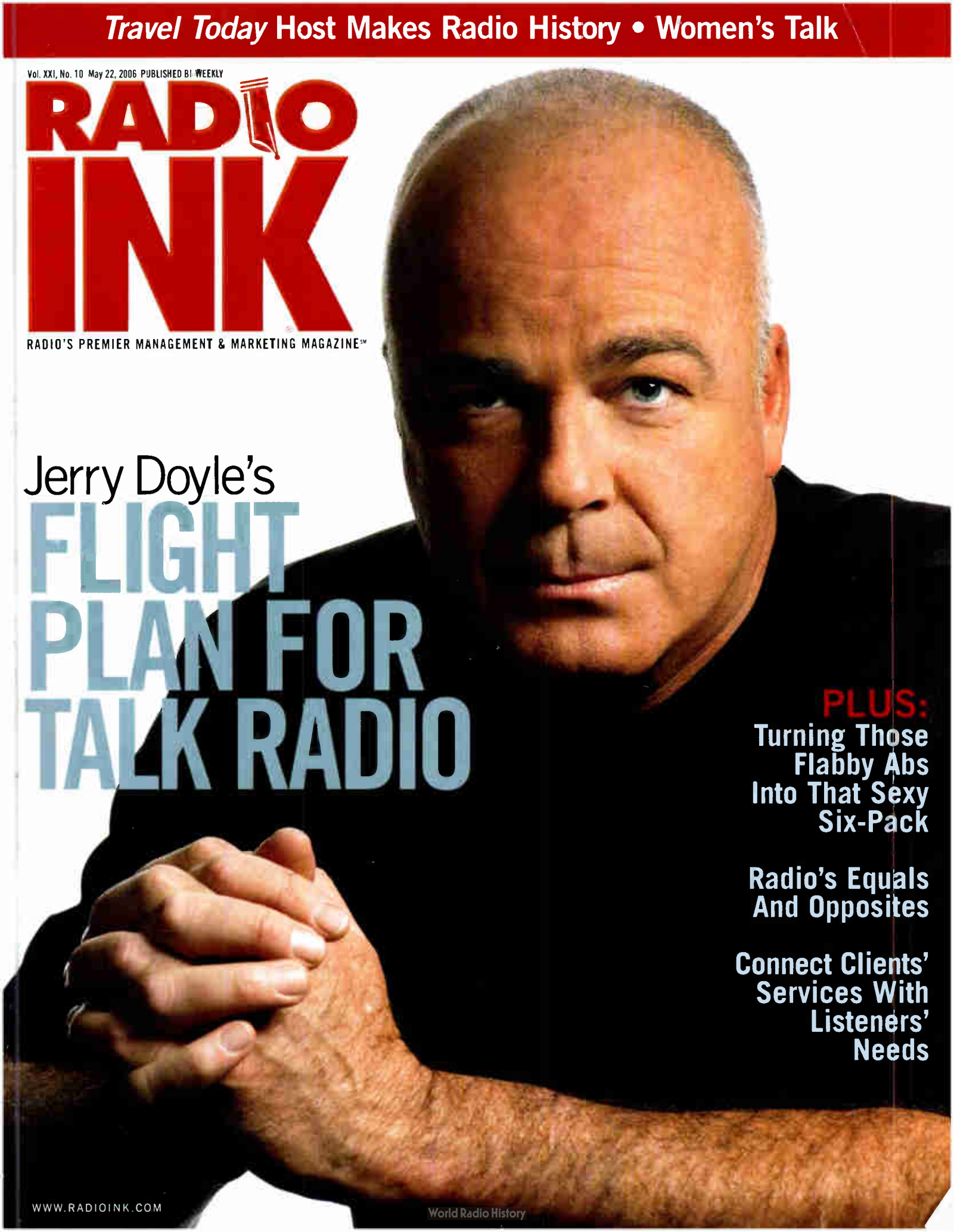


Vol. XXI, No. 10 May 22, 2006 PUBLISHED BI-WEEKLY

# RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™



Jerry Doyle's  
**FLIGHT  
PLAN FOR  
TALK RADIO**

**PLUS:**  
Turning Those  
Flabby Abs  
Into That Sexy  
Six-Pack

Radio's Equals  
And Opposites

Connect Clients'  
Services With  
Listeners'  
Needs

# Innovative Talk Radio

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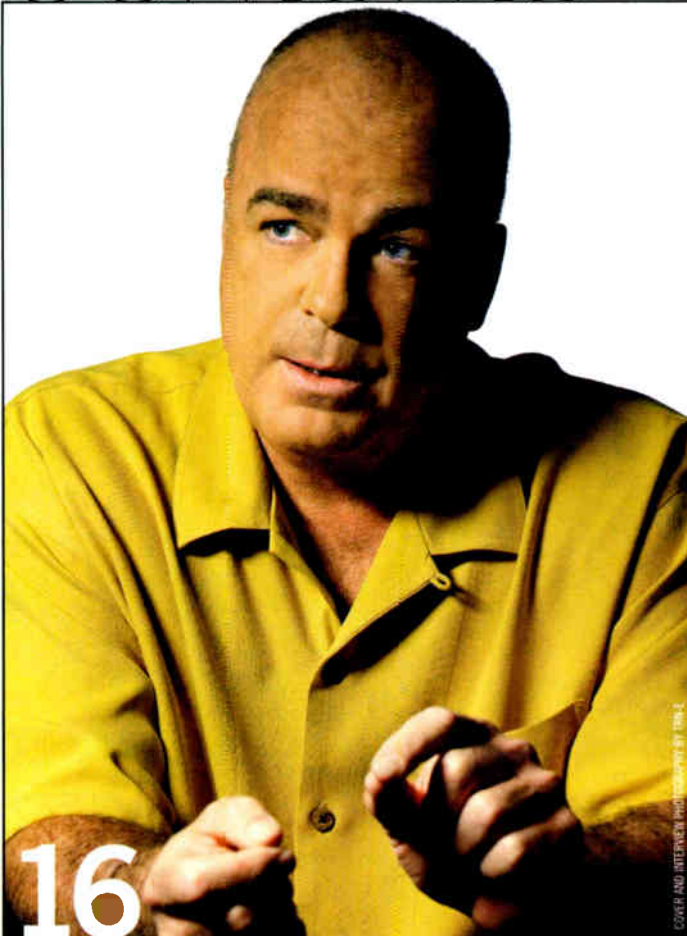


Source: Arbitron Nationwide, Fall 2005



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MAY 22, 2006 | Volume XXI, No. 10



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COVER AND INTERVIEW PHOTOGRAPH BY INK

## After Layovers On Wall Street And In Hollywood, JERRY DOYLE LANDS IN TALK RADIO

"I've always just followed my gut," admits Talk Radio Networks' host Jerry Doyle. Though his gut has led him from flying jets to working on Wall Street and starring in TV and movies, it seemingly has never steered him wrong. According to TRN CEO Mark Masters, Doyle's is among the fastest-growing shows in the independent syndication company's history.

### IDEA TICKER

**36,107**

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

**Coming Next Issue:**  
• Most Influential Women In Radio

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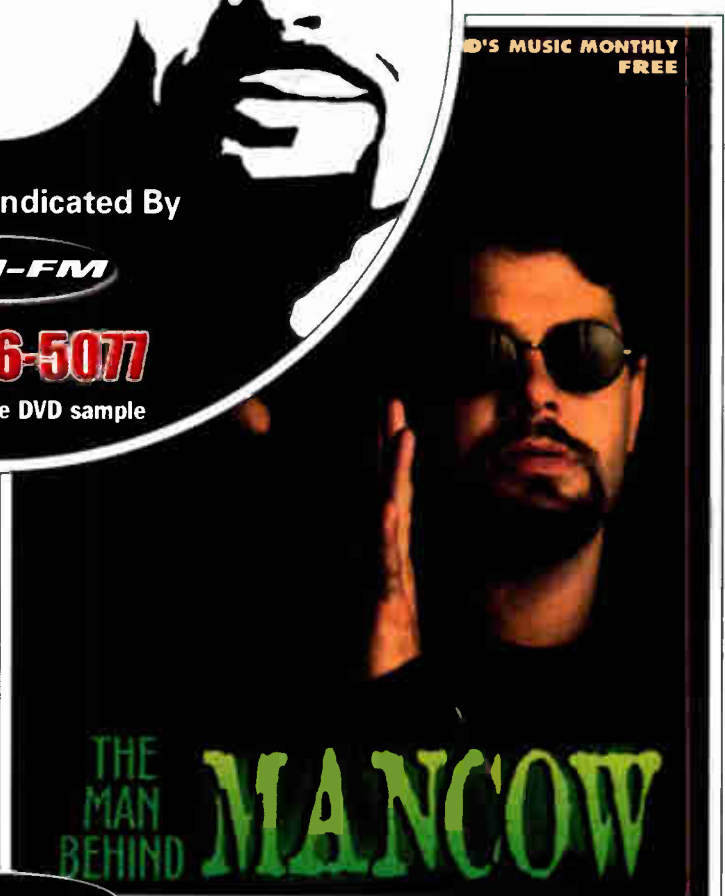
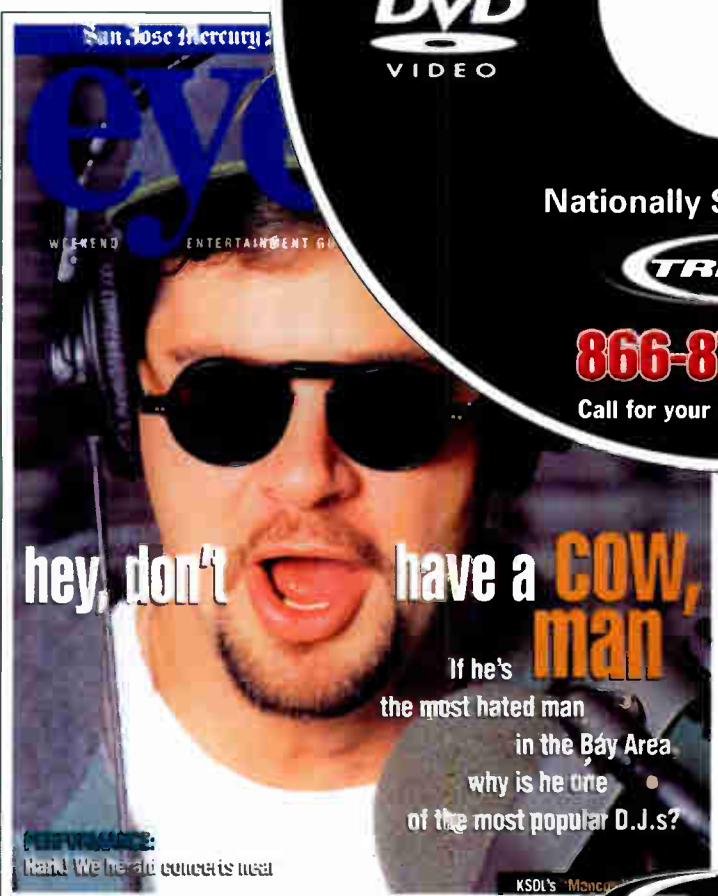
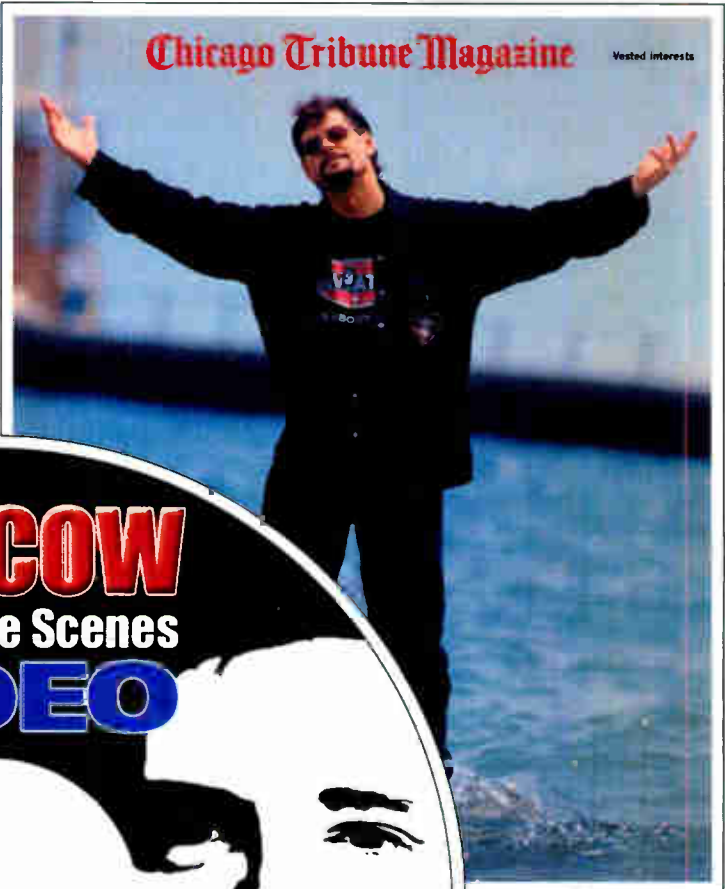
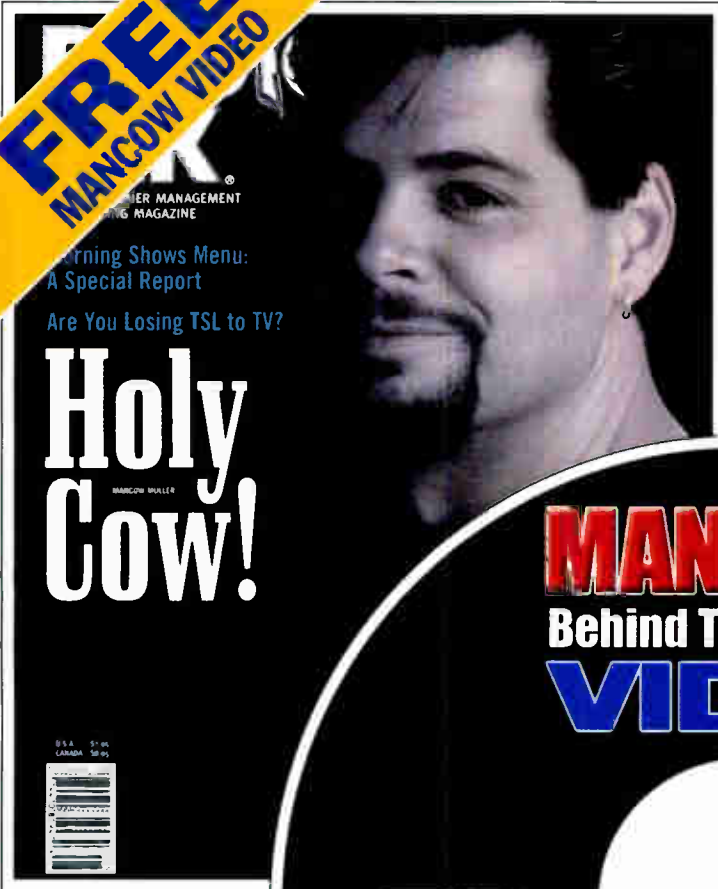
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*Our Mission: Radio Ink's role is passionately to empower Radio management to be more successful by providing fresh, actionable, reality-based ideas, inspiration and education in a quick, easy-to-read, positive, pro-Radio environment.*

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## A World Without Commercials?

As generations and paradigms change, successful industries are faced with dramatic change overnight. Recent examples are the travel agency business and the record label industry.

In anticipation of coming change, I recently asked the CEO of a company on whose board I sit how he would reinvent his company if its current main revenue stream dried up overnight. How would he replace that revenue? His initial answer was that he would need to go into a different business entirely, but the more he evaluated the scenario, the more energized he got by the challenge.

If radio had to invent a way to generate equal or greater revenue without commercials, could it survive?

All the hoopla about payola begs the question: Is legal pay-for-play the answer for radio? People listen to radio stations that play hit records; if there are too many stiffs, listening deteriorates. A 100 percent label-supported radio station, which I suggested a decade ago, would probably make a lot of money — until the labels realized no one would listen if there weren't enough hit records. But how many stiff songs are

All the hoopla about payola begs the question: Is legal pay-for-play the answer for radio?

too many? Would replacing commercials with paid songs work? Many people believe commercials lead to radio station tune-out, anyway.

If a station is doing 12 minutes of commercials (let's say four breaks with 24, 30-second units), why not substitute those spots with three, four-minute songs with legitimate paid (and disclosed) exposure? Place a two- or three-hour rotation limit on a song, and you have a compelling argument for a new way to break a record (which requires high rotation anyway). Even if the songs are not hits, if they fit the format, would their presence be any more of an irritant than commercials? Probably not, especially because stations already devote some airtime to new music as they search for new hits.

The record labels are dying, and seeking solutions to sell music. They

would potentially be rejuvenated by the frequent airplay of their tunes with a strategy to drive immediate down-loads. I think they would gladly pay for the airtime, and it would bring hope to their antiquated business. Plus, I think ratings would go up.

Perhaps this suggestion is politically incorrect, with new payola hearings on the horizon, but it is legal as long as it is disclosed. We as an industry should be thinking about new forms of revenue to replace commercials. In this world of contextual advertising and ad-word advertising, there is a lot of money being thrown to the Internet, and the traditional "push" of commercials is going out of vogue. This trend will continue. It wouldn't hurt to spend some time imagining a world without commercials. ☺

*Eric*

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*Where Hollywood and Politics Collide*



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RANKED **9th** LARGEST SYNDICATED SHOW

NOW OVER **225** STATIONS

\*According to Talkers Magazine



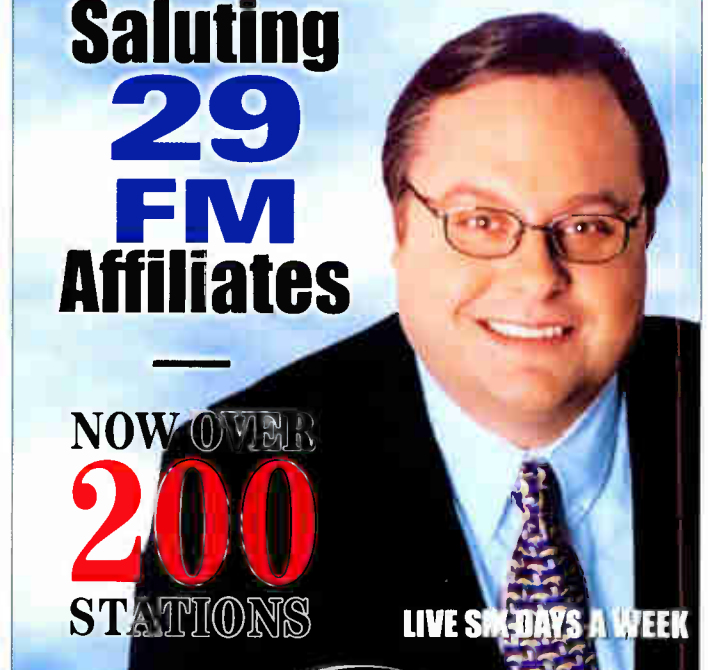
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# RADIO'S 100<sup>TH</sup> ANNIVERSARY

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

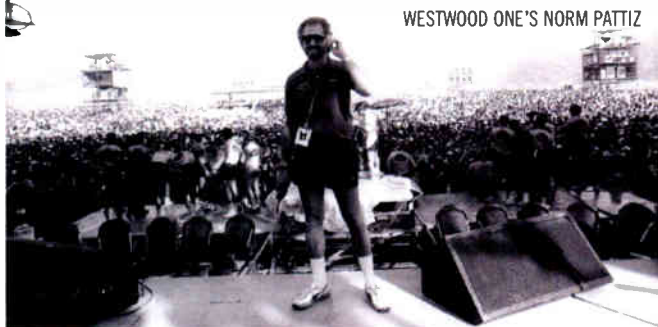
## Radio "Heard 'Round The World"

### DEFINING MOMENT — THOMPSON VS. BRANCA, OCT.

**3, 1951:** Whether or not you're a sports fan, you've likely seen the footage of Bobby Thompson's "shot heard 'round the world." His home run against pitcher Ralph Branca on Oct. 3, 1951, to defeat the Brooklyn Dodgers is accompanied by Russ Hodges' memorable call, "The Giants win the pennant! The Giants win the pennant! The Giants win the pennant!" But what you may not know is that Hodges was doing a radio call, arguably the most famous in the history of sports.

A little background: In 1951, the New York Giants were as far as 13 games behind the Dodgers late into the summer. They finished up winning 37 of their last 45 games to tie for first place with the Dodgers on the last day of the season. The teams met in a three-game playoff to determine the National League's representative at the World Series. The teams split the first two games, and going into the bottom of the ninth inning of game three, Brooklyn was ahead 4-1. But the Giants scored one run and had two runners on base when Thomson stepped to the plate against Branca. The rest is radio history.

There wouldn't be a record of the call at all, but as Hodges recounts in his autobiography, one Brooklyn fan — excited about what he thought would be a Dodgers victory — hooked up a home tape recorder to his radio. The fan wanted to record Hodges "crying" about his Giants losing to Brooklyn. Instead, he taped Hodges' historic home run call. The next day, in a show of goodwill among cross-town rivals, he contacted Hodges and said, "You have to have this tape."



WESTWOOD ONE'S NORM PATTIZ

**PERSON WHO MADE A DIFFERENCE — NORM PATTIZ:** Remember that incredibly excited guy in the infomercials who enthusiastically boasted about how he'd become rich working out of his "tiny, one-bedroom apartment?" Well, Westwood One founder Norm Pattiz can go him one better.

In 1976, Pattiz started a small radio syndication company in a one-room office on the west side of Los Angeles — hence the



name Westwood One. His business took off, and along the way he acquired the Mutual Broadcasting System, Shadow Traffic, and NBC Radio. Today, Westwood One is managed by CBS Radio.

TV and radio star Leeza Gibbons once said of him, "I used to argue and fight with Norm Pattiz. But ya know, Norm remains the best executive in broadcasting I have ever known."

### ENTERTAINER WHO DEFINED RADIO — BING CROSBY:

Although better known for his appearances with Bob Hope in the movies and — at the end of his career — hawking orange juice with "Kathy and the kids" on TV, Harry Lillis "Bing" Crosby started his broadcasting career in radio.

Crosby made his radio debut on CBS in 1931, and by the mid-'30s had become a major singing star and the host of NBC's *Kraft Music Hall*, a weekly venue that showcased his laid-back humor and unmatched singing talent.

In the mid-'40s, he was the first radio performer to embrace a new technology: recording tape. When Kraft and NBC didn't go for his concept of prerecorded shows, Crosby left Music Hall for ABC Radio, and launched the recorded *Philco Radio Time*. Crosby's success ushered in a new era of prerecorded programming.

Crosby moved to CBS in 1949, and appeared on radio on a regular basis through 1962. He was inducted into the Radio Hall of Fame in 1998.

### MOVIE DEFINED BY RADIO — RADIO DAYS:

Woody Allen's *Radio Days* is a love letter to a childhood spent by the beach in 1940s Brooklyn, with radio serving as the soundtrack. The film looks at radio's golden age through the eyes of one ordinary family, and the various performers in the medium.

The regular people living blue-collar lives in places like Rockaway Beach, Brooklyn, were able — through radio — to glimpse into the glamorous world of celebrities and their lives in the nightclubs and penthouses of Manhattan.

In his 1987 review of *Radio Days*, Roger Ebert wrote about the many radio-related vignettes in the film, including "the story of the burglars who answered the phone in a house they were burglarizing and won the jackpot on *Name That Tune*. The prizes were delivered the next day to their bewildered victims."

Among his regular cast of actor friends, Allen included in the film real-life radio veterans like Don Pardo and Kitty Carlisle. 📻

Compiled by Jim Crossan, news editor, Radio Ink.

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# ON AIR

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## IMAGES IN INK



More than 200 broadcast industry leaders honored the officers and directors of the NAB and BMI at the 58th BMI/NAB Dinner. Hosts of the dinner were Cecil L. Walker, chairman of the BMI Board of Directors (r), and BMI President and CEO Del Bryant (l); guests included (from Bryant's left) FCC Commissioner Jonathan Adelstein; NAB President and CEO David Rehr; FCC Commissioner Debora Taylor Tate; and Hubbard Broadcasting President and BMI board member Virginia Morris.



Announcing the launch of SuperRadio Networks' *Donnie McClurkin Show* are (l-r) Gary Bernstein, president, SuperRadio; Donnie McClurkin; and Toya Beasley, program director, WRKS-FM.



At the launch party for Katz's most recent affinity network, *Minorities Achieving Corporate Success*, are (l-r) Katz CEO Stu Olds; Casandra Liggin, Katz Radio; Brian Knox, VP/director of corporate diversity and M.A.C.S. executive sponsor; Richard Vicente, Katz Radio; Pamela Perry, Katz Direct; and O'Dean Mangum, Eagle Television Sales.

## RADIO REVENUE DIPS 1 PERCENT FOR Q1

The RAB reported May 1 that total Q1 ad spending declined 1 percent, as a 3 percent increase in national business was offset by a 2 percent decline in local ad spending. Q1 non-spot revenue posted a 9 percent gain over year-ago levels.

For the month of March, total radio ad spending declined 1 percent. While national spending rose 1 percent during the month, local advertising posted a 2 percent decline, which drove the month into negative territory. Non-spot revenue for March grew 5 percent.

The RAB's monthly totals are based on its Radio Revenue Index, which surveys over 150 markets. Miller, Kaplan, Arase & Co. provides the local and national revenue data used in RAB's calculations.

## GLASS CEILING NOT ENTIRELY SHATTERED: LESS THAN ONE IN FIVE RADIO GMS ARE WOMEN

The latest *Gender Analysis Summary* released by the **Mentoring and Inspiring Women in Radio** group found that nearly 30 percent of radio groups surveyed have no female general managers. The survey, conducted late last year, found that women manage only 17 percent of the 4,877 stations owned by groups holding 12 or more stations. Women fare slightly worse throughout the industry as a whole, managing just 15.2 percent of more than 10,000 stations.

Of the 123 companies that own 12 or more stations, the average group has 40 stations and 11 GMs, only two of whom are women. Overall, women comprise 19.6 percent of the GMs employed by these groups. Thirty-six companies — 29 percent of all groups surveyed — had no female GMs.

On the flip side, Clear Channel was credited with making progress over the past four years — 24 percent of its GMs are women, up from 17 percent in 2002.

Joan E. Gerberding, director of Radio Operations for Access 1 Communications and MIW spokesperson, said, "To truly understand our listeners and advertisers, we have to appreciate the dynamics that define, inspire, and challenge them. We can't do that if we continue to exclude vast segments of the population from station leadership positions."

## MOBILE PHONES: THEY'RE NOT JUST FOR CALLING IN TO SPORTS SHOWS ANYMORE

CBS Radio and mSpot mobile entertainment have partnered to make three of CBS Radio's sports stations available to subscribers of mSpot's All-Sports mobile radio service, mSpot Sports. Users of the service, available on select Sprint mobile phones, can now hear a live stream of New York's WFAN, Chicago's WSCR, and Philadelphia's WIP on their mobile phones by tuning in to mSpot Sports.

Shows including WFAN's *Imus in the Morning* and *Mike & the Mad Dog*, WSCR's *Mike North*, and WIP's *Howard Eskin* are among the programs that will be available on the service.

CBS Radio chairman and CEO **Joel Hollander** said, "In today's fast-paced world, our listeners need immediate access and alternate ways to hear live broadcasts and news about their favorite sports teams. CBS Radio seeks to partner with companies that will enhance the listener experience, and we're thrilled our stations will be offered through mSpot Sports service."



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## ON AIR

### LETTERS

#### ONE MONTH'S SERVICE OR THREE GALLONS OF GAS

Satellite radio is not going to make it in our economy ("As Losses Widen, XM Faces Federal Probe," *Radio Ink* Headlines, April 28). It costs too much to operate a vehicle now, without adding \$10 a month to your radio when you can listen to hometown radio free, free, free!

Bob Hendrickson  
Lake City Florida

#### LET'S BE FRIENDS

I am a former employee at a very large radio broadcast company, and worked in the corporate interactive division. Gary Fries hits the nail on the head ("Gary Fries 'Very Disappointed' In Radio Industry," *Radio Ink* Headlines, April 25) and I would say that our team, at the time, was making headway in creating the type of environment described in this article.

Unfortunately, the downturn in online advertising cut our run short, but I still believe that radio and online, both advertising- and content-wise, stand to gain the most and pair together better than any other two mediums. Unfortunately, in my experience, television has actually done a better job at promoting online properties and brands than anyone else.

Great story.

Mike Pruett  
Portland, OR

#### DON'T PULL THE TRIGGER

I read your recent comments on triggers ("Triggers Can Be Dangerous," *Radio Ink*, Feb. 27). You are spot-on with your comments about the current defensive ads being run on radio. These types of ads always remind me of the classic business school case study of Coke and Pepsi. When you're number one, you don't talk about number two in your ads. I almost choked when I first heard the "free" ads that have been running. This strategy is bound to fail. Thanks for raising this issue to the industry.

Mike Becker  
COO/EVP Business Development  
PlanetJam Media Group

#### WHOOPI? WHOOPIE...

You know, I've always wanted to dabble a little in stand-up comedy or motion pictures. I might use that as a diversion for temporary employment in my future ("Whoopi Goldberg to Host Morning Radio Show," *Radio Ink* Headlines, May 9).

Whatever Whoopi Goldberg thinks she can add to morning radio. I say, "Bring it!" She can add to her resume being part of the cast of "morning show" wannabes. I give her six months.

Guy Phillips  
KYKY  
St. Louis

#### DIAMOND DAVE STILL SPARKLES

I don't think anyone can dispute that David Lee Roth is second to none when it comes to being the lead singer and front man for a successful rock band ("Diamond Dave Demands Dough," *Radio Ink* Headlines, April 24). He has a great voice and is endowed with an amazing ability to entertain an audience. However, this does not necessarily mean that he has the ability to be a successful radio talk show host. I did not listen to his show that often, but you could tell they were struggling to make it work. I never liked Howard Stern, but he obviously made being an a-hole on the radio an art form.

That being said, I would rather see Roth remain and try to come up with a formula that works instead of seeing Opie and Anthony take over the slot. Those two clowns are complete morons, and it was a blessing to have them removed from the air. If CBS is going to get rid of Roth, can't they attempt to replace him with someone who at least has a brain, instead of two Howard Stern wannabe losers? Bad choice — I'll never listen.

Jon Mincis  
Bogota, NJ  
Via e-mail







# Better Measurement Better Radio

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**Shannon Pedersen**  
Manager, Media Buying,  
Wendy's International



**Better measurement. Better radio.**

**It's time for PPM.**



## Radio's Equals And Opposites

Dr. Roger Sperry won the Nobel Prize in 1981 for his discovery of brain lateralization, explaining once and for all the neurological tug-of-war between facts and faith, science and art, sales and programming.

The left-brain says, "When you do big numbers, radio is fun." The right-brain says, "Make radio fun, and you'll do big numbers. It's an epic battle between the left-brain and the right: *methodical money versus soaring spirit*. And both are necessary if you want to grow.

Consolidation was all about the lefties gaining power. Conversations were about "efficiencies" and "power ratios" and "maximum utilization." But now it seems the pendulum has begun to swing back toward the right-brain visionaries.

About a year and a half ago, one of my best friends called to say he'd been "made redundant." I'm pretty sure that means fired.

"Can you believe it?" he asked me. "Sure, I can believe it. What amazes me is that you were able to hang on for as long as you did."

My buddy believes in right-brain radio. In a recent press release announcing his return to major-market broadcasting, he said: "Radio is show business, and I believe that everyone in the radio industry has to work cleverly to create a bigger 'show' so we can all do more 'business.'"

In other words, "It takes a spectacle to create the spectacular."

I'm reminded of Tom Peters, who said, "Reward spectacular failure. Punish mediocre success." But the left-brain says, "Hey, wait a minute! I don't feel so good about this go-for-broke strategy. Isn't there a way to tweak the plan and ameliorate the craziness?"

**The secret to lasting success** is not to search for a middle ground, but to let the pendulum have its full arc. We need methodical enforcers of policy as much as we need boundary-pushing rule-breakers. Businesses get big when the left-brain folks take over. But now everything is under control with systems and methods and accountability, they must answer the following the questions:

1. **How do we keep our latest innovation from becoming our last?**
2. **How do we keep our organization as agile as a startup?**
3. **How do we keep a fear of risk from blinding us to opportunity?**

In other words, "How do we keep alive the magic that our

right-brain predecessors created for us?"

Believe it or not, those three questions are so prevalent among America's big companies that they're featured in an ad campaign for IBM Consulting. Here are my answers to each of them:

### **How do we keep our latest innovation from becoming our last?**

Trust your intuition. Remember how to play. Do at least one crazy thing each day. **SPECIFICALLY:** When your mind wanders and you're thinking a strange thought, ask, "What would it cost me to chase this rabbit?" If you can afford the time, unleash your fun-loving beagle to chase that zigzagging rabbit of distraction. These furry friends may lead you to a brilliant innovation. The rabbit is a topological recognition cue and the beagle is pattern recognition, a function of your brain's intuitive, wordless right hemisphere. Having recognized a possible solution to a puzzle you've been unconsciously trying to solve, the freewheeling beagle of the right brain whispers to the logical lawyer of the left, "Look at that! Follow me!" It is this rabbit of inexplicable distraction that will guide you to Wonderland.

### **How do we keep our organization as agile as a startup?**

Repeat every day: "The truth shall make you free, but first it shall make you angry." **SPECIFICALLY:** Allow people who don't appreciate your success to study your core strengths in search of the weaknesses that could be exploited by a challenger. When a competitive strategy is discovered that could actually work, do it to yourself before someone else does. Become your own competitor. And be merciless.


Recognize that all answers are temporary. Allow no cow to become sacred. Yesterday's brilliant insight is tomorrow's traditional method. **SPECIFICALLY:** Hang a banner in the hallway, "I can't understand why people are frightened of new ideas. I'm frightened of old ones." Gather your staff every morning and say these words in unison like the Pledge of Allegiance. I'm serious. The inertia of cultural memory cannot be overcome without employing a physical action and repeating it as a group for at least 13 consecutive days. This is essential if you plan to overcome "the way it's always been." Changing corporate policy, having a meeting, and sending out a memo won't get it done.

### **How do we keep a fear of risk from blinding us to opportunity?**

Remember that proof-of-concept never requires you to bet the farm. Ideas that seem prohibitively dangerous can always be affordably tested. Create a culture of experimentation whose mantra is, "There are no ideas too crazy to test." **SPECIFICALLY:** Budget for failure. Set aside hard dollars for testing new ideas with "an increase in knowledge" being the only expected outcome. Risk is now eliminated. Fear is gone. You have created the perfect environment for successful Research and Development.

Hopefully, there is something here you can use. Now go do that thing you do. ☺

Roy H. Williams, president of Wizard of Ads Inc., may be reached at [Roy@WizardofAds.com](mailto:Roy@WizardofAds.com).

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- The left-brain says, "When you do big numbers, radio is fun." But the right-brain says, "Make radio fun, and you'll do big numbers."
- The secret to lasting success is not to search for a middle ground, but to let the pendulum have its full arc.
- Ideas that seem prohibitively dangerous can always be affordably tested.



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*Kennard Yamada, Sales Manager  
WGOW, Citadel Chattanooga*

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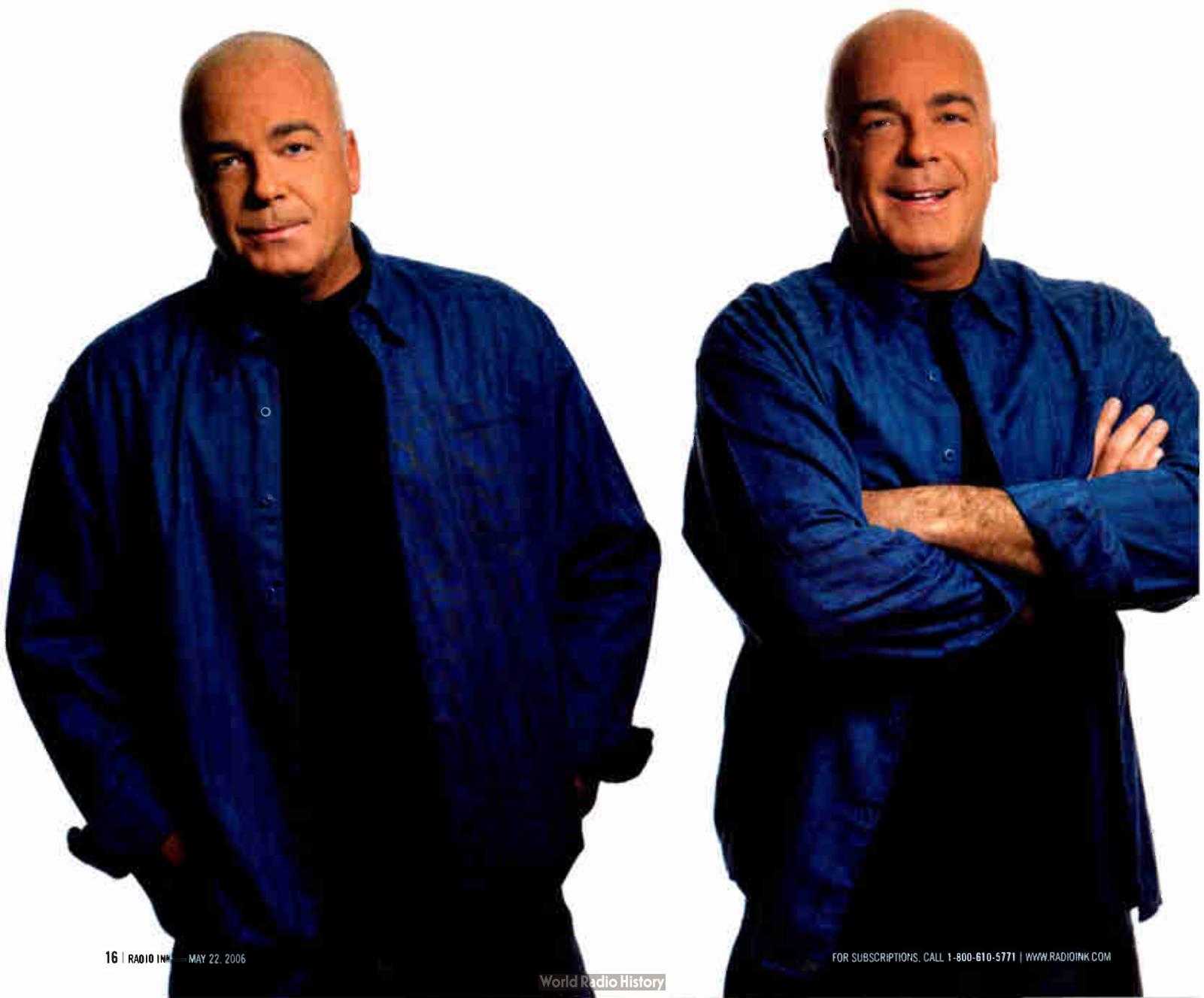
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# After Layovers On Wall Street And In Hollywood, **JERRY DOYLE LANDS IN TALK RADIO**

By Joe Howard, Editor-In-Chief





## A casual drink with a Wall Street trader

led him to a 10-year career as a stockbroker. His popularity as a television star netted him an invitation to an Air Force aircraft carrier, where the former charter pilot got the chance to fly in an F16 fighter jet. And his friendship with Talk Radio Networks' Mancow put him in contact with TRN CEO Mark Masters, who saw in Jerry Doyle a flair that he believed could make Doyle a Talk radio star.

For Doyle, it was just the latest in a series of chance meetings that have led him down a unique path. But 225 radio station affiliates later, Doyle — whose fearless approach to life has led him, literally, to dizzying heights — is quickly moving up the Talk radio ranks.

Masters, who gushes with pride about a roster of talent that includes Laura Ingraham, Michael Savage, Rusty Humphries, along with the aforementioned Mancow, believes he's found something special in Doyle. "The guy generates

referral-based listening," Masters says, noting that Doyle's is among the fastest-growing shows in the independent syndication company's history. "We're always trying to find people who can create that bond with the audience," says Masters. "Those people are very rare, and they have a ring to them. And that's the story of Jerry Doyle."

**Radio Ink:** You have quite a diverse background. Talk about the winding path that led you to radio.

**Jerry Doyle:** I've always just followed my gut. Early on, I was a pilot. I went to flight school because I just dug planes. At 22, I was flying around in multi-million-dollar corporate jets. The cool thing about that job was the people I met — CBS Chairman Bill Paley, for example. I've always been fascinated by people who do really big stuff, so to have an opportunity to talk to some of these guys — to have five or 10 minutes when you're waiting for luggage to just ask a question — was incredible.



# I thought about being a fishing boat captain, but then decided I wanted to act. I went to Hollywood in September of 2001, and got hired within the first month to be on a soap opera, *The Bold and the Beautiful* – of which I was neither.

One of the guys I was flying worked on Wall Street. We were down in the Bahamas, sitting in a bar, and he asked how much I was making. I told him maybe \$60,000 or \$70,000 a year. He said, "That's great. How'd you like to make that every month?" Six months later, I picked up and went to Wall Street.

After 10 years on Wall Street, I was fortunate enough to put a couple of shekels away so that I could decide what to do irrespective of talent, training, or the income stream. I thought about being a fishing boat captain, but then decided I wanted to act. I went to Hollywood in September of 2001, and got hired within the first month to be on a soap opera, *The Bold and the Beautiful* — of which I was neither. The next year, I was cast in the pilot for *Babylon 5*. We went into production the following year, and low and behold, six or seven years later, we're off the air and I'm doing movies, voice-overs, and cartoons.

I don't know how it happened. There are 5,000 guys who could have done my role equally well, but for some reason, I got the nod. It's kind of the same thing in radio. There are people who have been doing radio all their lives and never have the right convergence of things fall into place.

A combination of luck, timing, and talent got me to Mark Masters. I was a huge Talk radio fan, and one day he asked if I wanted to fill in for one of his weekend hosts. I went on at six after the hour, and after my first break, I looked at the clock and I said, "Oh my God, what am I gonna do for two hours?" I went into panic mode. Then I calmed down and realized that I knew Talk radio — I knew the vibe, the pacing, and how it worked. Mark had a bunch of people at TRN listen to that show, and they were like, "Where's this guy been?"

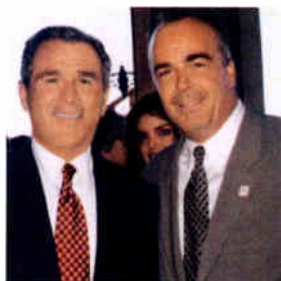
## RI: Does your acting experience translate to radio? To some degree, are you playing a character on the radio?

JD: No, there is no character. What you hear is me. When I start to throw out quirky stuff about myself, the phone lines explode. It's not that I'm trying to manipulate the audience, it's just that when I get in this zone, there's no clock, no call



Doyle starred with Andrea Thompson in *Babylon 5*.

screen, no producers — it's just a riff. But you have to watch out for that, because you don't want to become self-indulgent. You can only give people so much drama, and then you have to let them off the emotional hook.





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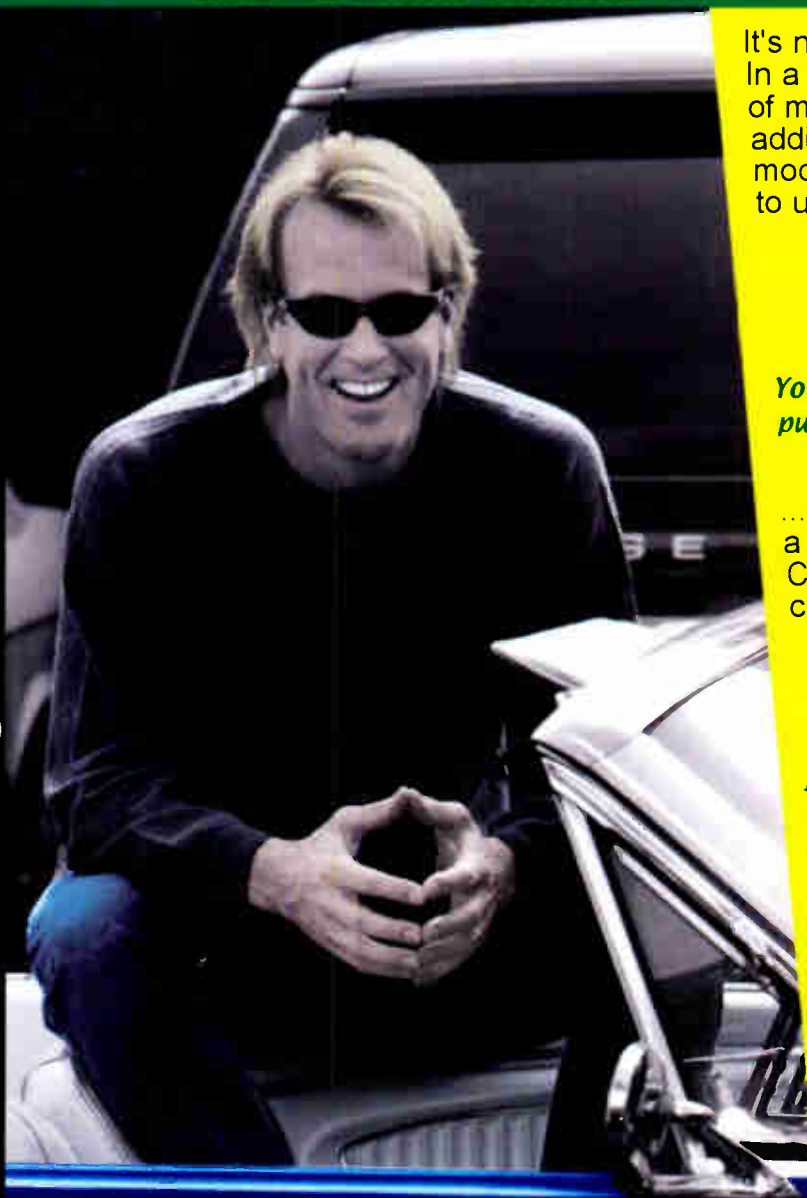
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- Chip C., SC

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the trip, capturing the event for future Greenberg features. He's also the driving force behind [www.travelnewstoday.com](http://www.travelnewstoday.com), a contributing editor for AOL Travel, and author of the "Travel Detective" series of books, which unveil secrets of the travel industry.

During part of the 12 weeks per year when he's not traveling — he logs over 400,000 airline miles per year and hosts the radio show from a different location each week — Greenberg serves as a volunteer firefighter on New York's Fire Island, where his family has owned a home since his childhood.

## THE SHOW

Despite being surrounded by sleeping passengers and beverage service trays, Greenberg treated seat 14G like any other "air chair," welcoming a series of guests just as he does each week. His opening greeting of "Welcome aboard" carried special meaning, as he proudly told listeners of that week's show location. "We wanted to see if we could do it, and we're doing it," he proclaimed.

Calls to the show were routed through his New York studio. Among Greenberg's guests were *New York Times* travel columnist Joe Sharkey; Rudy Maxa, a contributor to *National Geographic Traveler*; and Chris Barnett, who's *Barnett on Business Travel* newsletter is syndicated to *Investor's Business Daily*. Among the topics discussed were the effect of rising fuel prices on airfare, cutbacks in staff at the U.S. Travel Security Administration as the summer travel months approach, and tricks to save on travel to Europe. Maxa's advice: Avoid the big cities.

Greenberg also worked in some folks on the plane, including pilot Muller Raimund, whose brief absence from the cockpit

fortunately didn't affect the blissfully smooth hop across the Atlantic. The host also invited a member of the German flight crew on the air when Maxa jokingly questioned whether the show was actually taking place on a Lufthansa jet.

Greenberg also interviewed passenger John Burdiss, who'd been in Poland on business. "On the one hand, it's pretty unbelievable that this can be done, but when you consider the technology that's out there, it's not all that surprising," said Burdiss.

By chance, a choir from Newtown High School in Newtown, CT, was onboard. The 40 students and teacher John Harned were returning from a nine-day tour through Italy and, after hearing a crew member's announcement about Greenberg's broadcast, asked if they could perform on the show. Greenberg took advantage of the serendipitous opportunity, and had the students close out the show with a performance of *Siyahemba*, a traditional African song. "This is the beautiful thing about travel — all of the people you meet along the way," Greenberg said of the chance meeting. Newtown senior Robin Collins added simply, "This is pretty cool."

After the show, Greenberg spoke of how the broadcast proved what was possible for the radio industry. "We broke down a wall," he said. "It's not enough to have the technology; you have to know how to apply it. For a travel show, you can't do better than this."

Greenberg also stressed that the exercise proved a larger point about how the radio business can transform itself. "If there's breaking news, and there's a correspondent on a plane heading to the scene, there's no reason why he can't start reporting on the plane," he noted.

## FRANKFURT, GERMANY, IN 31 HOURS

This reporter was among a handful of invited guests who arrived in Germany early on the Friday morning before Peter Greenberg's historic Saturday afternoon airborne broadcast. To fill our time on Friday, Greenberg arranged for a tour of Lufthansa's flight training facility in Frankfurt.

Guiding this group of bleary-eyed travelers through the facility was Dr. Bergau Lutz, one of 75 full-time medical staff employed by Lufthansa. "Pilots have two enemies," he said. "Flight skill check-ups, and me."

Lutz explained that all of the airline's pilots are subjected to regular health reviews, and can be prohibited from flying for something as common as high blood pressure. And his medical staff stays busy; along with Lufthansa's 4,000 pilots, the airline employs 15,000 cabin attendants, who also receive regular checkups.

The aircraft are similarly well cared for. Lutz explained that the average age of a Lufthansa plane is 10.6 years. The planes are then sold to other airlines, and usually command good prices due to the careful maintenance they receive.

In fact, the training facility also houses an engine repair shop that employs 350 mechanics. Lufthansa's Hamburg maintenance facility employs another 3,000.



The Frankfurt facility was teeming with many young, fashionably dressed staffers, lending a hip, progressive feel to the surroundings. Indeed, Lutz bragged that while the numbers are small relative to Lufthansa's total number of pilots, the airline does employ 196 female pilots, 14 of whom have reached the rank of captain.

A few members of the group carved out time for some sightseeing, while two flagged down a cab at the Lufthansa facility and headed straight for the nearest shopping center.

After a Friday night dinner at a local restaurant, this band of weary travelers retired to the Kempinski Hotel Gravenbruch for some much-needed rest. And before our body clocks had a chance to reset, we were on a bus Saturday morning and off to the airport, where a series of four security check-

points served as a reminder that traveling to the United States from abroad still presents its challenges.

But that was all forgotten by take-off, as the reality of being present for a bit of radio history set in. While the trip was tiring for some, this author included, by the time that plane reached New York, there were nothing but smiles from a hearty group of mostly strangers who got together for one unique event.

— Joe Howard





Left: The Newtown, CT, high school choir gave an impromptu on-air performance. Right: Greenberg's invited guests included journalists, engineers, a video crew, and even a New York chef.



As an example, Greenberg pointed to journalists flying with candidates on the campaign trail. Reports can be filed directly from the plane instead of being held until landing, or live interviews could be conducted from the air.

#### MAKING IT HAPPEN

To transmit the show, Worrall connected his laptop to a Comrex Access IP codec, which was then hooked up to a Mackie audio mixer. Greenberg's headphones and mic were connected to the mixer. "Since the codec was bi-directional, we were able to hear the return feed from the studios with only a slight delay, about 1.2 seconds," Worrall said.

Connexion provides passengers with wireless Internet while in flight. The costs can vary by airline — Lufthansa markets its own version of the service, dubbed "FlyNet," on its planes — but the service costs around \$9.95/hour, or \$26.95 for unlimited use on long flights.

Boeing director of media relations Terrance Scott, also along for the trip, said, "We want to change the way people work, play,

and relax while mobile. Flying used to be the last great refuge for travelers, but that doesn't work in today's world.

Now, people can work on the plane, and relax when they get to their hotel. For people like me who travel a lot, it changes everything." He added, "If you want to listen to the Internet stream of your favorite radio station, now you can do it from the plane."

One of Greenberg's producers, returning from Frankfurt on a different flight, listened to a stream of the show on his flight, and called in from that aircraft's satellite phone.

For its part, Lufthansa was happy to participate. "We're pleased Peter Greenberg chose Lufthansa," said Lufthansa vice president of the Americas Thomas Winkelmann. "FlyNet is an example of how Lufthansa is constantly seeking to provide innovative new choices in premium service for all of its passengers."

As the plane neared JFK, Greenberg admitted to some pleasure at accomplishing a goal that was three years in the making. "This was a kick to do," he said. "It's always fun to be first at something." ☒



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# How To Talk To Women

Ask the average woman if she likes Talk radio, and she'll likely answer, "I'm not interested in politics and sports," or "I never listen to AM radio."

With a few exceptions, such as Clark Howard or Dr. Laura, women have little reason to tune in to Talk radio. I wonder what these same women will call *Oprah and Friends* when she launches on XM in September. Will they refer to her show as "Talk radio," or will they use the term "Reality radio"?

Because many women view Talk radio in such a negative light, should we call the same product by a different name when we target women? Will the same women who won't switch to the AM dial actually purchase a radio and subscribe to hear *Oprah and Friends*? Will PDs boldly go outside their comfort zones, disregard their music research, and look for interesting personalities who can talk to women on the FM dial? These questions offer exciting possibilities and new opportunities for creative, innovative people who want to re-invent Talk radio.

Granted, a large majority of music stations target and entertain women, so why do we need Talk for women too? Because there is an enormous audience that wants it! Would Oprah, Ellen, Martha, and a boatload of other smart business-people be doing it if there wasn't a market for it? A nationwide

study conducted by ABC Radio Networks confirmed that only 3 percent of women 18-54 like what they currently hear on Talk radio.

## THE PIONEERS

While recently launched women's Talk initiatives from the likes of ABC Radio Networks, GreenStone Media, and both satellite radio carriers are intended to drastically increase the amount of such programming, several established shows targeting women are already enjoying success.

- Dr. Laura, who has been on the air for 30 years, has been syndicated since 1994 on more than 7,000 U.S. stations.
- Licensed clinical psychologist Dr. Joy Browne has hosted a syndicated daily radio show on WOR Radio Network since 1992.
- Bob & Sheri and Matt & Ramona, both of which are syndicated nationally.
- *Kathy and Judy* have been entertaining Chicagoans for more than 15 years on WGN 720 (yes, the same station that carries the Cubs).
- *Satellite Sisters*, a weekend show heard on 90 stations, is now signing affiliates for a new daily live show.

## LOCALISM AT ITS BEST

Women's Talk station broadcasts in Baghdad

By Corny Koehl

In his address at the National Association of Broadcasters' annual conference, NAB chief David Rehr suggested that radio has failed to communicate its importance, its reach, and its localism. Nowhere is the importance of radio more evident today than smack in the heart of Baghdad. On April 1, Radio Almahaba (Arabic for "love") celebrated its one-year anniversary. Funded by a grant procured by Opportunities for Kids International (OKI), in partnership with UNIFEM, Voice of Women Almahaba is the only women's radio station in the Middle East.

Why would a foundation for kids establish a radio station for women? Because OKI founder Debbie Bowers knows that the most effective way to end the suffering of, and generate opportunities for children worldwide is to educate and empower their mothers.

As director of women's talk for ABC Radio Networks, I often lament the seemingly endless barrage of obstacles that inhibit the growth of women's Talk in this country. In my capacity as director, I oversee the production of *Satellite Sisters*. Despite the fact that the show is both entertaining and compelling, it's an uphill battle finding affiliates, because only a handful of Talk stations in this country cater to women. It baffles me that, despite the fact that women are the single most powerful consumer group in the country, traditional Talk radio has made little to no effort to appeal to them. Polarizing political programs continue to dominate the Talk stations.

The obstacles that hinder my success feel like petty grievances when compared with those encountered daily by the brave men and women of Radio Almahaba. Last week, the *Satellite Sisters* interviewed Bushra Jamil, cofounder and spokesperson for the station, while she was in the States to raise awareness and stimulate donations for the purchase of a new transmitter. Their original transmitter was rendered inoperable when a car bomb went off close by. A boy who was delivering lunch to the station was killed by the bomb. Each day, these dedicated broadcasters risk life and limb to reach thousands of Iraqi women, to inform and educate them.

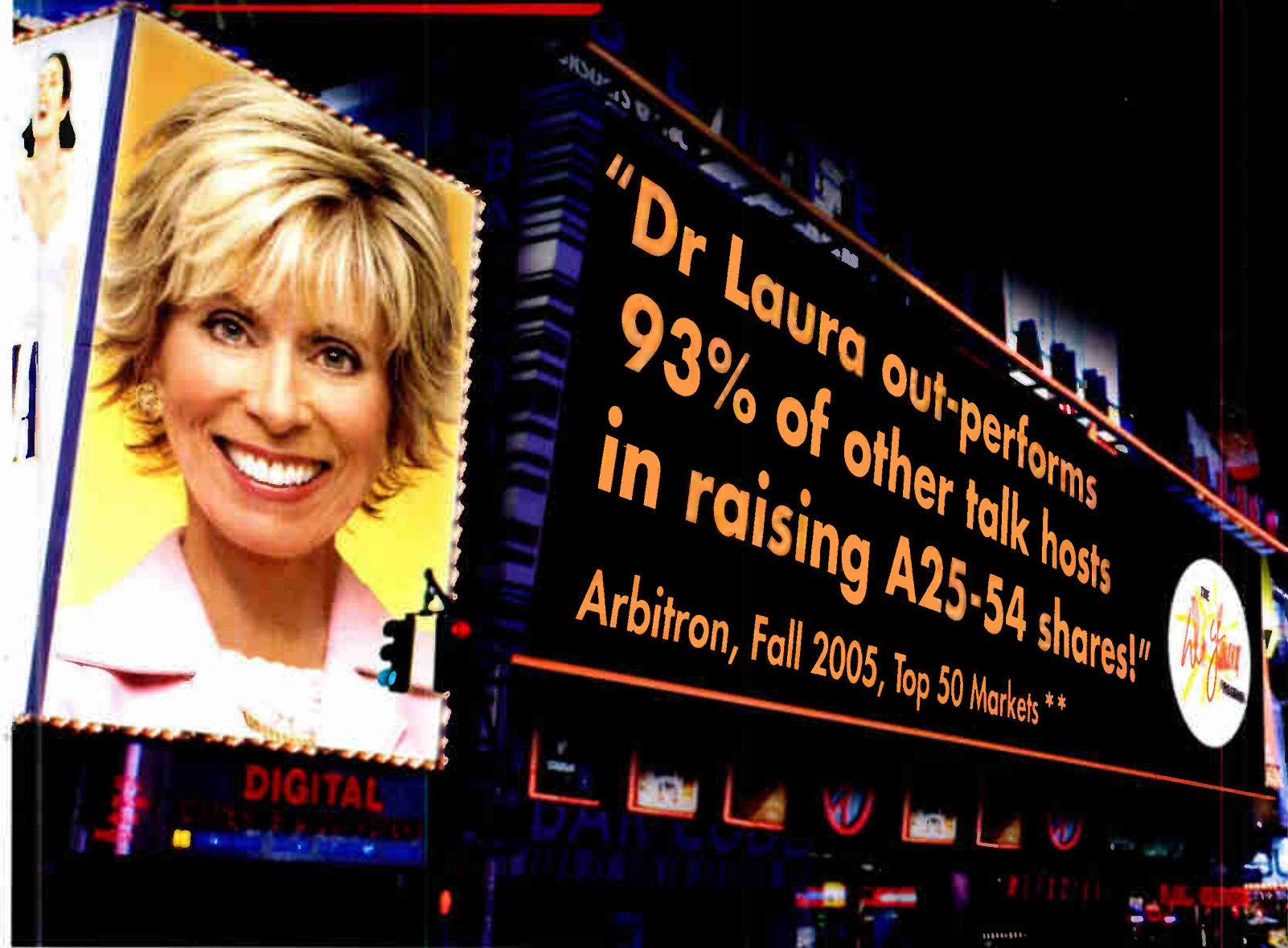
According to Jamil, Radio Almahaba could never have existed under the regime of Saddam Hussein. Iraqi women are now being educated through the power of radio. Radio Almahaba is providing the knowledge and skills they need to prosper in a free nation. Broadcasting in three languages — Arabic, Kurdish, and English — they boast shows that teach English and computer skills because, according to Jamil, these are the two primary skills women need to advance. Late last year, during the Iraqi elections, they took an historic role facilitating the communication process and encouraging the participation of women in the election process.

Radio Almahaba comprises everything that is good and right and important about radio. No other medium could do for the people of Iraq what radio is doing for these women. It is localism at its best, and though it exists far, far away, it makes me proud to be a woman in radio.

*Corny Koehl is director of women's programming at ABC Radio Networks and executive producer of Satellite Sisters.*



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\*Top 15 hosts as identified by Talkers Magazine, Fall 2005

\*\* Source of all audience research: Arbitron, Fall 2005 and Fall 2004 Top 50 Markets, Adults 25-54 AQH and Share, exact broadcast times and Mon-Sun 6AM-Midnight.



# Special Report

When I asked Corny Koehl, director of women's talk programming at ABC Radio Networks, what makes the Satellite Sisters' show different from other Talk radio stations, she shared a personal story. "I was driving into work following Hurricane Katrina, listening to four different Talk radio shows. Each station was discussing who was at fault — FEMA, the president, the local government — as well as the political ramifications of the disaster. When I got to work, the Satellite Sisters were reading a story from the *L.A. Times* about a Houston school district that released all their busses to help people evacuate. Both topical, but one was the same old thing of placing political blame, and the other was uplifting and positive. That's the difference."



other topics that are already offered on AM. Although Clark Howard and Dave Ramsey draw a large number of women to AM, there are still plenty of women who just aren't sampling AM programming.

**Will it work with AM?** It would be great if each market already had an FM Talk station for women, but the reality is many pioneers will be on AM. If your AM station has an established brand and listener base, you'll have less of a problem than someone trying to launch an unknown. Then, you must confront the AM image problem and make it fashionable for women to try you.

## THE NEXT GENERATION OF TALK RADIO FOR WOMEN

GreenStone Media, which launched in March, now has a full line-up, including *The Radio Ritas*, *Lisa Birnbach*, and *Women Aloud*. This celebrity-funded venture — Billie Jean King, Jane Fonda, Gloria Steinem, and Rosie O'Donnell are among the investors — aims at syndicating "talk for women, by women" on the FM dial.

Jim LaMarca, GreenStone vice president of operations says, "The reason many stations have held off on Talk for women is they feel there is not enough product to fill a station, so we hope that by offering entertaining, informative, and inspiring programming, we can fill that void."

## CHALLENGES

We desperately need to be on the FM dial! I've found that many women have never tuned to AM because they believe that there's nothing for them on that band. However, some of these same women tell me they're interested in programming about investments, money management, real estate, gardening, and

**Do we choose a direction?** Though there could be 100 different segments, two very broad formats seem to be taking shape: issue-oriented, and funny and entertaining. Most of the shows being offered are trying a little of both. My research shows that most women lean heavily to one side or the other. The women who want issues are listening to NPR and do not like traditional morning radio; the other group prefers typical morning radio and isn't interested in anything too deep. Maybe they'd love a mixture of both.

## WHAT WILL HAPPEN IF YOU DON'T GIVE US THE TALK WE WANT

We'll keep the TV Talk shows on as we do things around the house, we'll continue to listen to NPR, and come September, when Oprah's XM channel debuts, we'll be heavily recruited by XM. ☺

*Kim Stiles is a creative marketing consultant, speaker, and writer focused on women's issues. The author of the Blueprint for Promotional Success Book Series can be reached at [kim@kimstiles.com](mailto:kim@kimstiles.com).*

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## The Kids Are All Right

Stations' young talent are taking the reins of HD2 channels

The demands placed on program directors to increase ratings, drive revenue, and break the next big single have led to higher stress levels, more gray hairs, and the occasional stiff belt after work. And with many radio companies launching HD2 side channels, the specter of another job responsibility hangs over these haggard professionals' heads. But instead of falling on the shoulders of these PDs, the task of programming HD2 channels is falling increasingly into the hands of assistant PDs, music directors, and other station staff who are getting a chance to express their creativity, and infuse some fresh programming ideas into these fledgling channels.

"Titles may vary from station to station, but I think you will see some 'next-level' responsibilities for people who are currently in the on-deck circle," says Jimmy Steal, vice president of programming and PD for Emmis' KPWR-Los Angeles (Power 106). At his station, that person is Power 106 assistant PD DJ Echo, who Steal has entrusted with developing the sound for Power Dos, the HD2 channel for Power 106.

"Echo is the driving force," says Steal. "This has given me an opportunity to give him some more responsibility, and has given him an opportunity to shine in some areas where I think he's very well equipped to shine."

### THE PULSE OF THE MUSIC

Greater Media Vice President For Program Development Buzz Knight says the same tactic of empowering some of the younger staff at the company's WRIF-Detroit has reaped benefits for that station's side channel, Riff 2. "Riff 2 is programmed by this group of young, energetic 20-somethings who have a strong pulse on the music and street scenes in Detroit," says Knight. "A lot of the region's lifestyle areas are consistently put into the blend of the station, which is really cool.

WRIF Assistant PD Mark Pennington was handed the PD duties for Riff 2, with help from production assistant Suzy Cole, who Knight describes as "a total music freak. She goes to all of the shows, so there's a lot of passion there." He also mentions Melody Licious, a local musician and editor for the *Detroit News*, who cohosts a show on Riff 2, and whose immersion in the Detroit music scene has proven valuable in programming Riff 2. "We are trying to do things that are going to build cool

brands," says Knight. "We've said, 'Let's try to go beyond our world.'"

To that end, Knight points to a show on Riff 2 called "Loading Zone," which is devoted to video gaming, and another dubbed, "The Dark Side," which features industrial music.

"They've really built an interesting radio station," says Knight. "They haven't just put up a side channel as a small entity. They've really taken this thing on, and they're a tremendous inspiration not just to us, but to the industry."

### NEW DIRECTIONS

While turning over the reins of these HD2 channels to less seasoned staff could possibly jumpstart some careers, Steal believes that entrusting fresher talent with the programming responsibilities just might point the industry in some new directions. "Maybe we put some people in there before their time for some on-the-job training, but that could make for some exciting radio," he says. "You don't want somebody filled up with too many rules or preconceptions. We want people with experience, but we don't want people who are content walking in the footsteps of their predecessors."

Of Echo, he says, "I have given him the responsibility of getting the library together, and he's been involved in the imaging of the radio station. At some point, as we morph it into a personality-driven station, he'll be the point person who decides on talent and making it a living, breathing brand."

Steal says that while new air talent will also emerge from HD2 channels, he doesn't

want these burgeoning channels to become just a place to buff up the next generation of jocks. "I worry more about people being too polished than being too raw," he says. "I'm not looking to polish those stones to get them ready — it's actually the other way around. I am looking for the freedom that comes with the side channel to be a new outlet, and for some of that freshness to rub off on the main channel."

Adds Steal, "I would hope some of those talents would migrate to the main channel, because there is a larger audience there. And if we can find someone who really strikes a cord with the HD audience, we want to put them where we can maximize their value. But that mentality of 'polishing them up' always worries me. We're looking for people who are genuine and real." ☒

I worry more about people being too polished than being too raw.

— Jimmy Steal







X100-HD2  
news talk



X100-HD2  
country



X100-HD2  
latin



X100-HD2  
local sports



X100-HD2  
classic rock

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Messagecasting and HD2 Multicasting builds listenership and revenue.



Your listeners are learning to “watch the dial” to see what you’re playing. Messagecasting, available only from BE’s The Radio Experience, takes you beyond simple title and artist display. Station promos, contests/winners, messages linked to commercials, traffic, weather and emergency alerts can all be displayed on many analog and all HD Radios as well as on your website, billboards and electronic signs.

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## Turning Those Flabby Abs Into That Sexy Six-Pack

Say goodbye to quick fixes

I don't watch much TV, but on a recent Saturday morning I found myself channel-surfing for a few minutes. I was amazed at how many of the ads were about getting in shape. Here are some of the phrases I heard:

"Six-second abs."

"Easy shaper."

"Incredible — a miracle!"

"It feels terrific! Let us show you how easy it is!"

"Quickly turn your flabby abs into that sexy six-pack!"

My favorite was one that claimed that "visible results" could be achieved in two three-minute sessions!

If you want to know why so many goal setters don't become goal achievers, you can pore over a bunch of enlightening academic studies or you can watch infomercials for 15 minutes. Where did we ever get the crazy idea that getting in shape is supposed to be quick and easy? Why do we think there will be almost no cost? Why are we surprised when working out is actually arduous and healthy foods don't really taste good?

I see the impact of this kind of thinking all the time. I recently received a call from Mary, an EVP for human resources, who was dealing with the integration of people and systems after her company had made a large acquisition. "Don, our CEO, has been hearing some serious grumbling about Bill, our chief information officer," she groaned. "Bill is 56 years old and has great experience. No one else in the company can match it."

Mary continued, "Unfortunately, Bill wants everything done his way. There are some brilliant people in the company we acquired, and they have their own ideas. Several of their top people, including our new COO, are expressing concerns about Bill. Don wants this issue resolved now! He has suggested that we get an executive coach to work with Bill. Given Bill's busy schedule and our immediate needs, Don would like to see a dramatic change in Bill within a couple of months. But because Bill is also very impatient, he won't work with a coach who will waste his valuable time. Do you think you can help us? When could you start?"

Like the folks who buy the miracle products to help them get in shape, Mary wants a miracle coach to change Bill now.

I pointed out that Bill was a 56-year-old executive. As is true with diet and exercise habits, Bill's behavior patterns took

years to develop, and won't change overnight. We all set goals to get some aspect of our lives in shape. Too often, we fail to meet them. Why? There are four major challenges that we mistakenly assess:

**1. Time:** "This is taking a lot longer than I thought it would," or "I don't have time for this."

**2. Effort:** "This is a lot harder than I thought it would be," or "I'm tired. It's just not worth it."


**3. Competing goals:** "I had no idea I would be so busy this year. I'll just have to worry about this later."

**4. Maintenance:** "After I got in shape, I celebrated by indulging in some of the actions that forced me to set my goals in the first place. Now, I'm back where I started. What am I supposed to do? Go on some kind of diet for the rest of my life?"

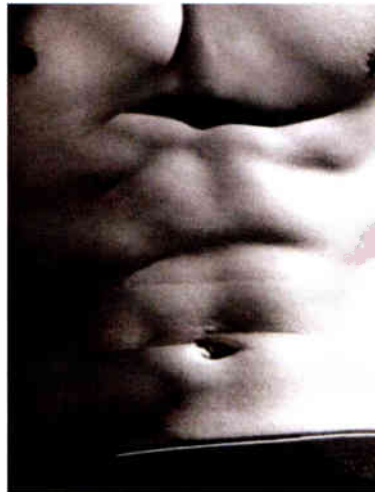
We often confuse the words "simple" and "easy." The changes I help people make are generally very simple, but they are never easy. As with diet and exercise, changing behavior involves hard work. It takes time.

During the next year, Bill will be bargained with competing goals that will distract him from his efforts to change. He needs to realize that lasting leadership development is a lifelong process. A temporary change in behavior to "look good" in the short term will only create cynicism

if Bill doesn't stick with it. I can help Bill if he is willing to put in the time and effort. If not, hiring me would probably be a waste of everyone's time.

Look in the mirror. Not just at how you look but who you are. If you want to be a better leader, a better professional, or just a better person — don't kid yourself. To achieve meaningful goals, you'll have to pay the price. There's no product, no diet, no exercise program, and (I hate to admit it) no executive coach who can make you better. Only you can do it. If your motivation doesn't come from inside, you won't stick with it. This may not be material for a Saturday morning TV ad, but it's great advice for any real achievement. 

Marshall Goldsmith is founder of Marshall Goldsmith Partners. He can be reached at 858-759-0950 or by e-mail at [marshall@marshallgoldsmith.com](mailto:marshall@marshallgoldsmith.com).



# WHY PAY FOR RADIO INDUSTRY NEWS?



**Radio Ink**  
**DAILY**  
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can be delivered to your  
e-mail address  
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Radio Ink Headlines For January 26th

**Laura Ingraham**  
Thursday, January 26, 2006

**RADIO INK**  
Radio's Premier Management & Marketing Magazine

**Radio Ink | Headlines**

**Farid Friendship Factor**  
NEW YORK: January 26. TheStreet.com reports that on Wall Street deals sometimes turn on who your friends are.

**Ex-Survivor Hatch Found Guilty Of Tax Evasion**  
PROVIDENCE, RI: January 26. Richard Hatch, who won \$1 million in the first season of Survivor plus another \$337K as a radio personality, was found guilty yesterday of failing to pay taxes on his winnings.

**Radio Ink Seeks Radio Passion**  
PALM BEACH: January 26. Radio Ink is expanding its staff and is seeking individuals who are passionate about radio, who desire to strengthen the industry, and who can help expand Radio Ink to provide even more data, tools, and ideas for radio broadcasters worldwide.

**Paragon Surveys Christian CHR Listeners**  
DENVER: January 25. Paragon Media & Insights recently conducted an online survey of Christian CHR listeners to explore who the Christian CHR listener is, why they listen to Christian radio and what other formats they listen to and like.

**MediaCom Commits To Arbitron PPM For Future Radio Planning & Buying**  
NEW YORK: January 26. Arbitron has announced that media investment management company MediaCom has signed a commitment to use radio audience estimates based on the Portable People Meter system when Arbitron deploys its audience measurement service.

**Robertson Speech To NRB Session Canceled**  
WASHINGTON: January 26. Reverend Pat Robertson has canceled his speech at the National Religious Broadcasters convention in Dallas next month after NRB officials expressed doubts about the effect his appearance might have.

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## Exploding The Myth: “Knowledge Is Power”

As I present radio sales seminars around the world, the response is varied. Ask any of the sales trainers with whom you are familiar — Brian Tracy, Tom Hopkins, Zig Ziegler — and they will all tell you the same thing: Almost everyone who attends sales seminars expects a magic formula, an epiphany to miraculously appear like a vision of the Virgin Mary at Lourdes in 1858. They leave in varying degrees of disappointment, saying, “We’ve heard all this stuff before, but it was a great refresher.”

The peculiarity is that, while some expect more, others leave the seminars highly motivated and proceed to set the world on fire. After a seminar I did last month, we heard the usual “refresher” comments, but in addition, in the week following our seminar, an entire cluster wrote the equivalent of a full month’s budget in just one week. One team member wrote the equivalent of twice an entire month’s budget! In another instance, one account executive generated a \$15,500 booking as a direct result of information he’d taken away from the seminar.

Why do some see sales seminars as “I’ve heard all this stuff before,” while others take their success to the next level and write some extraordinary business as a direct result?

The answer is *motivation* — and the revelation is that motivation comes from within. That’s it folks, there ain’t no more!

People hold the mistaken belief that somebody else can motivate them. The fact is, the **ONLY** person who can motivate you is **YOU**.

Every seminar I present begins with a really dumb question: How many of you know that to get the business you must ask for the order?

I get a 100 percent positive response to that question every time. Everybody knows they must ask for the order to get the business. Why is it, then, that 60 percent of all salespeople never ask for the order?

Sixty percent of all salespeople never ask for the order.

The moral of the story is: People have the knowledge, but the majority decides not to use it. And it’s not just by accident or coincidence that this anomaly exists. It is a



conscious decision, otherwise some seminar attendees wouldn’t view the knowledge as merely a “great refresher” while others write the equivalent of twice an entire month’s budget in just one week. All of them leave the seminar with exactly the same information, but for some, the penny drops. I guess that’s why the 80/20 rule exists.

There’s absolutely no use having the knowledge if you don’t use it. That scenario is exactly the same as not having the knowledge. Knowledge does **NOT** equal results!

So, here’s the magic formula:

**KNOWLEDGE + ACTION = RESULTS.**

Knowledge without action is as good as ignorance. What are you going to do with the knowledge you have, or the knowledge you can acquire? Will you view it as merely a “great refresher,” or will you put that knowledge into action? 📧

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](mailto:StrategicMedia@sbcglobal.net).

IT'S 2006.

Do you **KNOW** where your  
**NEXT GENERATION**  
of listeners is?



When given the option  
of how to listen to  
music, 54% of 12-24  
year olds preferred the  
Internet, while 30%  
chose radio.\*

\*Source: "How to Make Music Radio Appealing to the Next Generation" University of Southern California Media Lab, 2005

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**MEDIASPAN**  
ONLINE SERVICES

World Radio History



## Features Vs Benefits: So What?

Connect your clients' services with your listeners' needs

Clients love to tout the features of their products and services, but for every feature they can list, there's a prospective consumer asking, "So what?" In other words, "What's in it for me?"

Let's say a computer retailer wants to advertise a laptop. The AE turns in a copy request with a piece of literature, perhaps an ad or flyer, attached to it. The client wants the world to know that his nifty little computer boasts a Futuron-XR processor — explained in techno-geek jargon, which is expected to appear in your commercial. At which point a listener will certainly ponder, "So what?"

But if you reconfigure the techno jargon to inform your listener about benefits — that with a Futuron-XR processor you'll run even the most complicated software at Warp Factor 9, graphics will appear to leap off the screen, and you'll be able to run up to four programs side by side while surfing the net and listening to your favorite Green Day album — the listener will think this is the neatest thing since indoor plumbing.

What's the best way to create commercials that are filled with benefits, rather than features? In your weekly sales meeting, try playing a game of "So What?" Have each account executive choose an account from his or her list. Ask the AE to list any features that the client might want to include in a commercial. Then, let the game begin.

Let's say your AE has an appliance store selling refrigerators. A feature might be dual temperature control Lexan drawers under the bottom shelf. Ask the AE, "So what?" The answer could be that lettuce will stay green for three weeks, and we'll be in a new geological epoch before the drawer breaks. Those benefits would make interesting factoids in a radio spot.

Next comes the AE with the new car dealership. The client wants to inform listeners about the electronic force distribution sensor on the smart-chip anti-lock braking system module behind the tire. Techno-geek jargon at its best — or worst. Ask the requisite: "So what?" Your AE begins to catch on to the game: "At 3:32 a.m., you're driving in the

pouring rain on a back road when suddenly, Bambi appears in your headlights. If you're driving one of our cars, there will be no road-kill to deal with or deployed airbags." Isn't that more interesting and motivating to a prospective buyer than a litany of technical jargon?

A sales rep for an optometrist says the client's new Temp-Ur-Flex frames sport Vari-lucent lenses fabricated from a new space-age wonder, Featherplaz, and coated with Mar-No-Mor. "So what?" The AE looks like a light bulb just went off over his head. The benefit — explained in easy-to-digest language — is that the stems bend outward so they won't snap off, the plastic lens is the lightest thing since Jessica Simpson's SAT score, and industrial grade emery paper won't scratch 'em up. Great fodder for a spot.

An adjunct to this exercise is to look at your radio station's leave-behind sheets and note the many features, usually enumerated in large bullet-point copy. Go around the

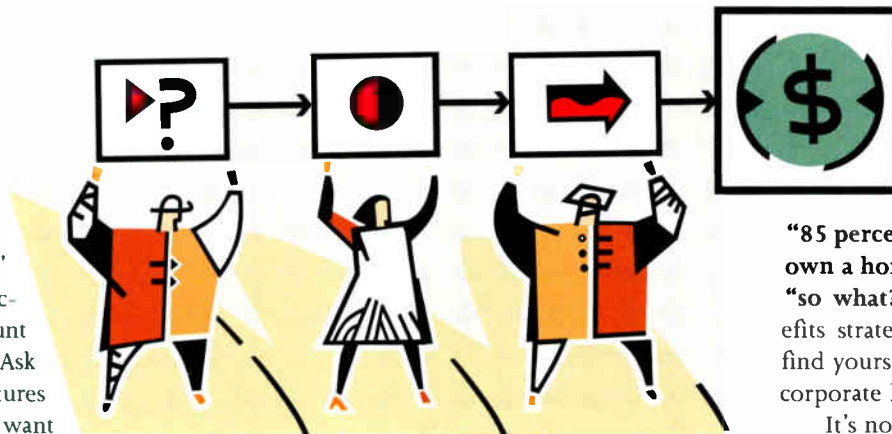
room and have each person take a feature, such as "60 percent of our listeners have a college and/or graduate degree," or

"85 percent of our listeners own a home" and apply the "so what?" features-to-benefits strategy. You just might find yourself rethinking your corporate literature.

It's not that you can't list features in a radio commercial — but they shouldn't be left to stand on their own. You need to convert them into benefits that connect with the listeners' needs. It isn't hard to do: Make a list of the features, and keep asking, "So what?"

One of the most important features of a successful radio commercial are the benefits that listeners attribute to the advertiser's products and services. Failure to provide this will result in a sponsor who won't want to re-up. And when that happens, the last thing you'll be asking yourself is "So what?"

Steven J. Steinberg is creative services director for Nassau Broadcasting Partners in Portland, ME. He can be reached at 207-797-0780 or [ssteinberg@nassaubroadcasting.com](mailto:ssteinberg@nassaubroadcasting.com).







# What's In A Name?

The power to influence

The sweetest-sounding word in any language is your name coming off of someone else's lips. When someone knows your name after meeting you only once, you feel important, powerful, worthy of respect. You will go out of your way to do things for people who remember your name. When someone forgets your name, you feel slighted, unimportant, and disrespected.

The power of influence comes from not only knowing someone's name, but also how you use it. People make a point of knowing you if you remember their name because it shows that you pay attention to details.

In sales, forgetting someone's name can be a disaster. My mental Rolodex has a capacity of about 350 names, but I think I can do a lot better.

Recently, two of my broadcast clients had business/client trips to the Dominican Republic and Jamaica. In addition to station staff, 50-75 people went on the trips. Including spouses and significant others, the total was over 125 people. Of these, I only knew about 10 percent.

On each of the three/four-day trips, I challenged myself to learn the names of each person in attendance. First, I researched a list of those traveling and learned some of the names of the clients and the businesses they represented. But reading a list doesn't help that much, especially when you have 10 pages of names and businesses.

## HERE ARE SOME TIPS I'VE LEARNED:

- **Visualization:** One client, with whom I had dinner in the Dominican Republic, owns a tractor implement company. His name is Tim, and his wife's name is Christine. By visualizing Tim on a tractor, I associated his name as Tractor Tim. Sounds silly, but I remembered his name.
- **Name association:** On the second leg in Jamaica, with a new group, there was a sharp-looking couple in the proverbial Ken and Barbie mode. His first name is Ken, but his wife's name is Nicole. The name association of Ken and Barbie fit — and sometimes it fit to call her Barbie, but I threw in Nicole to let her know I really did remember her proper name.

Dale is a client I know very well, but he had a new girlfriend named Natalie on the trip. She is from Las Vegas, so Las Vegas nights became Las Vegas Natalie.

Hello  
my name  
is: \_\_\_\_\_



Tom and Jamie from Adelphia Cable both look like they belong on TV — or TJ — Tom and Jamie.

- **Repeat the name:** When you extend your hand and introduce yourself, repeat the person's name out loud, and then link that name in visualization or association. I wrote names on paper with important details about the person's life, or statements he or she made.

- **Have a chat:** If I couldn't remember a name, I would converse with a person until his or her name was revealed. It was interesting to watch the body language of people who didn't know the names of others they were talking to. People stare at the floor and fail to make eye contact when they forget names.

## NAME USAGE:

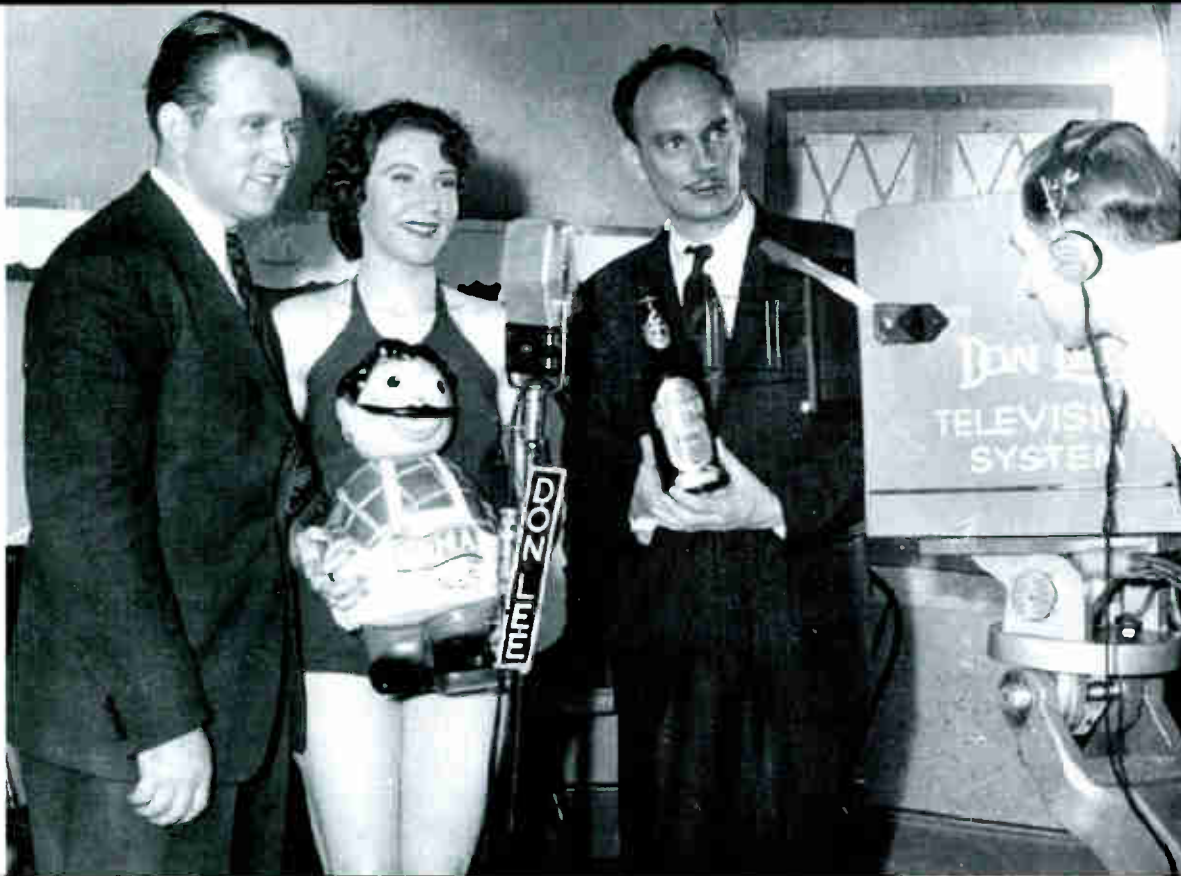
- Never say a person's name at the end of a sentence as a way of making them feel important. Bad salespeople do this. It goes something like this: "If you okay our agreement, I'm pretty sure we can get you a remote on-site during Memorial Day, Jim."
- Greet people by first name whenever you can.
- Don't overuse a person's name: When you really want someone to hear you, change the tempo and texture of your voice. A soft voice with their name rolling off of your lips gives a powerful impression.
- When it's apparent that someone has forgotten your name, forgive him or her. People will make a point to remember you when forgiveness is associated with your name.

Nametags make the art of remembering people's names meaningless; it's a crutch. Yes, it has value, but people can see your eyes drift down to look at the nametag and then use their name. This is a very insincere way of using names.

The next time you take your staff to a Chamber of Commerce mixer, set a goal for them to know the name of everyone in attendance, and one detail about each person. After all, at the end of the day, all we are left with is our name and our honor. 📧

Sean Luce is the head national instructor for the Luce Performance Group. He can be reached at 832-567-6340 or e-mail [Sean@luceperformancegroup.com](mailto:Sean@luceperformancegroup.com).

# Blast From The Past



**WHAT A DOLL** — The first to simulcast a radio and television show was Art Linkletter's *House Party* on Mutual's Don Lee Network, in the 1950s.

*Photo courtesy of the Library of American Broadcasting*

**SEARCH YOUR ARCHIVES.** Pull the bones from your storage chest. *Radio Ink* magazine is searching for old (or should we say mature?) 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 Datura St., Suite 1015, West Palm Beach, FL 33401, or e-mail to [wendy@radioink.com](mailto:wendy@radioink.com)

## EVENTS

### ARBITRON 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

### MAY

May 15-June 16 — International Telecommunication Union's Regional Radiocommunication Conference, Geneva, Switzerland. [www.itu.int/ITU-R/conferences](http://www.itu.int/ITU-R/conferences)

May 20-24 — Institute of Industrial Engineers Annual Conference, Sea World, Orlando, FL. ☎ 800-494-0460. [www.iiannual.org](http://www.iiannual.org)

May 22-24 — International Radio Conference (IRC Dubai), Dubai. [www.irc-dubai.com](http://www.irc-dubai.com)

### JUNE

June 1 — SCMS digital radio Communications Conference and HD Radio seminar, Charlotte, NC.

SCMSConference@laurenoriginals.com

June 5 — Peabody Awards presentation, location TBA. ☎ 706-542-3787. [Peabody@uga.edu](mailto:Peabody@uga.edu)

June 5-10 — National Campus and Community Radio Conference [14th Annual Women In Radio Conference June 7], Ottawa, Canada. [www.ncra.ca](http://www.ncra.ca)

June 5-Aug. 4 — Intl. Radio & Television Society Foundation (IRTS) Summer Fellowship Program, New York. ☎ 212-867-6650. [www.irts.org](http://www.irts.org)

June 11-13 — Broadcast Cable Financial Management Association & Broadcast Cable Credit Association Inc. Annual Conference, Orlando, FL. ☎ 847-716-7000. [www.bcfm.com](http://www.bcfm.com)

June 12 — NAB Education Foundation Service to America Summit & Symposium, Washington, DC. ☎ 800-521-8624. [advertising@nab.org](mailto:advertising@nab.org)

June 13-14 — NAB Summer Board Meeting, Washington, DC. ☎ 202-429-5338. [www.nab.org](http://www.nab.org)

June 19-20 — American Women in Radio and Television's 31st Annual Gracie Awards, New York, NY. [www.awrt.org](http://www.awrt.org)

June 19-22 — BroadcastAsia 2006 Int'l Conference, Singapore. [www.broadcast-asia.com/](http://www.broadcast-asia.com/)

June 20-21 — ARF Audience Measurement Symposium, New York City. ☎ 212-751-5656. [www.TheARF.org](http://www.TheARF.org)

June 25-27 — New York State Broadcasters Association 45th Executive Conference, Lake George, NY. ☎ Mary Anne Jacon, (518) 456-8888. [www.nysbroadcasters.org](http://www.nysbroadcasters.org)

### JULY

July 13-16 — The 31st Annual Conclave Learning Conference, Minneapolis. [www.theconclave.com/](http://www.theconclave.com/)

July 15-18 — NAB Executive Development Program for Radio Broadcasters, Washington, DC. ☎ 202-429-5420. [edp@nab.org](mailto:edp@nab.org)

### AUGUST

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

### SEPTEMBER

Sept. 14 — NAB Small Market Group Executive Roundtable, San Diego, CA. [www.nab.org/conventions](http://www.nab.org/conventions)

Sept. 20-22 — NAB Radio Show, Dallas, TX. [www.nab.org/conventions](http://www.nab.org/conventions)

### OCTOBER

Oct. 13 — Commercial Radio Australia's National Radio Conference, Luna Park, Sydney, Australia. [www.commercialradio.com.au](http://www.commercialradio.com.au)

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-alumni](http://groups.yahoo.com/group/wmu-alumni)

Send events to [wendy@radioink.com](mailto:wendy@radioink.com).



The Trustees of the Foundation of American Women in Radio and Television invite you to celebrate quality programming for, by and about women at the 31st Annual Gracie Awards® Gala.

# The Gracies®

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Emcee &  
Honorary Chair



**Join us for the 31st Annual Gracie Awards Gala, June 19, 2006!**

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- The Kaplan Thaler Group
- The Suze Orman Show

### Producer

- Interep
- Washington Mutual

### Publications

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- Radio & Records
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- Hoy!

Marriott Marquis New York | Broadway Ballroom

Black Tie Dinner and Awards Program 7:00 – 10:00 p.m.

## Gracie Allen Awards Sponsorship and Gala Information

For general admission tickets, please visit our Web site at [www.awrt.org](http://www.awrt.org).

- ▣ We cannot attend the 2006 Gracie Allen Awards. Here is our tax-deductible donation for The Foundation of AWRT. For this donation, we will receive recognition in The Gracies Program and pre- and post-event \$\_\_\_\_\_

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### Sponsorship Opportunities

#### ▣ President's Circle | \$10,000

- Ten VIP passes to the 2006 Gracie Allen Awards (one table)
- A full-page ad in the awards program
- Opportunity to distribute a promotional item
- Recognition in press releases, marketing collateral and on-site event signage

#### ▣ Producer | \$7,500

- Six VIP passes to the 2006 Gracie Allen Awards
- A full-page ad in the awards program
- Opportunity to distribute a promotional item
- Recognition in marketing collateral and on-site event signage

#### ▣ Director | \$5,000

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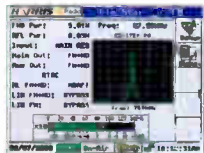


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