal People Meter is all about producing Radio-listenership estimates on a more frequent basis with the same degree of reliability as the quarterly estimates we produce now," Charlebois points out. "It provides equal or a better level of accuracy over quarterly snapshots, but it provides also the ability to drill down on a weekly or daily basis within that quarter in a way that the diary data today can't support as well."

Whatever the differences between the two methodologies,



and the data they produce, one thing is certain: The PPM will profoundly change virtually all quarters of the Radio business. With new sets of listening data derived through a process that allows a researcher to drill deeply into listenership patterns, the Radio industry's entire currency could change forever.

CHANGING VALUES

"The way we buy and sell Radio could be dramatically changed by the introduction of the PPM, ranging from the types of reports we get to the actual pricing inventory challenges facing the industry because of a change in measurement," says Infinity's Pearlman. "We don't know if we're going to be looking at quarterly, monthly, weekly, daily or hourly reports, which will greatly affect how we sell our product and how we program our product."

Radio Advertising Bureau President/CEO Gary Fries agrees. "This is going to change all of the valuation currency of buying and selling Radio airtime," he says. "Everything from traditional Time Spent Listening to cume numbers to Cost-Per-Point figuring will all go out the window, and a whole new set of evaluators will be put in place." The unknown quantity, Fries believes, is whether the advertising community will accept this change: "There will be very different evaluators put on commercials, which means that the efficiencies that the advertiser is looking for will be totally different."

Before the PPM is rolled out, Fries says, the Radio and advertising industries will have to identify and understand the risks of introducing a new standard. "You can't just do a panel of 624 people in Philadelphia and say, 'This is the way it's going to be.' That's a very small sample, and you have to question whether that should determine the currency value of our industry." To

this end, the RAB designated an *ad hoc* committee that, with the Arbitron Advisory Council, has spent many long hours looking at potential problems with the PPM.

"Whenever measurement systems are changed, you change the playing field; and potentially, you change the way the medium is bought and sold," says Arbitron's Charlebois. "Inevitably, there will be changes. We see this in the station-level information; we see it in higher cume numbers of PPM vs. the diary. Certainly, TV and cable are seeing much higher levels of viewing with the PPM system. [The translation] into how media are bought and sold is a question that probably is best asked of other people in the industry. Certainly, there will be differences between PPM and diary data; and to that extent, the industry will look at that information in a way that may have some impact on how the medium is bought and sold."

RADIO WORRIES

Saga Communications' Steve Goldstein — who describes himself as anything but an obstructionist — sees the value of a technology-based measurement tool, but warns that the PPM process is moving much too quickly. "The technology is fascinating," he says. "It's much closer to a television model, where they use meters and smaller sample sizes, while we in Radio are used to significantly larger sample sizes and shorter measurement periods. But this is a quantum change for us, and it seems to be going too fast." When the Radio industry is tightly focused on pleasing Wall Street, growing revenues and making budget, "having a significantly increased cost in ratings data and a potentially significant change to the actual results has left a lot of broadcasters very concerned — and rightly so," he says.

Peter Smyth, CEO of » 20

The Testing Process

"To date, all of the testing we have done from a technical and equipment performance point has performed exactly as we expected," says Arbitron's Owen Charlebois. "We have 1,500 persons being measured in the Philadelphia DMA, of which about 1,000 are in the Philadelphia metro. We report audience information on those 1,000 individuals — and on any given day, roughly 650 are "in-tab," meaning they have carried the meter a minimum of eight hours, the minimum we set. To this point, looking to the methodological performance of the panel, we're getting very high compliance rates. People do carry around the device, and we're satisfied with the performance. If we had any concern methodologically with the People Meter at this point, it's that we're not happy yet with the response rate we're getting."

Response Rates

At this stage in the PPM process, the meter's response rates are noticeably lower than either Arbitron or broadcasters would like. Why might this be?

"The diary is a two-stage process, in that we phone people to recruit them, and then we send them a diary, which they return or they don't," explains Arbitron's Owen Charlebois. "With the People Meter, there are a couple other points in the process where they could be out-of-tab and not be included in the response rate. We have a stage called "enumeration," which is a random telephone survey asking people questions about their lifestyles, number of Radios and characteristics of the household. We don't mention PPM, and we get a percentage completion- or agree-rate in that first stage. We then go to the second stage, where we randomly select enumerated individuals to participate in the PPM process; a percentage of those people choose not to participate. Also, on any given day, some of the people carrying the device are out of tab for a variety of reasons. If you put all those pieces together, the response rate we get is not at the level we're happy with, and we're working on it. We have placed a number of procedures to elevate the response rate to a level that's appropriate."

Morning Has Broken...

While weekly cume listening was way up in the Philadelphia test, one alarming result was the decline in morning-drive listening. "One of the critical time periods is morning drive, and it has to do with how a person starts his or her day," observes Infinity's David Pearlman. "The oversimplification is that the PPM must sit in its holster overnight to re-power and go through the gyrations to sweep through and gather the numbers that it has posted. Wherever that holster is located could dramatically affect the actual ratings that are reported in early morning. People tend to put their day-starting things in the same place: their wallet, their keys, their cell phone, and now their People Meter. If that unit is sitting in the kitchen, someplace where there's a plug, you could in theory wake up to a clock Radio, go to the bathroom, do your thing, maybe go out and run a mile or work out in your basement, and be consuming Radio the whole time — Radio that doesn't get measured on the PPM."

The Hispanic Factor

At its July meeting, the Arbitron Advisory Council raised a concern with the way certain population segments would accept the PPM — specifically, what reluctance Hispanic listeners (and those in other ethnic groups) might have in carrying a PPM that might be perceived as a Big Brother-type device.

Greater Media, also supports the overall concept of a methodological change in audience measurement, but cautions that technological advances shouldn't necessarily dictate the direction of that change. "We have to move to a new platform, but what is that platform?" he asks. "I would have expected Arbitron to convene focus groups with the Radio group heads as well as with the advertisers to try to develop a system that really answers everybody's needs. As it is, they have not convincingly shown me why this is good for my business or good for my advertiser."

Arbitron could have done more to assess the needs of Radio broadcasters as they work to deploy PPM technology, says **Roy Shapiro**, VP/GM at KYW in Philadelphia. "If you were starting zero-base, looking for a methodology to measure Radio listening, you would test a host of different methodologies to see which one best reflects the

behavior of the listener," he suggests. "Arbitron basically is saying, 'We developed this great new device, and it's going to be the new measure because of the technology.' They maintain that the PPM is highly accurate in picking up listening; to that I say, 'Don't confuse accuracy with reliability — they are two different subjects.'"

In fact, Shapiro says, the issue of reliability has yet to be examined thoroughly. "From a broadcaster's standpoint, what we look for is truth and the best way to get as close as possible to that truth with reliable audience information," he explains. "What they've done is to say, 'This landscape is different, but accept it because of the accuracy of this device,'" he says. "Nowhere have they demonstrated the reliability of this information. If they think they're going to roll this out without giving us more demonstration, more evidence, more documentation that » 22

"The fastest-growing segment of the U.S. population is the Hispanic segment, and there are many lifestyle questions about how effectively the PPM will reach that group," says David Pearlman. "That group deals with issues that go way beyond a simple acceptance into a household, particularly in places like Southern California, with all of the INS issues that exist in that community."

"We made a public statement committing in principle to a second market test in a market that has a high Hispanic content," assures Owen Charlevois. "We think that the Hispanic test will be just as appropriate for television and cable as it is for Radio. If the joint venture forms, we will run a second market Hispanic test."

What Price PPM?

How much will the People Meter cost? No one knows, so no one is saying — but a cryptic statement delivered to the Arbitron Advisory Council — that the cost of measurement "won't increase 100 percent" — gives a bit of an indication.

"Toward the end of October, we should be in the position of talking about the price increase for the People Meter," says Arbitron's Owen Charlevois. "Our ability to quote some sort of price range is a function of the negotiations we're undergoing with Nielsen. Those discussions will drive our share of the cost of running the meter and therefore what the price will be. We're not planning on having the negotiations completed until the end of the year.

"Arbitron has not decided on sample size or 'length of measurement' period, but prices are going up, even though we don't yet know the size of the sample or the length of the panel," observes a somewhat sardonic David Pearlman.

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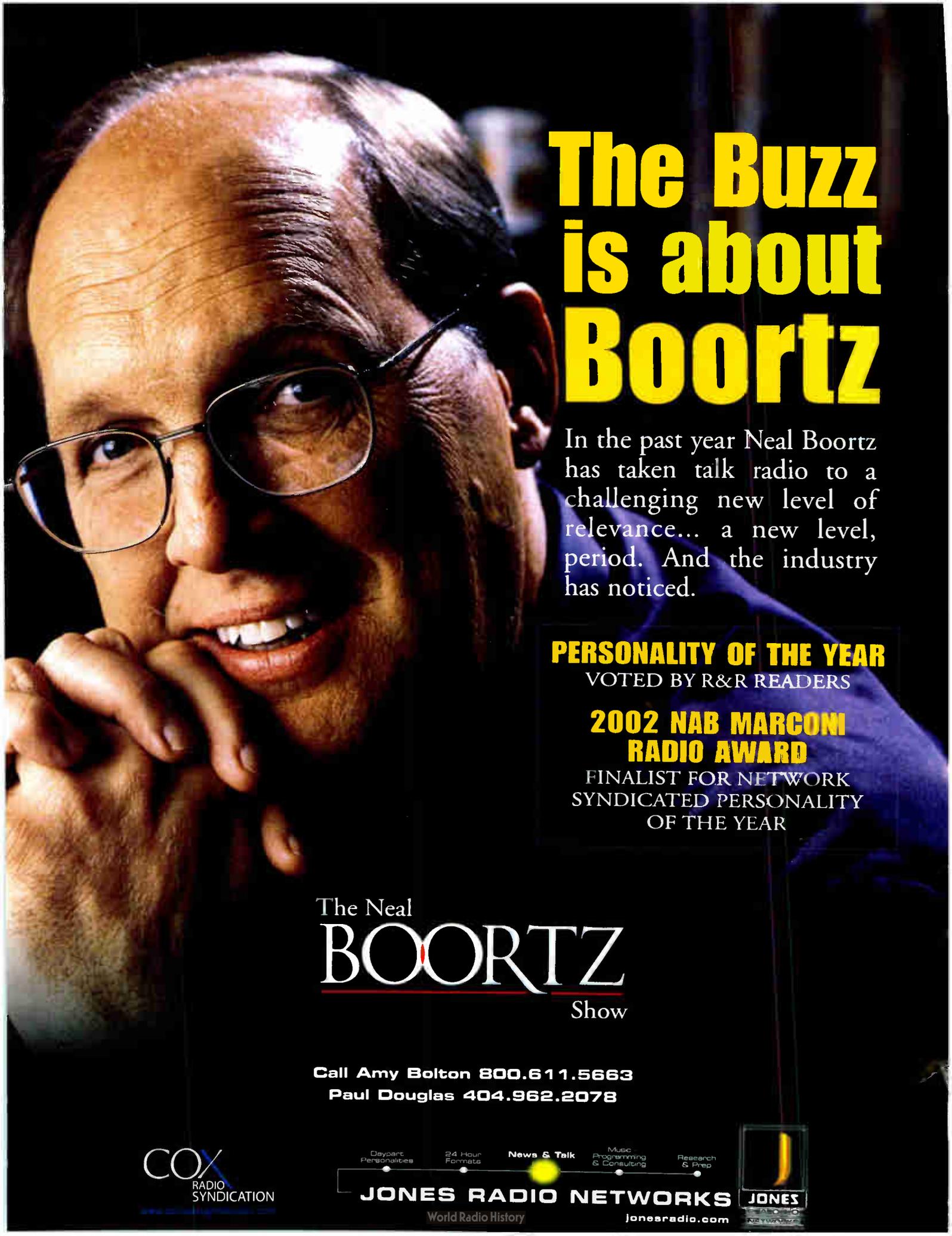
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this listening is reflective of what's really going on, I don't know how someone steps up to the plate and says 'I'll buy it.'"

ARBITRON'S DILEMMA

Unlike the process of fielding a diary study, Arbitron needs virtually unanimous participation from the Radio industry. If a station doesn't encode its broadcast signal, there is no survey.

"The true business-decision question is 'What if a major element within a community cluster decides to not encode?'" observes RAB's Fries. "If a major player decides to use a service other than Arbitron, what incentive would they have to encode their message? Take 30 or 40 percent of listenership out of a survey, and you have an evaluator of nothing. As we've been seeing by the current contract negotiations, some major broadcasters are not signing long-term deals until the whole thing is resolved."

According to Pearlman, it comes down to a question of whether new technology should dictate new methodology: "That's the rhetorical question facing this industry: Is the invention of a great new box really the best answer for the most accurate measurement of how people consume our product?"

Still, Goldstein is not prepared to dismiss PMM out-of-hand. "Potentially, a lot of great things can come from this, and we should not be myopic," he cautions. Noting that results of one test in Philadelphia don't satisfy the audience measurement needs of the Radio industry, he reminds broadcasters not to resist change just because test results fall short of expectations or don't reflect what some people might want to see. "After all, it does seem ironic for Radio broadcasters to suddenly embrace the diary, which they ridiculed for all these years," he concludes. ☐

The Joint Venture

Vital to the rollout of any PPM methodology is the pending joint venture between Arbitron and Nielsen. "The discussion of the PPM may be moot if Arbitron can't come to terms with Nielsen," says Infinity's David Pearlman. "Radio alone can't support it; and without TV and cable, Arbitron can't afford to take this on as a project. If TV and cable elects to go ahead, it is possible that that industry can afford the People Meter without the Radio industry, and Arbitron still would be faced with producing diary-based reports."

Owen Charlebois at Arbitron concurs. "It is not our intention to launch a local market ratings service if the Nielsen joint venture doesn't form," he says. "The economics just don't work. It's a very expensive system, and we need funding from television, cable and Radio to make it work."

The Rollout

"Of great concern is the rollout itself," observes the RAB's Gary Fries. "This will be rolled out over a period of years, and only in the top 100 markets as part of the TV drive. In doing so, how is the advertiser going to evaluate the accuracy and [know] the values? In Philadelphia, the TSL in morning drive was down significantly. Does that mean that the advertiser should discount all the morning drive across the country, even in those markets that won't have the PPM until five years from now? By the same token, to put the fair spin on it, afternoons and evenings are up...so does that mean that advertisers will be willing to pay more? A lot of broadcasters feel that the standard will be whatever is most economical for the advertiser, so it puts another layer of negotiation in here."

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Money Talks

"I don't think we've seen much of the economic effect from the slide in the stock market yet."

— **Mark Zandi, chief economist at Economy.com**

"The market has absorbed a great deal of selling pressure successfully. We're in a consolidative phase with an upward bias. We're lacking the drama from earnings and economic news and [a lot of negative news] has been sidestepped."

— **Bryan Piskorowski, market commentator at Prudential Securities**

"The healthiest scenario, we think, would be a market that does just this. Since the best bottoms almost always coincide with the worst news, and since there is a sizable wall of worry both geopolitically and economically, we find the action of the averages and leading stocks heartening."

— **Kevin Marder, chief market strategist at Ladenburg Thalmann Asset Management**

"The July drop reflected mainly the plunging stock market, the drastic shortening of the factory workweek, and the drop in the University of Michigan's expectations component. The key for the economic and monetary policy outlook is whether the soft July data represent a one-off event or the beginning of a trend."

— **Steve Stanley, Greenwich Capital Markets**

"Cyclical weakness aside, we believe there are strong reasons to believe that profit growth in the 2000s will be significantly weaker than in the 1990s: constrained consumers, conservative corporations and tired technologies."

— **Edward Kerschner, chief investment strategist at UBS Warburg**

"We believe the drivers of renewed recession are absent. A frustratingly moderate economic recovery is the highest probability outlook for the time being."

— **Steven Wietling, Salomon Smith Barney**

NextMedia Spends \$5.5 M For Ardmore, OK Stations

NextMedia Group has signed a definitive agreement to acquire Chuckie Broadcasting Company for \$5.5 million in cash. Chuckie Broadcasting currently owns and operates three FM stations and one AM station (KKAJ-FM, KYNZ-FM, KTRX-FM and KVSO-AM) in Ardmore, OK.

Why Ardmore? Samuel "Skip" Weller, president and COO of NextMedia's Radio Division, told *Radio Ink* that this acquisition was strictly designed to complement the company's Sherman-Dennison cluster, which straddles Lake Texoma. Besides the cost-efficiencies that can be realized by combing some of the stations' operations, Weller also points out that, with the addition of the counties covered by the Ardmore stations, NextMedia now is in all counties covered by that market's Nielsen ADI. "When Ford or Chrysler buys an ADI, they also buy the Radio ADI," he says. "We will be in all those counties, so it really makes sense for us to be players in that market."

While Ardmore, OK, may seem to be off the radar of most major players, Weller insists that the purchase falls well within



NextMedia's overall acquisition strategy. "One of our purchasing criteria is that we will have a minimum of \$1 million in cash flow by a certain period of time," he says. "We look for high-retail growth markets, solid operations and good technical facilities. If a property or cluster meets all our criteria, we're going to try to buy it."

Weller partners with media maven Carl Hirsch and former Chancellor exec Steven Dinetz. Financial backing comes primarily from Thomas Weisel Capital Partners, Alta Communications, Weston Presidio Capital, and Goldman Sachs Capital Partners (which recently

committed \$70 million of equity to the company). "We're a quasi-public company — we have a couple hundred million dollars in high-yield bonds that we sold last year, and we want to continue to grow," Weller says. "We believe that our Radio and outdoor platforms, as well as our indoor advertising company, provides us a strong basis upon which to build a nice-size company — and to be a public company in the future."

With the Ardmore purchase, NextMedia operates 59 properties in 14 markets, including suburban Chicago, Dallas and Philadelphia. "Our Radio group is up 12 percent in top-line, same-station sales; and cash flow is in the 20-percent range," Weller notes. "We believe we have a great opportunity to continue growing the company, and we'll continue to grow as long as we feel we can give our investors the amount of payback they'd like."

Pending all regulatory approvals, NextMedia expects to close the Ardmore transaction in the first quarter of 2003. Doug Ferber of Starmedia served as broker in this deal.



THAT'S OUR BOY! Clear Channel's Randall Mays (c) was awarded CFO of the Year by Broadcast Cable Financial Management during its recent conference. Also pictured (l-r) are BCFM's Buz Buzogany, Cable Vision Systems' Arthur Tek and Arthur Angstreich, with Royal & SunAlliance's Bill McCloy.

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RECOVERY BRIEF:

Maybe, Possibly And Probably

At the beginning of the first quarter of 2002, most economists believed that an economic recovery would be in full (if not modest) swing by now. Q1 behaved as expected, but Q2 was a big disappointment for those anticipating a continued, strong rebound. What's in store for Q3 is anybody's guess, but CBS MarketWatch recently offered the following three possible "recovery scenarios":

- » **Best-Case:** "A modest rebound in profits and investment keeps the recovery going. Growth averages 3.5 percent in the second half of 2002."
- » **Worst Case:** "A shock, such as an invasion of Iraq, another terrorist attack, or a spike in oil prices, sends the economy into recession by year-end."
- » **Most Likely:** "Consumers and business are more cautious, cutting back somewhat on their spending. The economy barely grows — between zero and 2 percent in the second half."

Radio Stocks Rebound From July Lows

With the stock market functioning like a whip-saw since May, it's anyone's guess how stocks will perform on a day-to-day basis, much less week-to-week. Even many of the pros are a little reluctant these days to go on record with their picks. But the four Radio stocks that have shown the most positive improvement since the Dow Jones Index hit its 2002 low of 7702.34 on July 23 — and that possibly are the best market bets for the rest of the year

— are Cumulus, whose share value has increased some 55 percent, and Clear Channel, Westwood One, and Radio One, which all have seen their share price jump some 40 percent. Only one stock — Sirius Satellite Radio (SIRI) — showed any real slippage, as its share value declined some 35 percent. Given the volatile nature of the market, of course, these values could increase or decrease significantly by the time this magazine hits your desk.

RADIO INK Deal Tracker

With this issue, *Radio Ink* begins tracking the top Radio station transactions of the past week(s). We will follow all deals of more than \$1 million, providing information about the stations involved, the buyer and seller, sales price, and broker. Please direct all transaction information to reed@radioink.com, or call 831-626-3424.

Chart Source: BIA Media Access Pro, 2002

PROPERTY	BUYER	SELLER	PRICE	BROKER
KJBX/FM Trumann KDXY/FM Lake City KDEZ Jonesboro	Saga Communications	Pressly Partnership	\$12 million	
KBDR/FM Laredo KILM/FM McAllen/Brownsville	Border Media Partners	Sandero Multimedia	\$8 million	
KYXS/FM Ft. Worth	LKCM Radio Group	Jerry Snyder & Assoc.	\$6 million	
WYYB/FM Nashville	Salem Communications	Tuned In Broadcasting	\$5.6 million	
KPHN-AM Kansas City	ABC Radio	KCBB-AM, LP	\$4.3 million	John Pierce & Co.; Schutz & Co.
WZEC-FM Albany WBEC-AM/FM Pittsfield, MA	Vox Media's Great Northern Radio	Tele-Media Broadcasting	\$4.3 million	Frank Boyle & Co.
WKSH-AM Milwaukee	ABC Radio	L&L Pewaukee Ventures	\$2.6 million	
WWCA-AM Gary, IN	Starboard Broadcasting	Willis Family Broadcasting	\$1.5 million	
WCUL-FM/WCVA-AM Culpeper, VA	Joyner Radio Inc.	Culpeper Broadcasting	\$1.2 million	

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Ten Indispensable Things To Know About Political Broadcasting

By John Wells King

As certain as autumn follows summer, the political season returns to confront broadcasters. Here is must-know information for avoiding the legal pitfalls of political broadcasting.

1. WHEN "1" EQUALS "1,000." A federal, state or local candidate gets your best high-volume rate for the type spot, whether the buy is one-time or a thousand. The FCC calls it the "lowest unit charge." It applies to spots run within 45 days before a primary and 60 days before a general election.

2. NOT PRESENT AND ACCOUNTED FOR. A spot that does not have the candidate's voice on it does not get the lowest unit charge, but can be charged a rate comparable to what a commercial advertiser would pay for volume, daypart and type spot.

3. NO BARGAIN BASEMENT ITEMS. You can charge a candidate your customary and usual fees for such things as spot production, talent, distribution, and expedited service. They are not subject to lowest unit charge.

4. DOGCATCHERS NEED NOT APPLY. You may choose the state and local races to which you want to sell political time. You are not required to sell political time for every office. But be prepared to sell political time to all candidates for a particular office. So, if inventory permits, you can decide to accept spots for any or all of the 14 candidates for school board, and to not sell to either of the two county judge candidates.

5. "OPEN UP OR I'LL SHOOT." You must be prepared to offer some political time to candidates for all federal offices. They have a federal right of access to go on the station. And they can name their poison — :10s, :20s, :90s — commercials in any length or stripe they please. You can negotiate with federal candidates over quantity and type of spot, but some aggressive candidates have been known to call the FCC and complain. If that happens, the FCC will call you to work out a compromise.

6. WAIT FOR THE PHONE TO RING. "Equal opportunities" does not require you to contact the opponents of a candidate who appears on the station. The opponents must contact you within seven days if they want the same buy. If a week passes and you haven't heard from any opponents, equal opportunities expire and you won't owe anyone anything. But . . .

7. FRIDAY COULD BE FREAKY. Last-minute candidate buys — such as on the Friday before the Tuesday election — may require you to work overtime. In this case, you should notify opponents of last-minute candidate buys so they have a chance to exercise equal opportunities, and you have enough time to schedule them before the election.

8. ISSUES OF THE DAY. Issue-oriented spots (with no candidate appearing) can be sold at comparable rates, not lowest unit charge. They do not create equal opportunities for any other spokesperson on the issue, but general considerations of fairness spring from the "public interest." So, it's wise to plan on counter-exposure to any one side of an issue.



9. A SEA OF PAPER. A digest of your political and commercial rates and terms and conditions of service must be prepared, kept up to date, and made available to candidates on request. All requests for political time and how they were disposed of — purchase order or a decision not to accept an order — must go into the local public inspection file the same day. They must be kept for two years after an election.

10. CENSORSHIP IS A FOUR-LETTER WORD. Candidates who appear in their spots can use their time any way they want. You cannot stop or edit them. (One candidate used the N-word repeatedly. He lost. Another put his dog in front of the TV camera. He lost.) The tradeoff is that you cannot be sued for libel or slander for anything a candidate says. 

John Wells King is an owner of Garvey, Schubert & Barer in Washington, D.C., and counsel to Radio Ink. He can be reached at 202-965-7880 or by e-mail at jking@gsblaw.com.



9/11 Remembered:

In Their Own Words...

Looking out my NAB office window, I saw smoke billowing from the Pentagon before I knew that a plane had hit it. I had arrived at work a few minutes earlier, after hearing on the Radio about the World Trade Center hits in New York. It all came together for me when I saw people crowding the streets around Washington and heading out of the area around the White House. That's when you call your family to tell them you're OK.

— **John David, Exec. VP/Radio, NAB**

Mary Bennett, our exec. VP for marketing, and I tried to find a restaurant that was open that evening. We were able to walk down the center of Madison Ave., because there was no traffic — it was like a ghost town. Up the street from the crash site came a fire engine loaded with firefighters, hitching a ride back to their firehouse. As it stopped to let several firefighters off next to us, the look in their eyes told the whole story. As an impulse of her feelings, Mary stepped off the curb in front of the stopped fire engine and “saluted” the front of the fire engine. The captain, sitting in the right-hand seat, his face covered with the white ash, raised his hand and returned the salute. That moment told the whole story of the day and expressed the feeling one had, living through the event as it unfolded.

— **Gary Fries, President/CEO, RAB**

The strongest impression was watching my fellow broadcasters — all of them heroes — choking their way back from

September 11 showed how our nation worked together, mourned together and began the healing process together. I believe all stations realized the importance of the media — and especially Radio — during a time of crisis. We are all better prepared in case of future emergencies.

— **Wayne Brown, VP/GM/Regional Manager, Radio One**

Ground Zero. We all pitched in and fed the world the story as it unfolded. I said a few years ago, “The audience did not get the memo on consolidation.” However, on that day they responded with their hearts and their wallets. They didn't ask who owned us. They asked questions...and we responded in the way we were trained. I felt proud to be a broadcaster.

— **Bill Figenshu, Sr. VP, Infinity Broadcasting**

It made me realize how precious life is and how each day we could come in to work [with] no guarantee that everyone will be there that day. Radio's test came on September 11th. Since then, we have made ourselves look in the mirror and make changes to be better equipped the next time, should this type of thing occur again.

— **Dan Bennett, VP/Market Manager, Susquehanna-Dallas**

I was walking the streets of Manhattan a few minutes after the tragedy occurred. I came upon a group of construction workers parked with a large

boom box on the hood of their truck, as a large crowd gathered to listen to news about their neighbors and loved ones. My mind immediately flashed to the picture that broadcasters have seen a hundred times: the people gathered around the loudspeaker as KDKA in Pittsburgh as the Radio station was broadcasting the results of the Warren Harding election. People always have relied on — and continue to rely on — professional Radio broadcasting journalism. Our responsibility and tasks have not changed in 70 years.

— **Dan Mason, Consultant, Infinity Radio**

From my office, I watched in disbelief the devastation I saw on TV and then talked to my relatives in New York when I could get through to them. Nine days later, I was on a plane, heading home to visit my family and take in a Broadway show. Nothing was going to keep me away. During that visit, I learned that a guy in my high school graduating class worked for Cantor Fitzgerald and perished along with hundreds of his co-workers. This has reminded me to

live life to the fullest and take business in stride.

— **Amy Waggoner, President/GM, ABC Minneapolis**

The most profound effect of 9/11 on me was that it once again taught me perspective. All of us get caught up in the problems of our daily lives, but I think 9/11 has allowed me to step back a little more frequently and understand what is really important. I also think that the events last year made me understand what a compassionate, resilient country this is. I probably have more faith in others after seeing how people responded.

— **Jeff Smulyan, Chairman/CEO, Emmis Communications**

I was very proud of the Radio industry and how everyone came together and really tried to help one another. We should understand that this is a great country, and we should be grateful for the gifts that we've been given and just not take things for granted.

— **Peter Smyth, CEO, Greater Media**

In the air that morning,

I was re-routed to Dallas and ended up driving 11 1/2 hours that day, back to Atlanta. I worried about our people in New York City and Washington, DC; I worried about my family and getting back to them; and — like almost all Americans, I was worried about what was and what would be happening to our country and our way of life. Obviously, the last year has been unprecedented; and 9/11 changed, even more, our already-changed business.

— **John Hogan, CEO,**
Clear Channel Radio

At one point last night, I stood on the corner of 42nd and Lexington and recalled standing in the same spot with Gary Fries about 6:30 pm on 9/11. I recalled the fire trucks rolling down Lexington to Ground Zero, the fierce determination on the faces of the fireman manning the trucks. I was overwhelmed in that moment by a sense of grief and loss — but also pride — for New York City and our nation. It's one of a handful of snapshots from that week that will stay with me for a lifetime. Personally, I see and feel with the renewed intensity of youth (which can be a good thing or a bad thing!) — I also find a quiet courage and dignity in the small things I see in people around me.

— **Mary Bennett, Exec. VP, RAB**

It was an event that reinforced for me, as nothing ever has, the importance our medium has on the communities it serves. It also showed me the depth, talent and dedication of our news teams as they did their jobs during a time of great duress. We should all be proud of how Radio served this country in those days immediately following 9/11.

— **Traug Keller, President,**
ABC Radio Networks

I don't know anyone who would not have been affected

personally by this horrible event. My director of sales was on the PATH train at the last stop in New Jersey before heading to the World Trade Center earlier that morning. As soon as I heard the news, I tried to get him on his cell phone and obviously couldn't. I didn't know until much later in the day that they had halted his train in time. Since then, I have tried to savor life and career, day by day. You just never know.

— **Joan Gerberding, President/**
Partner, Nassau Media Partners

I was personally affected by the tragedy because my wife works for American Airlines as a flight service manager, and she was flying out of Boston to Dallas at 8:12 a.m., the same time the Los Angeles flight was leaving. When I saw on TV that an American Airline flight out of Boston had been hijacked and had crashed into the World Trade Center, I didn't know at the time which flight had been hijacked, so I was very concerned. As soon as they broadcast that it was indeed the L.A. flight, then I knew my wife was secure.

Needless to say, it put a terrible feeling in my stomach as I watched in horror as to what was

happening to all of us that day.

— **Matt Mills, VP/GM,**
Greater Media-Boston

I e-mailed my uncle in White Plains and asked him if there was anyone in either tower that we knew. He informed me that my 20-year old cousin was one of the missing. She was in the first tower on the 101st floor. They were asking for her brush and hair samples. The tragedy suddenly was more real. It took months before I could sing the anthem or any patriotic song without breaking down in tears. I'm sure that, on this anniversary, a lot of those feelings and memories of that day will return, and there won't be a dry eye anywhere.

— **Vicky Connor, GM, High Desert**
Broadcasting, Palmdale, CA

I don't believe I am even close to coming to terms with 9/11. It takes a long time to understand that kind of horror. I love and share the optimism that seems to be genetically engineered into Americans. It would be wonderful to think we could hold onto the brotherhood and support that followed that day without the need of a constant threat as the

The events of 9/11 made me feel a lot more protective of my family and friends. It also reinforced for me what I already knew: "You never know when it's your time to go, so enjoy life and tell your loved ones you love them before you leave the house every day!"

— **Dave Allen, VP/GM, WUSL/WJZZ, Clear Channel Philadelphia**

consideration.

— **John, President,**
Interactive Revenue

an honestly say I have never been so proud of the patriotism displayed by our audience and employees. The inspiration of an outpouring of patriotism and support for our country should remind all Americans that this country was built on immigration. The patriotism for the USA among Houston's Latin community is second to none.

— **Mark Masepohl, VP/Regional**
Manager, Hispanic Broadcasting

I just saw the second night of the Springsteen "Rising" concert and spent the better part of the last two weeks' leisure listening time, immersed deeply in his "Rising" CD. It caused me to relive the test of strength on an emotional level that rivals the peaks of intensity of the most significant days of my life: my wedding day with Pam and the birth of our daughter, Anna.

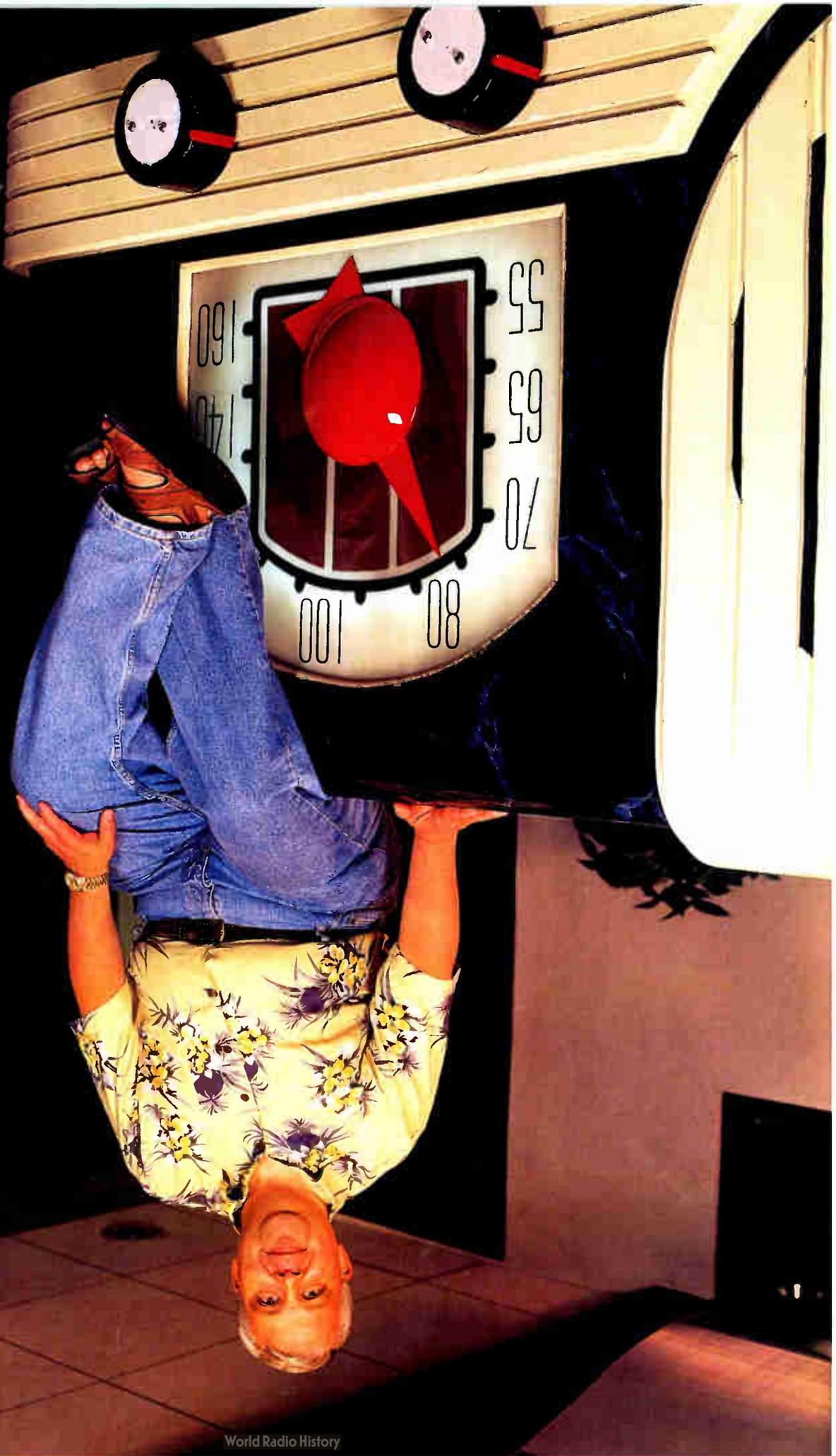
— **Tony Yoken, President/GM,**
Memphis Radio Group,
Barnstable Broadcasting

I believe we really understand today how important it is to get home to see your kids' Little League game, make a meeting with their teacher, and take the time to have quiet dinners with your family. The little things seem a bit more important to me now.

— **Scott Herman, VP/GM, WINS NY**

It took the events of 9/11 to remind us about communicating with those people whom we love and miss in our daily life. September 11 put the world in a new light and allowed me to get back in focus what's really important when you close your eyes at night and when you wake in the morning. ☺

— **Cindy Schloss, Regional VP/GM,**
Clear Channel Albuquerque



The Noise You Can't Ignore

The news came abruptly on July 22: Randy Michaels, chairman/CEO of Clear Channel's Radio division, was stepping down from that position to oversee development of the Radio giant's interactive, wireless broadband and satellite technologies. Meanwhile, company President/COO Mark Mays would assume Michaels' responsibilities within the division until a replacement could be found. It didn't take a pair of prescription glasses to read between the lines on this one. Within hours, the industry was abuzz with speculation, rumor and innuendo — all things that great communicators do best.

In fact, immediately following Michaels' departure from the Radio Division, industry message boards were swollen with vitriolic postings vilifying both him and Clear Channel. Various diatribes claimed that Michaels was everything from "the antichrist of Radio" to "a blight on professionalism" and "representative of the heinous crimes perpetrated by Clear Channel."

Why such venom? Michaels suggests it largely has to do with an innate fear of change, especially when that change has lasting, personal effects. Further, Michaels under-

stands that his and Clear Channel's approach toward consolidation has profoundly shaken many people from their comfort zones and changed their lives — and their livelihoods — forever. Stations were brought together, cultures were forced to meld, people lost their jobs, other job responsibilities mounted, and budgets were tightened — all to create cost efficiencies and generate critical mass. Along the way, some members of the Radio community began to lament a loss of innocence — theirs as well as the industry's — as rapid-fire evolution changed the Radio

business almost overnight.

Michaels is clearly cognizant that some people need a scapegoat against which to vent their frustration and anger, and he accepts that he's been elevated to that ignoble role in Radio. In a sense, he says, change needs a whipping boy; and while he'd rather not be trashed in the message boards, he understands why some people feel a need to do so.

For a variety of reasons, Michaels still does not feel comfortable discussing some things. For instance, it's too soon for him to discuss the events that led to his hastened departure from Clear Channel's Radio Division — and equally premature to discuss what comes next. But in a recent exclusive interview, Michaels was eager to peel the onion on several issues in which he and Clear Channel recently have found themselves embroiled, including the relationship between Radio and independent record promoters; Clear Channel's use of voice-tracking; and accusations that Clear Channel's Entertainment and Radio divisions have strong-armed touring artists, while at the same time shutting out independent Radio stations and concert promoters.

Does it bother you to be so vilified by

certain Radio-industry elements?

We'd all prefer to be liked, so of course it bothers me. I think I personify uncomfortable change in our business for a lot of people. I don't read the message boards all that often, but when I do, the depth of misunderstanding and misinformation is pretty significant. However, you can't manage a company in the middle of fundamental change by listening to the segment of the public that whines on the message boards. I don't know what motivates these people to complain, but the amount of noise associated with Radio's consolidation is significant and surprising — especially when you consider that every industry is in the middle of fundamental consolidation. The amount of dislocation that has occurred inside the industry in a short period of time, and the amount of change that has occurred externally, probably account for the noise level.

A lot of people seem to blame you — and Clear Channel — for virtually all that is perceived to be wrong with Radio today. Why do you think this is?

Psychology is not my expertise, but the noise level certainly is high, and a number of factors contribute to that.

The most significant is the » 32

speed with which consolidation is occurring. Before 1996, even in the days of the 20-20 rule — when you could have 20 AMs and 20 FMs, with 2 AMs and 2 FMs per market — a broadcaster could be in only 10 markets. If hamburger restaurants could have only 10 outlets, how different would that business be? And what if, on a particular date — say February 12, 1996 — they were told that instead of 10 McDonalds, they could have many as they wanted, and McDonalds rolled out in four years the platform they have today? The protest would be very loud.

Has the Radio industry spent enough time studying how other industries dealt with the pressures of consolidation, rather than just listening to itself?

Since Radio is a consolidating business, we have nothing to learn from Radio broadcasters and everything to learn from people who've been

through consolidation. One of the reasons Clear Channel has been able to consolidate so quickly is because we've looked outside our own business and said, "How did the airlines and banks do it when they consolidated? What problems do we have that they've already solved?" Still, no matter what business you're in, there's a tendency to rely on the expertise within that industry.

Many industry people lament the "old days" of Radio. Was the business inherently more fun than it is today?

The early days in anyone's career usually are the most fun. That's true no matter what time you get into it. The kids getting into Radio today are having the most fun, and they see this as the right way to do Radio. An interesting article, written by [talk show host] Jack Ellery, lamented the state of Radio today. He said, "We've gone from the smoothness of the

'50s, the explosion of the '60s and '70s, to the decline of the '80s, the malaise of the '90s, and the absolute failure of the new century." Now, I know some people who were in Radio back in the days of live orchestras and performers, and they have a much different view of the 1950s. They see the '30s and '40s as real Radio, while the '50s — with disk jockeys sitting between two turntables — absolutely stunned them. They hardly thought that someone with a canned laugh track and a cowbell and a couple of turntables was doing Radio. "Disk jockey" was not a complimentary term from anyone who did Radio in the '30s and '40s, whereas Jack sees the '50s as the penultimate time.

Is independent promotion a necessary evil in Radio programming, and can it be made into a legitimate line item?

First of all, I'm not sure it has to be evil. Second, I'm not

certain that it's necessary. And third, it can be made into a line item, although in our company not at the station level. Independent promotion started when there were independent labels. At one time, even the majors — the Columbias and the Warner Bros. — had relatively small segments of the music business. Now the labels have consolidated, and as Congress has started to look at some of the promotional activities at the Radio stations, the labels have found it convenient and safe to use independent promoters. The labels want to get music played, they have big budgets, and they're willing to do just about anything to get their records on the air. I'm not accusing anybody in particular of any wrongdoing in particular; but you and I both know that record promotion people, in their enthusiasm to get a record played, have been willing to do almost anything, including compromising the » 34

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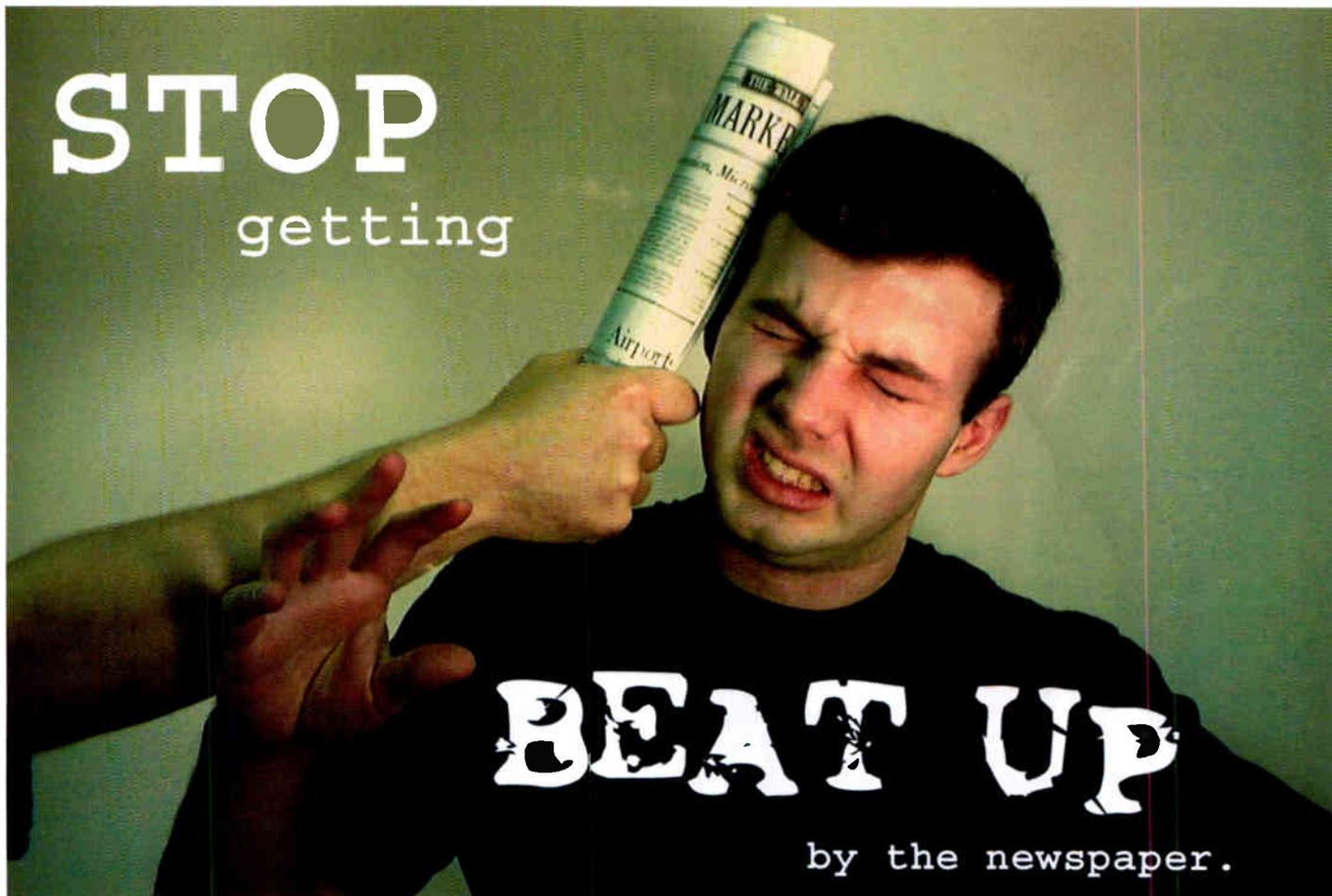
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integrity of a program director or a manager. And that is bad for the Radio station.

Recently, the recording industry claimed that Radio is to blame for the independent promotion system. Can you find any logic in this claim?

The record labels have shown a long willingness to bribe Radio stations. One hundred percent of any money that ever has gone to payola has come from the labels or from artist management. The Radio stations never paid the labels to do anything wrong; the label pays the Radio station to do something wrong. The entire independent promotion system stinks. As we bought Radio stations, we found that structures had been set up in what I believe were a very poor attempt to get around the payola laws.

Yet Clear Channel has been the focus of several news stories because of its corporate system for accepting independent promotion dollars.

What's your take on this?

Payola is simply the process of playing a record for consideration — money or items of value — without telling the audience. What we found at an awful lot of stations we bought was that an independent pro-

moter was paying the station based on a formula, so that, every time the station added a record, they got a credit in the "bank." They could then redeem those credits for concert tickets, promotion items, T-shirts, fireworks shows — or even cash if they needed some extra money to make the bottom line. To me, there is no difference between paying the manager to play a record and going through the process of getting credits in the bank that can later be converted to cash. One process is a little more complicated, but both involve a payment for airplay. It is not just illegal, but it's also stupid, because it compromises the integrity of the Radio station.

Did these payments directly influence the number of records that a station would add?

In many cases, there was a direct increase in payments, depending on how many records you added. I know of many circumstances where a PD would say, "I need a little more money in promotions — what the hell, I'll add a couple more records." So what we told the labels was that, if they were going to pay the independents all this money and those independents were going to pay Radio stations, we

were going to take those payments right to San Antonio. The Radio station will never see the money, the manager doesn't get to apply it to his bonus, and the program director doesn't get to spend it in promotion. I did this to remove the bribe potential, fully expecting that the payments to independent promoters would decrease.

Did you miscalculate the reaction of the record labels to the system you set up at Clear Channel?

I underestimated how loudly they would scream about this change in the system, because it clearly led to fewer "adds" on the average Radio stations. Without the "bank," the number of adds dropped, and the labels are absolutely crazed about it. What Clear Channel is doing is far from being payola; in fact, it's the best way I can think of to deal with a system they invented and keep it from being payola.

So why are the record labels crying "foul" when it could be argued that you're actually saving them from themselves?

I spent some time with some labels heads a couple of weeks ago, and they told me the Clear Channel system is less

efficient for them. But that's the intention, and I admitted that. Second, there is a fear that if the labels don't pay, their records won't get played. Back in the days when independent promotion was a little more effective, with guys like Joe Isgro and Fred Disipio, there was the famous time when one of the labels decided not to pay the independents and a record was held off the air.

So ultimately, independent promotion stems from fear.

It's very human to fear the unknown and to fear change. Evolution says that has to be so: People who didn't fear the unknown have been eliminated from the gene pool. Those people, who came face-to-face with a bear or stuck their head in a fire — they're gone. We all fear the unknown; in the absence of information, we tend to imagine the worst, which is good for survival. I can understand why the labels are paranoid. But there has never been a group add at Clear Channel, there has never been a group drop, and there is no connection between the payment and the people making the record decisions. I don't know — and I don't want to know — what records the » 36

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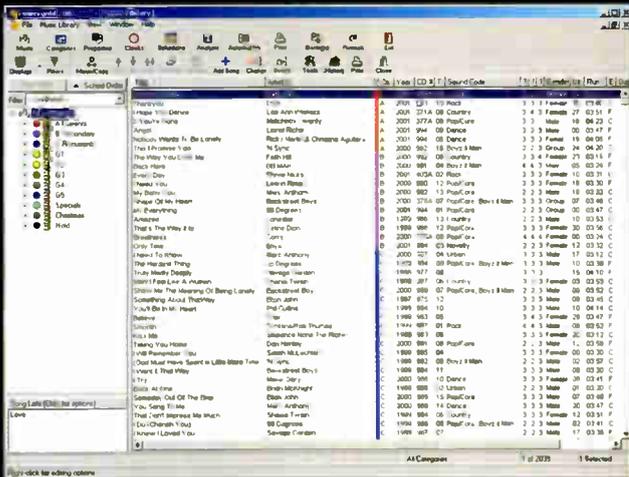
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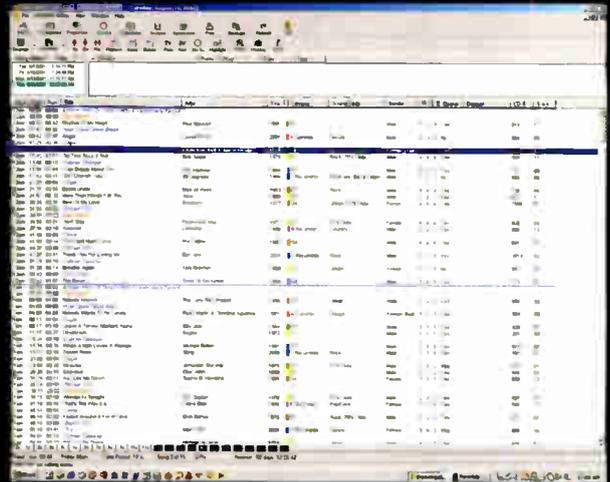
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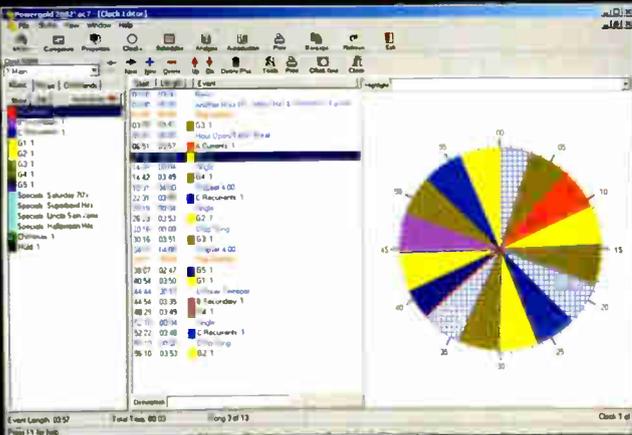
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independents are paid to work, and what they don't.

What if Clear Channel stopped taking the independent promotion money?

They all believe that money is really important to us. Every dollar is nice to have, but — given the cash flow that Clear Channel Radio will generate this year — the record label money won't change our percentage profit at all. Clear Channel's system is much more about removing the potential for bribery and corruption from the system than it is about increasing our NTR.

Clear Channel drew considerable fire when it consolidated the sales efforts of the Entertainment division into the Radio division. Can you

explain the thinking behind this?

There's a great deal of misperception. Certainly there is some truth to the fact that CCU Radio and Entertainment are synergizing, but let me explain that. The concert venue is a tremendous place for an advertiser to reach an audience. People attending a concert are experiencing something with tremendous emotion. They're seeing their favorite artists, so they're emotionally vulnerable. This is a wonderful time to expose a product, a wonderful time to do sampling, and a wonderful time to create a bonding experience. In a market like Cincinnati, Clear Channel Entertainment typically had one person who might be trying to sell signage, premium seating and product sampling

opportunities. Now, in the last couple of months, we have rolled that into Radio so that we've gone from one salesperson to 100. The opportunity to put your product or service in a venue, in combination with Radio time, creates something that's pretty difficult to duplicate.

Many independent companies have complained that Clear Channel has a lock on local venues and concert production. True?

There's no question that, where the call is close, the Clear Channel Radio station is going to work with Clear Channel Entertainment. But both divisions operate with enlightened self-interest. Clear Channel Entertainment works with every broadcast company because it would be crazy for it not to. Meanwhile, Clear Channel Radio continues to accept money from and to work with other promoters, such as the House of Blues and everybody on down, because to do otherwise would not be in its interest. Clear Channel Entertainment produces most Radio shows done by other companies. The Clear Channel Kiss FM Wango Tango in Los Angeles is certainly produced by Clear Channel. Infinity tried to fire

a shot across the bow by doing the K-Rock Weenie Roast on the same day — Clear Channel Entertainment produced it. If there's a coin toss as to which station got a certain show, there's no question there will be an advantage within the company. However, if Clear Channel Entertainment can make more money on a show working with Infinity, Entercom or Cox, that's what they will do — and they do it.

Clear Channel also has drawn fire for eliminating live, local announcers in favor of voicetracking.

The motive in voicetracking is not really cost savings. The motive is to bring better talent to more transmitters. The liner-card reader can be replaced with voicetracking — properly done, it can be better than the live staff you can afford. If you look at the performance of voice-tracked dayparts in Arbitron, the audience certainly doesn't reject them. It's the guy who can only read the liner card who feels left out. Voicetracking is all about improving product quality, and yes, you can save some money.

What would you say to the claim that voicetracking restricts the amount

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"I had the following bizarre conversation with a label head. He said, 'I don't think I'm getting value for the money.' And I said, 'You may not be getting full value for the money — so why do you pay it?' He said, 'Why do you take it?' And I told him, 'Because you're paying it. So why don't you stop?' He answered, 'Because I'm afraid my competitor will continue.' I said, 'All right, if he's your competitor, and you don't think you're getting value for the money, and if you stop and he continues, that's a double win.' He looked at me and said, 'Yeah, but what if I am getting something for it?'"



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of new talent brought up through Radio's ranks?

Gosh, I'm not concerned about that. There were days when young programmers used to drive around and listen to small markets for talent, but the number of people who really have the potential to move up and make a lot of money in this business has always been small. What we have today through voice-tracking is fewer jobs but better jobs. Typically, talent is paid for every shift that's voicetracked, which means that someone who made X dollars in the old days working in Minneapolis can probably make 2X by working in Minneapolis and exporting some shifts to smaller markets in the area. While that may eliminate six or seven shifts and result in a net savings, it means there are fewer but better jobs. To some extent, it's no different from studio orchestras being phased out in favor of phonograph records. Some of my friends in their 80s believe that Radio died the day that recorded music began to be played.

How do you respond to the criticism that voicetracking is the death knell for live, local Radio?

The fact is, the death of live and local started right after World War II, when we started

to play phonograph records. It really accelerated with the emergence of TV and the dismissal of the studio orchestra. All we've done is pre-record, just a few minutes early in most cases, some of the DJ introductions. To the extent that the trade-off is better talent, it's not only good for the industry, it's good for the listener — and therefore the advertiser.

So where is new Radio talent coming from?

Anyone who is successful in Radio today as talent is a little bit nuts. They all started under awful circumstances. No matter who you are, you typically start at a small station. You work overnights, holidays and weekends; you pull horrible hours; you go in during bad weather when no one else can get in. You work for very little money, in a crazy, ego-driven environment. When I got into Radio, I couldn't wait for someone to get sick. I loved going in at two in the morning; and Sunday morning, 6 a.m., seemed like a terrific time. If you have that kind of sickness, you'll still get into Radio. What they will find is that, thanks to voicetracking, they may not have to be there Christmas morning; and if they

have some ambition, they can come in and make more money right out of the gate.

How serious is your new gig as head of Clear Channel's New Technology Division?

I believe that the New Technology position is and should be a long-term position for CCU. For a long time, I've been a voice within Clear Channel, saying that we should explore new technology and we should time it right. A lot of people learned painfully that arriving at a space before there's a market is expensive. Look at the Internet. I don't think any of us doubt that there's a huge future in the Internet space. Convergence — the whole idea that content would be repurposed and delivered in multiple ways, maybe over conventional terrestrial media and new digital media — was very popular a couple years ago. That was seen as natural evolution, something that was unavoidable, and everyone got ready, I think, a little too quickly. I continue to believe that we will see the ability to deliver content to a consumer in a lot of different ways, and all kinds of new opportunities are about to open up — it's just a matter of timing. But

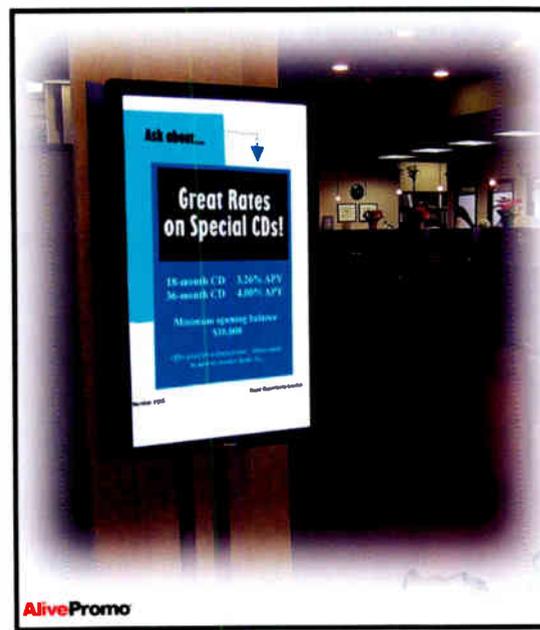
I don't think that spending a lot of money on convergence today is a smart idea. I also think that not planning for it and not getting ready is a terrible idea.

Is consolidation near its end, or is there more to come?

We are in a time of tremendous change, not just in the world at large but in this business in particular. We are being whip-sawed by two very rapid changes. One is deregulation. While there's a feeling in Radio that deregulation has occurred, it would be my perspective that there is a different round to go. The ad agencies have fully consolidated; the labels have consolidated; but Clear Channel, the world's largest Radio group, owns only 10 percent of the stations in this country. In any other business, that's not a big number. There are still 5,000 Radio station owners out there. There's a lot of consolidation and a lot of consolidation strategies yet to occur.

How do you view your role through all this change?

It has been an absolute thrill to figure out how Radio should approach consolidation and how this industry should change. There is no thrill like being » 38



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the guy who gets to drive that vision. At the same time, I'm frustrated by how slowly things occur, because so many things I envisioned and wrote up in anticipation of deregulation in 1996 still aren't quite there.

I just assumed that, within a year, we'd be entirely interconnected terrestrially and by satellite. We'd be able to go into the production room and produce something; maybe it runs

on 12 stations, you push a button, and it gets there in the most efficient way possible.

[I just assumed] that we'd have online management that would let you put together a schedule that might run on 18 stations; you could price it, order it, send it around digitally and have one invoice come out. To me, it seemed that 18 months is all that would take, but we're still working on some

of those systems.

On the other hand, I'm amazed by the amount of noise there is over what seemed to me to be completely logical changes.

What's next for Randy Michaels?

I was the architect of the largest Radio group in the world, and I'm ready to move on to the next. Everyone has to decide how they're going to play this, but to steal a phrase

from the new CEO of Procter & Gamble: "Change is inevitable...lead it." Everyone on a personal level needs to adopt that attitude. Change in this business in particular is inevitable, and it will occur more quickly than in any business I can think of. You have two choices: You can either fight it, or you can lead it — and I think the intelligent choice is obvious. ☐

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In His Own Words: **Randy Michaels On Wal-Mart**

"I know I'm going to take crap for this, but my real hero is Wal-Mart. They create more fundamental change with less noise than anyone else. Here's a company out of Bentonville, Arkansas, [and it has] become the No. 1 retailer, knocking off Sears and Kmart, let alone some of the older department stores that were huge players when I was a kid. Here's what happens: Wal-Mart comes into a small town, and Main Street shuts down. Everyone closes. It has a tremendous ripple effect through the whole community.

"Essentially, Wal-Mart is in the business of changing the dynamics of the community. But what they're giving in return is better selection, high quality and low, low price. Wal-Mart is opening two stores a week, shutting down all the retail businesses in the neighborhood; yet when they come to town, you couldn't have a better neighbor. They really have figured out the PR.

"When Clear Channel comes to town and buys both Radio stations, nothing much changes. Maybe we put in voice-tracking, but we probably also put in more news and other systems so, the next time there's a weather or news emergency, we'll be on it. We increase the level of public service, and compared to Wal-Mart, the effect on the community is negligible.

"When we started the Jacor model, I spent a lot of time at the local Wal-Mart, asking questions and figuring how they used technology and research and intelligent, centralized management with local controls to gain market share. In a funny sort of way, I think we've adopted some of those systems."

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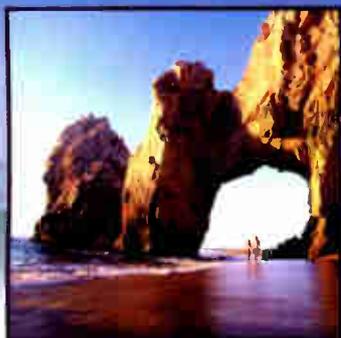
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INFO FOR THE NEW MILLENNIUM MANAGER

Briefs

HOLD THE LINE ON PRICE

Do you suspect that your salespeople are so afraid of losing a sale that they cave in too soon to price objections? If they do, it's very likely that they're too focused on the sale and don't fully understand the station's overall strategy or position in the marketplace. Here's what you can tell them to convince them of the importance of holding the line on price:

"If the gross margin potential is 40 percent (enter your own numbers here), then a 10-percent discount means you must increase your sales by one-third to compensate for the lost net profit. A 20-percent discount means you must double your sales. A 30-percent discount means you must quadruple sales."

Source: *What's Working In Sales Management*, 2002
From www.rab.com

SELLING: ONLINE VS. OFFLINE

The Center for Media Research reported that the July 2002 Industrial Purchasing Barometer from Thomas Register finds that 32 percent of buyers say that direct sales have had the best influence on ROI, compared to only 15 percent that say the same about the Internet. Thomas Register surveyed members of its 760,000 pool of opt-in users, which is made up of buyers in the manufacturing, engineering, wholesale trade, distribution and government sectors. According to Thomas Register, marketing activity yielding largest ROI during the past year by percent of respondents are:

- Direct Sales: 32%
- Networking/Referrals: 21%
- Homepage/Online Outreach: 15%
- Trade Shows: 11%
- Advertising: 9%
- Direct Mail: 5%
- Other: 7%

Flying By The Seat Of Your Pants!

By Sean Luce

Over the years, I have had the opportunity to observe a number of startup companies. Some make it, but unfortunately, most don't. The aircraft industry has been of particular interest to me as I spend so many hours in the air. I think a Denver based startup has a good chance of making it. Called Adam Aircraft, the company has a new airplane, which it calls the CarbonAero. Let's check some of this plane's specs, which I recall from an article in July's *Flying Magazine*:

"The CarbonAero is a push-pull pressurized piston aircraft powered by twin Continental turbocharged 550s, rated at 350 horsepower each, and controlled by FADEC computers. Adam predicts a maximum takeoff weight of 6,300 pounds. Max cruising speed of the CarbonAero is pegged at 250 knots, with a high-speed cruising speed of 223 knots. Most pilots hope to be flying piston airplanes with advanced solid-state electronic, attitude-heading reference systems (AHRS) showing all flight instrument information on the PFD, but no cost-appropriate units exist yet, so Adam is planning to certify with conventional vacuum-driven instruments. The Company hasn't chosen an ice protection system yet, however they can always install conventional pneumatic boots if other technologies don't arrive on time. Adam Aircraft expects to fly the first conforming CarbonAero this fall and to receive certification early in 2003. In summary, Adam looks to have a good chance to succeed."

OK, so you think I've gone nuts? Well, here's the point. Imagine that you are a parts vendor making a call on Adam Aircraft and do not know anything about its industry. What might be your chances of selling them anything except possibly a Snickers bar? Unfortunately, many of us in Radio sales and management are calling on businesses in the retail industry, and we haven't a clue about basic retail jargon.

Two of my basic sales-training questions deal with retail terminology: "Can you define the term 'markup'?" and "Can you define 'profit margin'?" Remember, we are supposed to be in the business of helping clients grow their sales and profitability. In most cases, however, we don't even understand

basic retail terms! With a limited knowledge of the fundamentals of business, our chances of being able to work with clients to increase their ROI are about as good as our selling a new ice system to Adam Aircraft.

The good news is that it is not too late to learn! Here is a brief test to give to your staff: **Retail — Terms, Phrases and Vocabulary**. It's not a very hard test, and it's short, with only multiple-choice and true/false answers. It might, however, take a little work if you are starting with only limited knowledge of the subject.

"What's in it for me?" you ask. Just think how your credibility will soar with clients and prospects when you start talking their language! So, learn and study constantly! It will be worth it when big orders comes in, and you have customers buying your proposals because they trust in your abilities to help them grow their businesses!

Multiple-choice: Choose answer that best fits the question (Answers p. 43):

1. "Accrual" most commonly refers to _____.
 - a. slush funds
 - b. co-op money
 - c. new market funds
 - d. F & I money
2. "BuyIn" is usually paid _____ by the manufacturer.
 - a. 50%
 - b. 75%
 - c. 25%
 - d. 100%
3. "Keystone" is a method whereby the cost price is _____.
 - a. tripled
 - b. doubled
 - c. marked up
 - d. marked down
4. A "launch" is a rollout of _____.
 - a. the space shuttle
 - b. Tide detergent
 - c. a new product
 - d. a "hail-Mary" pass pattern in a football game

Choose 'T' for true or 'F' for false for the following questions:

1. "Margin" is also referred to as gross profit. T F
2. "POS" is designed to stimulate a purchase at the retail store. T F
3. A "spread" is the difference between the cost and price after mark-up. T F
4. "Vertical Co-op" is a program that combines a retailer's accrual from various manufacturers to fund a schedule. T F

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

ADVERTISER Q & A



Building Better Bridges:

Some Words From
Pharmacia's Paul Silverman

Paul Silverman is the Director DTC, Media Management at Pharmacia, the global drug company with such dominant brands as Roquine, Celebrex, and Detrol.

By Judy Carlough

You don't have to sell Paul Silverman on Radio. He could do the pitch himself: great targetability, active listeners, niche formats, lots of promotion, ability to reach people in cars and at work. Silverman gave birth to several generations of national and local Radio campaigns while at Campbell's Soup, and he continues to champion Radio as chairman of the Association of National Advertisers' influential Radio Committee.

Recently, Silverman and I talked about the changing face of Radio sales, especially selling Radio to national brands. I wanted his insight on Radio's increasing activity in platform sales, where Radio is just one marketing ingredient offered on a Chinese menu of media choices. I asked how Radio is

doing as part of that potential media mix.

"I'm generally very positive about the level of service I receive," he said — and then quickly added, "but I don't need a million people calling me."

In that one sentence, Silverman cut to the heart of one of Radio's greatest contemporary challenges in national selling: how to move from our historical foundation (transactional sales) to our future (transactional PLUS platform sales) — and not drive our advertisers nuts.

Silverman says it's a delicate process. "You want to go beyond transactional selling, but don't lose your focus on the transactional business that's up," he explains. "You have to figure out how to merge the two functions — transactional and platform selling — but not jeopardize

either one. You need to know when it's appropriate to pitch big platform ideas, and to whom. You have to know how to go beyond the transactional business — and you have to be focused and efficient when you do it."

Here's how it goes: Radio competes daily for business that's on the table. These are transactional buys, created months ago by agency planners, account managers and brand executives. Agency media buyers execute these buys, and Radio stations, clusters and national reps fight fiercely for their share. These buys/campaigns are very important to such clients as Pharmacia or Campbell's.

"GRPs (gross rating points) matter," Silverman says. "The audiences you deliver for me today are Radio's

Silverman cut to the heart of one of Radio's greatest contemporary challenges in national selling: how to move from our historical foundation (transactional sales) to our future (transactional PLUS platform sales) — and not drive our advertisers nuts.

core asset. Don't ever demean the value of transactional selling." Still, he acknowledges that Radio now has the ability to bring much more to the table — big ideas for multi-media platforms utilizing entertainment venues and events, integrated websites, out-of-home, print, TV/cable, in-store promotions etc. These packages can lock up tens of millions of dollars, and they require long lead times and complex execution. They also have a high mortality rate from the idea stage to the approval stage.

How can Radio create the platform packages of the future and not jeopardize the transactional business of today? Silverman's suggestions:

» **Don't stop doing business as usual.** Keep handling the transactional business efficiently and smoothly. Radio already has excellent relationships with media buyers; don't change this. Keep on top of short-term business.

» **Go beyond business as usual.** To get new money or larger budgets, Silverman advises Radio to build better bridges to planners, creatives and brand executives (often overlooked in Radio's transactional selling process). These are the most influential people when it comes to putting Radio into the pipeline, whether transactional or platform packages. Not all these folks are knowledgeable about (or fans of) Radio. "You need to teach them Radio's strategic value," he says.

» **Know how much business you're already doing.** "Why not do a client audit?" Silverman suggests. Analyze how much local, regional, spot and network business is already being transacted, in all your markets. If you're a multi-media company, you should do similar analysis for each division — out-of-home, print, TV etc. This background information is essential when it comes to putting together a Big Idea platform pitch.

» **Identify your human assets.** Find out who in your company already has relationships with an advertiser's regional distributors, brand managers, ad/marketing managers etc.

You may find a Detroit staffer who has a great relationship with a client that does business in all of your markets. This is human asset you can leverage on behalf of all your markets.

» **Build teams.** Once you've identified your human assets, figure out who can lead a team that can approach the client in a well-organized way. Silverman cautioned against the shotgun approach popular with a couple of big Radio groups. "I've had Radio reps from local Radio stations in Atlanta, San Francisco and New York call me and ask for appointments to pitch big platform ideas. And they have no idea what I'm already doing, even within their company. That's wasting my time. I need *one person* who will be the leader."

» **Don't always sell.** There is a time to sell and a time to strategize, Silverman says. He referred to a large, diversified media company that came in with a well-organized platform pitch, featuring their TV, cable, Radio and other divisions. Silverman expected a brainstorming session on how to use this company's assets to connect better with his costumers. Instead, he says, "it became clear

they were most interested in trying to sell me something *now*."

» **Know MY business.** Silverman says Radio is great at understanding its own business, but that's not enough. He recommends subscribing to pharmaceutical trade publications and attending trade conferences and conventions that will build stronger understanding and relationships.

To travel to the land of bigger, diversified national brand budgets, you have to build the bridges that connect with their needs. Build better bridges within your own company first, then with your advertisers and agencies. Destination: revenue growth and profit for all. ☎

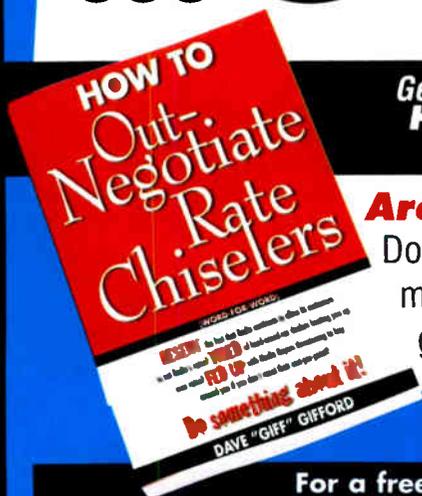
Judy Carlough is a 24-year veteran of the broadcasting and advertising industries. She's currently a free agent and can be reached at jcarlough@att.net.



Retail Quiz Answers: Multiple-Choice: 1.B, 2.D, 3.B, 4.C. True/False: 1.T, 2.T, 3.T, 4.T

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PRACTICAL HANDS-ON SELLING TIPS AND IDEAS

Sales Tactics

PLAN YOUR CONVERSATION AHEAD OF TIME

If you have an appointment to call on a new prospect, prepare your conversation well before walking through his or her office door. Many people rely on "in-office props" — trophies, photos, mementoes — in the prospect's office to start a dialogue, but there's a big risk in that. Why? If you're the sixth person to comment on the mechanical fish hanging on the wall, you may come across as insincere — and he or she won't find anything that distinguishes you from the rest.



Instead, prepare yourself for the real "meat" of the conversation. Pore through trade magazines for his/her business. Spend an hour in the local library, scanning local newspapers about the prospect. Run a search on the Internet. You'll probably find something — many things, in fact — that you can use to start a business conversation. You also might be able to print an article that you can share with your prospect. Rather than winging it with an office prop, you can show that you came prepared — and possibly begin a conversation that leads to a sale.

Source: *Sales Questions That Close the Sale* by Charles D. Brennan Jr., AMACO, in *The Competitive Advantage* (01/2002)

It's Not The Size Of Your Signal

By Mary McCulloch

As managers, we are always looking to increase revenue. As a business, we tend to concentrate on potential clients that reside in our stations' signal boundaries, where not only our signal but also our ratings are the strongest. Common sense, right?

However, if you have invested, or are thinking of investing, in a nontraditional revenue department to enhance your sales efforts, then you have the potential to go way beyond the signal. When you look at an NTR department and its fit in your revenue goals, make sure you understand its possibilities. Your coverage area is just a starting point. You can use surrounding markets for a stronger revenue advantage. NTR is rarely about your stations. In fact, when selling NTR, your station signals and ratings should never come into play during the conceptual stage.

If you position your NTR department as a promotional sales or marketing company that can execute turnkey programs such as manufacturer-driven programs, events and customized promotions that focus on the company or product, you are sure to have an edge over the competition.

Your nontraditional prospects won't know your signal boundaries. If they ask you to execute a program in your market and three neighboring markets an hour away, who's stopping you?

NTR departments are familiar with non-spot revenue. Therefore, penetration into other markets is not only possible, but a great idea to increase the size of the program investment for the client and decrease the amount of programs you execute. Instead of working harder for your nontraditional revenue, think smarter and larger! Adding markets, cities and/or areas to the program will bring added revenue. Most regional sales managers or zone managers cover more than one market and are willing to pay for increased coverage and continuity into multiple geographic markets.

For example, if a manufacturer has a budget of \$300 per store, and there are 25 locations in your market, you can put together a \$7,500 program. However, if there are 140 stores within your region, your program has just increased to \$42,000. If you allow 15 percent for overhead costs (because you are now reaching an area outside of your market), you have still increased your original program by a little over \$30,000. That's \$30,000 your company would have missed had you stayed within your signal boundaries.

There are three key points to remember while preparing your NTR department to expand:

QUESTIONS TO ASK THE CLIENT:

Where are the regional boundaries? What areas of the region are most important to the client when implementing sales programs and promotions? Does the client prefer regional programs or market-specific programs? Does the client have a new product, with which you can do a "tour" of the region? What time of year will it roll out? (Inclement weather can be challenging.)

QUESTIONS TO ASK YOURSELF:

What locations do you need to visit? How far away are the targeted locations from your stations/office? Are you able to execute the program in that area successfully?

HARD-COST CONSIDERATIONS:

When determining hard cost, keep in mind that you will be giving up some dollars of the program to unusual hard costs, but the profit you make by increasing your area boundaries will far outweigh the uncommon expenses.

- Staff requirements to execute program (part-timers or interns)
- Vehicle maintenance (gas, mileage, vehicle wrap etc.)

SALES TIP:

Learn These Five Decision-Making Styles

One big mistake that many salespeople make is to assume that each client (or any decision-maker) approaches a situation or problem in the same way. Consultants Gary Williams and Robert Miller have identified five basic decision-making styles of top executives — and prospective clients:

- » Charismatics are fascinated by new ideas, although their personal experiences have taught them to make decisions based on information, rather than simply on emotions. Best persuasive tactic: Focus the discussion on results, and use visual aids to stress features and benefits. Best buzzwords: “results, proven, show, clear” and “focus.”
- » Thinkers don't like taking risks, and therefore they require as much data as possible before making a decision. Best persuasion tactic: Have lots of data ready, including market research, customer surveys, case studies and cost-benefit analyses. Best buzzwords: “quality, think, numbers, intelligent, plan, expert” and “proof.”
- » Skeptics are suspicious of data that doesn't conform to their world view; thus they tend to make decisions based on their instincts. Best persuasion tactic: Gain an endorsement from someone the skeptic trusts. Best buzzwords: “feel, grasp, power, trust, demand” and “disrupt.”
- » Followers make decisions based on how other executives (or themselves) have made similar previous decisions. Best persuasion tactic: Provide references and testimonials. Best buzzwords: “expedite, expertise, similar to” and “previous.”
- » Controllers focus on facts and analyses of previous decisions because of their own fears and uncertainties. Best persuasion tactic: Make a structured and credible argument, but don't get too aggressive. Give him/her the information and hope he will convince himself. Best buzzwords: “details, facts, research, logic, power, physical” and “grab.”

Source: *Change the Way You Persuade* by Gary Williams and Robert Miller, *Harvard Business Review*, May 2002. From www.rab.com

- Promotional items (giveaways)
- Advertising. You will need to make sure the program is covered in ALL areas. Because your signal isn't reaching some of these areas, you will have to replace it with some other media — print, television, another Radio station, billboards etc. — to support the program properly. The only time hard cost is not a factor is when the program is an unannounced (or non-spot) promotion.

When you think outside your signal, you will find that a program with multiple areas and markets could greatly increase the program investment made by the client. That means you have increased revenue with one major program in shorter time and effort than if you were to do several.

Remember, you don't sell station signals or ratings to NTR clients — you sell ideas and solutions to meet their needs and objectives. Expanding your nontraditional way of thinking can mean you erase the traditional signal boundaries. ☐

Mary McCulloch, director of Nassau Retail Marketing for Nassau Broadcasting Partners, may be reached at MMcCulloch@NBPLP.com



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Broadcaster of the Year

To nominate a supervisor, colleague or employee for this year's Radio Wayne Awards, to be presented at RAB 2003 in New Orleans (Jan. 30-Feb. 2), fill out the form at www.radioink.com and submit it today!

PROGRAM

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IDEAS ABOUT RADIO PROGRAMMING

they can simply ask for an HD Radio. According to a recent Yankee Group study, half of all consumers shopping for a car or home

deregulated, it's also time to deregulate our thinking. That's the theme of Quincy McCoy's book *No Static: A Guide To Creative*

Programming. Published several years ago in hardcover, the book now is available in paperback, meaning that no one on the creative side of the glass has a viable excuse not to buy a copy. And no one who buys a copy has an excuse not to approach Radio programming with a "deregulated" set of criteria for creativity and innovation.

"Guided by research alone, Radio has become inflexible in its approach to reaching and keeping customers," McCoy writes. "Today's customers are media-savvy and expect more from Radio than it's been delivering. Times have changed, and it's time for Radio to do the same."

Drawing on interviews with such industry luminaries as Paul Drew, Jerry Clifton, Buzz Bennett, Bill Tanner, Catherine Hughes and many more, McCoy takes his readers on a highly personal journey through Radio. By relying on his own experiences, and those of others, he provides a guide toward more focused branding, stronger programming, more creative on-air presentation and — ultimately — higher ratings and revenue.

Perhaps Radio One Chairman/Founder Catherine Hughes says it best, in her own review of *No Static*: "Quincy McCoy is a veteran to whom veterans and beginners alike turn when the truth is needed. This book is a 'must-read' for all broadcasters."

Making The Shift From "Show Biz" To "Biz Biz"

By Michael O'Shea

Few airline CEOs started their career in the left seat of a company plane. Few pharmaceutical presidents began by mixing things in flasks and Petri dishes. Most businesses whose product is an art form or a highly developed craft separate "church and state" — the "creative" side vs. the "business" side.

For decades, commercial Radio broadcasting has been much the same. The creators of program content — the wacky T-shirt-and-jeans bunch — haven't been allowed near the boardroom. For many, this has been just fine. Radio has been, and forever will be, a marvelous mixture of art and business. It's "show biz" — but it's also "biz biz."

Radio's creative types get satisfaction in knowing that the product of the day is truly magic and fun, but they often are not the most highly compensated of the Radio food-chain — and sometimes the hours and weekend shifts are challenging and unpleasant. "Talentville" is not perfect, but it's still home to a great number of Radio's most gifted.

Most "Super Execs" in our industry come from the sales side. Revenue is singularly the commodity that fuels all commerce. With salaries and utility bills to be paid, all the creativity in the world won't keep the doors open. Driven, focused and talented salespeople pay the rent; and therefore, when promotions to the corner-office are handed out, salespeople are usually the ones most quickly rewarded.

However, a few remarkable programmers have made the move to general manager, group VP or even company president or chief executive. What are traits that have helped great programmers become great super executives? Here are my top 10, in no relevant order:

1) Have great teachers. Sometimes this is luck, but look for successful people and try to learn from them. This is a mentoring business.

2) Learn the power of common sense. It's as simple as assessing problems and formulating solutions.

3) People are power. Surround yourself with the best, most dedicated people you can. Then listen to what they say, pay attention to their ideas, and make the concept of "team" a part of your personal growth.

4) Accept blame, and take the responsibility for the setbacks — and always give others the credit for success.

5) Wear the mask. Your day may be your worst ever, and your own stress level may be off the scale, but always maintain an even balance and a positive, outgoing attitude. Others look to you to determine how they feel — leadership has huge responsibilities.

6) Celebrate your failures. Even a world-class baseball player makes two outs for each base hit. No one will ever bat a thousand. When you hit a snag, learn from it; pick up and go forward.

7) Listen to what people say. Pay deep attention to them. You will be more respected, and your actions will be more evolved when you are ready to respond.

8) Develop people. Give them a chance. At the end of the day, your epitaph will not have a list of ratings and revenue achievements. It will have a list of those that you mentored, the people you taught.

9) Laugh, have fun, and allow those around you to thrive in a "fun and zestful" environment.

10) There is nothing in this lifetime, in this industry or on this earth more important than your reputation. Protect it in all ways possible.

In summary, Radio is a terrific and magical business. There is spectacular opportunity for programmers to become super execs, just as there is opportunity for salespeople and managers. You just have to want it and then live your professional life in a way that will allow your growth to occur. Good luck. ☐

Michael O'Shea is chairman and CEO of New Northwest Broadcasters in Seattle, WA. He can be reached at 425-653-2310.



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Tech Briefs

iBiquity Unveils HD Radio™

Apparently aware that branding is everything, iBiquity Digital has unveiled a new trademarked name for its In-Band, On-Channel digital AM/FM technology. Now, consumers in search of a state-of-the-art digital Radio tuner will be able to go into Circuit City and, instead of trying to explain to the salesperson they want an IBOC DAB tuner, they can simply say "HD Radio."

Up to now, the only way to get a digital receiver in the next year are interested in buying a digital AM/FM Radio.

"Of all possible features offered by HD Radio technology, consumers are most interested in its improved sound quality," says *Ryan Jones*, an analyst with the Yankee Group. "Yet interactive digital features, like Radio recording and on-screen information, will help fuel consumer demand."

"The new trademarked brand name, HD Radio, tested extremely well in focus groups with consumers, broadcasters, retailers and manufacturers," observes *Robert Struble*, CEO of iBiquity Digital Corporation. "The name was chosen for the strong image we believe it will create with consumers. Over the next few years, HD Radio will transform AM and FM into a high definition digital multimedia experience." Kenwood, a leading receiver manufacturer, plans to launch HD Radio-Ready™ automotive receivers in 17 of its 23 Radio models in 2003; others are expected to join the "in-band" wagon, as well.

**Moseley's Starlink** ⤴

At the NAB Radio Show, Moseley Associates will demonstrate its **Starlink Composite Digital STL**, which uses 32 or 64 QAM modulation and full 16-bit sampling. It also features SNR of greater than 85 dB, stereo separation of greater than 70 dB, and a system gain better than 20 dB over equivalent analog STLs, Starlink T1, STL, and transmitter remote control systems. Moseley is an ISO 9001 company with offices in California, New York, China, UK and Brazil.

HOW TO EVALUATE FM On-Air Processors

Broadcast audio processing is part artistic and part engineering. The main goals are usually to increase the perceived loudness, to obey FCC modulation limits and to avoid signal contamination that can reduce the station's coverage. The success of a station's audio processing must be judged by its results — specifically, does the broadcast get the desired audience?

Part 1 discussed density concerns and distortion. Here are additional audio issues.

By Robert Orban

SPECTRAL BALANCE

Besides the issues mentioned in Part 1 of this article, a third aspect of evaluating FM processors is *spectral balance*. Compare the on-air sound to the sound of recently produced major-label CDs. The spectral balance on-air should be similar from the upper midrange through the midbass.

De-emphasis is basically a built-in "treble control" in the Radio that is set to radically roll off the highs. (In 75 microsecond countries, 15 kHz is rolled off by 17 dB, which is a lot.) "Pre-emphasis" is a complementary treble boost at the Radio station. Ideally, station pre-emphasis and receiver de-emphasis cancel each other, yielding an uncolored result.

But there's a catch. When the original audio has a lot of treble power, the on-air audio processor must constrain this high-frequency power so that the entire audio waveform (including treble) does not over-modulate after the treble has been boosted by pre-emphasis.

This action can cause audible treble loss. The amount of loss depends on how bright the original program material is and therefore how much high frequency power the processor has to remove to control modulation to legal limits. The amount of audible loss is also highly dependent on the sophistication of the algorithms that the processor uses to constrain high frequency power.

There are large performance differences between processors in this crucial area.

For a given source, the higher the on-air loudness, the more brightness you will have to sacrifice. This is because audio processing is a "zero-sum game" — the available modulation is always 100 percent, and the processor must allocate various frequencies within this available modulation according to your goals.

If your goal is higher loudness, the processor must work harder to constrain the highs to 100 percent modulation, because it must allocate less room for the highs and more room for the crucial midrange frequencies that contribute to the sensation of loudness. This tradeoff may be particularly difficult with contemporary CDs because many current pop CDs are mastered with very bright balances.

For similar reasons, a very loud station will have to sacrifice low bass. This is because the ear is very insensitive to low bass by comparison to midrange energy, so there is little "room" within the 100 percent modulation limit for heavy bass when audio is processed for maximum loudness. Indeed, bass waveforms usually approach the 100-percent modulation point when one processes for loudness. This can cause all sorts of audible problems — anything from the buzzy, clipped bass

described earlier to overt intermodulation between the bass and midrange.

Be sensitive to such effects as an announcer who sounds as though he or she is gargling when talking over music containing low bass — this is a classic example of this kind of problem, and processors vary widely in their ability to prevent this kind of distortion, which is a very fast manifestation of the "spectral gain intermodulation" described below.

DYNAMIC DISTORTION

The fourth aspect is *dynamic distortion*. This includes classic *compressor pumping* caused by attack and release time constants that are not well matched to the program material. The resulting sound has a strained, unnatural quality. Also in this category is *spectral gain intermodulation*, caused by a dominant sound in one frequency range causing gain reduction that reduces the loudness of a second sound unnaturally. A typical example is heavy bass that modulates the loudness of midrange material in a wide-band compressor. A further problem can be caused by *clipper pumping*, where bass transients smash against the processor's final clipper, momentarily shutting it down and blocking other program material. This can sound like severe compressor pumping. » 50



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Any competent processor will have some sort of gating that freezes or slows the compressor release process to prevent the processor from pumping up low-level material or noise. The gate should operate unobtrusively, preventing these effects without introducing problems of its own. For example, in a multiband processor, be sure that the gating does not cause the various bands to get stuck with widely varying gains so that the resulting frequency response unnaturally colors the low-level audio passing through the processor.

CRUCIAL EFFORT

Proper evaluation of an audio processing system is hard work and is crucial, because there are real, important differences between

processors. Evaluation requires careful, long-term listening and rigorous measurement by your engineering staff to ensure meaningful results. It requires a clear concept of the station's processing goals and the mental discipline to ignore marketing hype, spin, and the "junk science" that some marketers use to fool potential customers. (For example, the alleged audible superiority of 96 kHz sample rates in FM processors is one of junk science's greatest hits, given that lower sample rates can represent all the information with identical accuracy.)

Although it requires a great deal of thought, time, and energy, painstaking evaluation is crucial. Processing is one of the most important factors determining the overall

impression that your station makes on its target audience. Make the wrong subjective choice and you can damage your chances to get that audience. Make the wrong engineering choice and you can end up with a processor that is a nightmare to install in your plant, throws data errors into your RDS, interferes

with your subcarriers and reduces your coverage area because it interacts with the variable-blend circuitry in consumer receivers. ☹

Robert Orban is vice president/chief engineer at Orban/CRL in San Leandro, CA. He can be reached at 510-351-0500.



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American Country Countdown with Bob Kingsley discovers Keyword Search function : powerful promo tool

More than 3,500 listeners respond to contest in 2 days on www.acctop40.com

American Country Countdown with Bob Kingsley boosts listener participation with a contest that captured the attention of fans and promoted use of the show's website.

When Superstar Country Music Artist, Toby Keith, released his latest album, *Unleashed*, American Country Countdown host Bob Kingsley gave his listeners an opportunity to win a copy before it went on sale to the public. To register, fans were directed to enter the keyword "Unleashed" on Kingsley's website at www.acctop40.com.

"Keyword Search" is one of many marketing functions built into the ACC website by First MediaWorks, the largest station website developer in the industry, with a client list that includes more than 1,500 highly successful Internet Websites for on-air personalities, radio and TV stations.

"We saw nearly an 8% jump in site traffic during the contest," said ACC

host, Bob Kingsley. "The bottom line is that our listeners had a rewarding interaction with the show, and we have added new email addresses to our listener database."

eListenerSuite™ turns email addresses to gold

According to First MediaWorks CEO Chad Meisinger, gathering listener names and address information is a promotional gold mine.

"Every name added to your listener database," Meisinger says, "forges stronger listener ties to your station and on-air personalities. With our eListenerSuite, you can then email that listener with any number of offers, all tied to his or her individual interests and timed to your own marketing schedule."

"Even better," Meisinger added, "because you're using email, the cost is virtually zero."

Other functions available for sites developed by First MediaWorks include wireless messaging, music testing, 24/7 updating tools, advertiser microsites, adserver, online training videos, promotion



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Real Unveils New Player

RealNetworks has released the RealOne Player, which offers playback of every major digital media format, including RealAudio, RealVideo, MP3, Windows Media and QuickTime MPEG-4, and more than 50 other platforms. Additionally, the new RealOne Player includes fast and easy CD-burning, DVD playback support, and substantially enhanced Radio services. With today's release, consumers now need only one media player to experience digital media on their PCs.

"With only one player, consumers can now get all the media they want — just click, and it plays," said Rob Glaser, founder and CEO of RealNetworks Inc.

"Since the earliest days of online video and audio, consumers have longed for a universal media player," says Ben Reneker of Kagan World Media. "Offering a compelling environment for multi-format media playback, RealOne has significantly advanced Web media functionality, paving the road for next-generation streaming media services."

The new version of RealOne Player features CD burning at speeds up to 52x real time and the ability to burn CDs in MP3 format with automatically generated playlists. Another new feature is DVD playback with a full-screen theater mode for viewing and contextual DVD controls for the ultimate in easy navigation.

What Has Your Website Done For Your Listeners Lately?

By Rich Carr

Are you wondering why your website isn't producing revenue? Maybe it's because your listeners don't know what's in it for them.

Radio's continuing problem in convergence with the Internet isn't figuring out how to become more innovative; it's recognizing and relating innovations more productively.

Working with Radio stations across the country, in markets large and small, I see a recurring thread: The rate of technical change has accelerated more rapidly than most of us can fully absorb it. Only a few broadcasters are truly pioneering any effort in the Internet realm. Looking at these individuals, stations, markets and, yes, even clusters, we can see that the true measure of our success in converging our Radio stations with the Internet does not lie in aesthetics or functionality. It lies in the fact that our clients and customers determine how great ideas become successful innovations. Clients and customers are our listeners and advertisers.

In Radio, nothing happens until something is bought. Nothing is bought until someone realizes a value, and nothing defines value like someone who backs it with an investment. When we develop one of those breakthrough ideas into which both programming and sales can sink their collective teeth, we usually call that a success. Listeners like it, and advertisers like it. P&Ls especially like it.

Like centaurs, the mythical half-man, half-horse of Greek mythology, we are becoming half-Radio traditionalists and half-cyber-consumers — not purely one or the other. In their book *Convergence Marketing: Strategies for Reaching the New Hybrid Consumer*, authors Yoram Wind and Vijay Mahajan lay out a framework for Radio to emulate as we progress into a powerful growth curve of ratings and revenue by using the Internet.

One insight is a shocker: Radio got it completely wrong when it began to converge with the Internet in programming and revenue. Folks thought,

"Hey, we're Radio! We think we can do everything by ourselves!" They're wrong. Your listeners are looking on your websites for more than just DJ pictures, a line of text telling them to tune in to find whatever they clicked on, or the answers to questions nobody asked but you thought would be fun anyway.

THE BASIC QUESTION

What your listeners want on your websites is the same thing you're looking for right now: "What's in it for me?" You're looking for some nugget of information you can use to spawn the next great promotion, sales package, NTR event and so forth. You go online to find something of value — and that's how you must view your station's website.

We began by making all of our websites pretty, branded to the station in both aesthetics and attitude — what we wanted was traffic, traffic, traffic. We thought content was king and that, if we served up all this news about whatever our format is all about, the listeners would come in droves. And they did — once. What makes them come back is, "What's in it for me?" This is why we must look at our websites not as self-serving vehicles but as vehicles with which our listeners can serve themselves.

All great websites — those having lots of traffic and lots of revenue — can be lumped into four well-known genres: pornography, gambling, gaming and auctions. Of these four genres, two features are constant: interactivity and stakes. Interactivity means that your website gives your listeners something to do, something to take part in — not just reading and looking. Stakes can best be described as "getting something in return for being there," or a "value exchange," because you should believe that every exchange of information is also an exchange in value.

Remember: The listener is asking, "What's in it for me?"

Rich Carr, CRME, is vice president of sales and marketing at Radio Web Network. He can be reached at 503-612-0517.

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Amelia Earhart and an unidentified KGO host promote her book *20 hrs. 40 min.*, which tells her story as the first woman to fly across the Atlantic Ocean (with a male pilot June 17-18, 1928). She did it solo in 1932. Earhart was lost in 1937 as she attempted to fly around the world with navigator Fred Noonan. Photo courtesy of KGO San Francisco.



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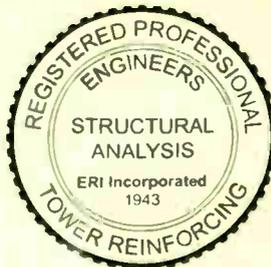
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