

RADIO **NM**

Vol. XXVI, No. 19 October 24, 2011 PUBLISHED BI-WEEKLY

The Secret
to Crafting
Great Ads

8 Ways to
Grow Your
Salespeople

How Strong
Is Your Online
Identity?

The Best
**Program
Directors**
in Radio

Dave Ramsey:

One Man Brand





FORECAST

2012

DECEMBER 6, 2011
HARVARD CLUB, NEW YORK, NY

Do You Know Where Radio Is Headed In 2012?



Peter Smyth
Forecast '12 Co-Chair
Chairman/President/
CEO, Greater Media



Jack Myers
Forecast '12 Co-Chair
Chairman, Media
Advisory Group

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

Forecast has become radio's most well-attended financial conference. Fostered by a no-press policy that affords panelists the freedom to remark candidly about their thoughts on the radio business, session discussions are extremely frank and deeply informative. We expect this to be the strongest Forecast event to date. Seating is limited to 200, so we suggest that you book soon to guarantee a seat and capture the early registration price.

Forecast 2012 Keynote Speakers



Michael Smerconish,
Dial Global-syndicated talk
show host



Eliot Spitzer,
Attorney, political
commentator, and former
Democratic politician



Shelly Palmer,
Host of NBC Universal's
Live Digital with Shelly
Palmer and United Stations
Radio Networks' Shelly
Palmer Digital Living Daily

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Brutally Frank Sessions. Tough Questions.

AGENDA*

Tuesday, December 6, 2011
Harvard Club, New York

Continental Breakfast: 8:00-8:30 AM

Welcome and Opening Remarks 8:30-8:45 AM

B. Eric Rhoads, Chairman/Publisher, *Radio Ink*
Peter Smyth, Forecast '12 Co-Chair
Chairman/President/CEO, Greater Media
Jack Myers, Forecast '12 Co-Chair
Chairman, Media Advisory Group
Deborah Parenti, Vice President/
General Manager, *Radio Ink*



8:45-9:30 AM
Opening Keynote – Michael Smerconish, Dial Global-syndicated talk show host
and Eliot Spitzer, Attorney, political commentator, and former Democratic politician



Session 1: 9:30-10:15 AM

Economic Forecasting: Revenue Expectations for 2012

Experts focus on economic predictions, the impact of the 2012 elections, how radio revenues will be affected, and the platforms and initiatives where those revenues are most likely to come from and grow.



Moderator: Peter Smyth, Chairman/CEO, Greater Media, Inc.
Mark Fratrik, VP, BIA/Kelsey Group
Mark Gray, President/Katz Radio Group
Jack Myers, Media Economist, Chairman/Media Advisory Group

Break: 10:15-10:35 AM

Session 2: 10:35-11:15 AM

Prospects for Radio as an Investment in 2012: Wall Street or Main Street?

A panel of leading bankers and equity investors considers the near- and long-term future of the radio industry and what it will take to expand, as well as the future for IPOs, private equity and debt financing, and privatization options over the next 12 months. Who's investing today – and what are the hot buttons that will



make or break a deal in today's environment?

Moderator: Drew Marcus, Founder & Managing Partner, Sugarloaf Rock Capital, LLC
Blair Faulstich, Managing Director/Providence Equity Capital
Chris Ripley, Managing Director, Head of West Coast Media/UBS
Jeff Kilrea, Managing Director, CIT Group

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

Close Up On Revenue Initiatives – Does Local Make 'Em Loyal? Or Is Bigger Better?

A close-up look at the myriad of revenue streams. Where is the greatest potential for growth, and what are the best ways to capitalize on it? Does national programming provide better quality and bigger returns? What is the role of digital? How does radio in the local marketplace compete -- and/or take advantage of broader national resources as well as social media marketing platforms? These and other compelling issues are explored.



Traug Keller, SVP, Production, Business Divisions/ESPN
Michael Weiss, President, Sales/CBS Radio

12:00-1:15 PM

Luncheon

12:15-12:30 PM

Lifetime Leadership Award Presentation to Jerry Lee

12:30-1:15 PM

Keynote: To Be Announced

Session 4: 1:15-2:00 PM

Political Money: How to Maximize Radio's Potential for 2012 Dollars

The 2012 elections should be the most expensive in history. There will be more money on the table, and more competition for it by more media, than ever before. The impact of issues/potential money from Capitol Hill – and where the experts see it coming from – makes this a panel you can't afford to miss.



Moderator: Thomas P. O'Neill III, Founder/CEO, O'Neill & Associates

Session 5: 2:00-2:40 PM

Digital Media Economics 2010-2020: What Radio Can Learn From the Internet Business Model!

What can the traditional radio business model learn from the Internet business model? What does radio, as a media business, need to look like by the end of



the decade to enhance growth over the years to come? And what is the best business structure in today's environment to ensure radio's future as an integral part of the expanded media world?

Moderator: Jack Myers, Media Economist & Chairman/Media Advisory Group
Mitch Davis, Co-Founder & CEO/Live Gamer
Tom Burgess, CEO/Clover Media
Jonty Kelt, CEO, Group Commerce

Break: 2:40-3:00 PM

3:00-3:20 PM

To Be Announced

Session 6: 3:20-4:00 PM What Do Advertisers Want?

Does radio need to reposition itself in the advertising marketplace? How can it fine-tune its sex appeal? A panel of leading clients and ad agencies offer their perceptions of radio: what works, what doesn't, and what it will take to earn their business and marketing partnership opportunities in 2012.

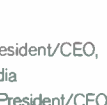


Keynote – Shelly Palmer

Host of NBC Universal's Live Digital with Shelly Palmer and United Stations Radio Networks' Shelly Palmer Digital Living Daily.

Session 7: 4:40-5:30 PM

Leadership Speak-Out



Low Dickey, Chairman/President/CEO, Cumulus Media
David Field, President/CEO, Entercom Communications Corp.

Doug Franklin, President, Cox Media Group

John Hogan, President/CEO, Clear Channel Radio

Jeff Smulyan, Chairman, Emmis Communications Corp.

Peter Smyth, Chairman/CEO, Greater Media, Inc.

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5:30 PM **Closing Remarks**

5:45 PM

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

* Agenda subject to change

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Seating is limited to 200 persons. Registration includes invitation to the 40 Most Powerful People In Radio VIP Cocktail Reception.



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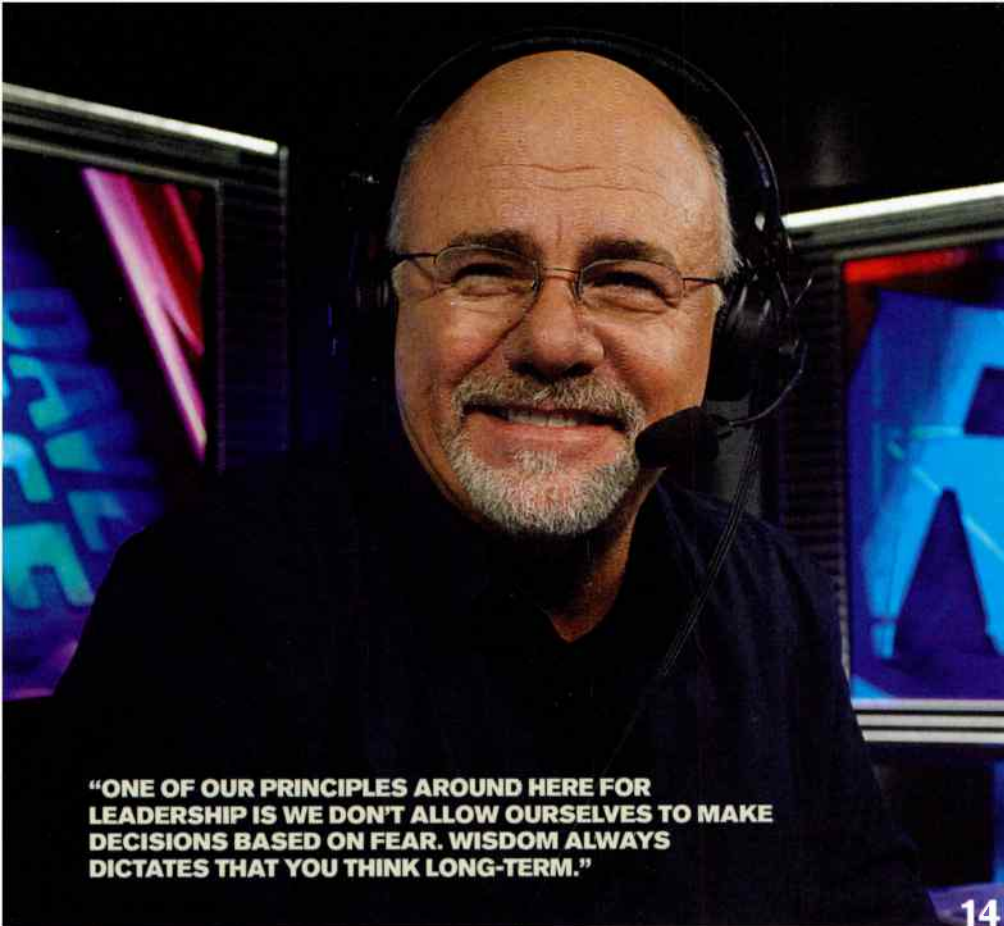
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Our Mission: Radio Ink's role is passionately to empower radio management to be more successful by providing fresh, actionable, reality-based ideas, inspiration, and education in a quick, easy-to-read, positive, pro-radio environment.

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14

IN THE ISSUE

06 PUBLISHER'S LETTER
Lessons From The Masters

08 WIZARD OF ADS
By Roy Williams
Do You Have The Skills To Craft Great Ads For Your Clients?

09 SALES MANAGEMENT
By Matt Sunshine
Eight Steps To Improve Your In-Field Coaching

10 ON AIR

12 DIALOGUE
By VP/GM Deborah Parenti
Symptoms Of Success-Aholism
Peter Remington

13 SOCIAL MEDIA
By Stephanie Wirans
What Does Your Brand Voice Sound Like?

14 COVER STORY
By Editor-in-Chief Ed Ryan
One Man Brand
Dave Ramsey

19 SPECIAL REPORT
The Best Program Directors In Radio

39 BLAST FROM THE PAST



FEEDBACK:

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B. ERIC RHOADS
FROM OUR CHAIRMAN

Lessons From The Masters

In the world of art it's understood that the best way to learn to be a great artist is to copy the great artists who came before you. Unlike in many professions, you can actually see the work of a great artist or photographer, study it, and try to replicate it. The same is true in radio. A great broadcaster's skill is revealed on the air and in a station or group's visible marketing. When I was a budding radio programmer, I learned by observing the top programmers at the time and the tricks and techniques they employed.

But these days, frankly, it's hard to believe there are any new tricks out there. Most of us know what works and what doesn't. But every once in a while, someone throws the industry a curveball — someone like Glenn Beck or Dave Ramsey

Radio started out as a live-audience medium, though that has largely been forgotten since the end of radio's golden era. Though we will occasionally see a national talent pack an auditorium in a local market — which is no small feat — Ramsey and Beck have raised the bar.

Ramsey is a case study in how to build from a radio platform. Not only has he surpassed 450 affiliates — a number reached by only a couple of other top radio performers — he has in some ways overshadowed even the leading network talent. For instance, Ramsey regularly fills convention centers in large cities and small as thousands of ticket-buying consumers come to hear him speak about financial wisdom. He has also franchised his teachings, and you can attend classes in any city in the United States. And now he's expanding his brand to the Hispanic market with a new show hosted by Andrés Gutiérrez, and to the

college market with a new program hosted by Ramsey's daughter. All the products remain focused on personal finance.

Beck and Ramsey are brilliant marketers through books, and both have more than once been on the *New York Times* bestsellers' list. Of course, other national radio personalities like Laura Ingraham, Sean Hannity, and Michael Savage have also had huge success with books, but Ramsey and Beck are extending their brands even further: Beck has started a subscription-based online video series, and he and Ramsey have both expanded their reach with successful live broadcasts to movie theaters.

Ramsey and Beck and their teams have become masters at extending their platforms. Though other national hosts can and should follow their examples, I believe local radio can find local equivalents to this kind of platform-building, not only enriching the listener, who gets more content from a favorite host, but enriching the financial coffers of both hosts and stations. Why not extend your brand and your talent's brands more deeply within local markets? Learning from these masters offers a wonderful opportunity. **■**

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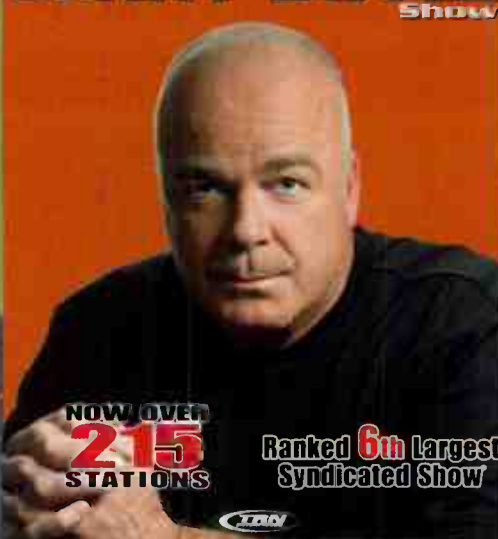
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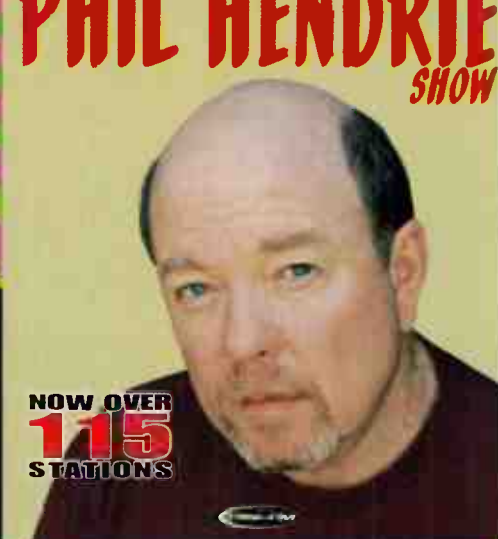
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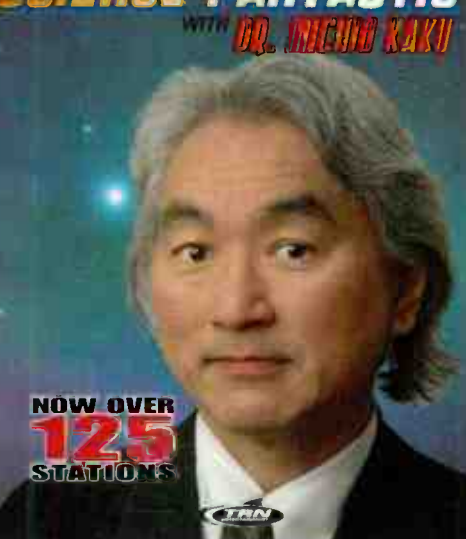
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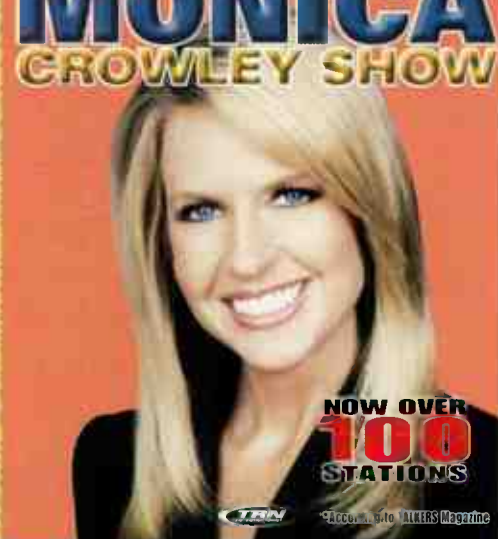


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*According to Talkers Magazine



Do You Have The Skills To Craft Great Ads For Your Clients?

QUICKREAD

- What makes a good ad writer? Courage, perceptiveness, honesty.
- Shorter is better.
- Any consultant can tell a client what to do, but only a consultant of true experience can tell a client what *not* to do.

Great ads are made from great ingredients. Would you rather wrestle with your client up front and get great ingredients before the ad airs, or apologize to your client when a bloodless ad falls flat? Good consultants are also made of good things. Are you made of good ad-writer stuff?

Do you have:

1. Courage to speak the truth?

The offer made by the advertiser matters more than the schedule, the audience, or the station's format. Do you have the courage to tell your advertiser that their offer is weak? A powerful offer heard just once on a small station will always outperform a pointless offer heard repeatedly on a big one.

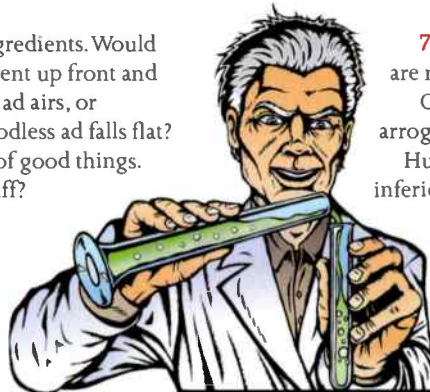
2. Clear eyes? Can you see beyond the wishful thinking and enthusiastic delusions of your clients? Sadly, many radio salespeople are parrots, happily squawking into the microphone whatever their clients would most like to hear said about their businesses. Can you maintain a healthy degree of doubt about your client's message? Can you see your client as the public sees them? Fall under the spell of the client's perspective and you'll find yourself on the inside with the client, looking out — and you'll no longer have the ability to think like your client's customer. The best ad writers empathize with the public, not with the client.

3. Curiosity? You must ask insightful questions to uncover unusual answers. "Of all the things you've ever done in advertising, what has worked best for you?"

4. Piercing perception? You must find an offer, a message to the public, that the public will judge to be interesting. You are looking for a diamond in a dark hole, deep underground. The client keeps offering you dirt clods and telling you they're diamonds. You are surrounded by tons of dirt, and you know there's got to be a diamond in here somewhere. But where? Do you have the patience to find it? Do you have the audacity to speak a diamond into existence when it wasn't there before? Sometimes your client will agree to a powerful offer they never thought about making. Do you have what it takes to suggest it?

5. Brevity? Clever is not a substitute for clear. Clarity is the new creativity. Shorter is always better.

6. A love for literature? Do you read a lot? And I don't mean websites. Great writers read the works of great authors and allow those flavors to coat their tongues. Hemingway, Steinbeck, Tom Robbins, Christopher Hitchens, Robert Frost. As you read, so will you write.



7. Humility? Confidence and humility are not opposites.

Confidence without humility is arrogance.

Humility without confidence is an inferiority complex.

Have the confidence to suggest an experiment. Have the humility to admit what you learned when an assumption proves to be wrong.

8. A conscience? Focus on helping the client, not on making the sale. Know that you can make a

difference. Ask questions. Develop ideas. Do experiments. Report results honestly. Become a sustaining resource. Make sure that access to airtime isn't the only thing you have to offer. Real confidence comes from actual experience.

But keep in mind that clients are never pleased to hear that you'd like to try something that's never been done. So if there is a word to remember, that word is "experiment."

If you and your client decide to perform an "experiment," it's a guaranteed-win situation because experiments always deliver valuable information you did not previously know. The cost, the time limit, the process, and the information you seek are all agreed upon in advance. "What did we learn?" is the sacred question that must be answered at the conclusion of every experiment, even when the only honest answer is, "Well, we certainly learned never to do that again."

The truth of good consulting is this: Any fool can tell a client what to do, but only a consultant of true experience can tell a client what *not* to do.

You're going to make mistakes. Own them. Don't try to bluff your way out of them. And always get buy-in from the client when you're not 100 percent certain of what the outcome is going to be. It's not just your experiment and it's not just theirs; it's both of you, together. Agree upon what you're going to do, what you hope will happen as a result, why you believe this experiment makes sense, and then, together, make peace with the possibility of the worst-case scenario.

As much as we try to make advertising a science, it cannot become one as long as language and human choice are involved.

"Experiment." That's the word.

And welcome to the big leagues. **INK**

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



Eight Steps To Improve Your In-Field Coaching

I know about coaching.

I have twin daughters at home, just marking time until they turn 16 in March and hit the road.

So you can imagine the countless hours I have spent working with them as they practice behind the wheel. I owe it to all of you to do my job well!

On my quest to mold them into great drivers, I have learned one certain truth: This kind of coaching can only be accomplished from inside a moving vehicle. You cannot teach someone how to drive a car by handing them a book, suggesting an informative video, or lecturing them on safe driving techniques.

(The same is true for sales, but more on that later...)

Our learn-to-drive boot camp did begin with some classroom-style learning. The girls read the information booklet provided by the Department of Motor Vehicles from cover to cover and they attended formal driver's education classes to ensure they obtained the knowledge required to pass their written exam. They squeaked by on that exam, which earned them their driver's permits so they could legally join the rest of us on the road — as long as they have a family member in the car. Me.

Another certain truth: Just because someone passes a written test does not mean they drive well.

So we practice. A lot. And not all the practicing is done with me. The girls also signed up for 11 structured drive times with a trained instructor who guides them through increasingly difficult lessons while providing immediate detailed feedback so they will become more skilled and confident on the road.

Through this entire process, I have been continually struck by the unbeatable value that we provide others when we join them as they learn. In sales we often call this "in-field coaching," and there are many strong correlations between my recent experience coaching on the road and what sales managers do on the job each day. Here are three that come to mind right away:

I can't drive for them and expect them to learn (even though I'm pretty good). They have to do more than just sit back and watch to be able to skillfully do it themselves.

As a coach, it's not enough to just sit in the passenger seat. If I don't give them clear and immediate feedback on what they did right and what they could have done better — or ask them to evaluate how they are doing themselves — they will never improve.

Sending them out on the road to figure it out on their own just doesn't work.

Can you imagine learning to drive in traffic, on highways, with pressure all around you and without an instructor in the passenger seat providing coaching and



feedback? Never. And we shouldn't expect that of our salespeople. We expect greatness from our salespeople, and our salespeople expect greatness from themselves. But if we leave the passenger seat empty too often, they lack the feedback on what they did right and what they can improve to achieve that greatness.

Whether you already practice in-field coaching and want to improve or you haven't done much of it yet, these eight steps to great in-field coaching will get you on the road.

1. No sneak attacks. Schedule time in the field with each of your salespeople in advance — weeks in advance. And stick to your schedule.

2. Be the coach. When you are in-field with a salesperson, remember you are there to coach. Resist the temptation to jump in and sell.

3. Prepare in advance. Ask the seller to define the goal of the call for you, before you show up.

4. Take lots of notes. And make sure those notes are about the performance of the seller, not about the client. The salesperson should be handling that.

5. Give immediate feedback. Schedule time right after the call, while it is still fresh in your mind, to discuss their performance

6. Seek the salesperson's input first. Begin your feedback session by asking the seller to share her thoughts on what she did well and the areas in which she might improve. Then share your own observations.

7. Never stop with just one. Tag along on many calls with a seller to get a more complete picture of their skill development. Better yet, devote an entire day to this type of coaching.

8. Put it in writing. Keep a separate log for each of your salespeople so you can review often and recognize their improvement. **INK**

QUICKREAD

- There's unbeatable value to joining students while they learn, and coaching in the field.

- Sellers can't become great without consistent coaching and feedback.

- Schedule coaching regularly, and seek the salesperson's input before giving your own notes.

Matt Sunshine is EVP of the Center for Sales Strategy.
E-mail: mattsunshine@csscenter.com

The Broadcasters Foundation of America held its annual Celebrity Golf Tournament in September, supporting the foundation's mission of helping broadcasters in need. This year's tournament raised more than \$150,000.



Thirty celebrities turned out in support of the foundation's mission, including Michael J. Fox, Amani Toomer, "Bond girl" and Angelina Jolie double Rachel Grant, Sean McDonough, Lou Dobbs, Maurice Dubois, *Godfather* star Gianni Russo, Charles Smith, and others.



WOR/New York VP/GM Jerry Crowley and morning personality John Gambling, Salvation Army's Denver Fredrick, Subaru's David Sammons, and WOR GSM Greg Bilotta at the tournament.



Dick Foreman, president of Richard A. Foreman Associates, alongside RAB President/CEO Jeff Haley, Greater Media Chairman/CEO Peter Smyth, The MediaDash COO Rob Williams, and KQS President/CEO Scott Knight.



BMW execs Jose Gonzales, Mike O'Neill, and Mike Shenberg.



CBS Radio EVP/Operations Scott Herman with Michael J. Fox.



Warner Rush and Broadcasters Foundation VP Carl Butrum.

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Symptoms Of Success-Aholism

I've known Peter Remington for the better part of my broadcast career. From national rep to management consultant, Peter is one of the most knowledgeable and positive professionals ever to walk a station hallway.

Now he's captured his winning philosophies in a book entitled *Be-Aholic: A Fourteen Step Process to Becoming a Success-Aholic*. Here are some of his thoughts on how to become a "success-aholic," based on his 14-step process.



Peter Remington

What separates successful people from others?

Sales have changed for everyone. Shorter deadlines, more information, and less face time with key accounts, along with the highs and lows of categories, have made the weak weaker and left the strong ones scratching their heads. A lot of managers and sellers have not been able to make the transition and have kept their focus on what was and not what is. They have been waiting for the "good old days" to return. The truth is, we are making the "good old days" right now. Living in the past won't get you where you need to go in the future.

The difference between the successful people and the not-so-much ones is selling with a purpose. My purpose as a manager has always been to make my salespeople successful. My purpose as a seller — we're all salespeople — is to "make my clients successful by putting together a marketing plan that will move their product off the shelves and over the curb or out the door. And when I make them so successful that they have to hire someone, then I've created a job." That makes me feel good.

That's the same purpose I instill in my sales team. When you make someone successful, you will become successful.

Most people hate meetings, but meetings are important to the process. What is the key to meetings that motivate "success-aholic" attitudes and performance?

I love sales meetings. I hate bash meetings. I love growth and educational meetings. I hate meetings just to meet.

Let me get this out of the way first: If, as a manager, you feel a need to berate your staff for lack of performance or no sense of urgency, then you had better first have that sales meeting with yourself in your bathroom mirror. If you are going to be a manager, then make sure you are

growing yourself, as well as your team. Management is a position of efficiency, not hierarchy.

There are three kinds of meetings: housekeeping meetings, training meetings, and development meetings.

A housekeeping meeting is simply that. You go over rates, inventory, events, sales to goal, wins, obstacles and objections, and the focus for the week.

A successful training meeting educates your staff on their business of doing business. It wows the staff so they have new

knowledge to talk about to their clients. It is a meeting that provides a lesson to remember and take out into the field (not for people to forget by the time they get back to their cubicles).

A successful development meeting grows the staff as individuals and as a team. With every staff I've worked with, self-development has been an ingredient for joint success. A lot of it revolves around reading books as a team. With one staff, we read *Think and Grow Rich*, *The Go Giver*, *Go Givers Sell More*, *Seven Habits of Highly Successful People*, and *The Leader Without a Title*, all in one year. We would read a chapter a week and then talk about the lesson of the chapter as a team. It's fun to watch light bulbs go off in people's heads and hear the team use phrases from the lessons on each other. It's even more rewarding when they tell me they have used some of the concepts at home with their children or out doing weekend chores. Your staff is 24/7, not just the workday.

How can positive motivation be used to inspire a client?

Don't buy in to negativity. As soon as you become impressed with a client's problems, you become useless to them. Stay focused on doing business and improving their business.

I also walk with an attitude. My presentations show preparation, thought, and creativity. They show the client that I have done my work. If you are focused on the client's needs, you will win. And don't be afraid to say to the client: "If you want to be successful right now, you need to be a willing participant in the process." **DMK**

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What Does Your Brand Voice Sound Like?

It's easy for radio talent to engage listeners with social media. Your DJs interact with listeners the way they would with a friend or acquaintance, because their brand is their personality.

But what about your station accounts? How should brands interact with people on a social media platform? Like a person. Humanizing your station's Facebook and Twitter accounts is easier than you think. After all, you know a thing or two about being human, don't you?

To give your social media efforts a personal touch, you just need to develop your brand voice and say the right things.

Developing A Brand Voice For The Web

Know your audience. Create your "brand voice" with both your demo and format in mind.

What adjectives describe your station — serious, comical, conservative, hip, edgy, fun? Use adjectives that describe your brand to develop a "tone" for your brand voice. Use your station's imaging to help you brainstorm about how your station should sound online.

What Is Your Brand Voice Saying?

■ Your radio station is a brand. Your brand has a voice. But is your brand voice saying the right things online? Think of your brand as a person. Would you be friends with someone who talks about himself constantly, doesn't engage in conversation, or ignores you? No, and neither would your listeners. Here are a few tips to keep your brand voice from sounding like a braggart or a bore:

■ Make it about your audience and not about you. What do your listeners want or expect from your social media accounts? Updates on local concerts, music news, promotions and giveaways, pictures and videos of station events, sneak peeks into what happens behind the scenes? If you aren't sure, ask them. Use Facebook questions or a Twitter hashtag to start the conversation.

■ Don't brag. Self-promotion is accepted only when it serves a purpose for the listener. When in doubt, ask yourself "What's in it for them?" before posting. Are you offering content relevant to your demo? Are you giving them more of the personalities they love to hear on-air? Are you giving them a chance to win something they want?

■ Don't mistake your Facebook and Twitter accounts for a press-release dumping ground. Many brands make this mistake, and radio is no exception.

■ Make sure your content is relevant. Remember you're talking to your listeners, so talk about topics your demo is likely to care about.



■ If you wouldn't say it on the air, don't say it online. Your Web presence should be a natural extension of your on-air brand.

■ Join conversations that are relevant to your brand. Respond to comments on Facebook, and join conversations on Twitter using @replies to create a conversation between your station brand and the listener.

■ Answer their concerns. Be customer service-minded, and don't let listener questions go unanswered. Whether it's the name of a particular song, the date you're giving away certain concert tickets, or a gripe about an on-air talent or promotion, let them know their voice is heard.

■ Don't sound desperate. Studies show that calls to action (asking for likes and comments) produce results, but don't get carried away.

■ Stick to the strategy. There's nothing worse than a brand that abandons its social media accounts. If you can't keep up with your accounts, delete them. **INK**

QUICKREAD

- A consistent brand voice will humanize your station's social media accounts.

- The words that describe your station (hip, edgy, conservative, etc.) should set the tone for your voice in social media.

- Know your audience, and keep their needs in mind with every post or tweet.

Stephanie Winans is Webmaster and Social Media Manager for WABB and the Randy Lane Company. E-mail: stephaniewinans@gmail.com

ONE-MAN BRAND

{ By Editor-In-Chief Ed Ryan }

On a panel of radio consultants many years ago, a critic of Dave Ramsey's smugly quipped, "After you tell listeners to cut up all their credit cards a few times, how much longer can that gig play?" How's "Nearly two decades and counting" for an answer? Dave Ramsey is no longer just a radio host — in fact, that may be the smallest part of his multi-pronged business. Ramsey has launched his success into a national brand and a company, the Lampo Group, that employs 350 people.

The Marconi Award-winning *Dave Ramsey Show* didn't start with the trademark bang you may be familiar with, but on a bankrupt Nashville station in 1992. Ramsey wanted to use his own story, the personal nightmare he fought through, to help other families going through the same mess. Now, almost 20 years later, *The Dave Ramsey Show* is still doing that, with an estimated 4.5 million listeners on almost 500 stations.

That message is what sets Ramsey's show apart from other talk shows. Sure, he offers great information and is incredibly entertaining, but the truth is, *The Dave Ramsey Show* is changing lives across the country. And Dave discovered a long time ago that if you help change someone's life, you've got a listener forever!

Till it's about your new book.

It's called *EntreLeadership*. We are so excited about this. It's the playbook for how we have grown our company over the last 20 years from a card table in my living room to what it is today. A lot of mistakes have been made. We share a lot of those; they're pretty funny. It is basically how business ought to be operated, and is, sometimes. Certainly, it's a handbook for small-businesspeople to get started, or anybody in leadership who wants to know more about it.

"THE SECRET TO GREAT TALK RADIO IS IT HAS TO BE ENTERTAINING. IT HAS TO BE FUN. THERE HAS TO BE SOME HUMOR IN THERE OCCASSIONALLY. THERE HAS TO BE SOME PASSION IN THERE. IT'S NOT JUST THE MESSAGE; HOW THE MESSAGE IS DELIVERED IS AN ABSOLUTE KEY."



What do you think the biggest problems are with businesses these days?

I think the biggest problem people have, once they've got a group of employees, is to manage the culture of that team toward the end goal. You know, business is great until people get involved — managing all the different players, and leading well in that situation, putting the right people on your team.

As Jim Collins says in *Good to Great*, get the right people on the bus, get the wrong people off the bus. Attracting people that align themselves with your value system — that is business' biggest problem overall. There are a lot of smart people with very good ideas who can't seem to get their ideas to market.

Was there something specifically that happened in your business that turned things around?

No, I don't think there was one thing that turned us around. What we figured out is, we keep waiting on that one big thing. We keep waiting on someone to discover us. I think the secret of many great organizations is that they don't win by the one-time thing. They are not lotto winners. They win by getting up every day and doing excellence in the ordinary, over time. We continually tell our team, "It's that 1 percent thing that you do, it's that 2 percent thing that you do, that makes all the difference." We win around here with "death by a thousand cuts," which means we win partly just by perseverance, by not quitting.

With the economy flat, are you finding more people interested in your message?

Something has caused us to be very popular. Certainly, when there's a crisis, I get tons of great national media. Around the 2008 debacle or around the recent debt crisis, I got lots of attention. I was suddenly the darling of CNN, Fox, and *Good Morning America*. Everybody wanted us. The weird thing is that it hasn't monetized. We are like other businesses; we have to exist in this environment.

We always wondered, since we help broke people, if there were more broke people, would we be doing better? We found out that's not true. When folks are holding their money because they are

scared, they hold it for everything. We've had to reinvent ourselves in several areas. We've had to fight to find our cheese that got moved. Like a lot of other businesses, we have become very energetic and pumped in certain areas just to keep things moving at the rate they were moving. We have doubled and tripled our efforts and still have gone down in some areas.

In your appearances, you get really cranked up. Is that part of what you're doing, trying to get people's self-esteem and confidence up? It seems part motivational.

We have figured out that personal finance is about 80 percent behavior and only about 20 percent head knowledge. I think business is the same way. It requires that I adjust my behaviors. If I keep doing what I've been doing, then I keep getting what I've been getting, in my personal life, my marriage, my money, and my business. It's true, there is a cause and effect. There is a sowing and a reaping thing.

So when you try to get people to adjust behaviors, yeah, that is a form of motivation. The last thing you want is for business or finance to be boring. We just decided that we were going to bring an entertainment factor to our presentation style when we first started, years and years ago.

Are you advising people now to pay down their debt or save?

We have a thing we call "The Baby Steps." We tell people, on personal finance, to first save \$1,000. Then stop saving while they pay off all of their debt except their home, using the "Debt Snowball" — that is, listing your debts from smallest to largest and paying them off in that order. Once you are debt-free except for your home, start saving everything you can to build an emergency fund of three to six months of expenses.

Once that's done, then we do retirement, college, and then pay off the house. The answer is yes, we tell them to save, and yes, we tell them to pay down debt. It depends on what stage they are at in the process.

When it comes to business, we teach small businesses to take a living wage out of the business. Then, from there, set a percentage of

“YOU CANNOT WATCH THE NEWS AND BE IN SALES TODAY. YOU WILL END UP IN A RUBBER ROOM. IT’S SO NEGATIVE. THERE IS NOTHING GOOD ON TV, SO THROW A BRICK THROUGH YOUR TELEVISION.”

their net profits toward retained earnings, savings, and a larger percentage of their net profits toward debt reduction until they are debt-free. Once they are debt-free, just maintain a good percentage to continually grow retained earnings. The rest of that profit is called “fun.” You get to take that home.

How do you think you have been able to be so successful without a syndicator?

Again, it has been death by a thousand cuts. It took us forever to get 12 stations. Then it took us forever to get 70 stations. Then finally we broke through 100, and we thought, “Now it’s going to get easy.” It didn’t. Then we broke through 200, and we thought, “Now it’s going to get easy.” And it didn’t. Then we broke through 300, still not easy. Then we hit 400. Now we are about to hit 500, and I’m still waiting on this to get easy.

We fight and scratch and claw and superserve and take care of our affiliates in ways no one else does. So far, we have not been our own worst enemy and messed up on the air, knock on wood. If I can keep having quality character on the air and behind the scenes, and our team keeps working as hard as we’ve been working to serve our affiliates — you work your butt off for 20 years, you’re an overnight success.

What do you think resonates the most with the listeners?

I think the secret to great talk radio is it has to be entertaining. It has to be fun. There has to be some humor in there occasionally, there has to be some passion in there. It’s not just the message; how the message is delivered is an absolute key.

That’s what has birthed most of the great stars in our business. When you look around the business and look at people like Rush or Sean or Laura Ingraham, these people are funny, and fun. They know how to deliver a message in a way that’s winsome.

The other thing that connects with our listeners is that we are so approachable, and there’s this *Dear Abby* component to our show. People just love to listen in to other people’s stuff. It’s often thought that we have a bunch of broke people listening to the show, and a lot of people calling in are broke, but our actual demo is very high-income.

How important is the radio show to the other parts of your brand?

In the early days, it was everything. If we didn’t have a radio show, we wouldn’t be here. Today, a lot of these business units have standalone marketing plans that operate outside the radio show. They ride more on the fact that I’m nationally known. It may be that someone knows me from a lot of different places, whether it’s a bestselling book or a regular appearance on *Fox and Friends*, or it could be the radio show. The show is very important. It used to be exclusively important.

One of the things we have worked very hard at in the last decade or so is to let some of these business units stand on their own, and not be so dependent on the driving of the market. The beautiful thing in this building is we are OK with everything being synergistic. There’s this huge synergy, where cross-pollination within these business units is all functioning off this one brand. It’s a lot of fun.

How often do you visit affiliates?

We do the “Total Money Makeover” event eight to 10 times a year. Those are running between 8,000 and 12,000 people. In addition, I visit individual local markets doing one-offs that are things for that local market. For instance, I did a Care-a-Thon for a cancer center down in Atlanta for WSB. We also picked a bunch of our markets that we haven’t been to in a while and inserted them into this book tour.

What’s your view on leadership in the radio industry?

The radio industry is like any other industry. There are some high-quality, top-drawer leaders who lead well. Then there are bosses who are as lost as a ball in tall weeds, and who do a crummy job of leading.

I think leadership is one of those intangibles. Any time someone can bring that servant-oriented mindset to leading their team and can grow a culture, they have a market advantage. The companies that grow and maintain their growth and stay in the market are the ones that lead with people like that, who are not only bright, but, more importantly, are fabulous leaders. They view their team as absolutely paramount to their winning. There are some of those, and there are some people who are absolutely crummy, with no people skills.

What would you say to radio managers who want to be better leaders?

There are a lot of problems folks are facing, and that brings about a lot of fear. Sometimes fear is generated internally, inside the company. Everyone feels like there’s an ax over their neck. Sometimes it’s fear of the marketplace because they’ve been struggling with ad revenues or some given area.

One of our principles around here for leadership is we don’t allow ourselves to make decisions based on fear. Wisdom always dictates that you think long-term; it never dictates that you think for the moment. When you are doing something fear-based or anger-based, or even grief-based, it’s always short-term thinking. People we have partnered with successfully have been the ones who have the ability within their character to think long-term. They always end up being relationship people. They always end up being people who care about people and care about building relationships.

If you were at one of your events now and the entire audience consisted of radio salespeople, what would you say to them so they could do a better job of helping businesses succeed?

We work with sales teams all over the nation. We have a whole staff here that works with them to help them sell our show. I think the first thing you have to do if you are going to help a small-businessperson succeed is help them realize that when you sell someone an ad that works, that brings in more revenue than it costs, that's called "free." And any time I can sell someone something that's free, that's what's known as an easy sale.

When a company has an ROI with you, they will ride with you when times are tough, and ride with you when you increase rates, and they'll go with you as long as it keeps being free for them. Consequently, I have hundreds of advertisers, in many cities, that have been with me 10 years, some national advertisers for 20 years. The reason is real simple: Not only are we friends, we make them money. If you go make that business money, you can't run them off. They'll put up with all kinds of stuff. If you mess up everything else, but make them money, they will keep coming around.

Thing two is, you cannot watch the news and be in sales today. You will end up in a rubber room. It's so negative. There is nothing good on TV, so throw a brick through your television. If I were in sales, I would look at my activity log for the past two months, and I would say, "I am going to up that by fourfold. I am going to increase my activity by fourfold." Every salesperson I've ever known, including me, could increase their effectiveness and increase their level of activity. There is always a correlation between the level of activity and sales.

You write about being broke. I'd guess that, with 350 employees, you're no longer broke. Not everybody can do that. What was brought out in you to be able to get where you are today?

I think not everybody will do it, but I am still one of those guys that thinks everybody can do it. Am I necessarily smarter? No. Am I prettier? Absolutely not. The number one character quality of people I meet in almost any field who are inordinately successful is the character quality of perseverance. They just do not quit. They keep bringing the water every day. They get up every morning and say, "Game on."

You can do that. And the only reason you can do that is if you think it's going to work. If you really believe that if you bring a great idea to the marketplace, it will pay you for bringing a great idea. If you continue to help enough people, then you don't have to worry about money. Find some way to serve, some way to help people, and get up every morning and say, "Game on." It is perseverance.

I meet a lot of ultra-successful people. These are bright people, but they were not superstars when

"WE'RE LAUNCHING ANDRES GUTIERREZ WITH A SPANISH FINANCIAL SHOW IN THE FALL. NO ONE IS HELPING THE HISPANIC COMMUNITY WITH THE MATERIAL I TEACH. ANDRES HAS DONE THAT BEAUTIFULLY."

they were in college. They weren't people everyone looked at. Very few times were they the salutatorian or valedictorian. They were the people who got up every single day and went to work, strapped on the boots, and went to work again.

To go from 500 to 600, 700, or 800 affiliates, what do you want other GMs to know about the show? How can your show help them make money?

There are a lot of people who don't know about our show yet. It's our job to make sure that number is smaller and smaller every day. We understand that. There are three or four things that caused us to get to this level. One is, we bring ratings. We've done that across the board. When we don't, we get taken off just like everybody else. We've brought ratings on mainstream talk radio, in major dayparts, for 20 years.

We also bring revenue, but not because of the ratings. Most people sell off a rate card or points. We've never sold our show off points, and we've helped our local affiliates monetize our show in ways way beyond any rate card or any rating points. It's about selling value and selling a trusted brand.

We have the only nationally syndicated show in America that has a staff that does nothing but make sure the local sales folks are able to monetize the show. The GSMs, the LSMs, the AEs, they love *The Dave Ramsey Show* because we will help them close the deal. We will voice their spot. We will bring them free books to give to clients. We take care of them. We are in the business of helping them make the sale and keep the show on the air.

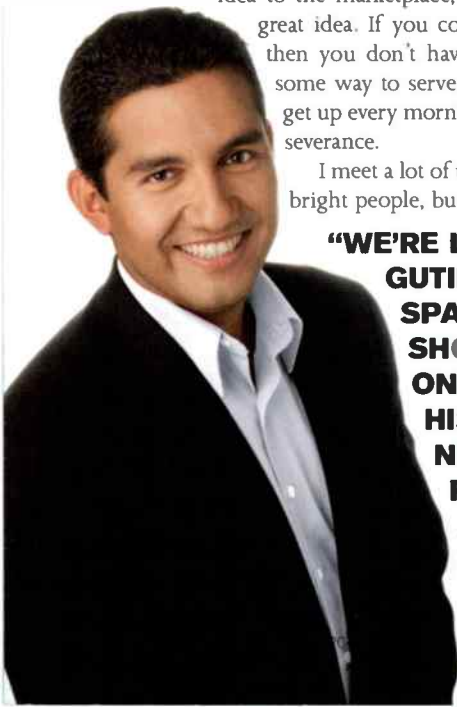
The third thing is our show's longevity. We just don't quit. Again, I go back to that same perseverance drum and beat it again. You think about how many people, I now have their time slot because they are no longer in the business. Boy, there are some stories to tell over the time that I've been in radio — the number of people who just couldn't stick it out. They found out that radio is hard work. You get up every day and do three hours of radio, and you do it well, that turns out to be hard work. Some people can do that for a year, or they can do that for two years. They can't do it for five. They can't do it for 15. They can't do it for 20. There's a value in branding a radio station with shows that have the ability to stay on the air.

What's next for Dave Ramsey?

My personal favorite thing to do these days is to continue to work with my leaders internally and grow their business units to where they need me, personally, less and less. I don't want to be the secret weapon in terms of internal operations or in terms of me being the product.

We're launching Andrés Gutiérrez with a Spanish financial show in the fall. A whole new Spanish brand — that's a huge initiative. No one is helping the Hispanic community with the material I teach. Andrés has done that beautifully. We are taking him out into the radio world now, to go with the classes and books and the speaking that he is already doing.

That's exciting. We've got youth product going out. My daughter, Rachel Cruze, has spoken to 200,000 high school and college students in the last year, flying all over the country. She stays completely booked up. I am very excited for what she can bring. And Jon Acuff. We are continuing to build and build and build. I am excited. We keep finding more and more ways to help people. **INK**



The Best Program Directors In America

They are constantly under the ratings microscope. A point here or there can mean big revenue swings, bonuses — or the loss of a job. It takes a thick skin to deal with the constant pressure to improve what comes out of the speakers. It takes a lot of time to entrench a station brand in the community. And it takes a lot of hard work to gather and manage the personalities that make up a successful on-air staff.

Those who do it well, do it without flinching. They stick around the business a long time, racking up success after success and shrugging off any old-timers who complain that radio has seen its best days. Those who do it well innovate, lead by shaking and kicking the box, and are able to reinvent themselves and the sound of their stations. They are looked up to, admired, respected, and underpaid. They are coaches, cheerleaders, and disciplinarians, and they are passionate to a fault about their radio stations.

The program directors on this year's list were each nominated by somebody who knows them and has worked with them. In some cases, it was a boss, and in other cases an entire staff of employees — the ultimate respect. When the list was finalized, we asked each programmer to share his or her secrets for becoming a great PD, and they have some great advice to offer.

Here they are: the Best Program Directors in America for 2011.



JUAN GONZALEZ
Dir./Programming & New Media
Adelante Media Group

According to Gonzalez, a successful program director is one who “understands the nuances of his target audience and adjusts accordingly to those nuances.” He says, “More importantly, he or she understands the nuances of the staff, management, and sales within the station to make it all work together and deliver it to the target audience.”



BUZZ KNIGHT
VP/Program Development
Greater Media

A successful program director, says Tony Kidd, is someone who “can identify the strengths and weaknesses of their radio station and their competitors, can develop a plan based on the competitive landscape in their marketplace, can execute that plan, and can motivate, empower, encourage and develop their staff (without this component, any success will be very short-lived).”

Successful PDs manage and direct their brands to maximize ratings and revenue performance in the market, says Knight. “They manage the ebb and flow of egos, trends, and market conditions like a master strategist, with poise and consistency. In addition, PDs challenge their team on a constant basis to perform at greater heights, and they provide the environment and tools to win.”



CHRIS OLIVERO
SVP/Programming
CBS Radio

“A successful program director, today versus yesterday, understands his or her brand and its benefits,” says McVay. “They not only know how to build ratings and revenue, they are strategic thinkers who can position the station and diligently execute without losing focus. Too many PDs today are unable to focus on the competition because they’re unable to get their product operating in a systematic and yet engaging fashion. Today’s successful PD is capable of doing exactly that.”

“A successful program director has an innate sense of what an audience wants to experience and how they want to experience it,” according to Oliviero. “But most importantly, he or she is always one step ahead of the public’s ever-changing taste for content, and moves the product to that place before the audience gets there.”



JIMMY STEAL
VP/Programming
Emmis Communications

“The most important hat PDs wear is being your station’s brand advocate,” says Solk. “With so many stations, tighter playlists from the music stations, and more frequent traffic reports from the all-newsers — reacting to PPM methodology — your ‘brand DNA’ is what separates your station from all the others. All the successful PDs I know understand that basic core value.”

According to Steal, a successful PD “understands their station’s audience, the ratings methodology, and how to create unique, compelling content that bridges them both.” He says, “They also understand that ratings are simply a conduit to drive revenue, and do everything within their power to do so without compromising their brands. PDs are now responsible for creating and overseeing all cross-platform content, including digital platforms. Now more than ever we have many channels to push our brands to. It is a very exciting time.”



TONY KIDD
VP/Programming
Cox Radio Group/Atlanta



MIKE MCVAY
VP/Programming
Cumulus Media



GREG SOLK
SVP/Programming
Hubbard Radio



GREG STRASSELL
SVP/Programming
CBS Radio

A great PD understands that programming is both art and science, says Strassel. "Yes, you need the ability to understand the ratings math, but the greatest program directors bring show biz and compelling, original content to the product. They make the audience want to come back day after day to feel a part of a community and be entertained. They give a radio station a soul."



KEVIN WEATHERLY
SVP/Programming
CBS Radio

"I don't think there is only one way to become successful," says Weatherly. "I've had the privilege of working for several successful PDs, and they all had different styles and skill sets, but they all won. That said, I think most successful PDs have a clear vision for their brand and what it stands for, and can 'hear it' in their heads. They are strategic, passionate, competitive, resilient, and willing to grow and adapt to an ever-changing landscape."



JEFF WINFIELD
Dir./Programming
NRG Media

Winfield believes a great PD is "visionary, collaborative, is a great communicator, is passionate, isn't afraid of a challenge, embraces change, coaches and mentors, is aware of competitors but is more focused on his or her tasks, uses a healthy mix of science and good old-fashioned gut, and is tired at the end of the day."



IT'S NO SURPRISE OUR PD'S ARE AMONG THE BEST



CONGRATULATIONS TO OUR RADIO INK HONOREES AND THANK YOU TO ALL CBS RADIO PROGRAM DIRECTORS



GRACE BLAZER
WTKK/Boston
Greater Media

Grace Blazer believes a successful PD is focused on "the audience, target demo, ratings, and revenue, has a vision for their radio station, gets to the point with their staff, and is a rainmaker." She says, "He or she can make ratings go up by making strategic decisions, then executing them flawlessly, hires good people with track records for success, evaluates trends, embraces new technology and executes a vision for the future, manages up and down, closes sales deals that grow the bottom line, and embraces new talent and gets them on and off according to their performance. He or she attacks with emotion, but thinks strategically."



LAURIE CANTILLO
WABC/New York
Cumulus Media

Butler notes that a successful PD finds a way to ensure a station is relevant, especially in an information format. "Promo sweepers have to speak to actual benefits and not be boastful," he says. "News stories need to respond to and reflect the everyday lives of listeners and not simply get covered because they are 'important,' whatever that means. The successful PD, while keeping talent in the back of his or her mind, first and foremost looks for enthusiastic people to be part of a team."

Cantillo says a successful PD embraces change and doesn't follow outdated rules: "He or she is tireless, doesn't make excuses, and has a sense of humor. The best PDs I know have an ear for talent, support their hosts, thrive on adrenaline, and are poised to seize the moment. They understand that this is more than radio, it's creating unique and compelling content that serves our communities, our advertisers, and our shareholders."



MARK CHERNOFF
WFAN/New York
CBS Radio

A successful PD is like a successful head coach, according to Cavanah. "Commit to and lead our players to execute the playbook to perfection," he says. "Work hand-in-hand with upper management to put the best product on the field — i.e., on the air — so we can win the most games. Give the other coaches on staff freedom and a creative, nurturing atmosphere so they too can utilize their strengths to contribute to our team victories. Don't be afraid to throw the deep pass now and then, but remember that running the ball wins the most championships."

Longtime WFAN PD Chernoff has some strong ideas on what makes a great PD. "I've had the pleasure to work with some of the radio greats: Scott Muni, Howard Stern, Don Imus, Mike and the Mad Dog, and many others," he says. "Don't overmanage, but be there to support them, whether it's with ideas, getting through personal issues, or just being a cheerleader and manager for promotions. It's also important to know who your core listeners are, and then do as much as you can to please them. One should also remember to 'play the hits.' Scott Muni told me this many years ago, and it applies to all formats, not just music."

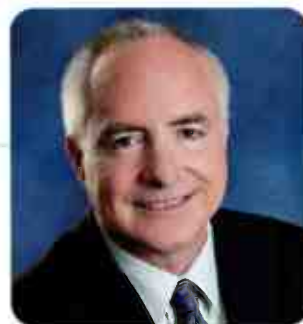
About what makes a great PD, Conley says, "For myself, it has become about nurturing future programmers and talent. Today's PD wears more hats. For instance, in New York, I image WLTW and still do the music daily. I also program our 'AC Premium Choice' offering for Clear Channel.



EBRO DARDEN
WQHT/New York City
Emmis Communications

PDs are expected to execute corporate initiatives in balance with our local market day-to-day battles. A successful PD wins on the scoreboard, and when the people around him or her excel, he or she excels. And finally, today's PD understands that more than ever, we are in the content-delivery business and that our medium is consumed in more ways than just terrestrial."

"One of Hot 97's largest contributions to the community is allowing local hip-hop lovers to hear and see people who have opinions just like them," says Darden. "Every jock on Hot 97 grew up in NYC and grew up loving this music culture that gave them a creative outlet and allowed them to dream. Hot 97's relevance is only as important as the local hip-hop scene, so we make sure to support NY." He adds, "I would like to say a successful program director is a winning program director, but I believe what we do is a little deeper than just winning. However, if you ain't winning, you ain't working!"



STEVE BUTLER
KYW-AM/Philadelphia
CBS Radio

TODD CAVANAH
WBBM/Chicago
CBS Radio



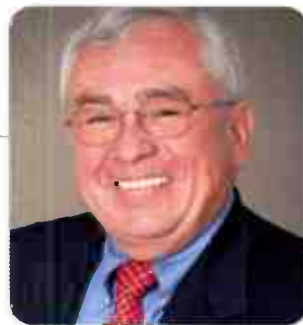
CHRIS CONLEY
WLTW/New York
Clear Channel



SHARON DASTUR
WHTZ/New York
Clear Channel Radio

According to Dastur, a successful PD is able to evolve: "They are not only programming everything on the air, but creating unique and compelling content that drives traffic to their website and social media outlets. Programmers need to understand everywhere the listener is seeking out that brand experience, and continuously deliver the product on a superior level."

Farley, heading up 2010's top-billing U.S. radio station, says a successful PD "is a person who creates salable inventory by building a compelling brand that entertains, informs, and engages as many people as possible, as often as possible, across as many platforms as possible." He adds, "A successful PD must be able to get people to do things they don't want to do, but make them feel good about it. Nobody wants to work holidays or on beautiful summer weekends, but we are staffed 24/7/365."



JIM FARLEY
WTOP/Washington, DC
Hubbard Radio



JOHN IVEY
KIIS-FM/Los Angeles
Clear Channel Radio

Ivey says a great PD will "always look to hire people smarter than you." He goes on, "Build a great team, and let them do their jobs. Feel free to grow your own talent. As an industry, we have to plan for the future and get young people into radio. Be a teacher. Take interest and ownership in all aspects of the radio station. If sales is not winning, you're not winning, no matter what your ratings say."

Knight believes that "a successful PD works for his or her employees, taking care of the details and getting rid of the distractions so the talent only has to focus on execution." He says, "In my opinion, a successful PD is one who is conservatively aggressive on music and marketing issues."



CHUCK KNIGHT
WBEB/Philadelphia
WEAZ-FM Radio Inc.

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programmers!



GREG SOLK
SVP/Programming
Hubbard Radio



JIM FARLEY
WTOP/Washington, DC
Hubbard Radio

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this well-deserved honor.

— Your friends & colleagues
at Hubbard Radio

Hubbard
RADIO



CHARLEY LAKE
 WMGK/Philadelphia
 Greater Media

Lake says the key to success for programmers is maintaining a creative mindset while bringing energy and focus to the more business-related aspects of the job: "Both areas are extremely important to programming success, but they don't always complement each other, hence the need for a balancing act." He points to just some of what that focus has helped WMGK accomplish: "Receiving the listener-generated Philadelphia Main Line Today Best Station award; a slew of charitable events, including the Rock & Roll Up Your Sleeve Blood Drive; and our ongoing work on behalf of military veterans."

successful PD champions good people skills, encourages an open door policy, and carries a reputation for creating and maintaining a positive environment."

JACK SILVER
 KABC/Los Angeles
 Cumulus Media

"A successful program director is one who can create a market legacy on his or her current station," says Silver. "Programming a radio station is a marathon, not a sprint. The most successful programmers are those who plant their flag in a station and make it successful in ratings and revenue over a period of time."

Spriggs says a successful PD knows how to mix science with art. "It's always an incredible thing to get back research and to use that information to lay out what the audience wants, with clocks and elements, but, you only hit 'greatness' if you can hear it in your head and lead your personalities to fill it up with talent, emotion, and information. A great PD really needs to be able to hear and perceive the product like their audience, like their target."



MARC SHERMAN
 KODA/Houston
 Clear Channel Radio



PETE SPRIGGS
 WSB/Atlanta
 Cox Media Group

Congratulations to
Chuck Knight

for being chosen by his peers as one
 of Radio Ink's Best Program Directors

Chuck, this is an honor well-deserved!
 Your leadership, hard work and dedication
 make B101 a great radio station.

- Love, your B101 family





JACK SWANSON
KGO & KSFO/San Francisco
Cumulus Media

Swanson notes that a great PD must be many things, and adds, "The one trait all successful programmers share is trust. Trust from above. From bosses who believe in us enough to give us the time we need to develop or improve our stations. They're betting a lot of money on not a lot more than our instincts. But even more importantly, we share the trust of our talent. Without that, we're all useless desk jockeys."

WMMR's Weston says a successful PD "works hard enough and smart enough to gain the respect of his staff; realizes early on it's not about him or his hot-shot morning show, it is about the listener; understands that with sales and programming, there is no 'us vs. them' win; looks forward into the digital space; and still loves going to work each day."



BILL WESTON
WMMR/Philadelphia
Greater Media

August marked Winer's 32nd anniversary as PD of WXRT/Chicago, and he says the key to success is "establishing, maintaining, and tirelessly defending and extending the brand." He explains, "Creating and reinforcing a productive and inspired work environment, based on honesty, respect, and creativity, to be applied to the following areas: on-air and online presentation — the basis of the station's relationship with listeners — and frequent interpersonal and inter-departmental dialogue with colleagues, management, and ownership. Encouraging a collaborative approach is what distinguishes the average stations from the great ones."



NORM WINER
WXRT/Chicago
CBS Radio

Alberts, who arrived at WCSX 23 years ago, describes a successful PD: "One that believes in daily communication with the airstaff, setting expectations, listening to their ideas, involving them in the creative process, and complimenting more than critiquing — all are assets of a good programmer. I have always felt most of us in radio want to be recognized for our contributions, and doing that for your team goes a long way."



BRENT ALBERTS
WCSX/Detroit
Greater Media

Boesen says a successful programmer keeps the team working together and focused: "He or she makes sure everyone is engaged and understands their role in the team's success. They're responsible for making sure the radio outlet is using all available assets, tricks, and tools to move the ratings and sales needle, and this generally includes online and social marketing. They're the chief product manager and the guardian of all things on air, from the talent to the music to the creative and



KEN BOESEN
WKIS/Miami
Beasley Broadcast Group

marketing. Finally, a successful programmer in 2011 knows that if the team and the company are going to prosper, we all have to generate results for our advertisers and make sure their dollars invested with us are well spent."

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RYAN HATCH
Bonneville/Phoenix

Hatch believes a better title for PDs today would be "brand manager." He says, "The job requires us to oversee multiple product brands as technology evolves and distribution channels are constantly emerging. What's absolutely paramount to understand is that your radio audience is probably different from your online audience, which is almost assuredly different from your social media audience. It's all about learning everything you can about audiences, finding out what they want, building community, superserving them, and finding effective ways to leverage those audiences into positive results for our business partners."

Moore says a successful PD is someone who understands what it takes to create a unique brand in a marketplace: "Once you've carved out a unique position, it is important to remain true to the brand values and adjust your strategy accordingly as the market conditions change. I also think it is more important than ever to be a great leader of people. You need to understand what it takes to motivate each member of your team so they are performing at their best."



MIKE MOORE
KWJJ-FM/Portland, OR
Entercom



KENT PHILLIPS
KPLZ/Seattle
Fisher Communications

"Successful program directors," says Phillips, "stay on top of fast-moving music and programming trends, and then surround themselves with people who are smarter and more talented than they are at every position, from air talent to promotions to music director. The trick is to find good people and keep them. At KPLZ, most of my staff has been with me for over 20 years."

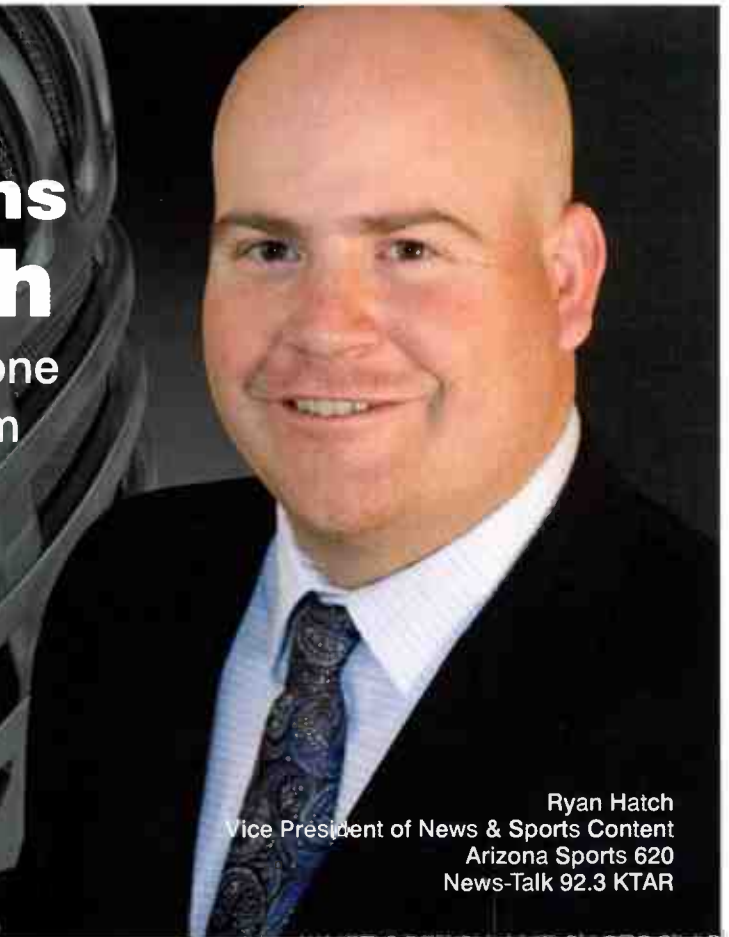


DAVE RICHARDS
KISW-FM/Seattle, Entercom

Richards is justifiably proud of rocker KISW's success, pointing out that it's "Seattle's top station in revenue and ratings, enjoying unprecedented number one rankers in every male and adult demo cell from 6+ up. And we are also enjoying our 40th anniversary. KISW is Seattle's longest-running format, frequency, and call letters." What does he believe makes a good programmer? "A successful program director is someone who knows a little bit about a lot of things and surrounds himself with the very best people he can."

Congratulations Ryan Hatch

for being recognized as one
of Radio's Best Program
Directors of 2011!



Ryan Hatch
Vice President of News & Sports Content
Arizona Sports 620
News-Talk 92.3 KTAR



SMOKEY RIVERS
Clear Channel Radio/Phoenix

Rivers notes that a successful PD is like a great student: "They are thirsty for knowledge and its higher application. Successful PDs embrace new methods, are fascinated by the world around them, and are dedicated to innovation. A successful PD is like a great orator: He or she communicates effectively at all levels, is a creative and artful marketer, continuously refreshes the product, and knows the value of keeping performers in top condition."

Roberts believes a great PD "can build a team and deliver great ratings, whatever the format and target audience universe." He says, "Obviously, you can't do that unless you have a great product. Understanding the market you're programming in and the audience is critical to the brand. In the last few years, having a great digital and social skill set are also essential in the PD tool kit, as is the ability to coach talent effectively. I think being a creative promotional type helps too."



TIM ROBERTS
WYCD & WOMC/Detroit
CBS Radio



ROB SIDNEY
WLYF/Miami
Lincoln Financial Media

"A successful programmer has always possessed an amalgam of attributes: organization and time management, a good ear for music and other program product, technical and production skills, awareness of emerging technologies, and a mastery of the marketplace, both statistically and emotionally," says Sidney. "The successful program director tempers this show business sense with a bottom-line sensibility."

Swedberg is a regular on best-PD lists, and for good reason. This year K102 has moved into the number one position in Minneapolis, topping 25-54 champion KQRS, and it remains among the top country stations in America. Swedberg says, "I think a good PD is someone who creates or champions a brand, who maximizes the audience to that

GREGG SWEDBERG
KEEY/Minneapolis
Clear Channel Radio



brand, and who helps the sales department use the brand to help create good marketing solutions for clients."



Rob Sidney
Director of
Programming
and Operations
WLYF-FM

"The secret of success is to know something nobody else knows." – Aristotle Onassis

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Congratulations, Rob

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ROGER ALLEN
Cox Media Group/San Antonio

Allen says programming success results from the ability to see an opportunity and connect the dots to make it happen. "It's very much related to an entrepreneurial sprint and the courage and openness to innovate," he says. "It requires connectivity. Program to the heart and soul rather than the methodology. In other words, direct your attention to the living over the lifeless, and success will follow. Radio is the original Facebook model: Your content connects to one person, who recommends you to their circle of influence."



MIKE DORWART
Cox Media Group/Jacksonville

The successful PD is able to manage change, according to Beck. "The role of program director expands with new technology and innovations," he says. "The competitive environment becomes more complex, and the expectations of the audience evolve. The PD must recognize trends and adapt, and help others understand what is happening and how to proceed. It's a complicated and challenging job, and most people are not experts in every area, but successful PDs are brilliant at the basics."

"A successful PD must clearly define success and share that vision with the team," says Dorwart. "Surround yourself with highly talented people who work hard because they love what they do, make sure they know how their work contributes to the team's success and that they have all the crucial tools and coaching, and never settle for 'good enough.' I'd revise Abraham Lincoln's famous saying with this: 'It's surprising how many great things a team can accomplish if they don't care who gets the credit.'"

A successful PD is someone who's created a lasting brand or enhanced an existing brand, according to Duran. "He or she has delivered winning ratings in the desired demos to the sales department," he says. "And not just one book, but consistently. A successful PD is a winner and has a winning team behind them! A successful PD needs a passion for radio and its ability to be something special in the listeners' lives. They need creativity, knowledge, and, most importantly, imagination."



MIKE BECK
Saga Communications/
Chesapeake, VA



JESSE DURAN
Clear Channel Radio/Riverside



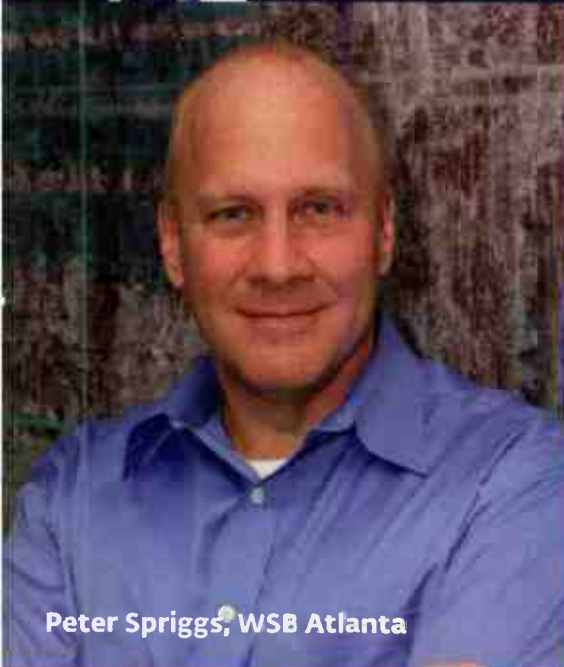
Congratulations Alfonso and thank you for your dedication to the exceptional programming of our stations in San Antonio.

From your friends and associates at Border Media

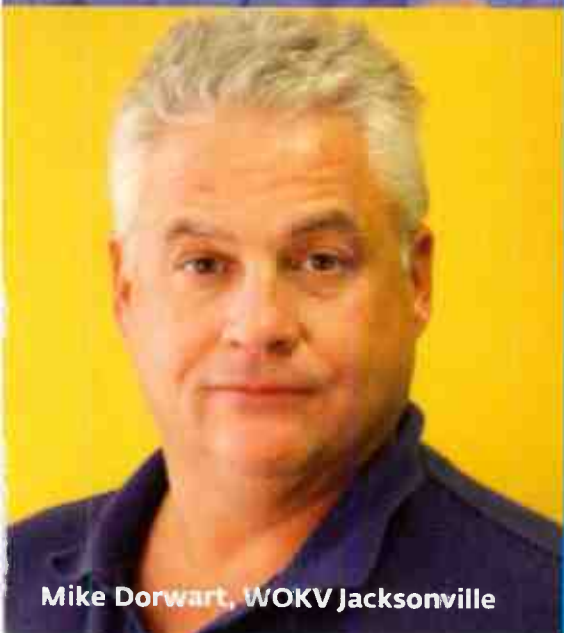




Tony Kidd, Vice President, Atlanta



Peter Spriggs, WSB Atlanta



Mike Dorwart, WOKV Jacksonville

Cox Media Group Salutes Our Best PDs in Radio

Cox Media Group's employees are Cox's long-held treasure who make our business work every day to deliver critical news, information and entertainment to the communities we serve. Congratulations to our award-winning program directors who have always been stars in our eyes.



Roger Allen, KONO San Antonio



Drew Anderson, KRMG Tulsa

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ALFONSO FLORES
Border Media/San Antonio

One unique accomplishment Flores is very proud of is called *La Hora de Los Trabajos* (The Hour to Find a Job), in which people call into the station with job offerings and listeners seeking work also call in, hoping to be matched up with employers. Flores says his “personal philosophy is to listen to people in the community and to broadcast the best in local programming content for our valued listeners, which in turn produces outstanding results for our advertisers.”



JIM FOX
Entercom/Sacramento

“A successful program director visualizes, captures, and retains the largest, most valuable share of the consumed media universe,” says Fox. “He or she understands and represents the passions of the consumer, yet remains flexible and serves as a resource in the maximization of revenue share.”



RYAN MAGUIRE
Entercom/Kansas City

“At the end of the day, nothing matters more in this business than what comes out of the speakers,” says Maguire. “You have to know how to communicate with talent, earn their trust, and mentor them. It’s not just about how talent carry themselves on the air, but off-air as well. A good PD is a good collaborator with sales. I try to never say no to a salesperson’s idea. At the worst, I try and give them a ‘No, but...’ My sales managers come to me all the time with what they feel would be good programming ideas. I always listen. From time to time, I come to them with what I feel would be great sales ideas. They always listen. Profit is always a two-way street.”

Newman faced the biggest challenge of her life and career this year, programming one of the most powerful radio stations in America while dealing with breast cancer. “Want to know what you really love?” she says. “Face cancer. WWL, Entercom, and the people I work with on a daily basis helped me through. Having a job you love is vital to recovery — not to mention unparalleled love and support. Everybody should be so lucky. A successful PD is one who achieves ratings success, and who provides listeners with talent who are deeply entrenched in the community, brave and honest, relatable, and truly themselves on the air; compelling content people want to hear every day, on-air and online; and whose station has a vital connection to their community.”



DIANE NEWMAN
Entercom/New Orleans



CHASE RUPE
Emmis/Austin

“With the situation we face in today’s economy and the continued fragmentation of audiences in all media, it is essential that PDs understand all parts of the business,” says Rupe. “The organizational dynamic of radio today involves an understanding of open systems and how all the feedback loops connect, both internally and externally, in our organizations. Internally, the company’s leadership, mission, and culture must align with the other supporting elements of the organization. PDs play a paramount role in ensuring that these systems are in place and functioning appropriately. Creating a quality product is no longer enough to guarantee success; the most successful PDs of the future will be those who recognize the changing tide and can anticipate and best adapt to the demands of all the station’s (and industry’s) stakeholders.”



DREW ANDERSSSEN
KRMG/Tulsa
Cox Media Group

"While a PD is tasked with the day-to-day management and operations, the main objectives are securing the right players and motivating them to perform at their highest level with a written strategy of expectations that everyone can follow," says Anderssen. "I find it's best to lead by example. I have a working knowledge of every aspect of KRMG's operations and am willing to host, report, engineer, publish online, produce, write, photograph, etc., if needed. When expectations are personally demonstrated, team buy-in increases and results in solid execution."



CARL CRAFT
Greater Media/New Jersey

Gospel WHAL "has made a strong comeback in the ratings," says Collier. "The station was struggling for a while, but is now back in the top five, which is an accomplishment for a 'niche' format. Both WHAL and KJMS are very active outside the radio station as well, by hosting many events and working with community organizations." Collier says successful PDs are great listeners, "because they will have to listen to the changes in the market and in the music, and listen to the personalities. They must be very creative. In order to stay on top, you must be one who thinks ahead and out of the box! They must also be students of radio."

To be a successful PD, Craft says, "You must listen to your station's listeners and your station's clients, and then make every attempt to bring the two together. A PD must strike a balance between past performance and future opportunity — they should be brave enough to try new things and smart enough to recognize what worked in the past. A successful PD isn't drawn into celebrating the highs or despairing in the lows because the radio is always on; there's always something 'next.'"



CHRIS MICHAELS
Entercom/Memphis

WIVK sponsors an annual Veterans' Day Parade and Christmas Parade, and, says Hammond, "We raise money for many charities, including Helen Ross McNabb Foundation, Boys and Girls Club, Children's Hospital, and the local food bank. With in-kind and money raised, it's well over half a million dollars." Hammond says, "I believe a program director in today's environment must be sensitive to all elements of the radio station, not just programming. They must be able to multi-task and work with sales and management to further the station and company goals. The successful PD, in my opinion, must think globally and not be narrowly focused."

Michaels recently arrived at Entercom/Memphis, coming in after a successful run at WABB/Mobile. He says, "I believe being a strong leader, excellent communications skills, and surrounding yourself with a good support staff are just a few things that make a great program director. The ability to coach talent and cultivate up-and-coming talent is also important. The most important role is being a strong leader. Your team needs to know what the expectations are and the goals that we are trying to achieve together as a team."



MIKE HAMMOND
Director/Operations
Cumulus Media/Knoxville



NEIL NELKIN
NRG Media/Omaha

To be successful as a programmer, Nelkin recommends, "Find incredibly talented on-air personalities and guide them, gently if possible, toward their most effective roles. Align yourself with top sellers and help them make more sales at higher rates. Use technology to your advantage, and keep an open mind to new ways of doing things. Branding and imaging are more important than ever. Know who your audience is, and focus everything you do on making them loyal to your brand. Build a great relationship with headquarters. When you trust them and they trust you, everything is easier."



DEVIN STEEL
Clear Channel Radio/Memphis



TIM WEGNER
WGEN-AM & FM, WGR-AM &
WWKB-AM/Buffalo
Entercom

Over the past year, WHRK's consistently landing at number one 18-34 has been a huge accomplishment. "Onlookers were curious to see how Memphis urbans at Clear Channel would pan out in PPM, and we've learned that our brands are as strong as ever," says Steel. On what makes a successful PD, he says, "Every PD has a little of every PD that they learned from in them, as well as tricks and tips from others we've picked up through the years. A successful PD is constantly learning and soaking in from other formats and markets."

Looking back at the year, Tarrants says, "In early 2011 WGRD hosted its first GRD Pond Hockey Classic, which became an instant major market event. WGRD introduced several new NTR events, including a Craft Beer Festival, a dodgeball tournament, and a charitable golf scramble featuring our top-rated morning show, *Free Beer & Hot Wings*." The secret to success as a PD? Tarrants says, "A simple message that highlights your unique selling point, a music test that's pure to your targeted audience, and a handful of the most passionate, energetic people focused on 'content being king,' and you will win every time, everywhere. That's what makes a programmer successful."



JERRY TARRANTS
Townsquare Media/Grand Rapids

Says Wegner, "The role and scope of responsibilities of a program director have changed rapidly over the past few years, but I strongly believe the two most important roles of the PD are content manager and talent coach. If the content we are placing on the air and online isn't compelling and entertaining, all the other stuff doesn't matter. And if we're not coaching and managing our talent on a daily basis, we risk their growth and ability to deliver that great content."

- KLGA-AM
- KLGA-FM
- KWBG-AM
- WIXN-AM
- WRCV-FM
- WSEY-FM
- KBIR-FM
- KFMT-FM
- KHUB-AM
- WFAW-AM
- WKCH-FM
- WSJY-FM
- KROR-FM
- KSYZ-FM
- KHBT-FM
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Mark Reid
Operations Manager
KQKY/KRNY/KGFW, Kearney, NE



Neil Nelkin
Operations Manager
KOZN/KKAR/KOIL/KMMQ
Omaha, NE



Jeff Winfield
Director of Programming
NRG Media, LLC



Congratulations, Jerry and Eric!



Jerry Tarrants
Grand Rapids, MI



Eric Johnson
WKXW, New Jersey

Two of the Best PD's in Radio

*From your friends and colleagues
at Townsquare Media*





DEWEY BOYNTON
 KXDD/Yakima, WA
 New Northwest Broadcasters

Boynton believes a successful PD has two traits: "Passion for what you do, and be in it to win." He goes on, "Given the challenges we face these days, if you don't have passion for what you do, you should be doing something else. With all the multi-tasking you have to do, not being able to do any one thing as well as you know you could if you had the time can be very frustrating. Passion helps you push on to do your best regardless of what the clock says or how many weekends in a row you've been out in the streets. Surrounding yourself with people who share that passion is a big key to being a successful PD/OM."



FLETCHER BROWN
 WXFL & WLVS/Florence, AL
 Big River Broadcasting

Brown says there are three aspects of a great PD: "Number one is the audience. Why else are we here? Understanding what your community, however large or small, wants from your station is the most important thing you can know. Number two is staff. Understanding who your staffers are as people and as professionals gives you perspective. What are each one's strengths and weaknesses? Give them each responsibilities that play to those strengths. Number three: Be a fan of your product! If you don't like what you're doing, your audience will know it, and the job will stop being fun."



TEE GENTRY
 Beasley Broadcast Group/Augusta, GA

WKXC is known for the Kicks 99 Guitar Pull, which started 13 years ago and has grown into the concert event of the year in Augusta. Proceeds go to help children and their families, and, says Gentry, it's the largest single donation the local United Way receives each year. WKXC was also nominated for CMA Small Market Station of the year in 2011. Gentry says, "A successful PD hires good people and gets out of their way. He's very active in the community and focuses on local. Of course, the PD has stay on top of music and keep station sounding fresh."

In his first year at WKLC, Hamilton has the ratings up, and, he says, "More importantly, revenues are up. The station is the community, more than any other, covering three states with 'Everything That Rocks.' After 31 years in format, WKLC is in the best shape it has been in years, and the story is building — again!" Hamilton says a successful PD "guides his station, manages the brand, inspires the staff, creates promotional opportunities that increase ratings and revenue, and infects the audience with fun things to listen and learn about."



SCOTT HAMILTON
 WKLC-FM/Charleston, WV
 L.M. Communications



STEPHANIE HATFIELD
 WYKY-FM, WTLO-AM & WAIN-AM & FM/Somerset-Columbia, KY
 Forcht Broadcasting

"A successful PD understands their market and has a clear vision of who their listeners are and what's going to grab their attention," Hatfield says. "Being live and local is critical. Providing programming that is community-specific, focused on real listeners' lives and activities, is really the only way to win. Offering a great music mix doesn't hurt, but there are countless places for listeners to find the music they want. We have to provide the kind of programming they're not going to find on their iPod or Pandora."

Congratulations, Fletch!

One of Radio's Finest Programmers



Fletch Brown, WXFL/WLVS/Florence, AL

He knows how to deliver a winning radio station and gets the job done daily.

I truly believe that he is one of the best in the business...we are very fortunate to have him on our team. In our opinion he's the best!

– Nick Martin
General Manager
Big River Broadcasting, A Sam
Phillips Music Corporation
WQLT/WXFL/WSBM/WLVS





ERIC JOHNSON
 WKXW/Trenton, NJ
 Townsquare Media

"I feel having great people skills is the most important part of the job," Johnson says. "The best PDs have previous on-air experience that makes it much easier to relate to the talent. You never want talent looking over their shoulder, constantly worried about what the PD thinks. A good PD gives air talent clear guidelines and is supportive and a confidence-builder. A great PD also allows themselves to become one with the station, and must have that natural feel for what sounds right — and what does not. My former PD at WIP in Philadelphia, Tom Bigby, used to say, 'I'm not the program director, I'm the program protector!'"



JERRY MCKENNA
 WORC, WXLO &
 WFFX/Worcester, MA
 Cumulus Media

McKenna believes a successful PD has the ability to assemble a brand that exudes excitement and garners listener loyalty. He says, "Ideally, you want to create a radio station where listeners feel like they're missing something if they're not tuned in. You need to keep your finger on the pulse and present what is hot while remaining true to listener expectations. In the age of social media, delivering what's important to your listeners is easier — you can communicate with P1s and get instant reaction. A successful PD has to know his or her listeners!"

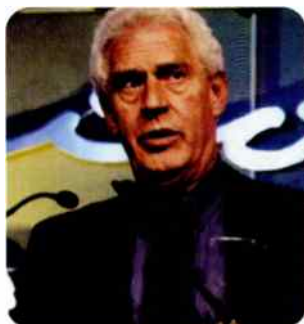


MARK REID
 KGFW, KOKY & KRNY/Kearney, NE
 NRG Media

Reid says, "Integrity is huge, no matter what you do. Lead by example in working hard to achieve goals that have been set by programming team. If your team sees you working hard, they will too. That means don't be afraid to wear many hats, even ones that don't fit and are outside your comfort zone. Radio is full of talented, creative people. When they see that their ideas will be used, they are more likely to offer suggestions to add to the value of the overall brand. One thing for sure: You can't do it all, so don't try. Delegate, guide, support, and have fun doing it."

On succeeding as a PD, Tyler says, "You are only as good as the staff you surround yourself with. As a former GM of mine, Bob Dunphy, said once, 'You are the bus driver. You need to find the right seats for each person on the bus.' How true that is. Next up, the music. Look around your market, see what fits, see if there are any holes, and see if you need to make any changes to stay competitive. Work with your sales staff! Let's face it, we are in this business to make money. I never have been, and never want to be, a programmer who says no to the sales staff for every idea they come up with."

JUSTIN TYLER
 WGLX-FM, WMXR-FM, WTSL-AM
 & FM & WXXK-FM/Lebanon-
 Hanover, OH
 Great Eastern Radio



TOM YATES
 KOZT/Ft. Bragg, CA
 California Radio Partners

Yates says, "A successful programmer? For me, that's a holistic approach. Whatever's on the air is the station at that moment. There's no separation of music versus spots versus promos versus talent. If every element doesn't serve listeners and clients, you're not doing your job and the station's going to come up short. And it has to be done with pristine audio, taking a few chances to keep the 'wow factor' there, all seamlessly put together and refreshed daily."

Radio's Best Consultants

Through a nomination process, and with input from program directors throughout the radio industry (including PDs listed in this issue), the following consultants were given high marks in helping stations achieve ratings success and improve the quality of their product. We asked all consultants who made the list to offer some advice. For program directors, as well as anyone who strives to be a PD, this is a very special section: It's not often you'll get this kind of great advice free of charge.



JAYE ALBRIGHT

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Albright says the secret to programming a great radio station is: "Listen — to the station. To your competition. To listeners. Act on what you hear. Teach yourself to adapt quickly, and teach the power of positive change. Stay current. A&O client Astral Communications has renamed its PDs 'brand directors,' and that is a great reminder that we're all in multi-media content creation and marketing, not radio in the old, narrow sense of the word."

A successful program director takes ownership of station content, according to Tom Bigby. "A winning PD is creative in station branding, works well executing the myriad of client-partner revenue projects, and helps create a working environment that allows talent to create and grow," he says. "If you want to be a program director, have a total understanding of your strengths and your weaknesses, study great talent and what makes them work, and gain the total trust of your superiors. Content, content, content — you don't win without it."



ALAN BURNS

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Advice from Burns for anyone wanting to be a PD: "First, work for a good PD so you can learn what to do, rather than what not to do. Get involved. Offer to help. Give your time and ideas. PDs always have too much to do. Start thinking like a PD, and talking to your PD. If your station has research, ask to see it, and the research company's recommendations."

Cooke's advice for anyone who wants to advance to PD: "Lurk, eavesdrop, obsess on how people who don't work in radio live. Know their pain, and craft what comes out of the speaker to solve the problems you observe. Those people include local direct retail advertisers, who themselves are great eavesdroppers. Know the street as well as someone with a shop on Main Street, and you'll be a good PD."

FRANCIS CURRIE

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To those who'd like to be programmers, Currie says, "Get really interested in people. Figure out what makes them tick and how to influence their thinking. Include your listeners, co-workers, sales team, your boss, and your competitors. Develop your emotional intelligence, your communications skills,

and your ability to get along with all kinds of people — even when you disagree with everything they say. Hang out with smart people. It'll rub off. Learn to love research, but don't ever be a slave to it. Make lots of mistakes, and learn from them."

GABE HOBBS

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Hobbs says that, for a great PD, "The product is always the key. The product will deliver users, and the users

will deliver advertisers. The key to the content or the product is and will always be about the talent. Learn how to recruit, coach, incentivize, and protect good talent." The secret to programming a great station? "Positive differentiation. What makes your station different? What makes your station memorable? Can we hear your passion for great content and great talent oozing from the speakers?"

"Getting, keeping, and growing audiences, finding and developing talent, and managing that talent are key," says Geller. "Effective PDs can bridge the gaps between all departments in the radio station and get along with all, and they know when to delegate. While compromise is an excellent trait in any manager, successful PDs can make decisions, and then know when to fight for those decisions. They know when to take a risk and when to stay the course."



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VALERIE GELLER

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"Today, programmers need to think of their stations as multi-media brands, providing content and experiences on a wide array of platforms," says Jacobs. "They need to have a grasp of consumer behavior, audience research, and creating content that motivates listenership and loyalty. While a 'good ear' will always be an asset, today's PDs need to see their stations in a more 360-degree point of view, understanding that the competition is no longer just down the dial."

JEFF JOHNSON

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The traits of a successful PD, according to Johnson: "They must be able to formulate and execute a plan for brand success; have a passion for creativity, curiosity, and brainstorming ideas; be able to interpret and utilize ratings and research information; have the ability to inspire, motivate, and nurture creative people; and keep a consumer focus and be an advocate for the listener. They have focus because good things happen to those who focus."



RANDY LANE

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Lane's advice to up-and-coming PDs: "Do everything at the radio station. Learn everybody's job. Make some calls with salespeople so you know how the other half lives. Know the fundamentals of production management, traffic, and engineering. Learn everything there is to know about Arbitron from a programming and sales perspective. Work or intern for someone who is an excellent program director. Ask a million questions."

Moceri says a successful PD is "a smart strategic and tactical thinker who works every day to increase the value of the people and product at the station." He goes on, "Today's program director must have the ability to maintain product integrity while being a resource on the revenue side of the equation. A great PD must know PPM and research and use both as ways to benefit the product. A crucial part of true programming leadership remains 'hearing' the product and how it can relate to the listeners while at the same time being almost maniacal about execution, working hard every day to increase the opportunity for audience tune-in."



MIKE O'MALLEY

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O'Malley says about the best PDs, "They thoroughly understand the ratings process, down to how many diaries or meters or phone calls they need to grow come to a certain point and how many occasions of listening are necessary to grow TSL/TSE, and have a plan for both. Successful PDs have strong leadership skills and are simultaneously coaches and cheerleaders. They're highly engaged with their stations and the people that work there, particularly talent. They're open to hearing and seeking out new ideas as well as sharing them."

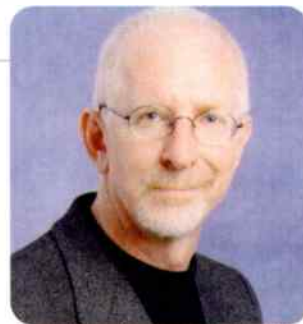
A great PD, says Pollack, "is a leader who inspires people, not a dictator." He goes on, "Think about your days on the air and how you can motivate others to perform to the best of their ability." To program a great station? "Make an impression on a listener that is strong enough to become their trusted friend. That requires listening to your audience, using all the creativity that your team can generate, and perfect execution of the format plan. Anybody can copy your music, so be sure the content between the songs lifts your station above the others."



RUSTY WALKER

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"A successful program director is one-third strategist, one-third technician, one-third mentor/coach/trainer, and 100 percent customer-focused," says Walker. "Ask questions, lots of questions. If the programmer you're asking won't give you answers, they're *not* a good role model. Also, emulate the techniques and station sound of your programming heroes — but be sure to put a bit of yourself in the mix. Find the programming elements most important to your target. Deliver them incessantly, to the exclusion of all else. Focus, focus, focus!"



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HIP-HOP HISTORY?

"I know you don't feel like a rapper, but trust me, it's going to catch on soon!" Bill Brennan, producer of *The Jack Smith Show*, goes over some notes with guest star Sue Raney, back in 1947.

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