

the
Conclave Presents

THE TATTLE

Since 1975

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A massive **Clear Channel** layoff happened Wednesday under the guise of the rumored "Reduction in Force." One outgoing programmer said, "They simply told me that programming would be delivered in a different manner, eliminating the need for my position." A Clear Channel spokesperson explained the reasoning for the massive layoffs, "We're launching a new strategy for our regional market radio stations that will improve local programming in smaller markets by using assets and resources in those markets that their competitors don't have. It reflects new approaches to programming, talent, technology and other valuable resources - based on Clear Channel's most effective and efficient stations. "The new strategy leverages Clear Channel Radio's unmatched resources to serve our local listeners, advertisers and communities better — there will be more localization, not less. At the same time, it offers new opportunities for our best on-air and programming talent to be heard in more places and grow their careers. This new strategy is about doing things differently to help our company grow faster. "We looked at all our regional market stations with a fresh eye to determine how we could respond to the challenges of the marketplace and deliver a much better product to listeners than we have in the past — and better than our competitors can provide. With this new strategy, we'll also generate higher ratings for our advertisers and marketing partners and give our best people bigger roles." Some CC markets losing personnel (so far): Clear Channel/Fayetteville, AR, Clear Channel/Harrisburg, Clear Channel/Hudson Valley, NY, Clear Channel/Jacksonville, FL, Clear Channel/Norfolk, VA, Clear Channel/Spokane, WA, Clear Channel/St. Louis, Clear Channel Traffic, Clear Channel/Wichita, Kbbq/Albuquerque, KCCY/Colorado Springs, KCSJ-AM/Pueblo, KDAG/Farmington, NM, KDJE/Little Rock, KDON/Monterey, KDZA-AM/Pueblo, KFAB-AM/Omaha, KHJZ/Honolulu, KIXZ/Spokane, KJSN/Modesto, KKFG/Farmington, NM, KKYS/Bryan,

TX, KODJ/Salt Lake City KOSO (B92.9)/Modesto, CAKRBB/WICHITAKSOF/Fresno KWNW/Memphis KWTX-AM/Waco, KZCH/Wichita KZHT/Salt Lake City KZSN/Wichita, Metro Traffic/Dallas, Metro Traffic/Houston, North Central Production Hub/Marion, OH, Total Traffic Network/Detroit, WCKT/Ft. Myers, FL, WDRM/Huntsville, AL, WERC/Birmingham WFLF (94.5 WFLA)/Panama City, WGSY (Sunny 100)/Columbus, GA WIOT/Toledo, WJBO-AM/Baton Rouge, LA, WKSB (KISS 102.7)/Williamsport, PA WLQT/Dayton, OH, WMEQ and WISM/Eau Claire, WMJY/Biloxi, WMMX/Dayton WNCO/Canton, OH WNCB and WAKZ/Youngstown, OH, WOFX-AM and WGY-AM/ALBANYWRFY/Reading, WRQK/Canton, OHWSRZ/Sarasota, WSTZ/Jackson, MD, WSYR-F/Syracuse, WSUS/Sussex, NJ, WTRY/Albany, NY, WTUE/Dayton, OH, WTZB/Sarasota, WXEG/Dayton, OH, WXHR (X101.5)/Tallahassee, FL, and WYNK/Baton Rouge, LA

Like **Clear Channel**, new radio corporate behemoth **Cumulus** began its fall harvest of employees, mostly former **Citadel** personnel. Fifteen let go last Friday at Cumulus/New York, nine earlier this week out at Cumulus/Chicago and twenty yesterday from Cumulus/Los Angeles. Among the names are: Classic Rock KLOS/LA PD **Bob Buchmann**, night icon **Jim Ladd**, KABC-AM Production Director **Howard Hoffman**, KLOS Production Director **Mike Sherry**, KLOS LSM **Vernon Copp** and KABC-AM/KLOS NSM **Leonard Madrid**. In Chicago, the list included: Classic Hits WLS-FM Ops Manager **Michael La Crosse**, WLS-AM "Roe and Conn" Executive Producer **Jock Hedblade** and morning "Don Wade and Roma" Executive Producer **Zack Christenson**; and WLS-FM afternoon "Greg Brown Show" Producer **Chris Papendick**. La Crosse's PD duties at WLS-FM will be assumed by corporate SVP of Programming **Jan Jeffries**, who relocated to Chicago.

COMMENT: And so it begins, or dare I say – continues: The 'RIF' (reduction in force). We've seen it regularly since the Clinton era, and we especially notice it annually in the 4th quarter when corporations move to make their companies look lean and mean, cleaning up nicely for shareholders. And that's the way corporations are supposed to work, adjusting all assets for the purpose of making a profit (and paying off debt, of course). Activating a RIF keeps the main players in a corporation satisfied – stockholders and debt-holders. Except, of course, for corporations holding broadcast licenses, where the needs of most important player to be satisfied – the public to whom the license holder must serve – have been known to get the short shrift. And in this week's radio RIF, the public has every right to ask what the hell's going on? They may not know it yet, but their right to

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'live and local' is about to take a dramatic turn. And not necessarily for the better. Soon, they may begin to understand a definition of 'premium' programming may indeed be, "Content that has no idea where Main Street is." So, while it is sad to see hundreds of accomplished professionals lose their jobs – a quick calculation indicates that over a thousand years of experience left the industry within the past 5 days - the real travesty of this most recent RIF will come when radio's TRUE owners – the public – hear their station's signals echoing not so much the sound of their neighborhoods, but those from cities which are hundred of miles away. Some of these corporations will hope their local stakeholders won't notice. After all, the movement away from live and local has been slowly progressing since the implementation of the Telecommunications Act of 1996. But perhaps some will notice enough to ask their Congressman or Senator about the disappearance of community news and service on their trusted friend on the AM or FM dial. But then again, they may not. It's an unfortunate characteristic of human nature to not realize what you have, until you lose it. Over the past decade, we in traditional radio have listened to fears that outside forces like the technical interlopers represented by satellite radio or Pandora – or financial distractions like the required payment of music royalties – would corrupt, then destroy, the very fabric of our being. We have been told that we should be afraid – very afraid – of the harm these exterior adversaries would inflict. But this week, it appears we have met the enemy. And they are not from the outside, at all. Instead, they truly do appear to be us. – TK

Register of Copyrights **Maria A. Pallante** has made public her offices priorities and special projects through October 2013. The paper focuses on 17 priorities in the areas of copyright policy and administrative practice, also ten new projects designed to improve the quality and efficiency of the U.S. Copyright Office's services in the 21st century. "Congress has charged The Copyright Office with administering the **U.S. Copyright Act** and performing important public services for the nation," Pallante said. "The work plan presented here reflects the commitment of the office to address current complexities in the copyright system and prepare for future challenges." Legal treatment of pre-1972 sound recordings is addressed. The Copyright Office writes, "U.S. sound recordings created before February 15th, 1972 are not currently covered by federal copyright law. The Copyright Office is conducting a study at the request of Congress on pertinent issues, including the advantages and disadvantages of providing federal coverage, how such coverage might be enacted, the



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relationship of current law or proposed changes to the preservation or public access to pre-1972 sound recordings, and the financial or other impact any changes in law would have on affected rights holders." In regards to illegal Streaming, "In 1997 and 2004, Congress updated the criminal remedies for copyright infringement to take into account the increasing harm from evolving forms of infringement on the Internet. The focus of those amendments, however, was on the unlawful distribution of 'copies' (addressing the rights of reproduction and distribution). Since that time, streaming (which primarily implicates the exclusive right of public performance) has become a major form of dissemination for copyrighted work and illegal streaming has become a more serious threat to copyright owners and legitimate U.S. businesses. Streaming legislation has been introduced in the Senate; the House is expected to address the issue in a comprehensive intellectual property enforcement bill to be introduced this month. Touching upon potential Copyright royalty payments, they wrote "For decades, the Copyright Office has supported the extension of the public performance right in sound recordings, the absence of which is unique to the U.S. vis-à-vis other nations with established copyright laws. Legislation was introduced in both the 110th and 111th Congresses, but there were strenuous objections from traditional broadcasters. When sound recordings first became the subject matter of federal copyright law effective February 15th, 1972, copyright owners of sound recordings were granted the exclusive rights of distribution and reproduction, but not public performance. In 1995, a limited right to perform a sound recording publicly by means of a digital audio transmission was added, but traditional broadcasters remain free to transmit public performances of sound recordings over the air without the permission of the copyright owners and without making any royalty payments. In addition to the obvious disparity for the performers and producers of these sound recordings, there is an economic disadvantage between the businesses that offer sound recordings over the Internet as compared to those that offer them over the air (the former are required to pay performance royalties while the latter are not). Finding a way to reconcile these differences has been a long-standing goal of Congress and the Copyright Office, and the Office will continue to provide analysis and support on this important issue."

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Streaming on cell phones is on the rise, but according to **The NPD Group**, Americans listen to music on the radio more than any other choice. According to a new survey from the group, "The traditional formats of radio listening and using CDs in the car remain the dominant methods consumers use to interact with music." "Nearly two out of three Americans say that the majority of their music listening takes place in the car. Even so, adaptive-streaming and on-demand-streaming radio is now gaining more traction in the (San Francisco) market, complementing the pay-per-download format popularized by services like **iTunes** and **AmazonMP3**." "A tipping point is approaching when vehicles and portable devices move from a tethered connection to a more integrated one," said NPD VP/Entertainment Analyst **Russ Crupnick**. "Smart devices streaming music could end up being the largest threat to CDs and broadcast radio since the dawn of digital music." Highlights from the full report, include: 80% of music listeners listened to music on the radio in the prior three months, a decline of 2% from last year, 53% listened to music in their cars on CDs, down 4%, 29% listened to music using a smart device – an increase of 9% since the last year. The 3.5 hours per week consumers spent listening to music on smart phones also rose 9% compared to a year-ago; listening to CDs and dedicated portable music players decline by a similar amount.

PLAN NOW – BUDGET NOW! Dates for the 2012 Conclave Learning Conference have been announced. The 37th annual Conference will get underway beginning on Wednesday morning, July 18th at the **Doubletree Park Place Hotel**. A complete agenda will be announced in the winter of 2012, but you can gain entrance for just \$199 – the lowest tuition you'll find prior to next July - if you act now. Click on <http://www.theconclave.com/conclave2012reg9012011.pdf> for a 2012 Earlybird Registration form!

Congrats to the 2012 inductees for the **Country Radio Hall of Fame!** The radio category includes: **Beverlee Brannigan**, **Ron Rogers** and **Rusty Walker**. The On-Air category includes: **Moby**, **Eddie Stubbs** and **Bill Whyte**. The class of 2012 will be officially inducted at a dinner and ceremony prior to the 2012 CRS in Nashville.

Former **Entercom** Hot AC WMC/Memphis PD **John Roberts** is on his way to **Journal Adult Hits WLWK/Milwaukee** as PD, replacing **J. Pat Miller** who becomes Dir./Marketing and Promotion for sister NT giant **WTMJ-AM** and **WLWK**. J. Pat serves on the Conclave Board of Directors. "I'm really excited that I get to fully utilize my MBA, which has a focus on marketing, in my new role here," said Miller.

Clear Channel names **Carl Anderson** SVP/Programming for the West Region, effective immediately. Previously SVP/Programming and Distribution at **Citadel**, Anderson will lead programming strategy initiatives for Clear Channel's medium and small-market clusters in the Western Region.

Clear Channel names **John Ivey** as SVP/Programming. Ivey, previously VP/Programming for Los Angeles, will expand his duties to include assistance with Top 40 programming and talent development across all of Clear Channel Radio and will also retain his role as PD of **KIIS** and **KHHT/Los Angeles**.

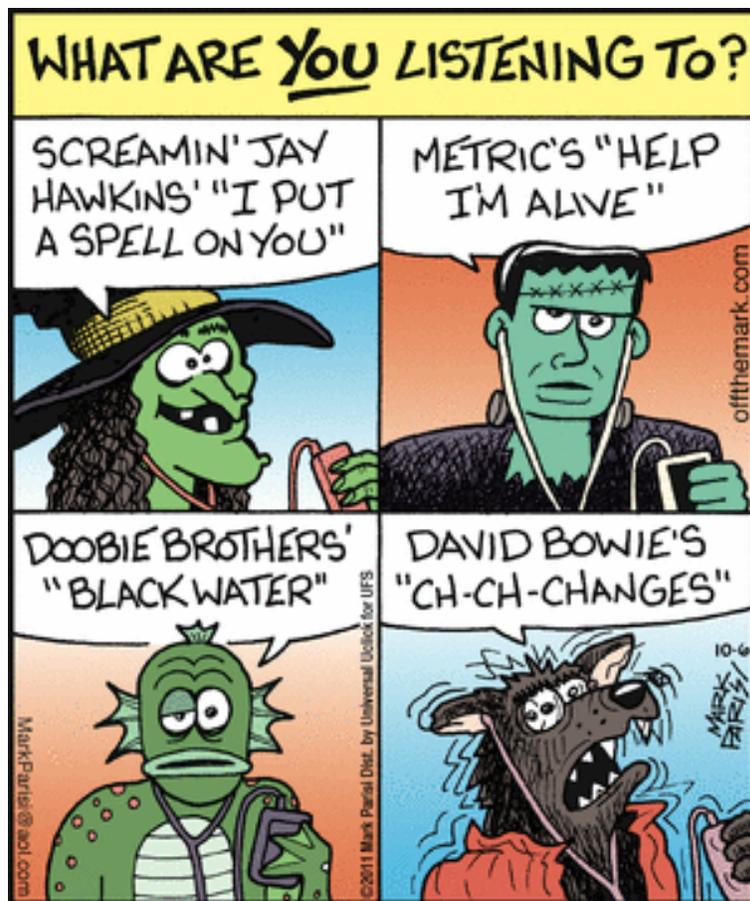
Sean Baligian is out of the "Sean and Terp" afternoon show at **Clear Channel Sports WDFN-AM/Detroit** and **WMAX/Grand Rapids**.

Clear Channel Talk **WTVN-AM/Columbus, OH** morning host **Bob Conners** announces his exit from the station, effective November 30th.

Tim "Rayne" Rainey exits **Radio One** Top 40 **WNOU/Indianapolis**. Rayne came to the station in May 2006 as APD/MD/Nights, eventually moving to afternoons. For the past four years he's been PD and recently added interim PD duties at sister Top 40/Rhythmic **WHHH**.

Entercom Hot AC **KALC/Denver** appoints **Michelle Morawiec** GSM.

Henry Mowry joins **Smarts Broadcast Systems** as Dir./Marketing.



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Conclave friend **Greg Dunkin** has created "Applying Brain Science to the Art of Marketing," a white paper on learning theory, connecting the latest scientific evidence and theories on the brain process to the development of media and marketing message. It's available at no cost by [Clicking Here](#).

Minnesota nonprofit organization **Rock the Cause** will release on its own label, *Minnesota Remembers Vic Chesnutt* on November 8, 2011, in partnership with The Orchard. The all-star charity compilation features **Dan Wilson, Haley Bonar, David Simonett, Charlie Parr, Luke Redfield**, and more in honor of **Vic Chesnutt!** Twin Cities music critics and tastemakers are already calling the 17-track tribute one of the finest local releases of the year. Proceeds benefit *Sweet Relief Musicians Fund* and organizations that help musicians with disabilities. See press kit, images, and MP3s here: <http://epk.theorchard.com/en/epk/presskit/published/476>. A special release show and tribute party will take place at the Grain Belt Brewery Bottling House on November 12, 2011, to celebrate the album and the birthday of Vic Chesnutt. Proceeds from this event will also go to the charities benefiting from the compilation. For information about Rock the Cause, visit <http://www.irockthecause.org>.

In partnership with **The Intercollegiate Broadcasting System** and **dmr/Direct Marketing Results**, The Conclave has launched an important college radio/webcaster scholarship competition.

The Doug Lee Memorial Scholarships – given annually to college students in the name of the founder of the Conclave – will be once again assisted by IBS, who not only will help the Conclave publicize the availability of the scholarships but who will also provide the pool of candidates for the competition. To qualify for the Conclave scholarships, a student must be working/volunteering at an IBS member radio station or webcaster. The two scholarships – worth \$1000 each - will be awarded on the basis of an essay submitted by the candidate. This year's scholarships once again are being made possible by a generous grant from dmr/Direct Marketing Results (<http://www.dmrinteractive.com/>) the leading provider of strategic marketing consulting and services to the broadcast industry.

Condolences to family and friends of **Wayne County (IL) Broadcasting** founder and chairman **Thomas S. Land**, who died Saturday at 91. Land (not related to the late former Journal programming exec Tom Land) was the head of Talk WFIW-AM, Adult Hits WFIW-FM and Country WOKZ/Fairfield, IL. He founded WFIW in 1953.

The opinions expressed in the TATTLER are not necessarily the opinions of the Conclave or its Board of Director's. Differing viewpoints are welcome to be submitted for publishing. Send them to the *TATTLER*, 4517 Minnetonka Blvd, #104, Minneapolis, MN or email <mailto:tomk@theconclave.com>.



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TATTLER Jobs

Entercom/KC is looking for experienced On-Air Personalities. Must have experience in the format (Active Rock, Sports Talk or News Talk formats) and passion for the brand. May include host duties, news, reporting or producing responsibilities as well. Both full-time and part-time positions available. Please submit MP3 with your cover letter, resume and application. To be considered for this position, please apply online at www.entercom.com and click on "Careers".

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580 WIBW, a News/Talk/Sports leader and division of **Morris Communications**, is seeking a Program Director for its heritage Midwest AM signal. Applicants must have 5 years of radio experience, preferably in News/Talk, and a broadcast degree is helpful. This position is responsible for the management of a full-time and part-time staff and must work along side numerous broadcast professionals in News, Weather, Sports and Ag programming. If you are looking to join a fast-paced, forward thinking radio operation this job is for you. Email or send your resume and aircheck (2meg) to larry.riggins@morris.com or 1210 SW Executive Drive – Topeka, KS 66615.

New owners recently purchased a group of Midwest radio stations and are looking for a Production Director for the cluster who, in addition to handling day to day commercial production, can host an airshift on either our CHR or Rock station. If you are extremely organized, able to meet deadlines, proficient with Adobe Audition and Audio Vault, and can work well with others while creating commercials from concept to copy to air, then please email your resume and a sample of your work to nowhiringradiojob@gmail.com.

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Victim of RIF? Midwest T40 Station Looking to hire! Here's what we need you to do: Host a high energy afternoon show with personality, creative bits and features, music / artist info, and lots of listener interaction. , Use social media like it is second nature. Facebook, Twitter, and beyond!, Be an excellent communicator., Live in the world of pop culture., Play well with others. This position will also likely include an APD / MD title so any experience with music scheduling and label reps is a plus. We are part of a recently purchased group of radio stations with a strong start in the right direction. If you can help us take the next steps, email an aircheck, resume, Facebook and Twitter link, programming philosophy, headshot, or anything else that will let us know you're the ideal candidate, to nowhiringradiojob@gmail.com.

A new contemporary instrumental/vocal (smooth jazz) based web station in central Ohio called the **Harmonic Lounge** (R), has local sales opportunities for those who are confident about their ability to reach and monetize potential clients. You will not be afraid of working on a strictly commission basis (with a higher than industry average commission) as well as the chance to offer our potential clients a very unique value proposition that is not available to traditional radio. <http://www.harmoniclounge.com> is the place to check us out and you can find out more by getting in touch with **Bill Harman**. The e-mail is <mailto:bill@harmoniclounge.com> and the phone number is 614.975.7431. The operator is standing by so call now!

Cumulus Radio-Rochester, MN is looking for its next Production Director. Duties will include entering and modifying copy instructions for local and national sales orders at our six-station cluster. The ability to work closely with your team members in sales, traffic and programming is critical. The successful candidate will possess strong computer skills, attention to detail and superior organizational skills. The ability to work under pressure and deadlines, with minimal supervision and a positive outlook is essential. Radio experience plus Cool Edit Pro or Adobe Audition experience is preferred. Email resume and a short mp3 production sample to Operations Director: brent.ackerman@cumulus.com, subject line: Production Director Position.

Cumulus Media is America's the premier local marketing company. Our radio and digital brands target numerous large and demographically-distinct audiences in each of these markets. In aggregate, our local media brands typically reach more consumers than the newspaper or dozens of combined cable channels. And unlike those other media, our properties can deliver a message to the same consumers with unparalleled frequency. Cumulus strives to create the next generation radio broadcasting enterprise,

based on great people and technological excellence, that will provide high quality, local programming choices for our listeners; targeted audiences with disposable income and buying preferences for our advertisers; challenging career environments for our employees; and wealth generation opportunities for our shareholders. Responsibilities: Lead a team of local sales representatives focusing effort on diversifying the broadcast sales portfolio and penetrate growth business categories, Direct a templated system for training, business development, and time management around our business category focus, Build a culture based on hunting and new business development, Identify high-performance sales talent and build a successful team to insure continued growth. Ideal Background: Successful track record and reputation as one of the "best" in the broadcast business. Requirements: 7-8 years of steady progression as a sales leader, 2-3 yrs experience as a sales manager or higher, Responsible for budgeting, strategic account planning and basic understanding of financial statements, 5 yrs experience managing an outside b2b sales force , Strong understanding of lead generation, CRM/ SFA and account mgmt., Must be a recognized top-performer, high-energy/hard charging personality with strong goal-orientation and ability to coach and mentor, Bachelors degree preferred. Cumulus is an Equal Opportunity Employer that offers a competitive compensation structure that includes full benefits. Please direct all inquiries to: scott.meier@cumulus.com

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