

NOVEMBER 2009

TALKERS[®]

magazine



THANKFUL ISSUE

- News/talk radio and cable talk TV
- Report from Blogworld & New Media Expo 2009
- PodJockey launches “prime podcast”
- Bloomquist: Talk radio is a cross-platform monster
- Talk hosts and the new FTC regulations
- Controlling your intellectual property
- Still learning from Rush Limbaugh
- ...plus the latest news, views and so much more!

PROGRESSIVE GROUNDBREAKER

Thom Hartmann is proving that progressive talk radio can succeed when done well with cross-platform strategy.

TALKERS[®]

M · A · G · A · Z · I · N · E

The Bible of Talk Radio and the New Talk Media

Issue 203

PROGRAMMING • MANAGEMENT • MARKETING • TECHNICAL • LEGAL November 2009

The TALKERS magazine interview

Progressive multimedia entrepreneur

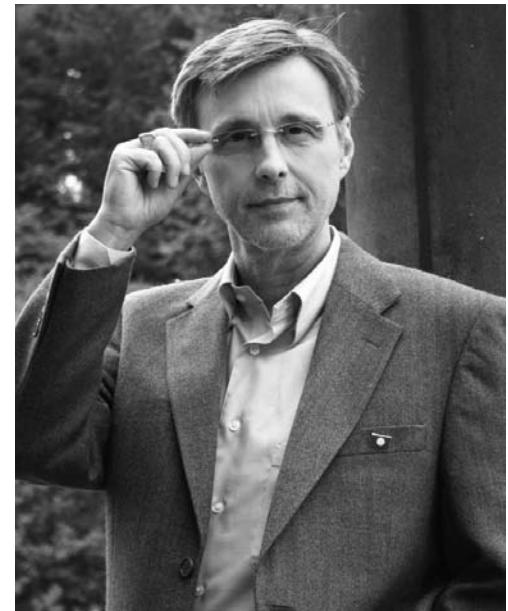
Thom Hartmann

When the subject of progressive talk radio comes up and industry professionals and observers alike question its viability, the name Thom Hartmann is invariably cited as a prime example of its successes and, even more importantly, its potential for success. He is listed on *TALKERS* magazine's 2009 Heavy Hundred as the 10th Most Important Radio Talk Show Host in America and in the trade journal's Top Talk Audiences ranking slot at #9 with a weekly cume of more than 2 million listeners. His daily radio show, "The Thom Hartmann Program," which airs live from 12:00 noon to 3:00 pm ET, is a budding cross-platform phenomenon heard not only on an impressive affiliate roster of more than 50 commercial news/talk stations across the nation including Los Angeles, Chicago, Miami, Dallas, San Francisco, Atlanta, Detroit, Seattle, Portland, Pittsburgh and Memphis, but on an array of other platforms including Sirius XM Satellite Radio, public broadcasting's Pacifica Radio, Free Speech TV and his own YouTube channel.

Thom Hartmann is a modern renaissance man whose radio career can be broken down into two chapters separated by several decades of colorful projects and adventures that include being an internationally known speaker as well as an innovator in the fields of psychiatry, ecology, and economics. The co-founder (with his wife, Louise) of The New

England Salem Children's Village (1978) and The Hunter School (1997), he has led national innovations in the areas of residential treatment for abused children and private/public education for learning-disabled children. Hartmann is the four-time Project Censored Award-winning, New York Times best-selling author with 19 books currently in print in more than a dozen languages on five continents.

He is the former executive director of a residential treatment program for emotionally disturbed and abused children, and has helped set up hospitals, famine-relief programs, schools, and refugee centers in India, Uganda, Australia, Colombia, Russia and the United States through the German-based Salem International program. Formerly rostered with the State of Vermont as a psychotherapist, founder of The Michigan Healing Arts Center, and licensed as an NLP Trainer by Richard Bandler (who wrote the foreword to one of Thom's books), he was the originator of the revolutionary "Hunter/Farmer Hypothesis" to understand the psychiatric condition known as Attention Deficit Hyperactive Disorder (ADHD). A guest faculty member at Goddard College in Vermont, he also synthesized the "Younger/Older Culture model" for describing the underpinnings — and possible solutions — to the world's ecological and socio-political crises, suggesting that many of our problems are grounded in cultural "stories" which go back thousands of years.



His most recent books are *Screwed: The Undeclared War Against the Middle Class*, *The Edison Gene*, *The Last Hours of Ancient Sunlight*, *Unequal Protection: The Rise of Corporate Dominance and the Theft of Human Rights*, *We The People: A Call to Take Back America*, and *What Would Jefferson Do?*

He's also contributed to the American economy: In the business world he has founded seven corporations over the past 30 years, five of which he has sold and are still thriving. These include a magazine and an advertising agency.

In his first radio career, Hartmann worked from 1968 to 1978 as a DJ, reporter, news anchor, and program director for a variety of commercial radio stations in Michigan. Coming back behind the microphone, Hartmann began in Spring 2002 a "liberal" talk radio show on a small station in Vermont which led to a daily morning show at KPOJ in Portland, Oregon and the independent launch of his nationally syndicated program distributed by the Jones Satellite Network.

The father of three grown children, he lives in Portland, Oregon with his wife Louise. The *TALKERS* magazine interview with Thom Hartmann was conducted by Michael Harrison and Kevin Casey.

TALKERS: So what exactly inspired you to get back into radio — specifically talk radio — after being away from it for so long?

TH: My wife Louise and I were living in Vermont and we drove to Michigan in 2001 for Thanksgiving. I'm a longtime talk radio junkie and we were listening to talk radio all the way there. All I got was right wing talk radio. And I thought there's got to be a market for liberal talk...I know I'm not the only liberal in the world. So I wrote an op-ed article called, "Talking Back to Talk Radio," in which I suggested that a progressive radio network should and could actually make money and I decided I should put my money where my mouth was. That editorial was read by Shelly and Anita Drobny and they started Air America based on that. It was the original business plan for Air America, and Shelly included that in his book, *The Road to Air America*, his autobiography. That's why I wrote the op-ed article and that's why we started the show which began shortly thereafter on a little station in Burlington, Vermont and grew from there.

TALKERS: Why didn't you listen to public radio as an alternative to the conservative stuff?

TH: Public radio didn't offer me the red meat that I really enjoyed. Didn't have the edge that rock 'n' roll did back when I was a DJ. It was too boring, too much pablum. I'd prefer to listen to right-wing talk radio to no talk radio. I still enjoy listening to Michael Savage, oddly enough.

TALKERS: Why Michael Savage?

TH: Because he does compelling radio. I listen to him driving home most days.

TALKERS: So there's part of you that just likes radio for radio's sake, and part of you that plugs into the political message of radio that a specific approach to the medium can deliver. Do these interests come from two different parts of your mind?

TH: It could be, or maybe they're the same. Because I don't agree with the political message of all my progressive colleagues and I do agree with some of Michael Savage's messages. I mean, he was vitriolic about George W. Bush in the last year of his administration.

TALKERS: I am forever being asked questions about the differences between conservative talk radio and progressive talk radio — specifically, "Why does conservative talk seem to be more successful with bigger stars?" My answers usually take two basic forms: One, just because conservative talk radio has big

stars and perhaps a bigger buzz doesn't mean that progressive talk is a failure without its share of success stories and pretty talented performers with growing audiences. Two, perhaps conservative talk is more geared to the niche aspect of how radio formats are targeted and rated. "Liberals" are a far more diverse group, politically, ethnically, economically and culturally — what we term "liberal" and "conservative" are not really two sides of the same coin. It is more like "conservative" and "non-conservative."

TH: I'd say first and foremost, talk radio transcends categories. But number two, I've always said people listen to talk radio for three principal reasons: Number one, they want to be entertained. They want good entertaining radio and they want to feel like they're part of the political gestalt. This might be the least important reason, but that's what makes them stick to a particular show. The second reason is that they want ammunition to win the watercooler wars. They want to be able to argue with their brother-in-law over Thanksgiving and ideally they'd like to do it in a way so they win the argument and there's not blood on the floor. And that's one of the things I try to model on my show because I have conservatives on my show almost every single day. Sometimes several. The third reason is they want validation of their world view. They want to know they're not crazy. Oh, somebody else thinks like me so I must be rational. And I think the difference between progressive and conservative listeners falls into those simple categories. Progressives are looking for their talking points for their watercooler wars just like conservatives are.

TALKERS: That makes sense, but my question was are the talking points more diffused in the progressive world than they are in the conservative world?

TH: I think they are. I think the conservative world is a narrower niche. And the thing that most people don't want to talk about in progressive talk radio is that probably at least half of our listeners are former public radio — NPR — listeners. Or they're current NPR listeners. They listen to some NPR shows and they listen to some progressive talk radio. And that's not the case, I think, on the conservative side. They're listening either to conservative talk radio or they're not listening, or they're listening to music.

TALKERS: So you don't think you share audience with conservative talk radio to a significant degree?

TH : I doubt it. I enjoy listening to Savage because I'm listening to technique. I'm a radio guy. But I don't think my listeners would. I've

raised the issue on my show a few times. I've said I think Rush Limbaugh and Michael Savage do brilliant radio and when callers call me about it or challenge me on it I find they're not listening to those shows so they don't know what they're talking about.

TALKERS: So typical listeners are not tuned in to what professional broadcasters would listen for...

TH: Yeah, it could be that I'm listening with an ear...I've been into talk radio since I was a kid, a teenager. And I've always loved radio.



Thom Hartmann sits behind his desk on the "virtual" set of Thom TV.

TALKERS: How would you describe the state of progressive talk radio at this moment? Is it growing, is it dying, is it a very difficult road?

TH: I think progressive talk radio is doing okay. Certainly our show is growing. Randi Rhodes just came back on the air and her show is growing. I think the availability of the franchise, that is to say the outlets, has been fairly static. And part of that has been, I think, because when this experiment began, as it were, when Clear Channel in particular picked up a lot of shows when Air America first started, because it was an experiment, they got put on a lot of the weaker sticks than their conservative shows, and in a lot of markets the same salespeople were selling both stations. But they're working on commission so they're always going to sell the bigger station, which was the conservative stick. If you look at stations like KPOJ in Portland, where you have a dedicated sales force to the progressive station and you have a program director who actually programs it and does the liners and the promos and it has a consistent sound and treats it like a real radio station and you've got a good signal — we're on a 25,000-watt stick there — you get good ratings and you make money. KPOJ, Portland, is prof-

itable and has been for four or five years or however long it's been on. KPOJ was one of the first Air America affiliates. I think one of the big problems is that in so many markets, because the progressive station was the little stick that nobody was selling and had a small audience, they didn't catch and they didn't get sold so they weren't making money and people walked away from it and didn't give it a chance. I mean, I don't know of any 50 kilowatt sticks that progressive radio's been on in the last decade.

TALKERS: One of the things we've heard that happened in a number of markets was many market managers said they love the programming on their progressive talk stations and the shows were good but they had trouble selling it. Response from local vendors in the market was they didn't want to be associated with liberal programming. Are you aware of that and to what do you attribute that?

TH: I've heard that and whenever I hear it I'm hearing it from radio station clusters that have their salespeople selling both their conservative and their liberal stations. I think there are two things at work here: One, because I don't hear that from independents, like Chicago [WCPT]. Chicago just added two repeaters. They're growing like weeds. I don't hear that from Janet Robert, the GM at KTNF in Minneapolis, an independently owned station. And you won't hear that here in Portland. But I do hear that on sales visits to stations where the same sales people who have been selling Rush Limbaugh for 15 years and have developed friendships and relationships with the local Republicans and sometimes even go to the Republican Party events to troll for sales leads, are asked to sell progressive talk radio, because they don't know where to begin. And they're not showing up at the Democratic Party functions, looking for the businesspeople there who are the big donors to the Democratic Party. But they're out there. If they weren't out there, Barak Obama wouldn't have been able to out-raise John McCain in money from all over America. So my experience has been that if you take a salesperson who's been selling conservative talk radio for years and have built a network of people who have fondness for that, they're going to have a hard time selling progressive talk radio if they simply go back to those same leads. And if the progressive station is a 1k stick and the conservative station is a 25k stick, and the salesperson is working on a commission — he can sell the \$30-a-minute stuff or he can sell the \$200-a-minute stuff — if it were me, I'd be selling the \$200-a-minute stuff rather than the \$30-a-minute stuff.

TALKERS: All right, let's talk about all the politics of the broadcasting business that's been bouncing around the news and the shows. What's your position on the Fairness Doctrine? What's your position on activism to get the government to step in and play a hand in forcing stations to take liberal and progressive talk shows?

TH: [Sighs.] I don't think that's a good idea at all. I think it's a straw man, frankly. I know there are people out there advocating it, but to paraphrase Dwight Eisenhower's letter to his brother about the conservatives in Texas who wanted to do away with Social Security: The number is small and they are stupid. I am an advocate of programming in the public interest, that radio and television stations and, I think, cable companies as well, are using public rights of way and public airwaves and have an obligation to their local communities to be programming in ways that are of value to their community. And I think the primary way that this requirement of the old Fairness Doctrine — and that was the primary requirement, that there be programming in the public interest — the primary way that requirement was met, was by programming news. When I worked at WTLR doing news all those years, they lost money on their news operation. They had a five-person news team. We were the number-one station in Lansing, Michigan, but Lansing is not a big market. And they did it because it was a locally owned station and they knew that was the cost of keeping their license. When Reagan blew up the Fairness Doctrine, that took a big chunk out of it. But I think the really big hit was in 1996 with the Telecommunications Act with Clinton because it was just after it that CBS, I guess, was the first to announce they were moving their news division from being a separate stand-alone division to being a part of their entertainment division. And that was when we moved from having news in this country to having infotainment. And now that news is a profit center, I don't think that the public interest is as well served as it was when news couldn't be a profit center. So I would be entirely in favor of FCC policies or legislation that requires the stations program in the public interest. But to say that conservative or liberal programming isn't in the public interest is, I think, disingenuous. I think it's impossible to calibrate, too. I think, as I said, Michael Savage going off on George Bush — does that make him a liberal or conservative? Me saying I think we should have immigration quotas in this country and that employers of illegal immigrants should be put in jail — does that make me a liberal or a conservative? I don't think you can quantify these things.

TALKERS: Part of the political debate in broadcasting is the issue of localism. Do you feel being a syndicated host that this would affect you and all the syndicated progressives negatively if suddenly all the radio stations out there had to have more local programming as part of serving the public interest?

TH: It could. On the other hand, if one of my affiliates carrying a couple hours of local programming or just local news at the top or bottom of the hour makes them a stronger radio station, I'd rather have 10% fewer affiliates, but all of the affiliates that I have be 20% stronger in their markets because local people want to listen because there's local stuff and they're serving the local community. So I think the net of it is that it would benefit me over the long term.

TALKERS: So, you think if the FCC imposed more programming regulations on terrestrial radio at this time when terrestrial radio is facing economic problems from both the economy and competition by unregulated media, you think that this change of programming would actually help terrestrial radio make money? In other words, do you believe it would be good for the radio business from a financial standpoint to serve the public interest more than it's doing now?

TH: I think so. [Laughs.] Actually, having been in radio when news had to be news, yeah, and keep in mind that the TV networks and cable actually does this with public access channels, which is another whole thing, but TV networks would have to start producing news and you'd be hearing more about what's going on around the world and less about balloon boy. I think at the end of the day it would better economically, yeah.

TALKERS: Alright, let's talk about all the different ways that you're getting your show out there. You have a three-hour commercial radio show and now you are stretching out into all the other media. Tell us about your approach to taking "The Thom Hartmann Radio Show" brand beyond radio.

TH: We want to bring in as many complementary communication platforms or media as we can to strengthen our radio show to make it a better value for the radio stations that are carrying it and to make it more desirable to our radio listeners. That's our first and primary goal. There's a bunch of other stuff we're doing but it's all kind of secondary to that. For example, we do a newsletter every day that has links in it that point out to all of the news stories that I talk about in the show. It's no

small job compiling all that stuff and sending it out, but it's free. And we've got about 40,000 people who subscribe to it. And we think that it's important and we're getting a surprising percentage of those who are opening it every day and clicking through. What it does is add value to the radio show. The TV thing we're doing with Free Speech TV, I think it adds value to the radio show. The podcasts that we're offering are a way of strengthening the radio program. We've got a live chat room that's been running virtually since we started.

TALKERS: And all this is on the website?

TH: Yes, all this is on the website, thomhartmann.com and it's free, anybody can pop in, and it's live 24/7. When we first started the radio show, I wanted it to be not just one way, me just talking to people or me talking to people and taking calls. I wanted it to be highly interactive, so we put up the chat room and we've had 50 or 100 people sitting in chat throughout the show for years. And when the chat room slows down their conversation or their conversation's on topic, I know I'm doing something right. And when they start talking about sex or crazy news or whatever, then I know that I need to get their attention back, that I'm programming poorly. It's instantaneous feedback. It's one of the most useful tools that I have in doing the show.

TALKERS: When you say "we," who is "we?" Who is your organization? Break it down for us.

TH: Louise and I started the show and we co-own the company, Mythical Research, Inc., that is the show. We have a woman named Shawn Taylor, who used to be Lars Larson's producer, who's our executive producer and books our guests and helps us hatch the show every day. Jacob Dean is the associate producer, he runs the board and does all the audio and technical stuff. Michael Dulin is our TV director and he runs our video contraptions and sends that stuff off to Free Speech TV. And that's it right here in Portland. We're a small, streamlined crew. Sue Nethercott is our newsletter editor, chat room and message board manager and Nigel Peacock is our webmaster. Both Sue and Nigel are in London. We have an affiliate in the UK as well as one in Ghana, Africa. Ron Hartenbaum of WYD Media Management is our agent and business manager. Commercial affiliate sales/relations and advertising sales are handled by Dial Global. Our non-profit public radio and TV affiliate relations are handled by David Pakman and Pacifica Network. Our TV network affiliate is Free Speech TV (www.freespeech.org) which is carried on Dish Network nationwide.

TALKERS: Do you still have a relationship with Air America?

TH: We do. It's not a contractual relationship but they carry the show on a DC station on weekends; they carry our show on their website and we're talking with them right now about expanding that relationship.

TALKERS: We understand you use the consulting services of Greg Moceri.

TH: When I first started doing talk radio, I learned a ton from reading *TALKERS* magazine and Valerie Geller's books. A few years ago, at the *TALKERS* New Media Seminar, I met Greg Moceri and at last summer's meeting I hired him to be my talent coach. Greg has been brilliant, a no-BS straight-shooter, helping me hear the show in several new ways and helping us expand its perspective and reach. He keeps me on point and has been a tremendous help.

TALKERS: How long have you and Louise been together?

TH: November 11 marks our 37th wedding anniversary.

TALKERS: You're clearly a great team.

TH: I think so. She deserves a lot of the credit. You know, I'm the trained monkey on the radio; she's the businessperson here. She's ended up running most of the businesses we've started. She's a very, very skillful administrator and competent marketer.

TALKERS: So at this point what's your relationship with KPOJ in Portland?

TH: I do the last half hour of the morning show. I did the morning show by myself for two years, and a three-hour show, and then followed that with a three-hour national show and then when Air America picked up the national show, it just became impractical. So KPOJ hired Carl Wilson and Christine Alexander, and they do the morning show and it's the "Carl and Christine Show" for three hours, and I come in in the last half hour as a guest on that show and then that segues into my national show. It's a good thing for KPOJ, it's a good thing for me. I get a small check from Clear Channel for that.

TALKERS: Tell us about your YouTube channel.

TH: YouTube will enter into a commercial relationship with anybody who can convince them they can provide them with consistent and original content on which YouTube can sell Google

ads. They split the revenue from the ads with the content provider. So we have a channel, youtube.com/thomhartmann, and people subscribe to it. It's been growing quite nicely. Every day we push the recordings of our show out to a fellow in Maryland, who then chops down pieces of the show. So out of the three hours of radio we do every day there might be 20 or 30 minutes that end up on YouTube. Then we split the revenue from YouTube with him for doing that. And it's just one of those little free-enterprise relationships.

TALKERS: Is it generating any kind of significant revenue?

TH: Not significant, but it's generating revenue and we're hopeful that over time it will become significant.

TALKERS: What is your most successful nontraditional stream of revenue at this point aside from the old advertising model? What do you see as an exciting new place, from your own experience, of making money as a talk show host?

TH: We're making good money from the sale of our podcasts and that tells me people are willing to pay good money for content the way they want it, when they want it because the podcasts are commercial free and they can listen to them whenever they want. I mean, this is the stuff, Michael, you were talking about years ago, when you were telling people to do this. Our podcast revenue right now is larger than our ad revenue was two years ago.

TALKERS: That is very exciting! Are the podcasts just basically the shows that have already aired or do you create special material that is exclusive to the podcast?

TH: So far it's just the three-hour show, stripped of the spots. Right now we have created a half-hour TV show, which is largely put together from pieces of the radio show and then we throw in a newscast. "Throw in" is probably the wrong phrase because we think it through pretty carefully. But we put in a newscast and put in segues and an open and close and we call it "The Big Picture" and it goes on Free Speech TV after Al Jazeera News at 9:30 pm ET, 6:30 pm PT. And we're trying to figure out how we're going to offer that as a podcast, whether it's going to be audio or video or both and how and where we're going to sell it.

TALKERS: How is the radio show turned into a TV show?

TH: Well we started about a year and a half ago, sort of like Rush Limbaugh does, by just tossing a camera in the studio. And we started noticing

real steady increases in our streaming bill, more and more people watching it and thought this is interesting. I didn't want to go off and just do a separate TV show — like Rachel Maddow did a radio show and then she did a TV show and dropped the radio show. I didn't want to go that route because I'm really a radio guy, not a TV guy. I just love radio. So we tried to figure out, can we turn this radio show into a TV show? The first step was turning the commercial radio show into a commercial and a non-commercial radio show, which was our relationship with Pacifica. Then once we had a commercial and non-commercial radio show, Free Speech TV, which is non-commercial, showed an interest in carrying our radio show on TV. The guy who established that model is, quite frankly, Don Imus. So we got some video equipment and we were doing production elements and bringing people in by Skype. For example, today I had Stewart Brand on live in the studio — the guy who created the *Whole Earth Catalog* — he's got a new book out now. We're in the second week of the Free Speech TV deal, working out the bugs. It's amazing. I'm getting as many calls now from the live TV show, they just carried the third hour of our show live on TV, on Dish Network.

TALKERS: Are you afraid that this could be competition for future affiliates on radio if suddenly these other media grow and compete against potential affiliates in markets where you're not on yet?

TH: I doubt it. I think, if anything, what it will do is help the radio franchise. The reason why, being that the way people watch TV and the way people listen to radio are very different. People listen to the radio while they're doing things, while they're driving in the car, cleaning the house, doing things. People watch TV and they do absolutely nothing else. They just sit and they watch the TV. We're getting as many calls now from listeners of our Free Speech TV as we get from our largest radio affiliates, which surprises me, frankly. Pleasantly surprises me. They're literally from all over. I got a call today from a guy in a little town I'd never heard of in East Mississippi. And he was watching on Free Speech TV. And I got a call from Carbondale, Illinois listening to us on Free Speech TV. So I think what will happen over time, because Dish Network is in 20 or 30 million households in the United States, is that when people are exposed to the radio show on TV and they know that it's a radio show on TV with good television production values, but it's a radio show, just like with the Imus Show, if they want more of it, they want all three hours of it, or they want to hear it in a more convenient fashion...they'll go to the radio.

TALKERS: It's like a trailer.

TH: Yeah. And it's a nice product. And I'm committed to the Free Speech TV folks and want to make it work as a show for them. But I think it's also a hell of a promotion for the three-hour radio show.

TALKERS: Tell us now about your relationship with Pacifica. Here we have you pioneering a new paradigm. And that is a commercial radio show that is also on public radio.

TH: Right. That came out of my realization that probably half of our listeners were also NPR listeners or former NPR listeners and that there are a lot of people listening to FM, 80% of all listeners are on the FM dial. You've written a lot about this in *TALKERS*. And most of the stations I'm on are on the AM dial. We've got one FM affiliate in Madison, Wisconsin that's doing well, but I think most of our other commercial affiliates are on the AM dial. So we bought a second server, NextGen Box, and it runs as a slave to the master server so when we go into a commercial break, instead of feeding commercials out to the satellite, it's feeding things like Jim Hightower's commentary and Labor Radio News and Earth and Sky's three-minute science report and me reading pieces from my books or commenting on the news and we do a three-minute newscast every day too, which is available to our commercial as well as our noncommercial stations. We offer a three-minute version and a one-minute version and it goes up on our website every day before noon and Sirius XM is using them commercially. But in creating this non-commercial version we wanted to reach out to the non-commercial stations who were looking for programming that was a little more interesting than a lot of the boring stuff that's on some non-commercial stations. There's some good stuff that's on noncommercial stations as well but I think some of it's a snoozer. We've gotten a very positive response and we've picked up several dozen affiliates just in the last couple of months.

TALKERS: Does money change hands in your deal with Pacifica? In the world of public radio, stations that want to carry a show such as, say, "Fresh Air," they pay a lot of money. It's quite an expensive proposition carrying NPR and PRI programming. Are you making the big bucks that NPR and PRI programs are?

TH: In my dreams. We're offering this show for free to those stations and only in markets where

we don't have a commercial affiliate with the understanding that if a commercial affiliate comes along we have the option to give them the show. They have the same contract that all of our stations have, cancelable within 90 days by either party. At some point down the road we intend to monetize this. We've got two minutes at the top of the hour for underwriting announcements. And one of those minutes we're claiming and one we're giving to the stations. They announce their underwriters in the last minute and the minute before that we could announce underwriters. They could be our commercial sponsors but we haven't gotten around to doing this but we're cutting them and intend to run them in the next few weeks or month. So that we can go to an advertiser and say if you buy "The Thom Hartmann Show" you get "x" AQH on commercial stations across the stations, plus you'll get "y" in noncommercial stations where you'll get a mention rather than a full ad, but it's adding value to the advertisers so we see that as a good thing. And again, it's building the brand. Our main goal is to get the brand out there and help it be successful.

TALKERS: How's your book writing and publishing going?

TH: It's going well. *Threshold* is doing well, that's the last book out by Viking/Penguin, and my book about equal protection regarding the Supreme Court's 1886 decision to make corporations into people became suddenly relevant. It's like a 10-year old book, it became suddenly incredibly relevant with the *Citizens United vs Federal Election Commission* case, so that's being brought out in second edition. I've been working 10-hour days on the weekends rewriting that, bringing it up to date for another publisher. That and magazine articles and our daily blog and articles I try to do for Huffington Post and for Common Dreams and other websites, again, always point back to the radio show. Always try to build equity for the radio show. Our goal is to make this as strong a product as possible for the radio stations that are carrying it and as profitable as possible.