

THE NEXT GENERATION OF RADIO STARS

Vol. XXI, No. 16 August 7, 2006 PUBLISHED BI-WEEKLY

RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

PLUS:

Bashing The Boss

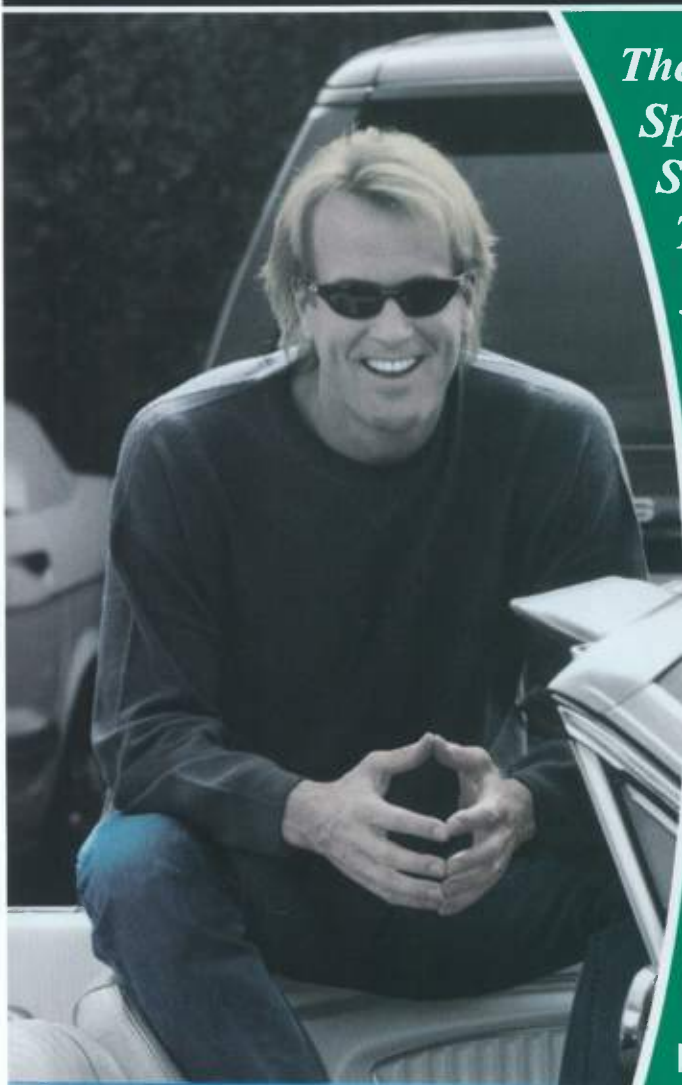
The Mindset
That Robs Radio
Of Millions

How Often
Should Advertisers
Change Their Ads?

Fred Thompson

HOLLYWOOD SAVVY MEETS POLITICAL CLOUT

JOHN TESH #1 in San Francisco



The John Tesh Radio Show had a STELLAR Spring '06 book here at STAR 101.3 KIOI San Francisco! Our night numbers with Tesh's show exploded in a number of different demos.... Including coming in at #1 in San Francisco with Women 25-44! John really hits the ball out of the park, particularly with the younger end of our audience. John's show provides the compelling programming that is missing from other Bay Area stations.

We get tons of listener calls and emails, plus the reaction and buzz on the street to John's show is enormous! Thank you John!

James Baker, Program Director
KIOI/FM-San Francisco, CA
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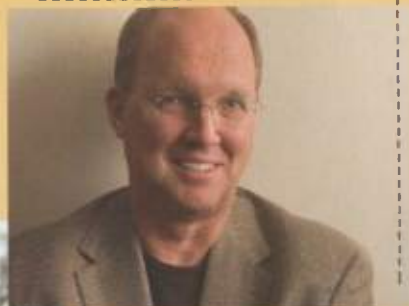
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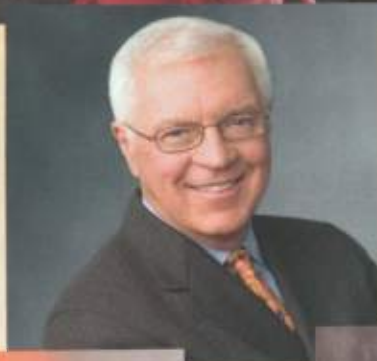
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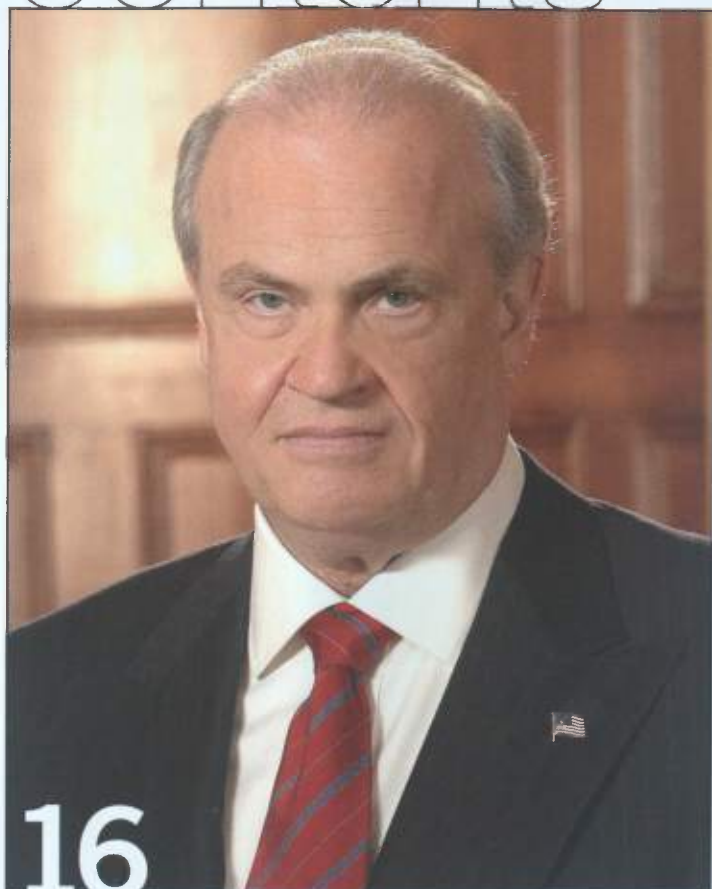
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HOLLYWOOD SAVVY MEETS POLITICAL CLOUT

From courtrooms to movie sets to the halls of the U.S. Capitol, Fred Thompson has proven that his talents run far and wide. Now, he's bringing his versatility and experience to radio as special program host and senior analyst for ABC Radio News. A seasoned vet in more than one field, the newcomer to radio discusses what he hopes to accomplish in this industry and the path he followed to get here.

IDEA TICKER

36,462

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

Coming Next Issue:

► Readers' Choice Awards

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by Joe Howard, Editor-In-Chief

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EDITOR-IN-CHIEF

Joe Howard

joe@radioink.com

MANAGING EDITOR

Wendy Bernstein

wendy@radioink.com

NEWS EDITOR

Jim Crossan

crossan1@aol.com

CREATIVE DIRECTOR

Kenneth Whitney

ken@radioink.com

VP/OPERATIONS

Tom Elmo

tomelmo@radioink.com

DIRECTOR OF SALES

Lois Ann Chooljian

561-655-8778

lois@radioink.com

VP/NATIONAL SALES 800-379-8160, access #13

Chuck Renwick chuckrenwick@radioink.com

CUSTOMER SERVICE

561-655-8778

CONTRIBUTING WRITERS

Lee Abrams, Tom Asacker, Jim Boyle, Curt Brown, Steve Clark, Holland Cooke, Bob Davis, Rick Dearborn, Marshall Goldsmith, Michael Guld, Dave Kahle, Bob Jenkins, Jason Jennings, Sean Luce, Harvey McKay, Kipper McGee, Steve Meyers, Bill Myers, Robert Reid, Walter Sabo, Greg Smith, Steve Steinberg, Jim Taszarek, Jack Trout, Bill Troy, Roy Williams, Tom Zarecki.

STREAMLINE
PUBLISHING, INC.

CHAIRMAN/PUBLISHER

B. Eric Rhoads, CRMC/CRSM

eric@radioink.com

CONTROLLER

Johni Sheer

accounting@radioink.com

STAFF PHOTOGRAPHER

Bruce "Flash" Cooley

WASHINGTON, DC, COUNSEL

John Wells King

Garvey, Schubert & Barer

EXECUTIVE EDITOR EMERITUS/LOS ANGELES

Dwight Case

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

RADIO
INK Editorial Offices:

224 Datura Street • Suite 1015

West Palm Beach, FL 33401

PHONE 561-655-8778 • FAX 561-655-6164

E-MAIL: comments@radioink.com

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From Our Chairman

By B. Eric Rhoads, CEO & Publisher

Making Radio Take A Giant Leap Forward

Imagine if radio were a new media being launched today, in the frenzy of podcasts, satcasts, phonecasts, wi-fi, and Internet radio. Would it measure up? Would radio be as sexy, as cutting edge? If your goal were to launch this new device to upstage these other technologies, what would you do, what would you say? How would you match and exceed their buzz?

Obviously, we don't have the new technology advantage. The advantage we have is that we're ubiquitous; virtually every household in America has at least one radio (the average is 5.5 per household), as does every car. We may not be cool in the eyes of those in the new technology world — who keep telling consumers they're better than radio — and yet we're the medium everyone wants to steal market share from. But market share is not enough. GM and Ford had market share until Japanese automakers started making better cars, and GM and Ford did not respond to those challenges. When Sanyo Corporation's CEO wanted to take his company to the next level, he gathered his key executives together and told them that incremental




change was not sufficient. He directed his people to come up with innovations, and take Sanyo products a giant leap ahead of their best competitors. When all products are the same, they become a commodity, but when they are significantly better, you gain market share in spite of price.

Believing radio will remain strong because everyone has a radio is not enough. We have to explore how radio can become more relevant to a younger, tech-savvy generation. HD Radio addresses the technology side, but what should radio do to address content?

Radio listening remains strong, and therefore it may appear as if these outside

threats are nothing to be concerned about. Yet, if we awaken to find an entire generation has ignored us, our future could be in question.

As we reinvent, we need to not only look at content, but we need to explore the Sanyo strategy. What can radio do to take a giant leap ahead of other media? What can radio do to create such a buzz that it will become the darling of the press, and the passion of consumers? If we can find these answers (and we will), these other challengers won't stand a chance. But reinvention has to be more than yet another variation on Bill Drake's 1960s high-rotation formats, and it has to be more than new ways of marketing our existing industry. Reinvention must be dramatic and relevant to today.

What would you do? 

Eric

To reach me, write: *RADIO INK*, B. Eric Rhoads, CEO/Publisher,
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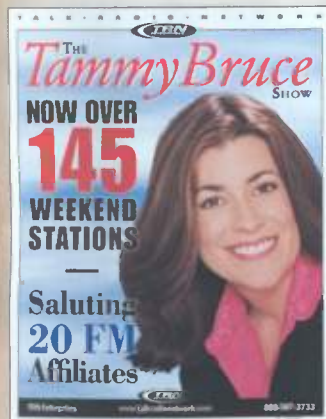
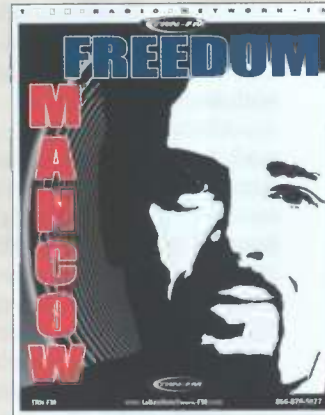
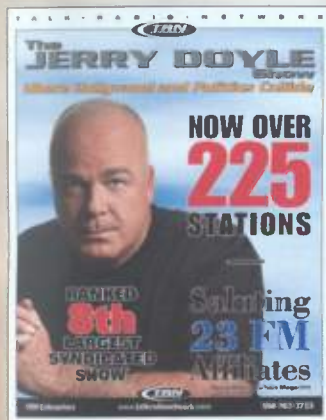
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RADIO'S 100TH ANNIVERSARY

Throughout 2006, *Radio Ink* will be celebrating the 100th anniversary of the invention of radio.

Radio Sets The Stage For Some Big Names

DEFINING MOMENT — FLASH FURTHERS FUTURE

FINES: The Jackson family and radio have meant a lot to one another. From *I Want You Back* and other hits by the Jackson 5 in the '70s to the huge radio tidal wave that was *Thriller* in the '80s, Michael Jackson and his siblings have provided radio with hours of ratings generation. The medium, in return, has rewarded them with airplay.

Michael's kid sister Janet has certainly made her own contribution as a strong second in the family's one-two radio punch. But Janet gave radio another devastating punch when she and Justin "The Bodice Ripper" Timberlake pulled their boob-baring Super Bowl stunt in 2004. How did this television event affect radio? Congress recently passed legislation drastically increasing fine amounts the FCC can impose for violations of its indecency rules — and the furor over Jackson's incident set those wheels in motion.

Since industry watchdogs have been critical of some content heard on the airwaves today, Jackson's mammary moment simply may have been the straw. If you're not convinced this incident had an impact, just consider the controversial personalities who are no longer on terrestrial radio. And of those still heard on old-fashioned AM/FM, how many are doing sanitized versions of their old acts?

PERSON WHO MADE A DIFFERENCE — DAVID SARNOFF:

David Sarnoff is in large part responsible for radio as we know it. Sarnoff started as a telegraph operator for the Marconi company, and claimed to be one of the operators who received distress signals from the floundering *RMSTitanic* on April 15, 1912. True or not, it helped cement the legend of a legendary broadcast pioneer. The Marconi company eventually became RCA, and Sarnoff eventually became chairman.

To sell the Radiola receivers built by RCA, Sarnoff quickly realized that he needed compelling programming elements, such as news, sports, and music, and big events like the July 1921 boxing match between Jack Dempsey and Georges Carpentier. In just a few years, the Radiola became a huge success.

Sarnoff also pioneered the concept of national broadcasts by stringing together hundreds of stations, and in 1926 he formed NBC as a subsidiary of RCA. Originally two networks, Sarnoff's Red Network stayed as NBC, while the Blue Network was sold and became ABC.

While serving as communications consultant for General Dwight Eisenhower,



1950 Radiola

Sarnoff was made a brigadier general. The title stuck. Around 30 Rock in New York, Sarnoff was often referred to as "the General."

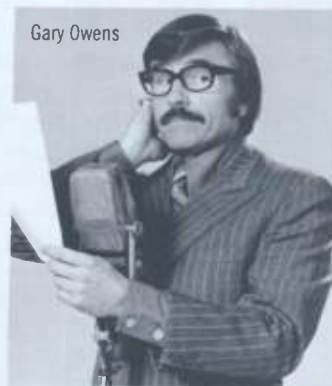
ENTERTAINER WHO DEFINED RADIO — GARY OWENS:

Radio Hall of Fame broadcaster Gary Owens was born in South Dakota and made it all the way to "beautiful downtown Burbank!" A longtime radio announcer, Owens is probably best known for his memorable stint

in the late '60s and early '70s as the over-the-top announcer on *Rowan & Martin's Laugh-In*.

After starting out during his teens as a news reader on KORN in his hometown of Mitchell, SD, Owens was heard on stations from Omaha to Denver to Dallas. He hit the big-time in 1961, landing the afternoon gig at KMPC-Los Angeles, a slot he occupied for 20 years.

Owens didn't lounge around when he wasn't covering that 3-6 p.m. air shift; he spent his spare time doing everything from cartoon voices on *Ren & Stimpy* to his distinctive turn — complete with his signature hand-cupped-over-ear pose — on *Laugh In*. He even hosted the nighttime version of *The Gong Show* for the 1976-77 season. These days, Owens is heard nightly on the syndicated *Music of Your Life* network.



MOVIE DEFINED BY RADIO — COAL MINER'S DAUGHTER:

Radio is the secret to Loretta Lynn's success in *Coal Miner's Daughter*, catapulting the future star from singing in honky-tonk bars to the Grand Ole Opry stage.

When husband Mooney Lynn (Tommy Lee Jones) gives Loretta (Sissy Spacek) a pawn shop guitar for their anniversary, he realizes she's good enough to become a singing star. Mooney becomes a one-man PR machine, getting his wife a gig at a local bar and a studio session to record *Honky Tonk Girl*, a song she wrote. He shoots her publicity photos in front of a sheet hung in their home, then takes Loretta on a cross-country tour handing out the record and 8 x 10 headshots to as many Country deejays at as many radio stations as they can reach.

While living out of their car isn't easy, the long trip is successful, and Loretta's debut single proves popular among those Country deejays. The song reaches the national charts, and puts Loretta on her path to the Grand Ole Opry. 📻

By Jim Crossan, news editor, *Radio Ink*

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IMAGES IN INK



Tom Joyner (l), chairman and founder of Reach Media, Inc., and Alfred C. Liggins, CEO, president, and treasurer of Radio One attend the IRTS Foundation Awards Luncheon in New York.



Andy Froiland (l) interviews California Gov. Arnold Schwarzenegger live on *LifeLine*, heard weekdays at 6 p.m. on KFAQ-AM in the San Francisco Bay Area.



ABC News Radio Correspondent Aaron Katersky at the Port of Larnaca, Cyprus, where evacuees arrive from Beirut.

ARBITRON REVAMPS SCHEDULE FOR WINTER, SPRING '07 SURVEYS

Arbitron is changing the previously published start dates for the Winter and Spring 2007 radio rating surveys in all markets.

Arbitron will no longer place a one-week break between the Spring and Summer surveys, as had been the company's practice since 1996. In the 97 continuously measured markets, the quarterly survey periods for the Arbitron diary-based radio ratings services will now consist of four contiguous 12-week surveys, beginning with the Winter (which begins in January) and concluding with the Fall survey (which ends in December). In two-survey-per-year markets, Arbitron will conduct only the Spring and Fall surveys.

Starting in 2007, in markets measured by the Portable People Meter, there will be an additional four weeks of measurement covering the "holiday period" between the last week of the Fall survey and the first week of the Winter survey.

This means that in PPM markets, Arbitron will annually release 13 individual four-week rating reports. Twelve will correspond to the individual survey phases typically used in the Arbitrends service. The 13th four-week report in the annual cycle will occur between the last week of the Fall survey and the first week of the Winter survey.

TRADITIONAL RADIO STILL THE PLACE TO DISCOVER NEW MUSIC

According to a new **Bridge Ratings** study on music preferences, more people still depend on terrestrial radio to discover new music than any other source. Forty-five percent of those interviewed named terrestrial radio as their preference, with peer-to-peer file trading coming in second. "As far as new music discovery, teens have a stronger affinity for online virtual community networks like MySpace.com and P2P trading than other demographics do, but a significant number of teens still discover new music through their current-based terrestrial radio stations," said Bridge Ratings President Dave Van Dyke. "This study represents further proof that terrestrial radio's current-based radio stations should continue to be proactive with exposing and identifying new music."

BIGRESEARCH: CONSUMER CONFIDENCE REBOUNDS IN JULY

In a recent survey, **BIGresearch** found that consumer confidence has rebounded, with 39.5 percent of respondents indicating they're "confident/very confident" in the chances for a strong U.S. economy, up almost four points from last month, but four points below July of last year. Still, consumers are carefully watching their nickels and dimes; 41.7 percent contend they've become more practical and realistic in spending, up two points from June and more than four points higher than July 2005 levels. And 26.9 percent of consumers say they plan to increase savings in the next three months, up from 26.2 percent in June. Also, "pay down debt" is the financial priority for 35.9 percent of respondents, relatively even with last month and down almost a point from last year.

While the national average for regular unleaded gas topped off at \$2.96 per gallon during the survey period, 20.8 percent of respondent said they'd alter driving habits at \$3/gallon. Meanwhile, 31.8 percent said they'd altered their driving patterns once gas prices hit the \$2.25-\$2.75 per gallon range. 20.7 percent responded that prices at the pump won't influence their driving habits.

LETTERS

A GRACEFUL EXIT

While unexpected and very disappointing to far more than just the 100+ affected, I do sincerely wish CBS Radio all the best in finding effective solutions to the challenges the broadcasting industry now faces (*Radio Ink* Headlines, July 13, "CBS Radio "Restructuring" Leaves Over 100 Out-Of-Work").

The contacts made while I was employed at CBS Radio are invaluable and have become an amazing support structure for me. Hopefully this action will be remembered, and will stand for something to those who continue to be employed by CBS Radio.

If any resulting concepts flood the broadcasting industry to its betterment, let them be:

- Find value and meaning in your work, not only a bottom line;
- Grow your product once again for your listeners' sake;
- Support your broadcasting families constructively, with openness, honesty, and good humor.

Best wishes and many oceans of optimism for those, like myself, who are now prepared to take on new opportunities and challenges as they further expand their broadcasting horizons.

Christina DeVane
Formerly CBS, WWMX & WJFK
Baltimore, MD

SHORTER IS BETTER

I question whether decreasing the amount of ad time per hour is a good thing (*Radio Ink* Headlines, June 28, "Radio Chops A Minute Off Each Hour"). But, I was more surprised to see that 30-second ads account for only 21 percent of ads sold!

Over 90 percent of the local ads we sell/air are 30-second ads, and several other small markets I am familiar with tell me the same thing. So, it must be the agencies and major markets that run all :60s.

When repetition is the name of the game for a client to become a successful and happy radio advertiser, we know that :30s are much more cost-efficient for the client.

Joel Swanson
KEYZ-Northern Plains Radio Network
Williston, ND; Sidney, MT

WORLD WITHOUT COMMERCIALS

Your forward-thinking Publisher's Notes, "A World Without Commercials?" really made me proud to think that I am not the only one who has had these same thoughts about legitimate paid and disclosed song play (*Radio Ink*, May 22).

It's a brave new world in national advertising, with the advent of dMarc/Google Revenue Suite, various websites that clear remnant inventory, and national rep firms scrambling to keep the revenues strong in each market they represent. It only makes sense that stations help record companies expose and

promote new music as part of their regular formats, and be given the chance to help the national branding and positioning of artists and record label campaigns with legal pay for plays. Can pay for plays manipulate chart position? Yes! Is it unfair? No. Companies like BDS or Mediabase monitor each new music format these days, so abuse can be monitored. Record companies watch these reports closely for an artist who appears to have a "stiff," then do their best to increase plays per week, often by offering the stations promotions or considerations that are legal.

I agree that record companies are dying and need our help to expose and promote their music. And radio needs help creating new revenue streams that complement what we do — providing entertainment.

Joshua Fleming, National Sales Manager
KUMU/KQMQ/KDDB/KPOI
Honolulu, HI

THANKS, ROY!

I started selling radio in 2003. By the end of my first year, the only real sale I made was convincing my bosses not to fire me. I had a newborn baby and no billing to speak of. Eventually something clicked, and I soon became one of the top A/Es in the market. I attribute this change largely to the lessons I learned from Roy Williams. His writing gave me conviction in the fact that my job is, above all else, to help people. His articles and other works gave me the tools I needed to get it done. Now, after internalizing his lessons, I feel equipped to do the right thing for the right reasons, and it has translated into more sales. As a consequence, I am enjoying my career, and my family and I are now living quite comfortably.

Thank you for publishing Roy's column. The content you have provided has been life changing.

Daniel Granger, Account Executive
KFI-AM
Burbank, CA

STICKS AND STONES

Now why would anyone want to listen to a current affairs talk show where the host is afraid to offend anyone (*Radio Ink* Headlines, July 19, "Boston Talk Host Suspended Over Slur")? The term "sissy" has nothing at all to do with sexual preference, much less "racial intolerance." Who cares if the MTA is offended? A woman was killed, for crying out loud, a clear case of manslaughter by graft!

Seems pretty obvious to me that the management at WRKO is afraid of the Turnpike Authority. What a bunch of SISSIES!

Dave Long
Tomahawk, WI

The Mindset That Robs Radio Of Millions

How Radio Ink's Automatic Training Machine Helps Grow Sellers

The club pro walks over to a duo of ladies and asks, "Does either of you want to learn to play good golf?" One of the women answers, "Maybe my friend would. I learned yesterday."

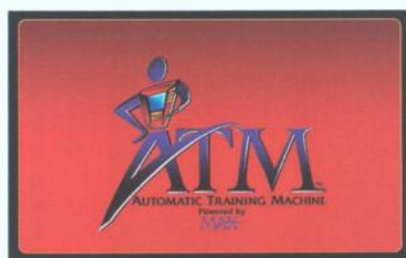
The joke is from Milton Berle's *Private Joke File*. The mindset that improvement is the result of an event instead of a process robs radio of millions. And that's not funny. See if you can relate to either of these scenarios:

Scenario 1: You're a salesperson. You go to the company's induction training program in a faraway city. It is a marathon 4 1/2-day session. You study hard, then party at night, but manage to make each meeting. You leave with a tabbed binder full of notes and a disk containing every presenter's PowerPoint slides. Now, you're back on the street and trying to make your number for the month. You intend to review your notes and consolidate the learning as soon as you have some spare time.

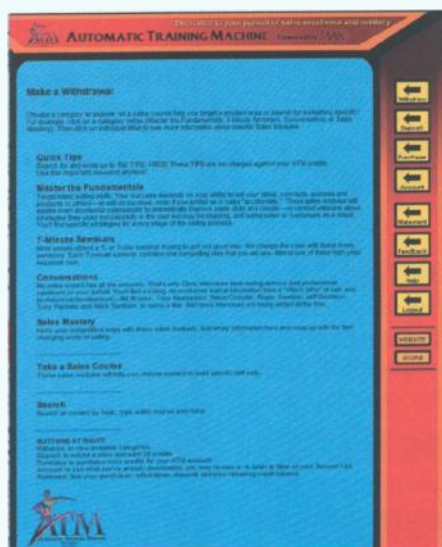
Scenario 2: You're a sales manager. Your new seller just got back from the corporate induction training. You're glad because you need everybody on the street in order to make the month. You know you should probably debrief the salesperson to discover what she learned and how she is planning to apply the training on the street. These days, you tend to leave training to the training department and focus on the number. Besides, she has the binder and can always refer back to it.

It's a safe bet that everything in the binder didn't make it all the way into the salesperson's brain. It is a comforting self-delusion to believe that, because they have been to training, they are, in fact, trained. But it gets worse.

Once people in a company develop the mindset that training is an event, they make the grievous mistake of buying training by the hour instead of by the outcome. It's a worldwide phenomenon, as this e-mail attests:



The Radio Ink ATM is as easy to use as the cash machine on the corner. You withdraw moneymaking sales ideas instead of cash.



The Withdraw button always brings you back to this screen so you can get more sales ideas from the five major sections of the "machine."

Dear Mr. Lytle,

I would like to ask you to come to New Zealand and speak at our National Sales Conference at the end of January. We are looking at doing two really meaty sessions in one day:

10:30 a.m. to 12:30 p.m.

3 p.m. to 6 p.m.

I look forward to hearing from you
Sincerely,

Joe _____

Yes, it's flattering that someone in New Zealand wants me to fly 35 hours to deliver five hours of my "meaty" material. The mistake is starting with the hours instead of the outcome. That's because **the longer you train, the less they retain.**

There are seminars for people who do seminars. Bob Pike is the best in the business at training trainers. Pike cautions trainers to learn and obey the **90/20/20 Rule.**

"Adults can listen with understanding for 90 minutes," he writes. "They can only listen with retention for 20 minutes, and we need to involve them every 8 minutes. So our maximum content chunk is 20 minutes. Why? Because past 20 minutes, people start dumping the content. They don't retain it."

SHORT-ATTENTION-SPAN SALES TRAINING

If you have attended the RAB-MLC, you know what your head feels like when you are "seminared out." Sooner or later, your brain is fried. You're not alone.

Researchers have long understood that your brain doesn't record new information word for word. Instead, it reduces new information into meaningful chunks or categories. The next paragraph explains how the brain processes new information; it's why adding hours or days to the training program may not be the best strategy.

"Learning consists of fitting this reduced information into already existing categories, or sometimes, of forming new categories. Categorization determines how a concept is acquired, how it is retrieved from memory, and how it is put to work in

abstracting or generating inferences. Examples are a primary means of making connections between old knowledge and new knowledge. Their concreteness allows students to draw connections between the new abstract idea or principle and what they already know (Joan Middendorf and Alan Kalish of Teaching Resources Center Indiana University).

Forget the academic explanation and think about your own ability to retain. As you watch a movie for the second time, you hear and see things you missed on the first viewing. Heck, I listened to Lewis Black's CD for the fifth time and heard three "new" jokes.

Our minds cannot process and retain information as fast as trainers or entertainers can deliver it.

If any of this makes sense, it may be time to develop a new mindset. Here are some old assumptions to let go of and new ones to grasp.

Old Mindset

Training program
Hard to measure
By the hour
Classroom/Offsite
Scheduled
Information dumps
Beer and beds
Lecture/Speakers
Here's how I did it

New Mindset

Training process
Accountable
By the outcome
On the job
Flexible
Time-released chunks
Pure training
Discussion/Application
You can do it

THE FORGOTTEN 60 PERCENT

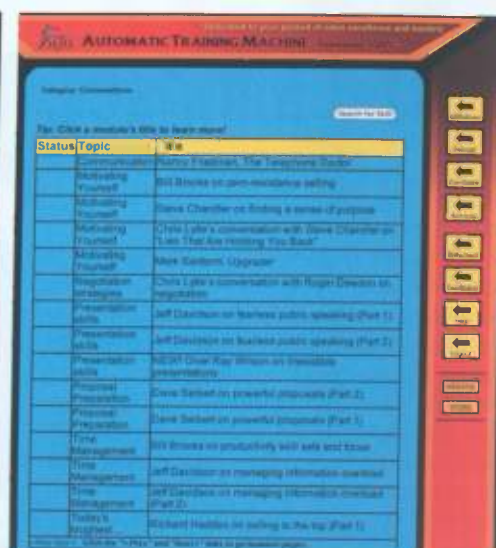
Here's why this new mindset is critical to your success: You have two kinds of salespeople working for you: 1) good ones and 2) ones that need to be developed. If your radio station is going to grow sales, you need to develop the middle 60 percent of the sales reps. These are the forgotten ones, the people who rarely get coaching or extra development time from management. Average salespeople make average calls and leave piles of money on the table.

Developing salespeople is a process too important to leave to the training department. Sales managers have to spend more time training and coaching. This would be easier if you had sales training content available on-demand, in-house, and in small chunks. Now you know why the Radio Ink Automatic Training Machine exists.

In Re-Imagine, Tom Peters advises companies that they must destroy to create. "Forget about Built to Last. All companies are doomed to failure," Peters believes. "Better to destroy your own company from the inside and remake it in a new, bold, and creative way than fight old battles with old ideas — and eventually fade away into irrelevance."



Here is the first page of the Sales Mastery section of the Radio Ink ATM. By clicking on the title of a module, you get a synopsis and the opportunity to download or listen to a print or audio module on that subject. Memberships to the Radio Ink ATM start at just \$97 per person.



You'll find exciting, no-nonsense, topical information from a Who's Who of self- and professional development — Bill Brooks, Tony Alessandra, Steve Chandler, Roger Dawson, Jeff Davidson, Tony Parinello, and Mark Sanborn, to name a few. And more interviews are being added all the time.

We blew up our seminar business nearly 13 years ago and started time-releasing our content. Some of you may remember the RMA, RMM, and MRM correspondence courses. We trained more than 9,500 radio salespeople in 26 countries with those binders. The results were nothing short of remarkable. By time releasing the training and asking salespeople to use it on real customers, we documented increases (on average) of 22 to 43 percent while people were in the training. The "radical new idea" was to **slow down the training — to take 13 weeks to digest what used to be crammed into 1 1/2 days in the hotel meeting room.**

JUST IN TIME. JUST ENOUGH.

Flash forward to today. Time-starved, information-overloaded salespeople benefit from short, on-demand sales modules on a specific topic, instead of a class or course.

For example, if a salesperson were putting the finishing touches on a proposal at 9:15 p.m., an 11-minute lesson on "building a more powerful proposal" delivered online would be just in time and just enough.

That's why we have spent the past eight months creating the Automatic Training Machine website. We've loaded hour after hour of content into it: audio, white papers, articles, and even Flash seminars. Each sales module is 7 to 12 minutes long. The topics cover everything from the fundamentals to the most cutting-edge sales thinking for veterans and managers.

Each element is designed to help you overcome today's toughest sales challenges. You can listen online or download the audio sales module to your computer and burn your own CD or stick them in your MP3 player. We make the training mobile.

Don't have seven minutes? You can search for a sales tip using 190 different key words from A to Z.

There are conversations in the Radio Ink ATM with experts like Nancy Friedman, "The Telephone Doctor." While traveling

to a meeting, a top manager and seasoned veteran listened to my conversation with Roger Dawson about negotiation strategies. It changed his strategy for an important negotiation and resulted in a higher margin sale for a big client.

Just in time. Just enough.

After assigning a module for salespeople to listen to, sales managers can lead a discussion about the module. Then salespeople can take some time to plan which advertisers or prospects they can apply the new training to. (For more ideas, request a three-page "Sales Manager's Cheat Sheet." E-mail info@apexperformancesystems.com.)

BACK TO MY ROOTS

It's 1975. I have hair, hope, a positive mental attitude, a khaki leisure suit, and an orange Gremlin — and I'm selling radio advertising in Madison, WI.

"Chris, tell your clients an advertising program is like an exercise program. They should never start either one with the intention of ever stopping."

As a young radio advertising salesperson, I am fortunate enough to have a mentor who gives me words of wisdom like those when I come back from a meeting with a potential advertiser who wants to "try" our station for a week.

When another potential advertiser wants to "test" our station, my mentor tells me, "Tell him the last person to test radio was Marconi. It has been perfected."

Today, DOSs and sales managers are so busy talking to the regional manager and jumping on and off conference calls with corporate that this kind of mentoring and coaching occurs less and less.

There are fewer "tribal elders" around to impart 100 years of radio stories and wisdom to the 23-year-old rookie. So it's off to induction and onto the street.


There is no doubt that taking time to train and coach daily (weekly, if that's all the time you have) will reap bigger and faster rewards.

SLOW DOWN TO SPEED UP

There are five undeniable truths about training and corporate education:

1. There is more to learn than ever.
2. There is less time than ever being set aside to learn it.
3. It is possible to impart information far faster than people can absorb it.
4. Adding extra hours to the training day does not ensure the information will be retained.
5. Education without action is entertainment.

The Automatic Training Machine is dedicated to your pursuit of sales excellence and mastery. It is dedicated to the 95 percent of radio salespeople who are accidental salespeople — and to their managers, whose job it is to get these accidental salespeople to sell on purpose.

The relationship between Apex Performance Systems and Radio Ink is designed to make this kind of training available to all salespeople who want to improve themselves and to companies that want to improve their people. 

For information on the Radio Ink ATM, go to www.max-atm.com.

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How Often Should I Change My Ads?

About 15 years ago I concluded that a medium-impact broadcast ad should be replaced only after the typical listener has heard it at least 12 times, and a low-impact ad should be replaced after achieving a frequency of 20. I arrived at these conclusions by carefully monitoring the results of radio campaigns of clients around the country.

But the times have changed, and so have you and I. It appears that the media filters we carry in our heads are like computers: They've been forced to get faster in order to keep up with the demands our high-speed society puts on them.

My most current research indicates that today's moderate-impact broadcast ad begins to show diminishing returns after achieving a frequency of only 8 to 10. Let the same listener hear an ad 12 times or more, and you'll see a clearly diminished effectiveness after achieving a frequency of 8 to 10. It appears that our brains have learned to recognize more quickly what we've heard before, and subconsciously to tune it out.

Dang This means we've got to write 20 to 50 percent more ads in every 52-week campaign to maintain maximum effectiveness.

Additionally, it would appear that low-impact "institutional" ads are no longer able to pound out market share using the blunt instruments of frequency and consistency alone. That day is over. If your advertisers don't have something meaningful to say, they should really keep their money in their pockets. In other words, we've got to improve: 1. our message uncovering skills; and 2. our ability to develop innovative strategy — or we'll soon be hearing more people than ever say, "I tried radio and it didn't work."

One thing that hasn't changed is that a listener still has to hear a new ad two or three times before it will begin to affect their choices, even when they're familiar with the advertiser and have a positive opinion of them. What this means is that the first week of a new ad will yield softer results than you can expect to see in weeks two and three. But after an ad achieves a frequency of 8 to 10, you'll see it plummet to a whole new depth of non-response.

You can take my word for all of this, or you can do the experiment yourself. Here are the criteria that were used in my proof set:



QUICKREAD™

- The media filters we carry in our heads are like computers: They've been forced to get faster in order to keep up with the demands our high-speed society puts on them.
- Current research indicates that today's moderate-impact broadcast ad begins to show diminishing returns after achieving a frequency of only 8 to 10.
- After an ad achieves a frequency of 8 to 10, you'll see it plummet to a whole new depth of non-response.

1. Begin with an advertiser that gives radio 100 percent of his/her ad budget and
2. achieves at least a 3-frequency in the typical week and reaches at least 40 percent of the 18+ market, 52 weeks a year. This 3+frequency will be a multi-station radio buy as measured by a 1-week, master reach-and-frequency analysis.
3. The advertiser in question should maintain a presence in at least five unrelated markets with a similar reach and frequency achieved in each market.
4. The advertiser must keep meticulous sales and traffic records.
5. The total sales volume of the advertiser should be in the tens of millions of dollars and the ad budget should be in the millions. In other words, we need a large sample size.
6. The advertiser must be known to be truly objective. They cannot have a hidden agenda or a secret axe to grind.
7. Data must be collected weekly for at least 14 months.

Definition of terms:

1. A **low-impact ad** is the typical radio ad, answering who, what, when, where, and why. It is informative without being interesting.
2. A **medium-impact ad** speaks to the heart as well as the mind. It is well written and surprisingly produced (meaning that it has elements of the auditory unexpected, such as dramatic pause, unusual voice inflection, interesting sound effects, incongruent music, Broca-surprising word pairings, nouns used as verbs, etc.). Medium-impact ads never carry an expiration date. They are not used to make limited-time offers, but rather for brand and traffic building.
3. A **high-impact ad** includes the urgency of a deadline.

Years ago I began teaching the power of a weekly 3-frequency, and radio stations across America created the 21/52 plan. This is still a good plan. The only thing that has changed is that:

- a. Your ads must have at least moderate impact, salience, or relevance to the listener. Ads that have no relevance will not be remembered, no matter how much frequency you give them.
- b. You need to change copy after an ad has been heard by the typical listener 8 to 10 times.

If you're willing to spend 14 months and millions of dollars, you can repeat my experiment and come to the same conclusion I found. Or you can save your clients all that time and money and just take my word for it. ☛

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



LIVE WEEKDAYS 2-5PM/ET

**Changing
the Face**
of talk radio in:

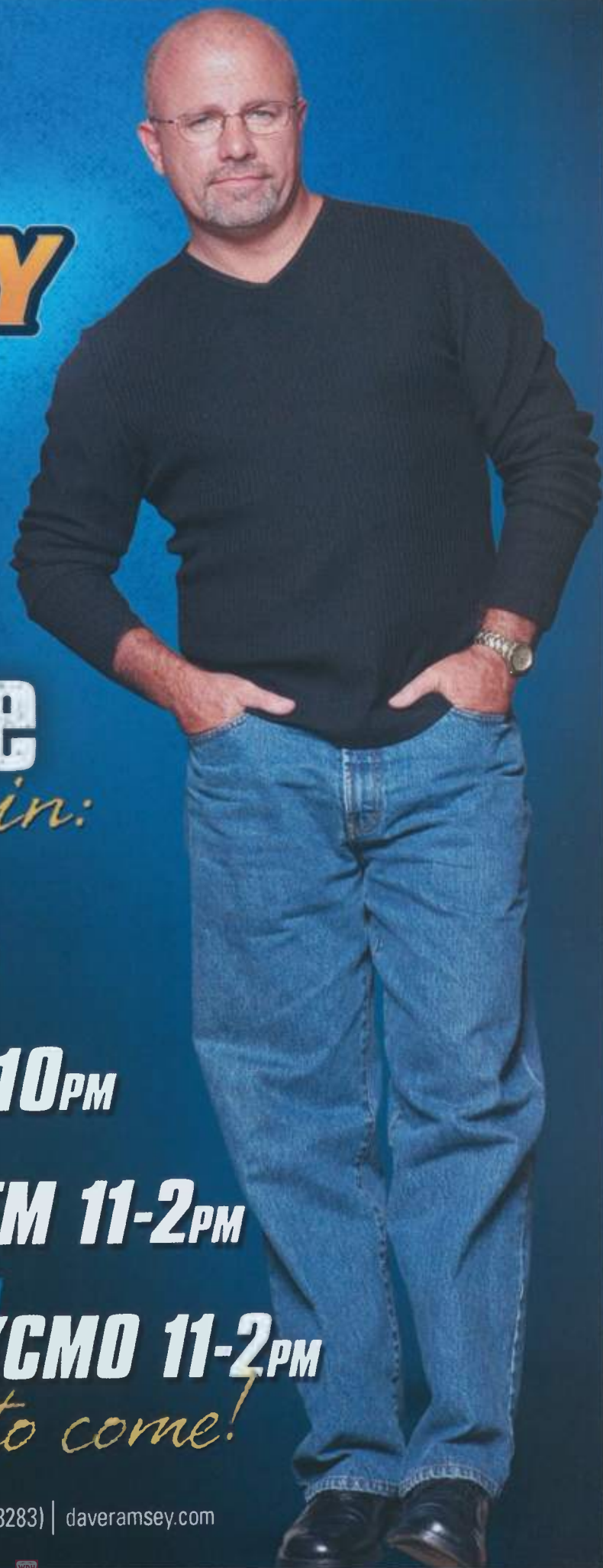
Dallas **KLIF 1-4PM**

Atlanta **WGST 7-10PM**

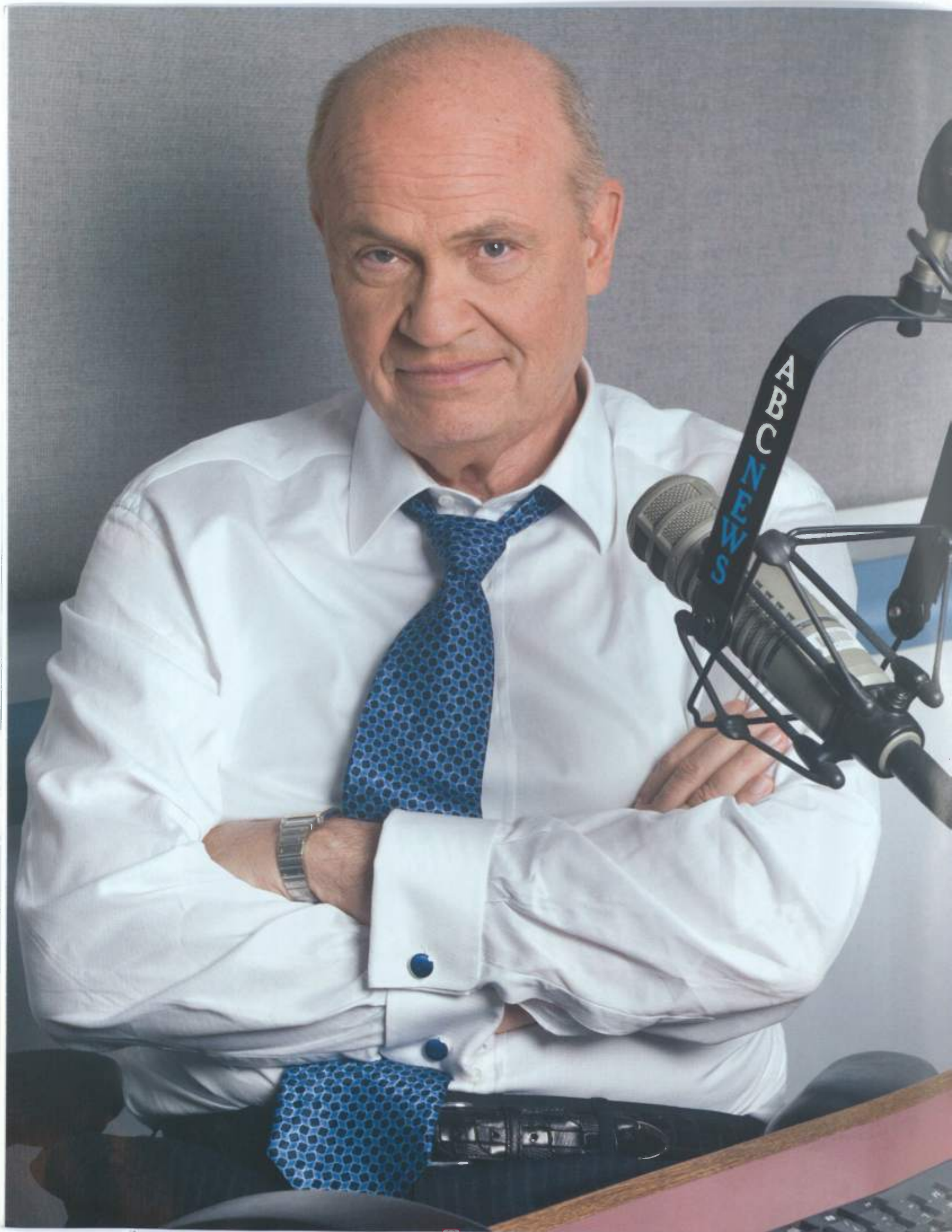
Houston **KFNC-FM 11-2PM**

Kansas City **KCMO 11-2PM**

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Fred Thompson

Hollywood Star, Washington Insider,
Radio's Next Generation

By Joe Howard, Editor-in-Chief



HIS FACE IS AS FAMILIAR TO FANS of television's venerable *Law & Order*, where he stars as District Attorney Arthur Branch, as it is to political junkies who remember that he served as minority counsel on the Senate committee that investigated the Watergate break-in. That's the versatility of Fred Thompson — a successful attorney and former U.S. senator from Tennessee — who parlayed his real-life victory in a high-profile case against a shady politician into a career in movies and television, an unexpected career detour not unlike the opportunity ABC News Radio recently laid before him.

While he had never planned to pursue a career in radio, Thompson earlier this year was brought on board as special program host and senior analyst, where he's been handed the opportunity to investigate and analyze not only the top issues of the day, but also to delve into stories he believes must be told. He's also filled in a few times for the legendary host of ABC's *Paul Harvey News and Comment*, and some believe Thompson could one day take over Harvey's beat at the network. It's just the latest chapter in a career that has taken Thompson from the halls of Capitol Hill to the bright lights of Tinseltown, and that now put him in front of a radio microphone.



Above: At the Brooke Army Medical Center in Fort Sam Houston, TX, Thompson (r) interviews injured veterans.
Below: Sens. Fred Thompson (l), John McCain (c), and Joe Lieberman place flags during a ceremony at Ground Zero.

Radio Ink: You may be a newcomer to radio, but you're probably as well known for serving in the Senate as you are for your acting career. How did you get into acting?

FRED THOMPSON: I spent about 30 years practicing law, and Peter Maas wrote a book about a case that I won. I represented a young woman who was a whistler-blower against a corrupt governor. The movie, called *Marie*, starred Sissy Spacek, Morgan Freeman, and Jeff Daniels. I didn't realize my character was going to be in the movie, but the next thing I knew, I was reading for a part. It was totally by accident. I'd never been in a high school play or had an acting lesson — which some people say is obvious.

RI: It couldn't have been an easier a part to play...

FT: I assumed that if I was playing myself, they couldn't tell me I was doing it wrong. That was one of many false assumptions I had. When director Roger Donaldson got his next movie, he said, "Let's see if you can do anything besides play yourself." I played the CIA director in *No Way Out* with Kevin Costner, shot right here in DC. Later, I did a couple of television shows, including *Wiseguy*. I was still practicing law, but decided that maybe I should get an agent and make them start paying me for acting. I did about 18 feature films before I got into politics, and kept my law practice the whole time. I finally gave it up when I went to the Senate in '95.



Sen. Howard Baker (r) and Minority Counsel Fred Thompson listen to proceedings during Watergate hearings.

RI: After eight years in the Senate, did you find any parallels between Hollywood and Washington?

FT: They're both in the persuasion business; you have to be able to deliver a message of some kind. And they certainly have an affinity for one another. Hollywood thinks Washingtonians have all this power but, in fact — individually — people have very little. Washingtonians think folks in Hollywood party all the time, and maybe they do, but they never invited me. All I saw was hard work and long hours for those who were really carrying the load on movie projects.

Hollywood has become very important to Washington politically, because of the fund-raising capabilities. The

individual contribution limits are very low, but someone who can serve as a draw for contributions is very, very valuable to politicians. And of course, people in Hollywood have a great interest in public issues.

For me, Hollywood is a compartmentalized, wonderful fantasy, but I wish the product coming out of there was better than what it is now. In politics, you're supposed to be shooting with real bullets, not pretending. That's the big difference that I saw.

RI: And now you're entering the radio business. Tell me about the genesis of coming to ABC Radio. How did it get started?

FT: My agent was contacted by folks at ABC about some ways we might work together. One thing led to another over a period of several months.

RI: Is radio something that you always wanted to try?

FT: No, it never occurred to me, just like it never occurred to me to get into show business. What interested me about radio is the ability to draw people's attention to things that are newsworthy, but also important. A million things would qualify as news, and you have to decide what your priorities are in terms of reporting. When you add a little commentary, I guess you'd call it more than news, but that way you can draw attention to certain things. I still don't consider myself a full-fledged newsperson — the kind I dealt with during my political career — but I'm certainly on that side now, and enjoying it very much.

RI: Tell me about your first ABC Radio project, the Memorial Day special when you interviewed injured veterans.

FT: It was done at the Brooke Army Medical Center and, to tell you the truth, I was dreading it — two days with people with the most horrendous kinds of injuries, burn victims, amputees. But I came away uplifted.

RI: In terms of your programming, you have a very unique situation with the contacts you have. What sort of things do you want to bring to radio that may be missing right now? You recently interviewed Donald Rumsfeld, and you may understand him and the challenges he faces perhaps better than anybody who's interviewed him lately.

FT: I used to spend time with Rumsfeld when he would brief us on operations up in the super-secret room over in the Capitol building. People know generally where it is — it's not secret in terms of its location — but once you get in there, it's supposed to be impenetrable in terms of people trying to listen to what you are saying. So now, Rumsfeld and I meet again, wearing different hats and playing different roles. I've always found those kinds of circular phenomenon fascinating, but I didn't think of Rumsfeld — the folks at ABC did. If you can get access to somebody who others may have more difficulty reaching, you're ahead of the game. I think I can ask some interesting questions, and maybe provide a bit of analysis, but I don't have any particular agenda other than to come up with something interesting and informative.

U.S. Supreme Court Justice nominee John G. Roberts (r) arrives at the U.S. Capitol accompanied by former U.S. Sen. Fred Thompson July 20, 2005.

RI: And you're doing fill-in duty for Paul Harvey?

FT: A couple of times so far. That's very special, to be at the same microphone as the legend himself.

RI: Have they talked to you about taking over that role full-time, if Paul Harvey decides to retire?

FT: My deal is to fill in for him, to do specials, and to serve as commentator from time to time. I've gotten a lot smarter since I've gotten out of public office, so I just tell people what's going on right now.

RI: How do you feel about coming into the radio industry at a time when, from a business standpoint, many believe the bloom has fallen off the rose?

FT: I don't know that much about the business part of radio, but I do know that even though technology keeps advancing and everybody has to keep adapting to it, much of the world is cyclical in nature. Most of what I would call the permanent businesses are cyclical, and radio is definitely one of those permanent businesses. There's no substitute for radio when you want to listen to someone with no diversion. There's nothing like spoken word to provide a sense of intimacy. And there's still not an awful lot you can do with your hands or your eyes when you're driving an automobile. I don't follow the markets in this area very much, but I don't see radio fading away.

RI: Do you think iPods and satellite radio are threats to radio, or are they just other forms of media out there now?

FT: Probably the latter. You never know what's a threat; nobody's smart enough to figure out all this stuff, and it's kind of irrelevant — it's gonna be what it's gonna be. When I was on Capitol Hill, the motion picture people used to be scared to death of DVDs and video cassettes, and did everything they could to squelch them. It turned out they were a bigger money source than anything else. You never know when the Lord's blessing you. If more people want informa-



tion and entertainment communicated to them, more outlets can't be bad for anybody. You've just got to concentrate on your product. You've got to say, "I'm in radio. Do I have something that people want to hear?" In a free market and a free country, it forces everybody to strive to be better. I see that as a good thing. If I was in the upper echelons of the radio business, I wouldn't be that worried about it.

RI: Is the media doing a good job of raising people's awareness to the important issues?

FT: I don't think it's the media's job to raise people's awareness on things they ought to already be aware of. It's the media's job to report the news, and I'd be satisfied if it just did a good job of that. In large part it does, but as with any major industry, you have some shortfalls along the way.

RI: Where are those shortfalls right now?

FT: The recent situation with *The New York Times* is one example. There's still more to be learned about exactly what happened, but it's an unprecedented situation. Here we had an

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CEO

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Thompson starred on NBC's *Law & Order* with Sam Waterston (l) and Elisabeth Rohm.

ongoing secret intelligence operation that has been beneficial to us. Democratic and Republican leaders in Congress were aware of the operation, and asked the Times not to publish the story for fear of damage to our country. The Times, nevertheless, went ahead and published the story. They'll have to do more than they've done to convince people they should be the ones to make that decision.

RI: As a politician, how do you control the message tightly enough to guard against some kind of spin, or protect yourself from somebody who will take what you say and use it to put forth their agenda?

FT: There's no way to prevent it. The First Amendment protects that. I've always said that the people in the news business and people in the lawyer business are the only two sets of people protected by a constitutional amendment. That brings about special privileges and special responsibilities. They must be self-monitoring.

RI: And now you're part of the media.

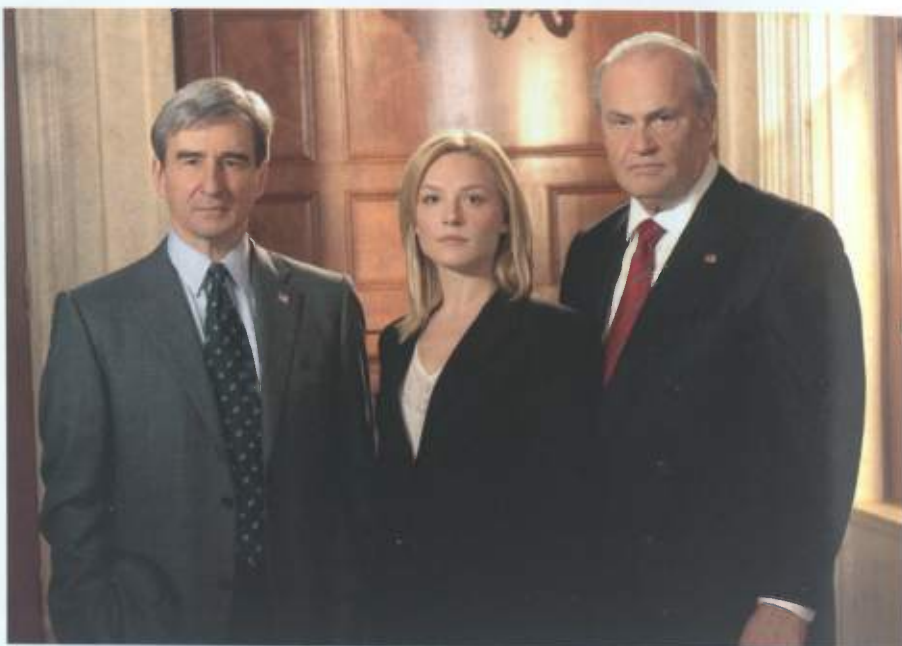
FT: Yeah, some might say I've gone to the dark side.

RI: Are you planning anything with ABC Television, or are you staying strictly with radio right now?

FT: It's funny you should mention that, because they've just come in from George Stephanopoulos' show and asked me to be on the roundtable. That probably portends things in the future.

RI: Do you have any interest in going back to public office?

FT: No, I really don't. The old juices begin to flow every once in a while when something goes on, but having been in it, I know the prices that are being paid. It's like the movie business in a way; you go to the movies and watch what's on



the screen, but most people have no idea of the months and sometimes years that go into all of that. From the lonely writer, who has taken years to get something special done, only to have people butcher it all along the way. Then he finally makes the deal with the devil to get it sold, and they put it on the shelf. Finally, the movie gets made, and there are a lot of people — not just the actors, but the crew and the staff — working in the mud in some faraway place, living in tents or something like that. In politics, like any other business, it takes so much to get to the point where you have achieved something, and I'm not willing to pay the price anymore.

RI: Haven't you already paid those dues?

FT: Well, that's kind of the way I feel about it. I guess the presidency might be a little bigger.

RI: Any interest in that job?

FT: No. I always say "never say never" and I will say "never say never" about that, but it's a miniscule thing. I'm enjoying what I'm doing now. I have the opportunity to shoot my mouth off when I want to, to do some interesting things with interesting people, and to enjoy my life and my family. I've had a late-in-life second family; I have a daughter who is almost three now, and we're expecting another child. My family is the most important thing to me, and I have a hard time reconciling much of anything else with that.

RI: Still, I imagine you are being courted by some people ...

FT: No one who can make it happen, but a lot of friends who wish me well and encourage me. That's very gratifying — but you look better after you've gone.

RI: What do you think the next crop of presidential candidates will have to do? We're a pretty divided nation right now; what do both parties need to find?

FT: The overriding issue is going to be the fight against terrorism, and what our country's place in



Thompson receives a gag gift from ABC News White House Correspondent Ann Compton.



Thompson interviews injured vets for a Memorial Day special for ABC Radio News.



the world will be. How do we deal with it in a dangerous, disorganized world? People will be looking for adult leadership, someone they will feel comfortable and safe with. Of course, the economy will be a major issue. I think it will be a more sober time for a while. As long as we've got people dying in faraway places, and even after that, we will need a president who can inspire people. And when we're in the third and fourth quarter and things are looking down, we've got to remind the American people why we're doing what we're doing, what the costs are, and what the alternatives are. We must remain strong and make sacrifices. We need real, great leadership, even more than we've had in times past, and much shorter wars than the one we're in the middle of now. I refer to the war on terror, which is much broader and greater than Iraq and Afghanistan. It will require special talents and special people to come forward.

RI: What do you think about the flag-burning amendment? It failed; do you think the country needs a constitutional flag-burning amendment?

FT: One of the luxuries of being out of there is that I don't need to have an opinion on every damn fool thing that comes down the pike. I think it's one of those things that a lot of people would rather not see come up — but once it comes up, there's no good way out. Putting that kind of emphasis on a constitutional amendment doesn't make sense to a lot of people. On the other hand, looking at the families of folks whose children have died under that flag, and explaining to them the constitutional law and First Amendment, falls on very deaf ears. The symbolism takes over, rather than the objective legal analysis.

RI: How do you feel about the current political climate? Are lawmakers focusing on the right things?


FT: They haven't been focusing on the right things for some time. It took 9/11 to get our attention drawn to the fact that we've been at war for some time. We let our guard down, and we let our intelligence capabilities wither. We spend much less on our military now than we did even a few years ago. And now, we're trying to recoup, and scrambling to do better things at Homeland Security.

The other area we are not focused on is what to do about an aging population. We've got entitlement programs like Social Security, Medicare, and Medicaid that we can't sustain. More people are on the receiving end, and fewer people are on the contributing end. Everybody knows it, but it is politically difficult. We spend about 90 percent of our time on the irrelevancies and 10 percent on the real stuff, and it ought to be the other way around.

RI: What can be done about that? Isn't it up to voters to elect the right people?

FT: It's like an old warden in a prison where they're having a lot of prison riots. And he says, "We've tried everything, looks like we're gonna have to get a better class of prisoners." Maybe we just have to elect some people who will do better. It always falls back on the people; when the people decide that they're ready for a change, it will happen, but not until then. Unfortunately, it may not be until we have a succession of catastrophes — maybe militarily, or economically — that we'll get people's attention. We can look to Europe and some of the problems they're having. They're just a few years ahead of us, and we're going to have some of the same problems in terms of a slowed down economy and higher unemployment unless we change our ways.

RI: You mentioned cutbacks to the military. If we had additional manpower, should more attention be focused on places like North Korea or China?

FT: There's a big debate about manpower. To a lot of people, we could address many of our problems with more people — more troops — in Iraq or other places. Really, a lot of people think we are spread thin with the all-volunteer army. On the other hand, it makes a lot of sense to me when I hear people like Secretary Rumsfeld talk about the military of the future. We can't solve our military problems of the future with numbers, the way we did when the Soviet Union was threatening to come into Western Europe with tanks. That won't be the nature of the threat of the future. The answer is a faster, lighter, smarter, more high-tech military, with more special forces and more specialization. We need to do more with less, instead of just throwing more cannon fire at the problem. 

The Next Generation Of Radio Stars



By Joe Howard, Editor-In-Chief

EVEN THE MOST ATTENTIVE RADIO EXECUTIVES have a hard time keeping up with all of the network programming available today. The increasingly competitive landscape only keeps growing, with new entrants in burgeoning segments like progressive and women's Talk poised to muscle in on the territory of proven genres like financial and conservative Talk. Add to that programs that exist outside of the "usual" categories, and it's immediately clear that there are a lot of choices out there for radio stations looking to freshen their lineups with new programming.

While the big name radio stars already have top-of-mind awareness among most programmers and general managers, some up-and-coming talents have a harder time getting noticed. In an effort to shine a light on some of these newer programs, *Radio Ink* presents this special section on the Next Generation Of Radio Stars. Included here are the most intriguing shows we came across; while some are just getting off the ground, others are quickly making an impact, and may soon transcend to the ranks of the more established stars. But each is worthy of your attention, so check them out!



BIG D & BUBBA

MORNINGS
PREMIERE RADIO NETWORKS

Based in Nashville, TN, The Big D and Bubba Show is nationally syndicated by Premiere Radio Networks from 6 to 10 a.m. on 30 Country radio stations in markets that include Tacoma/Seattle, Nashville, New Orleans, Spokane, and Chattanooga. They've welcomed some of country music's biggest names to their show, including Garth Brooks, Shania Twain, George Strait, Keith Urban, and Gretchen Wilson, and have connected with listeners through their homespun brand of down-home humor. The pair met 10 years ago at WXCT-Baton Rouge, where Big D was hosting mornings and Bubba was hosting afternoons. They eventually ended up hosting a show together, and in 1999 were hired by cross-town rival WYNK-FM, where they began self-syndicating their show. In 2003, they moved to WSIX-FM in Nashville, and joined Premiere's talent roster in 2005. Premiere Radio Networks' president and COO Kraig Kitchin says, "Big D and Bubba make a great case that good programming can win audience ratings in any part of the country. From Florida to Washington, these two individuals make magic happen in the mornings. We're delighted to be in a position to offer their country-music-focused program to radio stations nationwide."



Brian & The Judge

BRIAN & THE JUDGE

POLITICAL TALK
FOX NEWS RADIO

Created in record time to fill the void left by Tony Snow — who left his comfortable host chair on Fox News Radio's *The Tony Snow Show* to assume the perilous perch of White House press secretary — Brian & the Judge launched on April 27. The show features Brian Kilmeade, co-host of the Fox News Channel's *Fox & Friends* morning show and the network's key sports reporter; and former New Jersey Superior Court Judge Andrew Napolitano, the cable channel's senior judicial analyst. Since the show's debut, Napolitano — who served on the bench from 1987 to 1995 and is the youngest life-tenured Superior Court judge in New Jersey history — has ventured to Guantanamo Bay to report on conditions at the U.S. military prison there. In fact, the show regularly tackles some tough territory: Brian & The Judge has recently delved deeply into the violence plaguing the Middle East, including topics such as whether extremist group Hezbollah could unleash terrorist cells in the U.S. with House Homeland Security Committee Chairman Peter King; and the Bush administration's support of Israel with Deputy Majority Whip Eric Cantor.

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POLITICAL TALK
WESTWOOD ONE

Westwood One launched Crowley's Saturday afternoon show on April 1, and has since signed up 75 stations. The show got off to a strong start — Crowley's first markets included New York, Boston, Washington, Phoenix, and St. Louis. Last month, Crowley welcomed Defense Secretary Donald Rumsfeld to the show, and questioned him about the potential threat from North Korea's missile program. Other recent guests include Reps. Tom Tancredo (R-CO) and Peter King (R-NY) and terrorism expert Steve Emerson. Also, Crowley recently returned from Sun Valley and the invitation-only Herb Allen media and technology conference, where she met with industry leaders. Crowley started her radio career as a regular guest on WABC's *Batchelor and Alexander* show, and later served as a regular commentator on both Fox News Channel and MSNBC. She also co-hosted *Coast to Coast* with Ron Reagan. "Monica Crowley is a rising star, forging her own path in cable news and Talk radio," says Bart Tessler, Westwood One senior vice president of news and talk programming. "We're thrilled to bring her talent and unique perspective to great stations and their audiences across the country."





THE GOOD STUFF

FAMILY TALK
LIFESTYLE RADIO NETWORK

Reaching out to the growing Women's Talk segment, *The Good Stuff* features real-life friends and full-time moms Taylor Baldwin and Colleen Dealy discussing the challenges facing working mothers today. Launched in April on WGCH-Stamford/Norwalk, CT, *The Good Stuff* is now heard in over a dozen markets, including New York City, Hartford, Columbus, and Flint. Baldwin lives in Connecticut with her husband, three children, two dogs, and a gecko. She considered a career as a history teacher after completing her master's in education, but instead chose to become a full-time mother. Texas-native Dealy has balanced her work portraying a mother in TV and print advertising with raising her two daughters. Recent guests on their show have included fitness expert and author Stephanie Oakes, *Lucky* magazine beauty editor Jean Godfrey-June, and *Rolling Stone* reporter Jancee Dunn. Commenting on the show, Lifestyle Talk Radio Network executive vice president Jeff Weber says, "When we launched Lifestyle Talk Radio Network a year and a half ago, it was obvious to us that shows directed toward the important 25-54-year-old female demographic would be an important part of what we offered to our listeners."

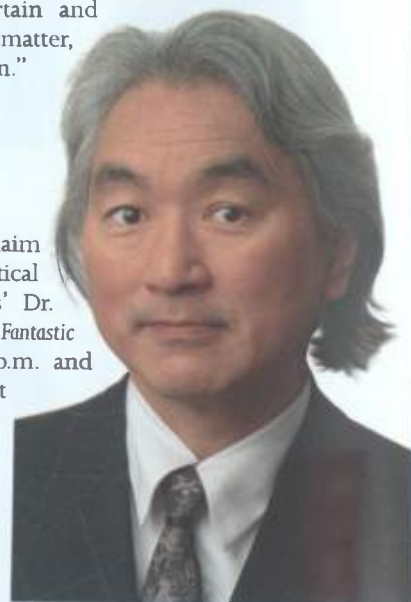
reporter Lynne White, who also hosts *Hollywood Heat* on cable television's Court TV.

"As listeners grow tired of all the political pounding on Talk radio, they're hanging out with us instead," says the pair. "We will talk about anything — except the stuff that bores us." WOR Radio Network Executive Director Chris Thompson adds, "Ellis Henican and Lynne White are the new dynamic duo of the WOR Radio Network. They possess the perfect chemistry for drive-time Talk radio. They entertain and engage listeners on topics that matter, regardless of format or dial position."

DR. MICHIO KAKU

ALTERNATIVE TALK
TALK RADIO NETWORK

Not every Talk radio host can lay claim to being a leading expert in theoretical physics, but Talk Radio Networks' Dr. Michio Kaku — whose show *Science Fantastic* is heard Saturdays from 5 to 8 p.m. and Sundays from 9 to 12 p.m. — is just that. Named one of the "100 Smartest People in New York" by *New York Magazine*, Dr. Kaku discusses scientific issues that have cultural impact, including reversing the aging process, the future of medicine and biotechnology, the science behind love, the future of the human race, and even time travel. "Michio is compelling and entertaining and hip to the sexy new developments in science," said TRN Entertainment CEO Mark Masters. "At any given moment, Dr. Kaku will quote not only Einstein, but Woody Allen." Dr. Kaku says, "People are curious about science despite unhappy experiences in school. We're all born scientists until we hit junior high school."



That may be, but Kaku took it further; he is the co-founder of string field theory, one of the main branches of string theory, and aspires to complete Einstein's dream of a "theory of everything." He explains, "The theory of everything is necessarily a theory of Creation; that is, it must explain everything from the origin of the big bang down to the lilies of the field." Dr. Kaku has appeared on countless television programs, and has authored two international best-selling science books. *Science Fantastic* is heard on 91 stations nationwide.

THE JOHN BRADSHAW LAYFIELD SHOW

FINANCIAL TALK
TALK RADIO NETWORK

He can body slam an opponent and discuss investment opportunities in the oil sector with equal skill. A former champion and current fixture in Vince McMahon's top-tier World Wrestling Entertainment league, John Bradshaw Layfield — the son of a Texas banker — has always had a keen interest in and insight into investing. He shares those insights on his weekly *John Bradshaw Layfield Show*, carried live on Saturday mornings from 9 to 11 a.m. by Talk Radio Network. Author of *Have More Money Now: A*

HENICAN & WHITE

TALK
WOR NETWORK

After just four months of airing locally on WOR-AM in New York, Henican & White launched into syndication on July 31. Touted by WOR Networks as "an entertaining blend of water-cooler talk and hot topics of the day," the program is heard live weekdays from 4 to 6 p.m. The show is hosted by Pulitzer Prize-winning *Newsday* journalist and Fox News Channel commentator Ellis Henican; and Emmy Award-winning television



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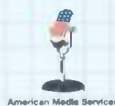
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Forecast '07 co-chairmen David Kennedy, former president and CEO of Susquehanna Media, and Bishop Cheen, Wachovia Securities Director-Fixed Income, have developed sessions that will feature insights from top radio industry figures on the challenges facing radio in the year ahead.

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Bishop Cheen

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MARK LEVIN

POLITICAL TALK
ABC RADIO NETWORKS

Launched in 2002 as a weekend program on WABC-New York, the Mark Levin show was moved to the attractive post-Sean Hannity spot in September 2003, and quickly gained ground from there. Picked up by ABC Radio Networks in February of this year, the show is now heard in over 40 markets, including Dallas, Indianapolis, Baltimore, Tampa, and Miami. Well respected among the conservative Talk ranks, Levin has served as a regular guest and substitute host on Hannity's show, and has close ties to Rush Limbaugh. He is the author of *Men in Black*, a book about the Supreme Court that reached No. 4 on *The New York Times* best-sellers list in February 2005 and



Common Sense Approach to Financial Management, Layfield is a regular contributor to CNBC, where he has guest-hosted the network's *Squawk Box* program, and has shared his investment advice on Fox News Channel, CNN, and MSNBC. A regular columnist for www.theStreet.com, the former Los Angeles Raider also served as co-chairman of *Smackdown the Vote*, a joint venture between WWE and Hip Hop Records that encourages new voter registrations. He's been on three USO tours to the Middle East, and regularly visits wounded soldiers at Walter Reed Hospital in Washington, DC. The *John Bradshaw Layfield Show* is heard on 101 stations across the country.



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remained on the best-sellers list for 10 straight weeks. "The growth of the Mark Levin show has simply been amazing," says John Rosso, ABC Radio Networks senior vice president of affiliate relations and business administration. "He has a natural connection with listeners and affiliates, which is reflected in the amazing growth of the show." The Mark Levin show airs live weekdays from 6 to 8 p.m.



BILL PRESS

POLITICAL TALK

JONES RADIO NETWORK

Among the growing number of syndicated voices in the progressive Talk movement is Bill Press, whose show airs live weekdays, 6-9 a.m., from the Center for American Progress in downtown Washington, DC. Launched into syndication by Jones Radio Network in September 2005, Press' show is heard in seven markets nationwide — including Sacramento, Buffalo, Chattanooga, and Akron — and plans are in the works to add more. The show is also carried on Sirius Satellite Radio's Sirius Left channel. Press is the former co-host of MSNBC's *Buchanan and Press* and CNN's *Crossfire*, and he also writes a twice-weekly column syndicated nationally by Knight-Ridder. His forthcoming book, *How the Republicans Stole Christmas*, will be published in October.

RADIO RITAS

WOMEN'S TALK

GREENSTONE MEDIA

Launched in April, *Radio Ritas* airs mornings for upstart Greenstone Media, the Women's Talk network founded by former Jones Radio Network exec Edie Hilliard. Hosted by three



stand-up comics — Maureen Langan, Cory Kahaney, and Nelsie Spencer — the show is currently heard on two stations, including WIIN-Jackson, MS, the first station to carry a full slate of Greenstone programming. However, Greenstone VP Jim LaMarca says he's working diligently to expand the show's reach, and believes the industry is starting to take notice. "There are a lot of music programmers searching for answers, and — intuitively and intellectually — more get it now than just two months ago," he says. "Now, it's about getting managers who have financial commitments to see the potential, and make the move. But this audience can be monetized quickly — well before ratings."

Before forming the *Radio Ritas*, Langan was a program creator and host for Bloomberg radio and television. Kahaney was a top-five finalist on NBC Television's *Last Comic Standing*, and hosted her own special on Comedy Central. Spencer, an actress, playwright, and writer, is the author of *The Playgroup*, and also co-wrote and co-starred in the stage play *My Heart Belongs to Daddy*.

ROVER

MORNINGS

CBS RADIO

Rover was part of CBS Radio's multi-station "Free FM" re-branding effort that was launched back in October, joining Adam Carolla, the Junkies, and David Lee Roth in filling the void left by Howard Stern's departure. While the Roth experiment didn't pan out, Rover's January expansion from two stations in Ohio to nine markets — including Chicago, Detroit, St. Louis, Cincinnati, and Memphis — and relocation of his flagship from WXTM-Cleveland to WCKG-Chicago, has worked out well for the 10-year industry veteran. In fact, one non-CBS station — Nassau Broadcasting's WPXC-Cape Cod — has also added the show to its morning slot. CBS Radio Senior Vice President Don Bouloukos says, "Rover was huge in Cleveland, and his syndication has been a rewarding move for him. I have known Rover for many years, and know that his wit, sarcasm, and energy are big selling points for a morning drive host. I




am confident that the daily features and interaction with his audience — on and off the air — is a proven winning formula for Rover's continued success." Rover's show airs live weekdays from 5 to 10 a.m.

NATIONAL LAMPOON'S COMEDY COUNTDOWN COMEDY ENVISION RADIO NETWORKS

While co-host and company CEO Kent Emmons is hardly a newcomer to the radio business, *National Lampoon's Comedy Countdown* entered syndication just this past January, and offers a unique spin on the familiar weekly countdown format. Each weekend, Emmon and co-host Kerri Kasem count down comedy bits from both well-known and emerging comics, sketch troupes, and radio station morning shows from around the

country. The show is currently heard in Dallas, San Antonio, Austin, Minneapolis, and Cleveland/Akron, and is available for Rock, Country, and AC stations.

Envision President and CEO Danno Wolkoff says, "We are thrilled to bring this brand of comedy to radio in fun, entertaining, and fast-paced countdown shows for listeners to enjoy in multiple formats. The show is advertiser and FCC friendly, and really funny!"

The former CEO of Atlantis Entertainment, Emmons co-founded the online venture Comedy World, then sold his stake to finance and develop All Comedy Radio Networks. Kasem, daughter of countdown legend Casey Kasem, also hosts *Coming Attractions* on the E! cable network, co-hosts two more syndicated radio shows as well as two local radio shows, and conducts in-ring interviews on Ultimate Fighting Championship pay-per-view events. 



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The Business Of HD Radio

By Carol Hanley

HD Radio Will Change Arbitron Forever

Using the Portable People Meter on HD2 side channels

For over 40 years the radio industry and Arbitron narrowly defined "radio" as AM and FM stations that play commercials. No longer. In fact, two of the industry's top leaders have already changed their notions of what constitutes radio today. Clear Channel Radio CEO John Hogan says radio "is no longer tall towers in big fields," and CBS Radio Chairman/CEO Joel Hollander says his company deals not just in traditional broadcasting, but also HD Radio, streaming, and on-demand content.

Arbitron must follow our customers as they expand the definition of radio. We must measure and report on these new distribution channels. The centerpiece of radio's dramatic expansion of distribution channels is HD Radio, and the exciting multicast capability of HD2 side channels. Multicasting brings dozens of new audio channels into local markets, some of which are commercial-free.

To account for this new, broader definition of radio, Arbitron has a new vision: the "All Radio. All Platforms" measurement approach. We must follow the audio. Arbitron will soon report all distribution channels: HD, multicast, streaming, and satellite radio.

Yes, satellite radio. If we truly are to expand the definition of radio, we must encompass all forms of radio in which consumers and advertisers are interested. So look for these new distribution platforms coming soon to your Arbitron book. We will be updating our diary to reflect these new platforms.

HD RADIO AND PPM — A MATCH MADE IN RADIO HEAVEN

Our Portable People Meter (PPM) service already has successfully tested HD multicasts, satellite radio, streaming audio, and podcasts. Electronic measurement will become a focal point for these new technologies, and a necessary ingredient to the business models for broadcast companies that are investing rapidly in the future of radio.

Electronic measurement has been utilized in television since the 1960s. The need to expand electronic measurement in TV became clear as cable penetration grew and content choices became too vast for the average diary-keeper to reflect accurately with paper and pencil. Radio and HD multicasts are at a similar crossroads.

Arbitron and PPM are ready to help radio enter the new world with all the tools necessary to validate and quantify the power of the new content choices.

It is not likely that a diary-keeper can or will remember all the choices when the full evolution of HD multicasts has taken place. PPM electronic measurement will ensure that proper credit for the HD multicast listening is recorded. PPM electronic measurement will help quantify HD2 usage, and allow receiver and auto manufacturers to understand the real relationship between the consumer and

the technology.

Multicasting and HD2 channels provide advertisers the opportunity to buy highly targeted formats. This will be of high value to the advertiser who is searching for vehicles to break through the clutter.

Arbitron's PPM can encode the HD signal uniquely and report it as a separate station, or roll it into a total line. A unique code will allow broadcasters to see how many listeners are tuned to the HD signal, and determine if their investment in HD technology is paying off. The HD2, HD3, etc., channels can be encoded just as any analog station.

If HD channels meet Arbitron minimum reporting standards, they will be reported just like any other station beginning in 2007. Arbitron and PPM are ready to help radio enter the new world with all the tools necessary to validate and quantify the power of the new content choices.

ARBITRON WILL NOW REPORT NON-COMMERCIAL RADIO AUDIENCES

Arbitron is the only syndicated audience measurement service that does not broadly report non-commercial stations. Nielsen has long reported public TV stations. So has Scarborough, MRI, etc. As U.S. commercial broadcasters are pouring heavy resources and efforts into their HD2 multicasts, the Arbitron book now needs to include all station audiences. For many of our customers, the fact that we will be reporting non-commercial audiences is a non-event. Thousands of stations that have our Maximizer data and software or Tapscan have been seeing non-commercial stations for years. So look for non-commercial HD multicasts and terrestrial public radio stations to be reported in Arbitron soon. ☐

Carol Hanley is the senior vice president, sales, U.S. Media Service at Arbitron.



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Black Belt Laws For Life

Part 2

Every athlete keeps a training log. Every manager should too.

During a recent client visit, I noticed one of the reps had a training schedule on his cubicle. The rep, Drew Boursaw had just completed an Ironman competition in France. When I inquired about this calendar, he said it was his training log from his personal coach. Personal coaches grade athletes during training, but as professionals, we overlook the importance of keeping track of our own work and grading our own progress. Adoption of mental and physical improvements in a variety of areas — and maintaining a log of one's progress — can lead to professional growth.

MIND: Dr. Robert Orinstein, author of *The Psychology of Consciousness*, says it takes 21-28 days to develop new neuro-pathways in your brain. In order to create new habits or leave behind old ones, you must make a commitment of 21-28 days to integrate the new thought process into your brain. To begin, commit to keeping this training log for at least three to four weeks before you scrap it and say it doesn't work. Hang the log wherever you will see it — maybe the bathroom wall — and grade yourself at the end of each day. The first week will be the hardest. Concentrate on two to three areas each week.

BODY: Your heart is the center of your body, the engine of your Ferrari. Take care of your heart, and put super-premium fuel into your tank. It will run better, faster, and longer. Exercise plays an important part. For most, aerobic exercise four to five times a week at 60 to 80 percent of your maximum heart rate will work the engine of your Ferrari just fine.

DIET: Don't adopt a weight-loss program — **implement a nutrition program.** When you lose 30 pounds in 30 days, you gain most of it back in 60-120 days. Here's a rule of thumb: In the morning, eat like a king; in the afternoon, eat like a prince; and at nighttime, eat like a pauper. Do not eat any meals after 8 p.m. Graze — eat small meals throughout the day.


REST: Sleep is one of the most important stats in your training log. You will soon learn exactly how many hours of sleep your body needs each day. Don't sacrifice sleep.

To recharge during the day, do some deep diaphragmatic breathing by inhaling through your nose and breathing out

through your mouth. Expand your diaphragm and push out on your stomach. This exercise clears out the toxins in your body, so you feel better able to tackle the challenges of your day.

HUMOR: Mark Twain, said, "Humor is the most important weapon we as humans have, but it's the one we use the least. Nothing so disturbs the center of gravity as a well-conceived joke." Another way to lighten up is to listen to your favorite music.

Below is a training log. Start by rating your performance on the A through F scale. Tweak the log to fit your own lifestyle. As you rate yourself each day, reflect on the days you felt your best, then look at how you graded yourself. Take note of the things you did when you graded yourself the highest. After three or four weeks of log-keeping, you will be able to create daily rituals to help you perform your best. The professional benefits of keeping a log will help you determine your maximum peak performance.

Every day is a game; how you choose to play it determines how happy and successful you are. Remember, money is a by-product of success, and success comes from being happy and motivated. 

Sean Luce, a black belt in martial arts, is the head national instructor for the Luce Performance Group. He can be reached at Sean@luceperformancegroup.com.

Training Program:

For the week of: _____

Training Day: _____

	M	T	W	T	F	S	S
Nutrition program (A-F)							
"Grazed" meals (A-F)							
Hours of sleep							
Quality of sleep (A-F)							
Visualization exercises (minutes)							
Quality of visualization (A-F)							
Use of humor today (A-F)							
Use of daily rituals (A-F)							
Quality of deep breathing (A-F)							
Stretching (minutes)							
Aerobic exercise (minutes)							
Machines, weights, or similar (minutes)							
Work/rest balance (A-F)							
Attitude today (A-F)							
Motivation today (A-F)							
Concentration today (A-F)							
Rate today's overall performance (A-F)							

Notes: How did my mental energy improve this week? _____



Out Of The Mouths Of Babes

Kid power can energize your creative efforts

Radio and TV pioneer Art Linkletter put this catchphrase into our lexicon over 50 years ago: Kids Say The Darndest Things. His early *House Party* television show featured a segment with that name. We learned that children — with their unique, honest, and innocent worldview — have a way of creating mirth, embarrassment, and pathos that we find entertaining and charming. So naturally, advertising people, who will jump on any bandwagon that abets their ability to connect with consumers, realized: Hey, we can exploit that!



heard them say in real life. The dialogue can include sarcasm, anger, joy, fear, or any of the many emotional tones children display in real life.

NEVER LET THEM WEAR HEADPHONES.

Even adults are thrown off when they hear their own voices through the microphone and processors. When the spot is played back for the first time, virtually everyone says, "That doesn't even sound like me." You want the children to sound natural on the commercial, so don't let technology ruin the moment. When it's all done, let them listen to the takes with the cans on as a reward for a job well done.

Many successful advertising campaigns have engaged children as on-screen talent or voice-over actors. Baby Boomers will easily recall the Markie Maypo campaigns, the chugga-chugga choo-choo Good 'N Plenty commercials, and the classic Life Cereal spot with Mikey, who is now, I believe, collecting Social Security.

Using kids in commercials can be a gold mine — or a La Brea Tar Pit in which your desire to image, brand, and position your client can be mired and sunk. Here's how to fall into the former, rather than latter camp.

IF THEY READ FROM A SCRIPT, IT WILL GO RIGHT TO THE CRYPT.

As a rule, most kids are lousy actors and great mimics. Acting is an art that very few children (or adults for that matter) can master. But they're naturals when it comes to parroting what they hear. I have worked with kids — my own — for all their lives. They began before they learned to read.

Line by line, I'd have them repeat after me what I wanted them to say, including inflections. In today's digital environment, it's easy to string their lines together. Sometimes they'd add a little twist to it, improving on my own interpretation, and we'd go with that take. By all means, if they can read, let them pore over the script before the session; it makes that repeat-after-me process go more smoothly. Stand in front of them so they are actually talking to you when they're recording.

PRECOCIOUSNESS = SPONTANEITY, SO IF YOU TRY TO CREATE IT, YOU'RE DOOMED.

Even on agency-produced national spots, the kid commercials that make me want to gag are the ones in which too-clever writers have tried to make words that no real kid on earth has ever said come out of the youngster's mouth. It's jarring. It's annoying. And most of all, it's like putting a big banner on the effort: YOU'RE LISTENING TO A COMMERCIAL! Avoid cutesy-poo language and adult-sounding, smart-assed banter. Have the kids say things you've

RADIO JR. PRODUCTION QUICK-TIPS:

- **Keep the parents out of the studio.** Kids, especially amateurs, will have enough butterflies, so don't let the pressure of Mom and Dad looking over their shoulders spoil your production — unless, of course, they tell you they want Mom or Dad present.
- **Don't overdo.** Kids get frustrated easily. Limit your expectations and don't be afraid to settle for less than gold. Silver will often suffice, so if you can't get it "perfect" in a few takes, move on.
- **One coach, only.** I learned this coaching softball: Nothing upsets a kid more than voices from many directions and directions from many voices. One person should be designated to interact with the child.
- **Reward them.** Whether it's a station tee shirt, a soft drink, or just a dollar bill, it makes a world of difference.
- **Patience is a virtue.** Be virtuous.

LET THEM DO WHAT THEY DO BEST — POINT OUT THE FOIBLES AND STUFFINESS OF ADULTS.

Not only do we not mind it when children do this, we seem to take delight in it. Even in radio, having kids get the best of adults in a way that echoes real life creates an emotional resonance that adults respond to in a positive way. Again, this isn't to say they should be rude, impertinent, or vulgar. Kids teach us life lessons all the time. If that lesson helps to promote a product or service, from the mouths of babes comes very effective copy. If you'd like to hear a sample, e-mail me, and I'll send an MP3 your way. ☺

Steven J. Steinberg is creative services director for Nassau Broadcasting Partners in Portland, ME. He can be reached at 207-797-0780 or e-mail him at ssteinberg@nassaubroadcasting.com.



Building Radio Sales Champions

The fundamentals of success

While many radio sales teams share common issues from market to market, slight differences set each team apart. Regardless of each team's level of experience, I continue to be amazed (but not really surprised anymore) at the belief that experience renders them immune from the learning process. The more experienced sales teams often believe that they probably can't learn anything — or further hone their skills — to become more successful. But it's those "experienced" teams that often fall down on the basics.

Is any championship-caliber team poor at the fundamentals of their game? Would you say that the Super Bowl champion Pittsburgh Steelers are a super-experienced team? Are the Steelers lousy at the basics? Are the New York Yankees, Boston Red Sox, and Chicago White Sox super-experienced teams? They've all won World Series titles.

Are they mediocre at the basics? What makes these teams great is that they master the basics, then incorporate more complex plays into their game. Practice really does make perfect! Does anybody believe that once a champion team masters the basics they can't learn any more? Is it wise to discontinue their focus on the basics? *The champs continually practice and drill ... practice and drill ... practice and drill.*

In 2004, Vijay Singh captured the coveted number one world ranking in golf by hitting 1,000 balls a day. He practiced the basics. Tiger Woods no doubt then hit 1,005 balls a day to hone his basic skills even further so he could regain the top spot.

In the preparation stage for a radio sales seminar, Strategic Media Sales distributes a questionnaire. One of the questions asks station management to pinpoint their average sale, and the number of spots sold with the average sale. Most stations can tell me their average sale pretty easily, but very few know the number of spots, so they wind up guessing. When I ask them to delve more deeply, they're invariably surprised by the information this simple question unveils.

I'll bet most of you would say the average is 20-30 spots. Hold your breath folks: The average generally falls between 12 and



18. Such a meager schedule can hardly deliver a powerful campaign that will set an advertiser's world on fire. Is it any wonder we continually hear the cry that "Radio doesn't work!"? And yet we continue to allow this idiotic scenario to occur.

Earlier this year I did a seminar for a very experienced sales team whose average was in that 12-18-spot range. It was clear to me that the group's sales team was making sales based on their relationships, and not selling results to their clients based on ROI. The group's management was also justifying their belief that 12-18-spot packages were acceptable, because a well-established and respected industry writer advocates that 18 spots constitutes a powerful schedule. I was astonished!

Another one of the Strategic Media Sales questions asks over what period the commercials are placed.

Most indicate an average of 10 days. Eighteen spots over 10 days?! And where are those spots usually placed? Answer: randomly over all dayparts.

That's as far removed from the basics as one could imagine. The more we continue to sell this crap, the bigger the bullet hole in our own feet!

We need to remember the philosophies followed by great radio marketers: **Capitalize on radio's strengths and target a frequency of between 7 and 9 over a 5-7-day period.** Eighteen spots over 10 days just won't cut it.

When did you or any member of your team last run 50 spots over three days? Or 80 spots over five days?

Try a powerful schedule of that minimum magnitude and frequency, couple the campaign with a powerful sales message, and watch the smiles gleam from your clients' faces. Then watch your sales grow! You'll never go back to 18 spots over 10 days again.

Drill yourself on the basics and you will become a radio sales champion. 🏆

Robert Reid is president of Strategic Media Sales, a radio consulting firm. He can be reached at 616-821-4375 or e-mail StrategicMedia@sbcglobal.net.

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Bashing The Boss

Complaining about the boss has widespread ramifications

According to a recent survey by Badbossology.com and Development Dimensions International, a majority of employees spend 10 or more hours per month complaining or listening to others complain about bad bosses — and almost one-third spend 20 hours or more per month.

While the survey is intended to point out why bosses need to be trained so they can change behavior, the results also show that employees need to be trained so they can change behavior.

Employees should learn that — for their own best interest — they should not engage in counterproductive boss bashing, even if they do have a bad boss.

WHEN YOU BOSS BASH:

■ **YOU WASTE TIME.** There are a lot of productive things that you could be doing in 10 to 20 hours per month. Even if you don't respect your boss, you can be working to improve your own performance. If you have this much time to waste, learn some new skills. This way, you may eventually get a better job — and a new boss.

■ **YOU DEMEAN YOURSELF.** If you are so brilliant that you can consistently judge your boss, and your boss is so stupid that he merits endless hours of critique, why do you report to him? Ultimately, when we discredit our boss, we discredit ourselves. The people around you will not say so on the outside, but they may be thinking you are an even bigger loser than your boss.

■ **YOU HURT YOUR COMPANY.** Your stories may get repeated to others. If the managers are so bad, why should anyone believe that the products are so good? Why should people spend their hard-earned money on your company's products?

■ **YOU COME ACROSS AS A HYPOCRITE.** When you bash your boss behind her back, the person you are talking to may think, "What do they say about me when I'm not around?" It is obvious that your cynical or sarcastic comments are not delivered directly to the boss. Why should the person you are speaking to believe that you would treat them with any more respect than you treat your boss?

■ **YOU COMMUNICATE A LACK OF COURAGE.** If the boss is behaving in a way that is bad for the company, why don't you challenge him? The answer must be that you are afraid. Part of the problem may be that your boss is intimidating — a bigger

problem may be that you lack the courage to say what you believe.

■ YOU DEPRESS YOURSELF AND OTHERS.

There are a million things wrong with the world. People starve. Murders are committed. Millions live in poverty. If you want to talk about depressing topics, why not just spend the day talking about how bad life is? A better plan might be to make the best of what you


have to work with — or find a way to improve it.

■ **YOU DON'T ENHANCE YOUR CAREER.** It is eminently possible that at least some of your countless hours spent boss bashing will be overheard by the boss or shared by someone else with the boss. Would you want to promote someone who was spending 20 hours per month stabbing you in the back?

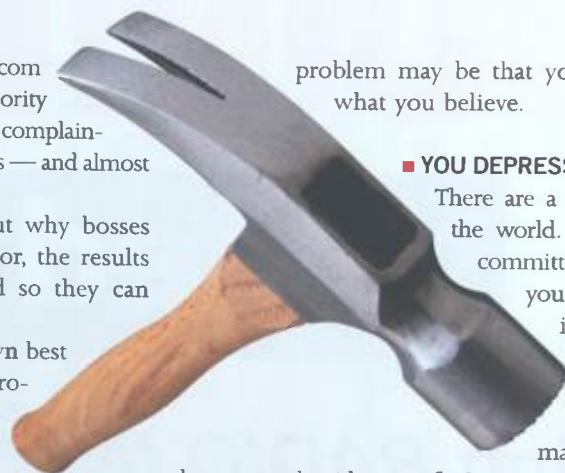
We have all made destructive comments about our bosses and co-workers. This is not just true for employees. I have reviewed feedback reports on leaders at all levels in major corporations, and a substantial number of executives are rated poorly on the item "avoids destructive comments about other people or groups."

A simple process that seems to address the destructive comment problem: Before speaking, take a deep breath. Ask yourself four questions: Will this comment help my company? Will this comment help our customers? Will this comment help the person I am talking to? Will this comment help the person that I am talking about? If the answers are "No, No, No, and No," don't say it!

In my classes, everyone "fines" their fellow classmates \$2 each time an unnecessary destructive comment is made. After years of doing this, I have helped generate more than \$300,000 for charity through this exercise!

Destructive comments do a lot more damage than losing \$2. Set up a system at work that includes fines for useless, counterproductive slams. You might find that this helps your workplace to become much more positive — and you may end up raising a few bucks for a good cause. 

Marshall Goldsmith is an executive coach and a cofounder of Marshall Goldsmith Partners. He can be reached at 858-759-0950 or by e-mail at marshall@marshallgoldsmith.com.



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Blast From The Past



OL' BLUE EYES BREAKS INTO RADIO

— Discovered as a member of the Hoboken Four, Frank Sinatra's radio debut came on Major Edward Bowes' *Original Amateur Hour* as a winning contestant in 1937. CBS began airing *The Frank Sinatra Show* on Jan. 5, 1944.

Photo courtesy of the Library of American Broadcasting

SEARCH YOUR ARCHIVES. Pull the levers from your storage closet. Radio Ink magazine is searching for old (or should we say "restored") photographs of people, stations, or promotions to use on our Blast page. All photos will be returned, but please be sure to LABEL them with identifying captions, including a return address and contact name. Mail to: Wendy Bernstein, Asst. Editor, Radio Ink, 224 Ocala St., Suite 101B, West Palm Beach, FL 33401, or e-mail to wendy@radioink.com.

EVENTS

ARRITRON DATES

Winter 2006: Jan. 5 - March 29
Spring 2006: March 30 - June 21
Summer 2006: June 29 - Sept. 20
Fall 2006: Sept. 21 - Dec. 13

AUGUST

Aug. 8-10 — Scarborough Sales, Research and Marketing Conference. Las Vegas, NV.
www.scarborough.com/ssrm

Aug. 16-20 — National Association of Black Journalists (NABJ) 31st Annual Convention & Career Fair, Indianapolis.
☎ 301-445-7100
www.nabj.org

SEPTEMBER

Sept. 6-8 — National Association of Black-Owned Broadcasters (NABOB) Fall Broadcasting Management Conference, Washington, DC.
☎ 202-463-8970

Sept. 7-12 — International Broadcasting Convention 2006, Amsterdam.
☎ 44-171-611-7500
www.ibc.org

Sept. 8-10 — NAB Broadcast Leadership Training Program, Washington, DC. Other dates: Oct. 13-15, Nov. 3-5, Dec. 1-3.
☎ 202-429-5424
www.nabef.org/BLT

Sept. 11-13 — Electronic Retailing Association 16th Annual Conference, Las Vegas.
☎ 703-841-1751
www.retailing.org/

Sept. 13-16 — Public Radio Program Directors Annual Conference, Philadelphia, PA.
www.prpd.org

Sep. 14 — NAB Small-Market Group Executive Roundtable, San Diego, CA.

www.nab.org/conventions.

Sept. 20-22 — NAB Radio Show, Dallas, TX.
www.nab.org/conventions

Sept. 21 — Nab Marconi Radio Awards Dinner & Show, Dallas, TX.
☎ 202-775-3511.
www.nab.org/radio

Sept. 25 — Broadcasters' Foundation 2006 Celebrity Golf Tourney, Greenwich, CT.
www.broadcastersfoundation.org

OCTOBER

Oct. 2-5 — Satellite Uplink Training Seminar, Washington, DC.
☎ 202-429-5346.
www.nab.org/scitech

Oct. 13 — Commercial Radio Australia's National Radio Conference, Luna Park, Sydney, Australia.
www.commercialradio.com.au

Oct. 16-18 — Consumer Electronics Association Industry Forum, San Francisco, CA.
☎ 703-907-7500
www.ce.org

Oct. 20-21 — WMUC (Univ. of Maryland) radio alumni: Celebrate station's 70th anniversary and university's 150th anniv., College Park, MD.
☎ Doug Bertelmann, 888-374-3040, ext. 85.
groups.yahoo.com/group/wmu-calumni.

Oct. 23-26 — NAB New York, New York City. ☎ Exhibit Sales: 202-595-2051. Attendee Info: 202-595-2052.
www.nabnewyork.com

NOVEMBER

Nov. 4 — 2006 RHOF Induction Gala, Chicago, IL.
☎ 312-396-0103.
www.museum.tv

Nov. 5-7 — Canadian Association of Broadcasters 2006 Convention, Vancouver, Canada.
☎ 613-233-4035.
www.cab.acr.ca

Nov. 15-17 — National Association of Farm Broadcasters (NAFB) Annual Convention, Kansas City, MO.
☎ 612-224-0508

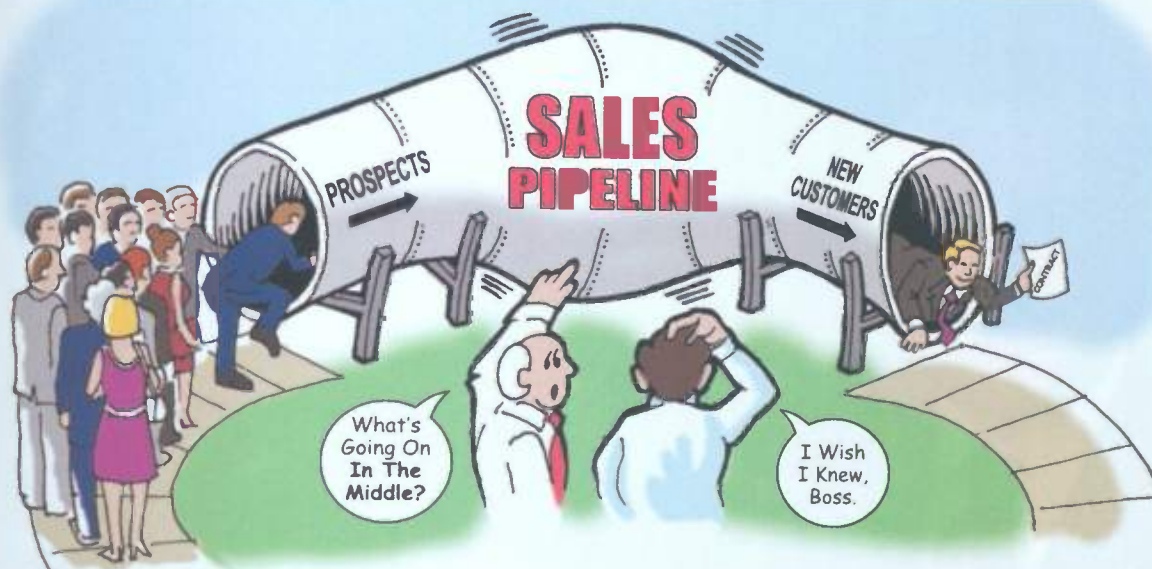
DECEMBER

Dec. 5 — Forecast 2007, Harvard Club, New York, NY.
☎ 561-655-8778
www.radioink.com/forecast/

Dec. 7-9 — Middle East Broadcasters Association (MEB) Trade Show, Beirut, Lebanon.
☎ 858-451-3887
www.mebshow.com

Send events to
wendy@radioink.com.

Why Aren't More Sales Coming Out Of YOUR Pipeline?



It's bad enough when leads don't turn into sales. Even more frustrating is not knowing why. *Radio Ink's* Accountability Manager™ helps radio sales managers **INCREASE MARKET SHARE** by allowing them to see objectively into their salespeople's pipelines, revealing why leads are not turning into sales.

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- Get involved with prospects before it's too late
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- Reduce their salespeople's non-selling time
- Help their salespeople close more sales
- Shorten sales cycles and increase closing ratios
- Analyze sales activities objectively
- Identify missing steps to close individual sales
- Evaluate salespeople without bias

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