

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINESM

RADIO

INK

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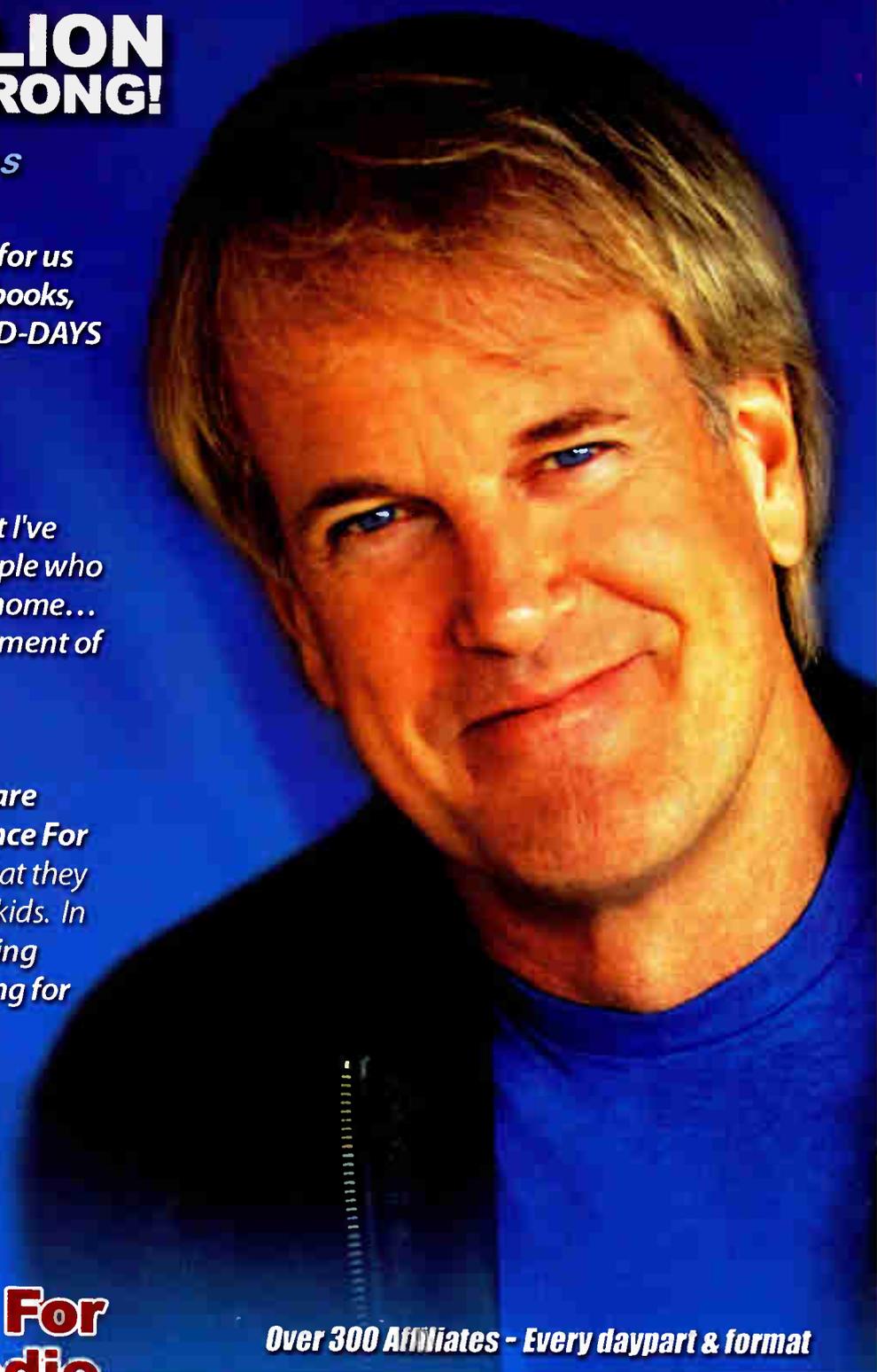
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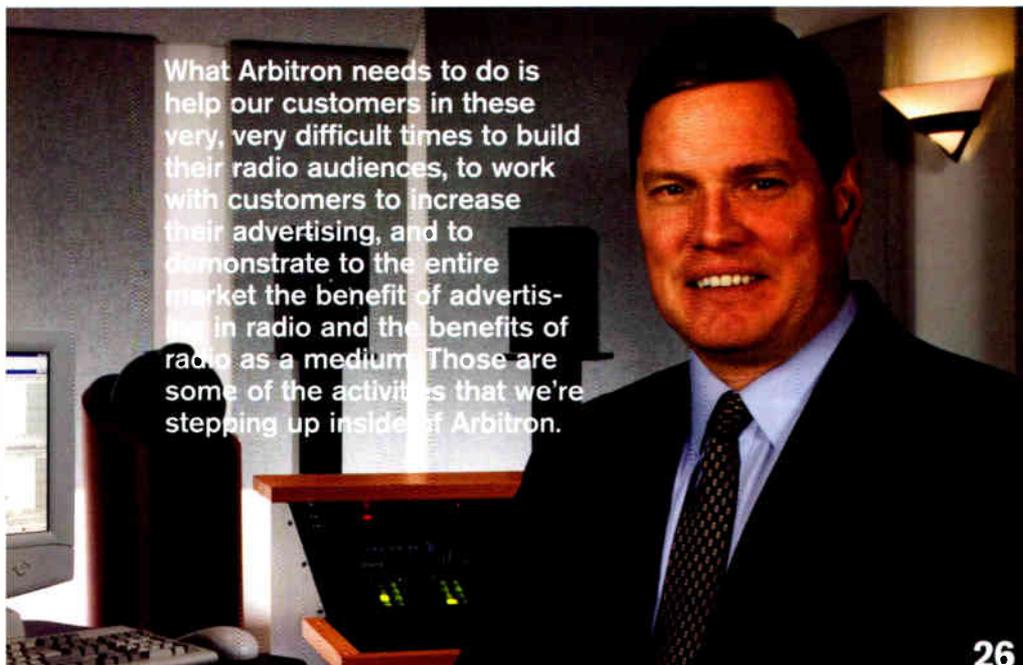
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Dwight Case

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

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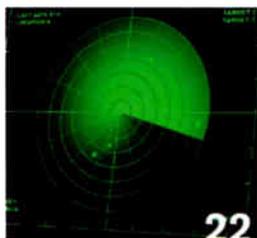
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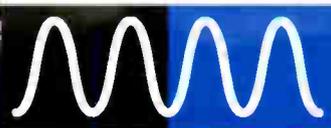
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Improving Radio's Primary Currency

Radio lives and dies by advertising revenue, why don't we pay more attention to it? If you're thinking, "Eric, we focus all of our attention on selling advertising," I don't disagree, but there is more to advertising than selling it.

An advertiser's purchased distribution to our audience is not enough. We need to make the cash register ring — which means we need to pay more attention to advertising.

If your station's ratings sag, you take action, perhaps by hiring a programming consultant and a research company to solve the problem. But what if we have audience and the advertising does not work? We blame it on the client. But perhaps it's time that we accept the responsibility.

For starters, do you and your salespeople really understand how radio advertising works? Can you tell why one advertiser gets results and another doesn't? Can your salespeople articulate these differences to a client? Do your salespeople take business they know won't work just to get revenue on the books? Because of radio's turnover, lack of consistent training, and a basic lack of understanding, I would guess a high percentage of ad reps and even management doesn't have a clue what works and what does not.

I've personally experienced small advertising investments that net great client results from stations with low reach. I've seen a client who tested one station against another using the same campaign and the same placement, and one station had great results while the other had little. Both had equal audience size and demographics. Why did this occur?

Why is radio not studying advertising results more thoroughly? If our stations were known to make the cash register ring — ratings or not — word would get out and we would get more business. To my knowledge, Jerry Lee at WBEB in Philadelphia is the only broadcaster who has seriously studied advertising. Though the Radio Ad Effectiveness Lab has studied whether advertising works, I don't see us studying what we can do to be more effective.

But I have some ideas.

Aside from better training in the sales ranks, I believe advertising success is based on a three-legged stool: effective creative, proper placement, and environment.

HONOR YOUR SPOTS

I'd like to see radio focus on environment. We must not look at each ad as simply an item to fill an empty slot, we must change our overall attitude and consider that each ad deserves to be heard. Do you honestly believe the majority of your audience is sitting through six or eight spots in a row? Are the ads in the middle being given a fair shake? Though I've always believed we should model the magazine industry, which sells premium positions, magazines place content between most ads that is designed to get each ad seen. I recently heard a station in Austria that did two stopsets per hour with 15 spots in each, but they teased a contest before the ads, and between each couple of spots they gave a number as part of a secret code. At the end of the break, they ran the contest, seeking someone with the code. This was an effective way to honor the spots and get people to listen through them.

There should be a giant sign in every radio station control room that reads, "Make every spot work." That starts with the sales department pushing for proper placement (and understanding it first), and also relies on working with clients for an effective creative message. The spots on that station in Austria are entertaining and interesting.

But most important should be a mindset change. Instead of selling the spots, burning them off, and trying to sell some more, we should give as much attention to spot effectiveness as we do to programming. **INK**

B. Eric Rhoads
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KFMB San Diego	P12+ 7.3 P25-54 11.1 P35-64 14.4 M12+ 2.3 M25-54 2.8 M35-64 4.7	KHIZ Honolulu	P12+ 2.3 P25-54 1.9 P35-64 6.3 M12+ 2.6 M25-54 3.2 M35-64 5.8
WPGH Pittsburgh	P12+ 5.7 P25-54 4.7 P35-64 5.5 M12+ 7.1 M25-54 6.2 M35-64 6.6	WOOD Grand Rapids	P12+ 8.8 P25-54 1.5 P35-64 3.8 M12+ 4.5 M25-54 2.4 M35-64 6.3
WPRO Providence	P12+ 10.8 P25-54 10.8 P35-64 12.1 M12+ 13.1 M25-54 19.2 M35-64 16.0	KXAR Omaha	P12+ 4.4 P25-54 1.1 P35-64 2.9 M12+ 3.7 M25-54 1.9 M35-64 5.7
KDWN Las Vegas	P12+ 2.2 P25-54 1.5 P35-64 2.1 M12+ 3.3 M25-54 1.7 M35-64 3.8	WSKY Gainesville	P12+ 4.3 P25-54 5.5 P35-64 4.5 M12+ 6.6 M25-54 8.6 M35-64 6.7

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Look What *Radio Advertisers* Are Saying About SoundAdvice



SoundAdvice speaks to the issues I have on a day to day basis. I read each one thoroughly and pick out the points that directly apply to my marketing plan and implement them. By making little changes each week, the plan gets stronger. Keep sending them!

- Gavin MacMillan, Director of Operations, BartenderOne Corp.



We use SoundAdvice as a guide and a learning tool. It is shared among colleagues and associates. Everyone reads it once before it gets filed for the future use when we begin planning our marketing year.

- Kathy Thompson, Owner, Beachcomber Hot Tubs



beachcomber
HOT TUBS



We use SoundAdvice as we work on developing our media campaigns. It's great to have the experts in the business share their marketing knowledge with those who are not in

the business but need to know what works and what doesn't.

- Tracy Holland, Executive Director, Big Brother Association



Big Brother Association
of Kingston and District, Inc.

Look What *Radio Sales Managers* Are Saying About SoundAdvice



SoundAdvice has positioned our reps as true marketing partners dedicated to helping our clients grow their businesses. In fact, SoundAdvice has resulted in new and additional revenue from clients who responded to SoundAdvice requesting more information from our Account Executives.

- Tom Manton, Director of Sales, Rock 95 and Kool 107.5



Look What *Radio Sales People* Are Saying



Marsh Insurance has been in our market for over 75 years and never used radio advertising. After receiving a few issues of SoundAdvice she approached me to start a radio campaign.

- Mary Sudds, Account Executive, Quite Broadcasting



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- *Carry Bag
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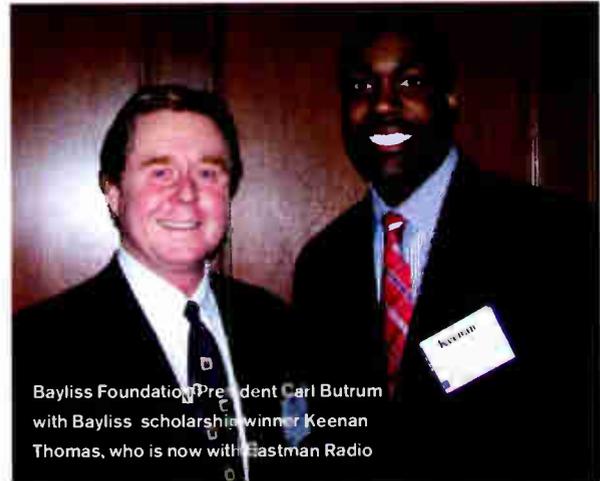
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Radio Ink's 2009 Top Country PDs accept their awards at Sony's boat show during CRS40.



At a private show for Clear Channel's KOST/Los Angeles listeners are Marketing Director Robert Lyles, PD Stella Prado, Seal, and morning show personalities Kristin Cruz and Mark Wallengren.



Bayliss Foundation President Carl Butrum with Bayliss scholarship winner Keenan Thomas, who is now with Eastman Radio



Tom Kraeutler (c), co-host of the nationally syndicated *Money Pit*, teams up with *This Old House* host Kevin O'Connor (r) and master carpenter Norm Abram for a two-hour radio broadcast.



Bad Math And You

Always remember these three things when making a decision:

1. Not all facts are helpful.
2. You lose sight of the big picture when you get too close.
3. It's easy to tell lies in the language of math because most people are convinced math never lies.

HERE ARE SOME FACTS TAKEN FROM THE 2000 CENSUS:

The average American family size is 3.14 persons.
The average number of children per household is .90.

Problem: Let's say you want to move to a "family" town, a place where lots of people are married and have children still living at home. You need to find a city with more than nine-tenths of a child per household, right?

You've narrowed your search to three towns with 50 percent more children than the national average of .90 per household. Riverview, Prairieville, and Mountaintop each have 1.35 children per household. On paper, the three towns look equal.

In reality, they're radically different.

The people of Riverview dislike children. That's why 90 percent of all Riverview households have no kids. But Riverview has a polygamous religious group, so 5 percent of Riverview families have 13 children each and 5 percent have 14 children each. Welcome to Riverview.

Prairieville is composed largely of immigrants from an overpopulated nation. Consequently, the people of Prairieville believe it's immoral to have more than one child. 8 percent of Prairieville households have no children. 74 percent of Prairieville households have 1 child. 5 percent have 2 children. 5 percent have 3 children. 4 percent have 4 children. 4 percent have 5 children.

In Prairieville, 82 percent of the population looks down on the 18 percent with more than one child. "Breeder" families are social outcasts. You and your 2 kids are just going to love it here.

The people of Mountaintop are happy to be alive. The

town motto, "Live and Let Live," is painted on the water towers and the police cars.

33 percent of all households in Mountaintop have no children.

22 percent have 1 child.

33 percent have 2 children.

7 percent have 3 children.

2 percent have 4 children.

1 percent has 5 children.

1 percent has 6 children.

1 percent has 7 children.

Although it's true that each of these three towns has 1.35 children per household, it's a completely irrelevant fact and

1. Not all facts are helpful.

We took one step too many when we calculated the number of children in the average household. This illustrates the fact that

2. You lose sight of the big picture when you get too close.

I'm sure you would agree that we learned more about Prairieville, Riverview, and Mountaintop from the raw data than from their identical averages of 1.35 children per household.

You realize I'm talking about **gross rating points**, don't you?

Reach times frequency equals gross impressions.

Gross impressions expressed as a percentage of population equals gross rating points.

The math behind gross rating points isn't just plain stupid, it's fancy stupid. (Stupid with raisins on it.)

An advertiser is considering five different schedules that deliver 100 gross rating points each. The first schedule will reach 100 percent of the population once. The second schedule will reach 50 percent of the population twice. The third schedule reaches 10 percent of the population 10 times. Schedule four reaches 5 percent 20 times. Schedule five delivers 1 percent 100 times. But there's no way for the advertiser to evaluate the potential effectiveness of these schedules because when we multiplied reach times frequency we took one step too many.

Gross rating points are valid only if you accept the premise that each of the five schedules would work equally well because reach and frequency are interchangeable.

Do you believe reach and frequency are interchangeable? If so, you'd be just as happy in Prairieville or Riverview as you would be in Mountaintop. After all, they each have 50 percent more children than the average American town. And real estate is so much cheaper in the first two towns than in Mountaintop! I wonder why? Oh, well, it doesn't matter. Because the numbers are the same, and numbers never lie. **INK**

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



THE MATH BEHIND GROSS RATING POINTS ISN'T JUST PLAIN STUPID, IT'S FANCY STUPID.

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Growth And Opportunity In Hispanic Radio

One of the privileges of managing Radio Ink's Hispanic Radio Conference has been the chance to work with some gifted and dedicated media professionals. Frank Montero, co-managing partner with the law firm Fletcher, Heald & Hildreth and member of the Advisory Board to the Hispanic Radio Conference for the past three years, is one of them. His active role in Hispanic and Spanish-language media in the U.S. and Latin America is an enormous asset in helping to craft a compelling and visionary conference agenda. At the Kagan Summit in New York earlier this month, Montero and I discussed areas of growth for Hispanic radio in today's economic and demographic world, as well as ideas that can bring more capital to minority ownership deals. Montero's perspective and counsel will be part of the third annual Radio Ink Hispanic Radio Conference in Los Angeles at the Biltmore Hotel, May 6-7. For information and registration, go to www.radioink.com/hispanicconference/.



How many Hispanic stations are broadcasting in America today? What are your growth estimates for the next 5-10 years?

If we focus on AMs and FMs in the 50 states and DC, I'd say over 600 full-power licensed commercial stations are predominantly programmed in Spanish. Growth is difficult to project because the economic downturn has thrown most projections out the window. In the past 5-10 years, much of the growth has been in the Southeast, Northwest, and Midwest. Much of that

growth was a reflection of job availability. It remains to be seen if there will be new demographic shifts as those job markets dry up.

I don't think growth in the Spanish radio markets will necessarily be what it has been in the past 10 years. Still, there are many underserved Spanish radio markets, and we will continue to see radio broadcasters and advertisers looking to tap that market.

In terms of programming, are there different social mores within the Hispanic audience? Do programmers need to draw a different line at Hispanic stations?

I believe so. Some communities are more conservative than others and some have different tastes and preferences. Spanish is a language, not a format. Any programmer in Spanish radio has to know his or her audience, the

social mores of the community, and the geographic distribution of that audience.

Do you favor the minority tax certificate? Why? What form would you want it to take?

I do. In fact, I testified before the House Ways and Means Committee in 1995 to support the old tax certificate. In its day, it was an amazingly elegant mechanism for putting broadcast stations into the hands of minorities. However, I think the biggest mistake these days is to assume that a return of the tax certificate will be a silver bullet to help promote minority ownership in broadcasting. While I greatly promote its return, we should remember that the tax certificate gets its strength from the prospect of deferring capital gains tax. Very few station owners have capital gains to shelter these days.

What are your suggestions for boosting minority ownership in broadcasting?

The biggest obstacles for minority ownership have traditionally been access to capital and access to deal flow. With the current economic slump, the capital-access problem is worse than ever. Ironically, however, the deal-flow problem may be somewhat less of an issue because there's so much underpriced inventory on the market. As a result, you're seeing an increase in seller financing to make up for the capital shortfall.

I've been a proponent of a measured relaxation in the foreign ownership rules to allow more offshore capital to finance domestic broadcast acquisitions. This would be especially helpful for Spanish-language broadcasters because there are many Spanish and Latin American financial concerns and program suppliers that would welcome the opportunity to team with U.S. broadcasters to capitalize on the growing U.S. Latino market.

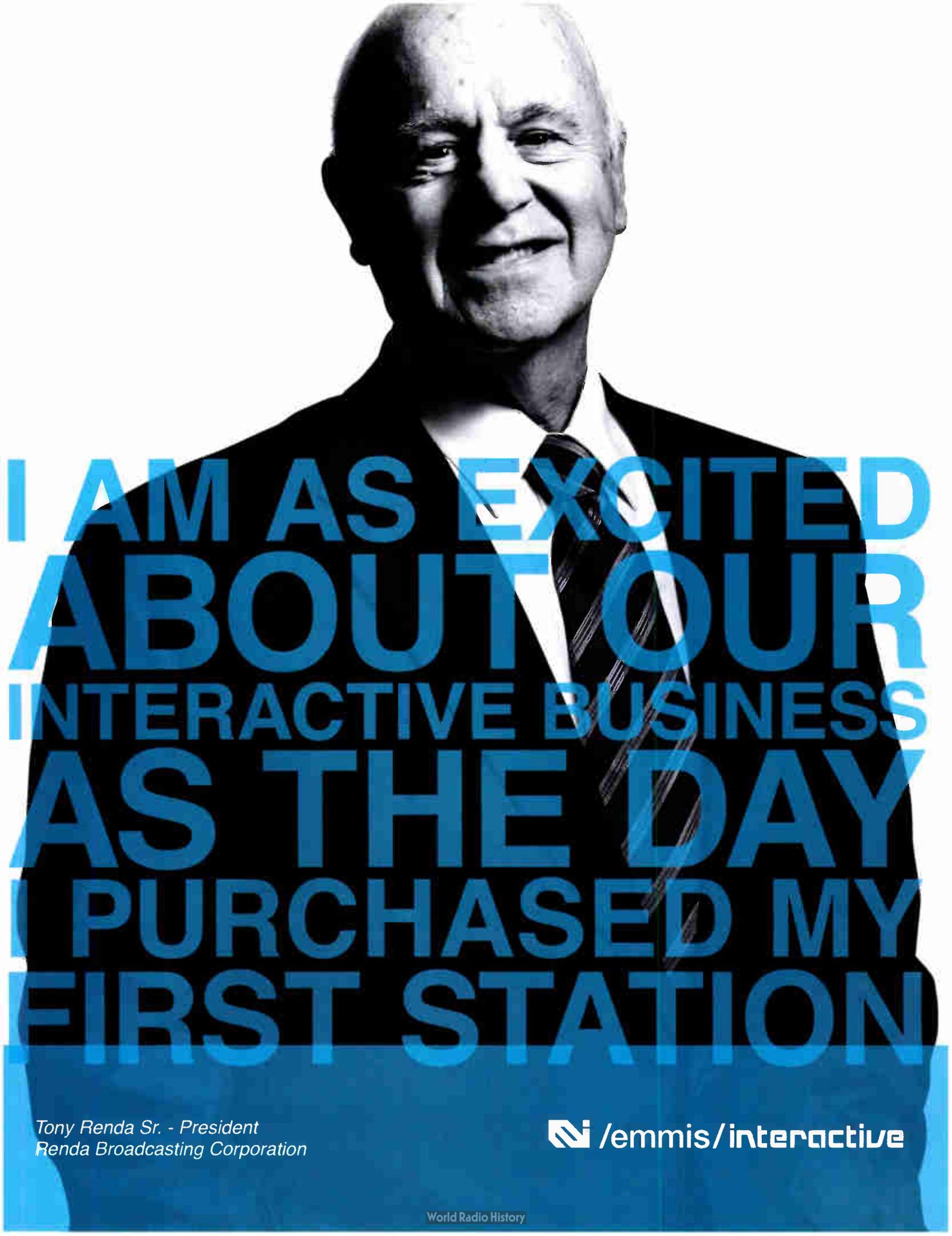
A relaxation of the prohibition on collateralizing spectrum would improve the flow of capital into the market, especially from smaller regional lenders that may be frightened by the overleveraged nature of broadcasting and the inability to effectively collateralize the debt.

I believe other legislative and regulatory changes need to be explored to promote capital into the market and assist minority ownership and funding. **DK**

Deborah Parenti is VP/GM of Radio Ink.
E-mail: deborah@radioink.com

>> There are many underserved Spanish radio markets, and we will continue to see radio broadcasters and advertisers looking to tap that market.

! DON'T MISS A BEAT! To read the full text of the Dialogue, go to www.radioink.com.

A black and white portrait of Tony Renda Sr., a middle-aged man with a receding hairline, wearing a dark suit, white shirt, and patterned tie. He is smiling slightly and looking towards the camera. The background is plain white.

I AM AS EXCITED
ABOUT OUR
INTERACTIVE BUSINESS
AS THE DAY
I PURCHASED MY
FIRST STATION

*Tony Renda Sr. - President
Renda Broadcasting Corporation*

 /emmis/interactive

Service Chevrolet, Lafayette, LA

Regent Communications account executive Sondra Suggs has been working with Service Chevrolet in Lafayette, LA, for nine years. She and Service marketing director Jennifer Potier share the dealership's radio success story with Radio Ink.

>Tell us about your business. What product or service do you provide?

Service Chevrolet Inc. is a homegrown success story. Begun in 1972 by Jesse Luquette, the dealership is still going strong after 37 years in Lafayette, LA.

The management and staff follow a simple philosophy: Treat customers the way we would want to be treated. That kind of customer service has led the company to become the number one volume sales leader among Chevrolet dealerships in Louisiana. It is also the largest Chevrolet and GM dealership in the state.

The company was named the number one dealership in the seven-state area serving Louisiana, Mississippi, Alabama, Arkansas, Tennessee, Kentucky, and Missouri.

>How long have you been in business? Thirty-seven years.

>Do you have a single or multiple locations? Single.

>Describe your typical customer. We have multiple lines of vehicles, which makes our customer mix very diverse. Being located in South Louisiana and having the Silverado truck has definitely helped us to cater to many oil field companies in the area, as well as farmers. Our customers buy small, fuel-efficient vehicles, all the way up to large, heavy-duty trucks and SUVs.

>Do you advertise on a regular or seasonal basis? Regular, consistent basis with a branded message.

>Do you handle your own advertising, including creative, or is an advertising agency involved? The advertising placement and creative is handled by our in-house marketing director/spokesperson and general sales manager.

>Do you use radio as part of your advertising? Why or why not? Radio is extremely effective for us. It allows customers to paint a picture in their minds of what they want in a vehicle, and then it draws them in to the dealership so we can deliver exactly what they want.

>What other media do you use? Newspaper, television, local magazines, and Internet sponsorships. We also sponsor many community events.

>Do you currently use new media, such as online display advertising? What have you found to be the most effective mix of media for promoting your business? Having a consistent message running on radio, television, and newspaper has been the most effective media mix.

>Which media reps do the best job of presenting online options? Radio and television, because they are in broadcast media and are able to present this new trend in a more positive way. They are familiar with it and know the results that broadcast media can bring. Other than the company website, we have two streaming video ads — one on a radio website and one on a television website. They are both 15-second gateway ads.

>What are radio's strongest assets? We love the fact that we can change our ad on a moment's notice. Radio is extremely flexible, which is a huge benefit to our company. In the automotive industry, incentives are changing all the time. Radio is also very affordable, and we are able to dominate our market without having to spend a lot of money.

>As an advertiser, what is the single best thing you've ever heard anyone selling radio say? If you're successful, then we are successful. My radio rep has said this line MANY times, and I just love the fact that they will do absolutely anything to make sure we are successful before they are. They always do what is in the best interest for us, and it is such a rewarding feeling to know that we are truly being taken care of.

>What has been your most memorable radio campaign? "Blazin' Into Overdrive." In July 2008 Service Chevrolet was asked by General Motors to accept additional 2008 inventory. District Sales Manager Ron Moree approached Service Chevrolet General Sales Manager George Marcotte to accept delivery of 96 2008



Service staff (l-r): General Sales Manager George Marcotte, Marketing Director Jennifer Mitchell Potier, and New Car Sales Managers Ross Johnson, Allen Daigle, and Mark Bolner

CALLING ALL CLIENTS! If you have a client who would like to discuss their success — or not! — using radio, contact Managing Editor Wendy Bernstein at wendy@radioink.com.

Chevrolet Silverado 1500 Extended Cab pickup trucks. We had one week to decide whether or not to accept the trucks.

Although sales were down and fuel prices were at an all-time high, Service Chevrolet decided to move forward and accept the additional inventory.

A brainstorming session was coordinated by Marcotte to share his vision with Service Chevrolet's media partners. The one-hour meeting allowed all media partners to develop an integrated campaign execution. We decided that the Dominator name was a perfect match for the truck, and we set it apart from other trucks by branding it with a Z-85 sticker for the quarter panels to complement its trailering and handling suspension. In order to brand the Dominator with a unique selling proposition and make it an exclusive Service Chevrolet product, custom logos and imaging were designed. The promotional package consisted of decals for the trucks, newspaper ads, television and radio commercials, and internal sales training.

On August 20, 2008, the Chevy Silverado 1500 Extended Cabs began to arrive, and the Dominator campaign was launched. There was an immediate increase in floor traffic and sales. Not only did customers come in requesting the Dominator, but many were



upgraded to the next level of Chevrolet trucks available. Between Aug. 20 and Sept. 30, 88 1500 series Extended Cab pickups were sold, sending Service Chevrolet to the number one-ranked dealer in Louisiana and the fifth-ranked dealer in the nation for the month of September. The combination of exceptional value, a dependable truck, a quality manufacturer, strategic advertising, a trained sales force, and hard work made the Dominator promotion successful.

>Any other thoughts or comments? We absolutely LOVE Regent Broadcasting and want to thank them for contributing to such great success for our business! **DK**

Nielsen Pop Quiz

IS YOUR RADIO SAMPLE TRULY REPRESENTATIVE?



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Just ask
nielsen



Clients Are Listeners, Too

If there is one road to take to get through this bad economy, it's to mandate that your station own the creative production in your market. Creative is what radio does best, and if your station owns that, it will inevitably build new revenue, hold existing revenue, and create bigger deals by stealing from competing media.

Radio has focused for too long on "delivery" based on audience and pricing, and reduced production to rip-and-read. But while we've been pushing clients to become transactional, they've been moving toward becoming relational again, and now they want great commercials and great ideas. Your share of dollars can be HUGE if you simply make sure your station has the best commercial creative in your market.

How will you know when you've arrived? It won't be the revenue line. When the client commercials you produce sound as great as the station promo, then you've arrived — and the revenue will follow!

What To Do Next

- Hire a great creative production person who has a focus on client marketing. Don't give that person an airshift with co-op work. This is a focused hire: client marketing and branding for revenue only.
- Have your new production person focus on the categories that need creative for this quarter, next quarter, the season, and the next holiday.
- Rich Little once said everyone has at least three good impressions in them. Survey your staff and list their talents. Do the same with dialects: Create an in-house vocal bank, like an agency would.
- What to do with all that station trade? Go to your local drama club. They can outread any staffer you have in a multi-voice spot, and they'll make your commercials sound more like national ads. (Local airstaff has little credibility in those ads anyway.)
- Teach clients that spots aren't always about them, but about selling the category first. If you sell the experience of a hot tub, the audience will remember who's selling hot tubs at the end. We too often sell deals, dates, hours, location, and years in business. Sell from the buyer's point of view, and you can convert audience into store traffic more easily and keep listeners listening longer.
- Join your local ad club and enter its annual awards



to bring some fun and value (other than profit) to your efforts. If you win, take out an ad in the paper and use it to sell clients on your abilities.

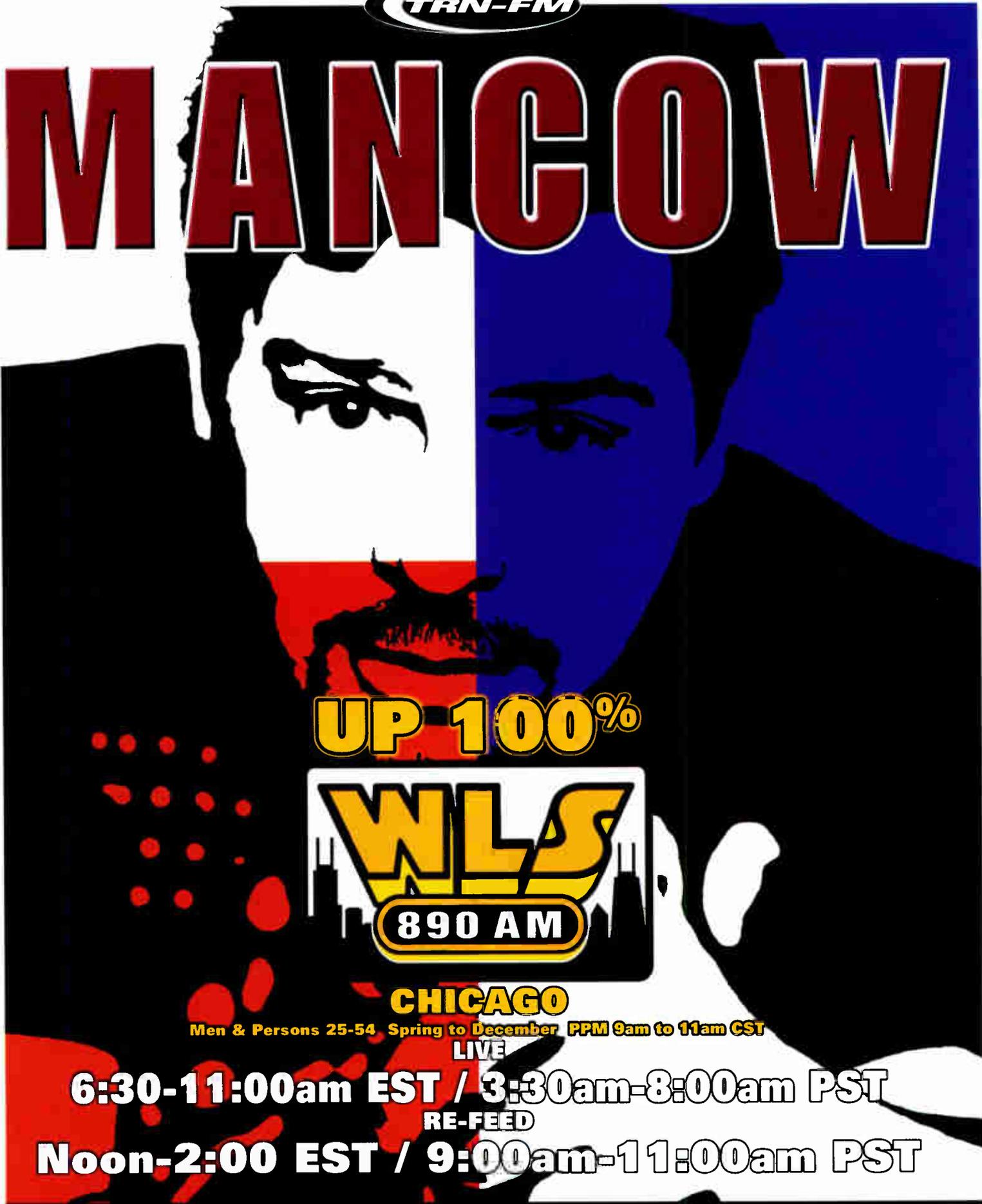
- Put a "production box" on your website, and invite clients to listen to past and current ads. Showcase your creative department. Also consider a link to a "production page" showing off your talent.
- Have the market clusters in your company each trade five creative, locally produced spots by way of the company website every month, as an ongoing brainstorming session.
- Create an employee talent fee to pay for voiceover reads done for sister markets.
- Call your production director and get an MP3 of a spec ad to a client just before you go into a call. The client gets to hear the spot in their office from their own computer. It may just help the deal along.
- Target select clients for a monthly e-mail blast with MP3s showcasing your current creative production for other businesses. And don't worry about their sending the dub of your prized ideas to another station. Get your money, send the MP3, and put yourself in the position of becoming the creative contact for your clients.

Let the other stations send a rip-and-read and keep talking delivery. Your money will grow through your creative. Numbers and pricing change constantly, but the client will always remember the creative you came up with, because clients are listeners too. **INK**

Jeff Ogden is general sales manager at Citadel/Syracuse.



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The Most Admired Engineers In Radio

Every year, *Radio Ink* compiles a list of the Most Admired Engineers In Radio, based on nominations by our readers. And this time out, we've asked those on the list a simple but critical question: What technical development on the

horizon will have the biggest impact on radio? These specialists are radio's real technology experts and innovators, and you'll want to read what they have to say, here and at www.radioink.com.



RODNEY BELIZAIRE
Chief Engineer/IT Manager
WQXR/New York Times Radio



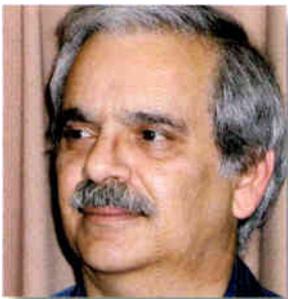
JEFFREY BENNETT
Director of Engineering
Clear Channel/Dayton, OH



DAVE BISCHOFF
Chief Engineer
KPAM-KKAD
Pamplin Media/Portland, OR



SAM CAPUTA
Director of Engineering
Emmis Radio/St. Louis



DAVID CHIMENO
Market Engineering Manager
GAP Broadcasting/
Lake Charles, LA



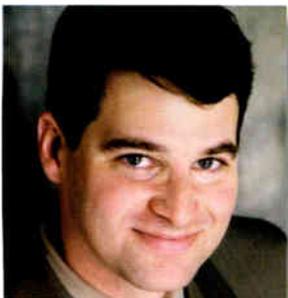
LYNN DUKE
Engineering Manager
KRTH-KTWV
CBS Radio/Los Angeles



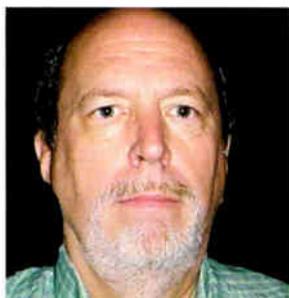
MICHAEL EVERHART
Chief Engineer
Rose City Radio



DAVID C. GARNER
VP/Technical Operations
Bonneville International/
Washington Division



JOSH HADDEN
Director of Engineering and IT
Clear Channel/New York City,
Long Island



WILLIAM WATT HAIRSTON
Consultant, Nashville, TN



ZEB HUFFMASTER
Chief Engineer/IT Director
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Arkansas



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Director of Engineering
Salem Communications/
Cleveland



ALEX KEDDIE
Corporate Regional Engineer
Entercom Communications

AS OVER-THE-AIR DIGITAL ALGORITHMS ARE IMPROVED FOR HD RADIO, AND HOPEFULLY, THE 10DB POWER INCREASE BECOMES A REALITY, THE MORE NATURAL AND DYNAMIC, LESS-PROCESSED SOUND POSSIBILITIES WILL BE REALIZED AND APPRECIATED. — *Michael Waldman*



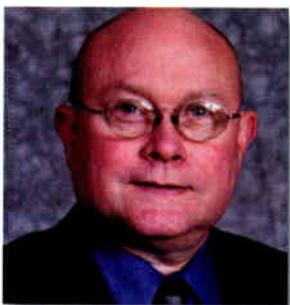
GARY KLINE
Vice President of Engineering
Cumulus Media



GEOFFREY N. MENDENHALL
VP/Transmission Research
& Technology
Harris/Broadcast
Communications Division



ART MORRIS
Broadcast Technical Consultant
Aurora, MO



NORMAN PHILIPS
Vice President of Engineering
GAP Broadcasting

WIRELESS IP INTEGRATION IN AUTOMOTIVE DASHBOARDS, AS (1) THE RETURN CHANNEL MECHANISM FOR "BUY NOW/MORE INFO" BROADCAST TRANSACTIONS; AND (2) FOR OPENING THE FLOODGATES TO HUNDREDS OF THOUSANDS OF COMPETING AUDIO CHANNELS. — *Mike Starling*

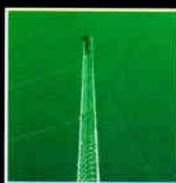


TOM SILLIMAN
CEO
ERI



CAMERON SMITH
Director of Engineering
Kindred Communications/
Huntington, WV

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MOST ADMIREENGINEERS IN RADIO



JEFF SMITH
Supervisor Broadcast/
Studio Systems
Clear Channel/New York



MARTIN STABBERT
Director of Engineering
Citadel Broadcasting



MIKE STARLING
CTO/Executive Director
NPR Labs



BOB STRUBLE
President/CEO
iBiquity

FROM THE PERSPECTIVE OF A SMALL-MARKET ENGINEER, I AM INTERESTED IN HOW MY STATIONS CAN PROVIDE MORE SERVICES, BOTH BROADCAST AND INTERACTIVE, WITH SMALLER STAFFS. SOFTWARE TECHNOLOGIES THAT HELP US MAINTAIN AND MONITOR SYSTEMS ARE A VITAL PART OF ACCOMPLISHING THAT TASK. ALSO, WIRELESS TECHNOLOGIES BOTH CURRENT AND FUTURE THAT ALLOW OUR AIRSTAFF TO GET OUT AMONG THE LISTENERS WHILE MAINTAINING CONTROL OF THE RADIO STATIONS WILL BE A BIG FACTOR IN KEEPING RADIO SUCCESSFUL. — Zeb Huffmaster



CONRAD TRAUTMANN
SVP/Engineering
& Technology
Westwood One



MICHAEL I. WALDMAN
Station Engineer
CBS Radio/St. Louis



JOHN TAKACH
Chief Engineer
Radio One



JERRY TIBBETTS
Director of Engineering
American Media Investments

THE CONTINUED MICRO-MINIATURIZATION OF INTEGRATED CIRCUITRY AND THE ABILITY TO PROJECT THREE-DIMENSIONAL IMAGES WILL HAVE THE BIGGEST IMPACT ON RADIO. WHY WILL WE NEED CONSOLES, DISTRIBUTION AMPLIFIERS, AND SWITCHERS? ALL OF OUR INPUTS AND OUTPUTS ARE CONTROLLED VIA COMPUTER AS IT IS. NOW, ENTER THE ABILITY TO CONTROL A PROJECTED IMAGE...

I WANT TO DESIGN THE RADIO SO I CAN GET ON YOUR WEBSITE AND SET A WAKEUP CALL, OR SEND MY WIFE A MESSAGE THAT I HAVE A TRANSMITTER OFF THE AIR AND I'M GOING TO BE LATE FOR DINNER, AS USUAL.

— Jerry Tibbetts



JEFF WATTS
Chief Engineer
Iredell Broadcasting



RANDY WOODS
Director of Engineering
WPOZ/Orlando, FL

IF IT WERE POSSIBLE TO FREE OUR DIGITAL TRANSMISSION TECHNOLOGIES TO ALLOW AN OPEN PLAYING FIELD, WE COULD PRESERVE AND ENHANCE THE TERRESTRIAL SERVICES. IT'S IMPORTANT TO SERVE THE LOCAL PUBLIC INTEREST AND LET RADIO AS A WARM MEDIUM CONTINUE. — Dave Bischoff



Advanced Facility Control And Monitoring

High-Tech Systems Manage Time And The Bottom Line

In business, nobody likes surprises, because they generally come with a price tag. Advanced facility control and monitoring can minimize surprises by uncovering situations that, left unchecked, could result in a business loss.

That loss can take the most obvious form, lost airtime, but there are many not-so-obvious situations that can result in preventable losses. Consider a transmitter site where, due to inadequate monitoring, an air-conditioning compressor keeps running after a failure has let its coolant charge escape. The compressor ultimately fails. As the site continues to operate without air conditioning, the transmitter fails as well. Had adequate monitoring been in place, harm to the air-conditioning compressor, damage to the transmitter, and lost airtime could have been avoided.

Advanced facility control and monitoring should not be confused with the traditional remote-control systems used to keep an eye on the transmitter. Those systems are generally narrow in scope, and were designed when larger engineering staffs — who were responsible for smaller facilities — had time to visit remote sites frequently, make detailed observations, and handle repairs.

Industry consolidation means that smaller engineering staffs care for large clusters and, in some cases, stations spread over multiple markets. If these multi-tasking engineers rely on traditional remote-control systems, early signs of trouble can easily be missed.

It makes sense to use modern systems to automatically monitor, log, and trend as much site data as possible in real time. These systems can detect trouble before a complete failure, switch automatically to backup systems, and alert station personnel to a situation that needs attention.

Advanced facility control and monitoring uses industrial-grade, networked, computer-based systems fitted with specialized electronics and monitoring software. The systems are located at the remote sites and connected to a variety of site telemetry. This telemetry is logged and analyzed, and decisions are made automatically, based on customized programmed responses.

And, in addition to crisis management, an advanced facility control and monitoring system can perform routine tasks throughout the week — for example, the regularly scheduled task of exercising the emergency power generator, monitoring and logging the generator's run, and reporting abnormal conditions. An advanced system can also test backup transmitters during off-peak hours to control the utility-company demand rate, with the test run fully monitored and logged and abnormal conditions reported.

Advanced systems can also concentrate building security

functions, such as monitoring smoke and fire detectors and securing entryways.

They can manage security cameras and record images during triggering events. Also important is the ability to detect whether alarm systems are armed and ready when a site is unoccupied.

With the extensive IT infrastructure available at most studio facilities today, advanced facility control and monitoring systems can play a role there, too. Audio broadcast servers, business servers, uninterruptible battery power systems, network routers, and network switches can all be configured, using industry-standard SNMP (simple network management protocol) to report partial or "soft" failure modes to a monitoring system that can then alert technical personnel before a total failure. And don't overlook the need at the studio for supervised exercise of the emergency power generator, or to monitor the ambient temperature in the server room.

When selecting an advanced facility control and monitoring system, one key attribute is that the device must be industrial-grade computer equipment, and substantially more reliable than the facilities it will monitor. It should have plenty of analog, digital-status, and serial data inputs, as well as the ability to concentrate SNMP-collected data.

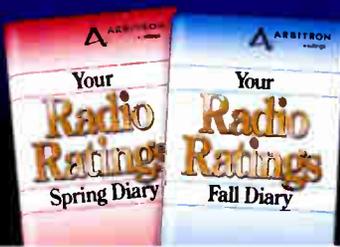
Advanced facility control and monitoring systems communicate site status and provide site control via IP networked computers, smartphones, and, of course, the telephone DTMF interface, and they can also use services such as e-mail and text messaging. Multiple Ethernet ports on the site controller will allow communication from both primary and backup network facilities.

The software must allow the creation of extensive customized scripting to craft the system around the site that is being monitored. It should provide for detailed long-term record-keeping with the ability to sort, organize, and trend collected data. It must be able to consolidate individual monitored sites into a broader management system while also routing alarms and drilling down to specific sites.

The ability to continuously observe critical site parameters at multiple locations — and to act intelligently on the information collected — is key to improving site reliability, managing repair costs, and effectively using technical resources. **DK**



Jeffrey Bennett is director of engineering for Clear Channel/Dayton, OH.



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Ensuring Individual Station Personality And Network Consistency With The Web

A friend of mine once asked me, “How can you be different, let alone yourself, when you look and dress like everyone else?” Websites, like a person’s attire, are an expression of an organization’s personality and the image it wants to portray. Radio has struggled for many years with how to “dress” its stations’ websites with corporate attire and still allow them to maintain their individuality.



frustrated, and interest in the website wanes, from promotions staff and up to and including on-air personalities. At the same time, platforms that are too technically challenging are unusable by stations with no technical resources. In either case, engaging the listener, now the online visitor, becomes more challenging without an enthusiastic staff.

A lack of enthusiasm on the part of programming, promotions, and talent can be partially addressed by making Web development and content submission easier. This will promote an interest in the online brand. A flexible system should allow creative control and give tech-savvy staff the ability to make a corporate website their own. While this may seem like a tall order, it is possible. A tool set designed from within the radio industry is likely to have the best success, as it can reflect the needs of the PDs, promotions directors, producers, and show hosts, and still adhere to and support corporate initiatives.

Online revenues are still growing slowly in the radio Web space, yet should be an important consideration in selecting a platform. A successful online revenue program needs participation and buy-in by programming and promotions, coupled with a sales staff that understands the online space. A platform that empowers them is critical to make the most of any online initiative — but equally important is the ability for corporate to control the assets and ensure the Web is monetized properly.

Gone are the days (or they should be) in which websites are created and managed by the local markets or a company in their area — the Web is just too valuable for corporate not to have a stake and share in the responsibility and opportunity to monetize online initiatives. Web platforms, therefore, must be robust enough to provide Web analytics, network ad serving, and reporting capabilities, as well as the requisite tiered user management system. The structure of the various Web properties needs to be cohesive, reflect the corporate identity, and adhere to a set of standards — all things that a robust Web content management platform must provide.

Conversely, within the platforms and the so-called “corporate requirements” exists the paradox between corporate identity and station identity. Rigid systems do not allow stations to express themselves or take into consideration the level of technical expertise at the local market. A large market, for example, may have a dedicated Web/content manager who is able to create pages and promos and really push the envelope of what is possible with leading-edge technology. Smaller markets may have no dedicated resources and rely on staff members with other responsibilities to maintain their Web presence.

For these reasons, finding the right technology to satisfy all station needs can be complex. Platforms with rigid structures inherently limit creative control. Stifled by such technology, markets with savvy staff become

>> STATIONS NEED THE ABILITY TO REINVENT THEIR SITES REGULARLY TO KEEP THE AUDIENCE ENGAGED. WEB DESIGN AND CONTENT MANAGEMENT TOOLS SHOULD ALLOW FOR FLEXIBILITY IN DESIGN VERSUS DICTATING LAYOUTS.

The Facts

Selecting a platform to help all of a network’s stations meet all of these needs — functionality, ease-of-use, corporate control, and local freedom — involves looking at several factors. Following is a basic checklist of what radio station management should consider when looking to a Web platform to ensure the success of its stations:

1. Sophisticated ad-serving capabilities, including the ability to target ads at the corporate and local levels. Ad servers should be flexible and intelligent in their ability to target groups of stations under the corporate platform and allow for local markets to monetize ad inventory for individual station sites.
2. Analytics that provide individual station stats and rolled-up views at the cluster and corporate level. Traffic statistics as well as ad impression and click-through metrics must be available to ensure the proper revenue recognition and full monetization of online initiatives.
3. Cluster- and corporate-wide content sharing. Stations can save time and money by sharing similar content across multiple sites. The “publish once, display many” capability enables groups to do more with less.

4. Tiered usage management. Networks should look for technology with the ability to set usage parameters in a granular way to limit nontechnical users and, conversely, to empower more technically capable users. Networks can use these capabilities to give stations with the necessary skills the power to make the websites their own. That is what they will need to be successful. They can also ratchet down to prevent newcomers to the Web from falling into common pitfalls.
5. The ability to easily incorporate social media tools, like blogs, forums, and user-generated audio and video. These empower people at the station and in the audience to contribute. Tools that let these groups publish with ease will improve site depth and engage your audience.
6. Access to listener interaction tools, including the ability to add a broadcast e-mail suite, podcasting, contesting, and loyal listener clubs. These allow stations to reach out to their audiences to keep them coming back.
7. Easy-to-use publishing functionality that takes immediacy into consideration without sacrificing professional development standards. The easier and faster, the better. On-page editing technology can make changes easy, so that even novice users are not stumped while still allowing for a professional site.
8. Functionality for mobile and smart devices. Communicating via cellphone is growing as a way to reach out to listeners.

Stations should make sure they have access to this capability if not now, then for use in the future. A platform without mobile capabilities is missing a valuable component to interact with listeners.

9. Flexible design and development tools. Flexible tools will allow for adaptability and change. Stations need the ability to reinvent their sites regularly to keep the audience engaged. Web design and content management tools should allow for flexibility in design versus dictating layouts.
10. Ability to add new features and functions unique to the markets or the corporate entity. As sites mature, unique opportunities present themselves. The corporate platform must be able to adapt and take advantage of these opportunities.

Finding the best Web development tool to ensure individual station personality and network consistency and handle the needs of every station is not always an easy task. Networks need to ensure functionality, ease-of-use, corporate control, and flexibility. Weighing all of these considerations and asking the right questions can play a huge role in helping networks to select the best solution for their stations. **►**

Claudio Canive is CEO of Platformic.

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Take Me To Your Meter



**Arbitron's New Chief Takes
On The PPM Rollout, A
New Rival, And Much More**

When Michael Skarzynski joined Arbitron, he jumped in at the deep end.

Succeeding Steve Morris as president/CEO, he arrived just after Arbitron settled the Portable People Meter lawsuits in New York and New Jersey, and soon after said it would extend the changes agreed to in those settlements to all PPM markets. And he got there as NABOB and the Spanish Radio Association were saying that's good — but it's not enough to satisfy their concerns over the PPM. The emergency petition from NABOB and the SRA for an FCC investigation into the PPM rollout, filed last year, is still on the table.

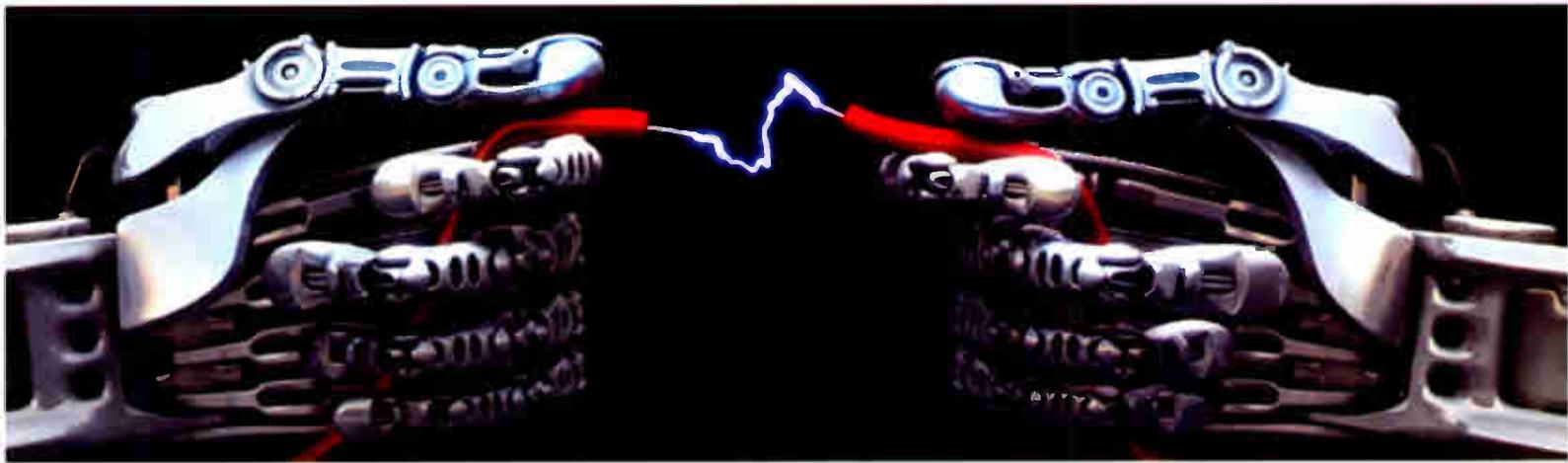
Along with the ongoing PPM drama, there's Nielsen's soon-to-roll-out new service in some Arbitron markets, with Clear Channel and Cumulus signed up. And Skarzynski has stirred things up himself, with a management reorganization: He's added three executive VP positions, two of which have been filled, and eliminated and realigned other top posts — and made the tough decision, in the face of the ongoing economic turmoil, to cut 10 percent of Arbitron's workforce. And that was all in his first three months on the job.

In this candid and wide-ranging Q&A with *Radio Ink*, Skarzynski covers all that territory and more, including Arbitron's image problems and its plans to win back the customers it's lost.

{ By Editor-in-Chief Brida Connolly }

Automation

Simple • Powerful • Redundant



Not since Axia audio-over-IP was introduced to the broadcast industry have we at BGS been so excited! It is with great enthusiasm we'd like to invite you to take a look at the new Op-X Radio Automation delivery system for any single or multi-station cluster. Op-X works seamlessly with Axia IP-Audio networks or as a stand-alone system.



"The merging of traffic and music logs takes a mere :30 seconds, making it among the easiest I have ever worked with. Once you get used to your adjustable personal color scheme, everything is pretty easy to follow. The best part about this system is the LACK of "dead-air" or "hangups" during automation. PD's will breathe a sigh of relief at this. Another thing that stands out is the absolute ease with which you can build your personal hot keys for each air talent. If you organize your show properly ahead of time and know where you are going, this system will make your show much easier and let you concentrate on "sounding good" on the air."

*~ Jim Franklin, Program Director
WVBO, Appleton/Oshkosh - Wisconsin*



"Finally, an automation system that keeps in mind that not every jock is also a computer whiz. This system is easy to operate from the word go..... yet offers all the bells and whistles that help make your station sound great. The clock builder option makes interfacing with satellite shows very easy. Plus, it has the best voice-tracking capabilities available."

*~ Matt Scary, Operations Manager
WWFN/WHLZ, Florence - SC*



"A fast paced station needs a system that can keep up and is easy to use. Op-X gives us the tools we need to deliver the sound Houstonians have come to expect from KRBE."

*~ Leslie Whittle, Program Director
KRBE, Houston - TX*

**If you're looking for an audio delivery system~
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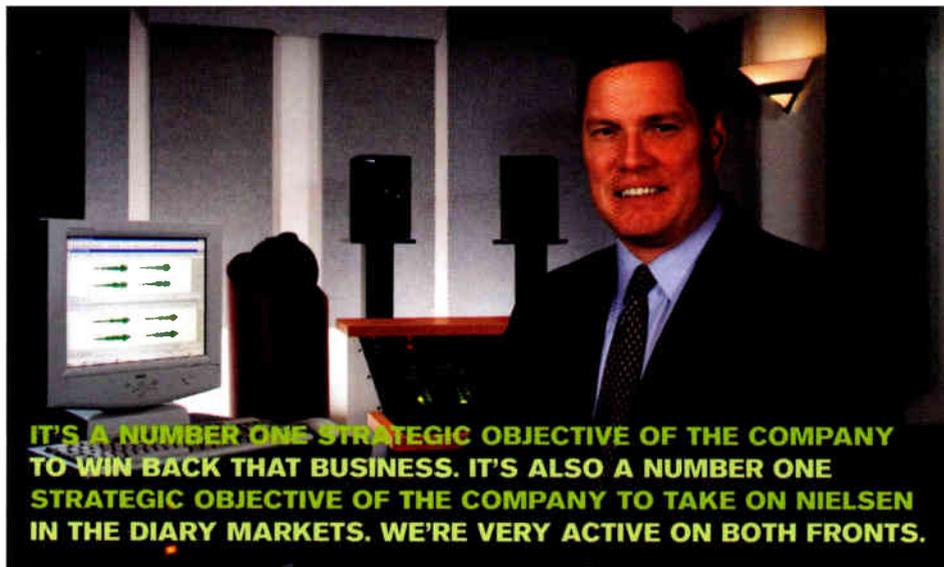


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World Radio History





>>What made you want to head up Arbitron now? The board was looking for a CEO who has public-company experience, a good familiarity with technology, and experience with business development activities and partnering, and a candidate who is very good with building relationships with customers.

I was attracted to the company for many different reasons. First, Arbitron has a very strong research organization, and I have worked at a variety of companies, including AT&T and Lucent Technologies — which has Bell Labs — that have world-class research organizations. I know that a strong research team can be a tremendous asset when it's given the right goals, management, and resources.

Second, Arbitron has a very strong market leadership position, and I think it's easy to build on that foundation and look at new product lines and new businesses with customers where you have strong relationships.

Third is the opportunity for Arbitron to build on the core radio ratings business and see if we can't extend our ratings business to other media. That seems like a pretty neat opportunity.

>>With the difficult economy, where are the risks for Arbitron? Are there particular areas you're concerned about? I don't know of a customer of Arbitron who is not hurting in today's economy. One of the things that I'm trying to highlight — not necessarily as a change in the Arbitron culture, but as a point of emphasis — is that Arbitron wants to be a cheerleader for the radio industry. Even though we're having these terrible problems in the general economy and in the radio industry, radio audiences are at record levels.

Formats such as news and talk have benefited greatly from the political campaigns of 2007-2008 and through focus on the economy and the banking and housing crises. What Arbitron needs to do is help our customers in these very, very difficult times to build their radio audiences, work with customers to increase advertising, and demonstrate to the entire market the benefit of advertising in radio and the benefits of radio as a medium. Those are some of the activities that we're stepping up inside of Arbitron.

>>Arbitron might be said to have had an image problem over the years. Do you agree? How is that being addressed? Certainly in the last 12 months, critics of Arbitron have said there are a number of problems with the company. Some customers have commented that the research methodology is flawed, and said we don't do a good enough job of getting an accurate and comprehensive view of sampling, and that's a problem. Some customers have said we're not representing certain minority demographics, among black listeners and Hispanic listeners in particular, and of a younger age group. Other customers have said Arbitron doesn't do a good enough job of caring for the cellphone-only sample. So these are some comments on research methodology.

Other concerns are that Arbitron doesn't take into account customer requirements as fully as it needs to. Some of this has been translated into the actions by, for example, the attorneys general of New York and New Jersey, with whom the company was engaged in lawsuits in the fourth quarter of 2008. Those lawsuits have been settled, and the settlements

have been made public. And in the first quarter of '09, there was a public announcement about what the company had agreed to with the attorney general of the state of Maryland.

Also, there's been a dialogue between the company and the FCC that started in probably the third quarter and extended into the fourth quarter of 2008.

>>With the emergency petition for an investigation of the PPM rollout? Correct — that was in direct response to the emergency petition that had been filed by the National Association of Black Owned Broadcasters and the Spanish Radio Association. All of this activity, taken together, has meant quite a bunch of tumult in the marketplace.

Another issue that needs to be pointed out is that Nielsen entered our home market of the diaries in the November '08 time frame, at the invitation of both Cumulus and Clear Channel. There were comments from those two very fine customers of Arbitron's saying, "We prefer to have another competitor in the marketplace," and, "There are some issues that we have with the Arbitron diary service that we expect to see improved with the participation of Nielsen in the market."

It's been a busy time, dealing with all of these issues and fixing problems where we and customers saw them. Making improvements and delivering them to customers have all contributed to, as you have said, the image problem.

>>How are you positioning your company against Nielsen in those markets? Nielsen is just getting started, so it's tough for anyone to have a clear view of where they're going to come out. The one-week trial in Lexington, KY, has been talked about publicly, and we have some information from what has been said publicly by Nielsen. But I don't have a view of exactly how this service is going to function, what its differentiation might be, and how it might come out as a competitor. It would be important for Nielsen to formalize their service and get it rolling before Arbitron can comment on how we're going to compete against it.

But we have a very clear view from our customers of the improvements that we need to make — and that we are making — in our diary service to maintain our leadership position. We have specific plans, with specific metrics that we expect to hit, within specific time frames. And then customers can say, "Against these half-a-dozen issues that were of concern for us, we know what Arbitron's going to do, or what Arbitron has promised to do." Then the customer can make a decision as to which service to select.

Another thing we'll be competing on in the diary markets is the fact that we've been accredited by the Media Rating Council. Our first MRC accreditation occurred back in 1969. I don't wish Nielsen well in the diary markets, make no mistake, but if they were to plane up out of the

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The FUTURE of Internet Radio

By Elizabeth Welsh

In 1922, 17 years after Jules Verne's death, the oft-recognized "father of radio" Guglielmo Marconi could do things, and stimulated them to do them. Through Verne's novels, readers were dazzled by prophesies. He introduced the best ideal of technology that would enrich our lives, expanding our reach beyond our reality and the known world. Elements of the author's imagination often led to grand innovations—for example, his concept of a worldwide communications network, better known today as the internet.

We often credit fiction for sparking advances deemed incredulous even by forward thinking men, but as Lord Kelvin, who, in the 1890s, famously declared: "Radio has no future. We may have it here in Madison, Wis., which neighbors Streaming Media a editorial. In 1907, the first commercial transmission, WHA station broadcast the first human speech to the public. Marconi, the first known radio news broadcast on station 8MK and Penn commercial broadcasting license.

The controversies surrounding the birth of radio growing pains. History buffs will recall that in the loss, and rightly so. With this new, free music to fans spring for his latest LP? And what about broadcasting free music? Others will recall musicians whose intellectual property.

Fast forward to the 21st century (and now over-the-air radio) to push through the digital divide would finish the job.

Does over-the-air radio arguably be radio (and

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IN MY VIEW, THE GOALS OF OUR CUSTOMERS ARE EXACTLY THE SAME AS THE GOALS OF ARBITRON, WHICH IS TO IMPROVE THE SERVICE. PERIOD. FULL STOP. THERE'S NO DIFFERENCE THERE.

water and come up with a service in late 2009 or early 2010, they will not be accredited by the MRC. They won't be accredited for some time, and advertisers and ad agencies, in trying to plan, buy, and sell advertising for radio, will use the Arbitron service as currency. Arbitron has pledged that we will remain in all of the diary markets.

We're listening to customers, perhaps in a way that we should have, or didn't, in years before, and reacting in a more rapid and clear way to changes that are asked for.

>> Are there talks going on with representatives from NABOB and the Spanish Radio Association on the PPM? After the announcement that you were extending some of the settlement changes to other markets, they still did express some dissatisfaction. We are in talks with the members of the NABOB and SRA groups. What those customers have said publicly about their discussions with Arbitron is that, if I may just quote them, "Arbitron has made a good first step," but they say they're looking for more improvements and more progress, and more rapidly delivered to the market.

In my view, the goals of our customers are exactly the same as the goals of Arbitron, which is to improve the service. Period. Full stop. There's no difference there.

I've been personally involved in these discussions. I have told the customers that "I'll tell you what we can do, I'll tell you when we can do it. You won't be 100 percent satisfied, but we're going to make improvements, and we have to keep a dialogue going in order to have a clear understanding and a clear exchange between Arbitron and our customers." And that's what's going on.

>> I know the FCC is in a transition period, but would you place a bet now on which way they're going to go on the PPM investigation? I don't know that I want to place a bet. I met with acting FCC chairman Michael Copps a couple of weeks ago, and that's a matter of public record. We're working with the FCC, certain members of Congress, state governments, municipal governments — we're having a dialogue with all government officials who want to talk about Arbitron issues. It wouldn't be appropriate for me to comment on whether or not the FCC will launch a 403 investigation.

>> Arbitron's position remains that they don't have jurisdiction? Yes. That's correct.

>> If it does happen, how might that affect the PPM's development and further commercialization? Oh, gee whiz, it would have a big, big, big effect. Not everyone, but many, many people in the company would be distracted and focused on preparing responses and background materials for the 403 investigation. That would have a very deleterious effect on the Arbitron improvement programs.

>> As you're coming into radio, are you optimistic? I'm very, very worried about 2009. It's a gloomy economic situation in the general market. But I'm very optimistic about the long-term success of radio, and Arbitron's continued place in the industry. We have to slug through 2009 together, but as we go through the year and things pick up in the general economy, I think the radio industry will recover nicely in 2010, and will continue to grow. **INK**

AS THIS ISSUE WENT TO PRESS, outgoing FCC Commissioner Jonathan Adelstein released a statement implying that a commission investigation of the PPM was imminent. Watch for updates — and read the full text of the Michael Skarzynski interview — at www.radioink.com.

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