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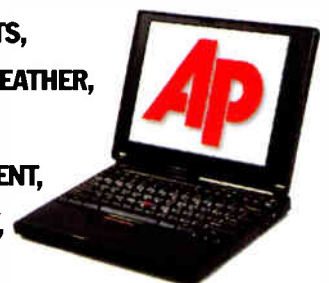
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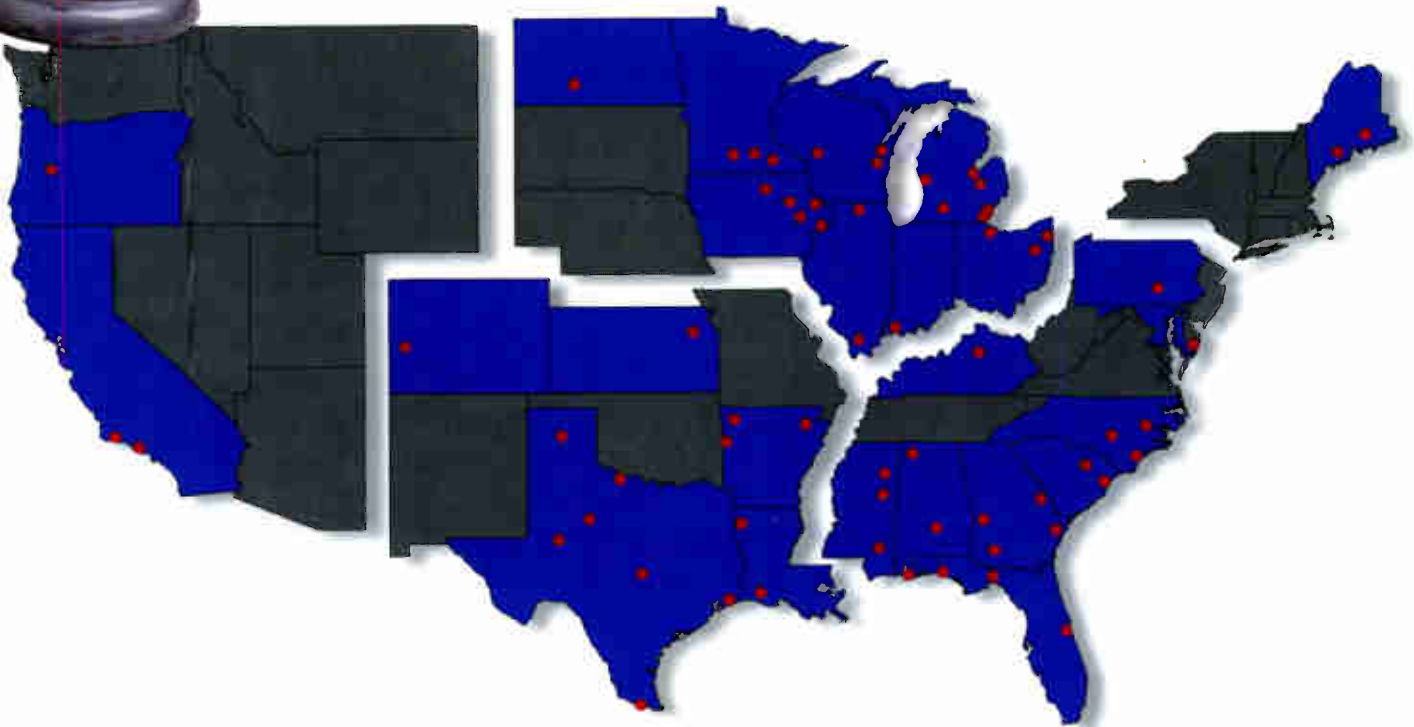
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RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

VOL XV • Number 8 • April 17, 2000

Radio's Premier Management & Marketing Magazine

RADIO INK

BLUE'S MARKETING CLUES 20

Pam Kaufman, senior VP of promotions marketing for Nickelodeon, has helped parlay the devotion of kids for Rugrats and Blues Clues into money from their parents for companies like Burger King and Kraft. Her interview has lessons for Radio.



WHAT ARE WE AFRAID OF? 50

Broadcasters are reluctant to open the door to potential Low-Power FM Radio stations. The claim is that interference will wreak havoc on the FM dial. Is that really the case? The FCC says no. Are we really just afraid of the competition?

Cover and Opening Illustration by Jason Robinson

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Joaquin Blaya of Radio Unica
Special Hispanic Radio Issue

CORRECTIONS

"The 25 Most Successful African-Americans In Radio" special report of *Radio Ink's* March 20, 2000 issue contained several errors, which we very much regret. Corrections follow.

- 1) The title, phone number, address, and position last year for No. 16, Rick Caffey, were incorrectly listed. Caffey is VP/GM of WVEE-FM/WAOK-AM for Infinity Broadcasting of Georgia Inc. His phone number is 404-898-8974; his address is 1201 Peachtree St., Suite 800, Atlanta, GA 30361. He is new to the list this year.
- 2) The correct phone number and address for Pierre Sutton are 212-447-1000, 3 Park Ave., 40th Floor, New York, NY 10016.
- 3) Earnest L. James' correct title is VP/GM/Market Manager of Clear Channel New Orleans.
- 4) Vince Fruge was No. 15 last year, and RoNiTa Hawes-Saunders was No. 20.

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IDEA TICKER

27,418

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

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RADIO INK — APRIL 17, 2000

World Radio History

John Boy & Billy rely on:



“ John Boy and Billy here with some words of praise for our friends at Prophet Systems...

...Our research constantly reminds us that music on our show is very important to our listeners. And that made for a special problem when we decided to expand our syndicated morning show beyond the nearly 100 Rock and Roll affiliates and offer the same show to Country stations!

Our dream was to be able to provide our show live to both formats – simultaneously – with Rock songs going to Rock affiliates and Country songs going to Country affiliates.

We looked at nearly every computer-based digital audio system out there (well, ok, someone on the staff did) and the Prophet system was the *only* system that would even come close to allowing us to do it.

So with some creative rearranging of the system on our side, utilizing Prophet, we were not only able to accomplish the impossible dream of multi-format live delivery, we were also able to time shift the show on both formats so that affiliates in other time zones could take the show on a delayed feed *live* in their markets 6-10 AM!

Hey man! The show is even heard in Japan ...thanks to Prophet Systems Innovations!

With Prophet Systems at the heart of the John Boy & Billy Radio Network – the only limitation is our imagination! ”

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World Radio History

Using The Net For Public Service Programming

A big part of our ability to use the public airwaves is for our stations to "serve" the community, yet the nature of competitive programming has taken most stations away from news and PA programming. The little that is aired gets buried in the wee hours of the weekends, when few people — if anyone — can hear it.

Why not take our community programming to the next level? Why not have "community service" sections on your Websites?

Radio, I believe, should place all of its community-affairs audio on its Websites, making it available "on demand," so that listeners who wish to hear community-based programming can do so at their leisure. All the programs can be archived so listeners can listen to anything ever created.

I would also like to see Radio stations create a community-issues chat room on each site, enabling the community to discuss issues related to the city and how they could be addressed. These chat rooms could provide valuable feedback on what the community actually wants to hear in its local programming. It would be more accurate than the assertions we used to do.

Like community access on cable, Radio could employ Web communication technology that enables listeners to

create their own Radio shows for others in the community to hear. The community would be a click away from all forms of community programming. Stations could give a special password access to any community group wishing to do Radio programming.

Last, but perhaps most important, the FCC should demand that Radio create a "public file" online, giving access without a visit to the station. (I think the stations would prefer this.)

The file would reside at the station site and be updated by the station, but it would also reside on an FCC site containing all public files.

The Web is a powerful tool, not only to entertain, but also to serve the community with information and access on listeners' own time schedule. ☎



Eric

B. Eric Rhoads, Publisher

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K-EARTH101, Los Angeles, CBS/Infinity

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KYLD, San Francisco, Chancellor Media

PERSONAL ENDORSEMENTS: A BAD IDEA?

I love Walt Sabo. He makes me think and makes me laugh with his brilliant, if dark, sardonic wit. And he inspires me. A sales co-worker recently handed me Sabo's column about the dangers of personal endorsement spots [*Radio Ink*, Jan. 10, 2000] — how they are a bad idea, how they ruin PD/Talent relationships, destroy the product, and invite legal action against stations. After running the piece through my patented Sabo-hombast/badinage decoder ring (patent pending), I realized he might actually believe what he's saying this time! And even worse, others less talented and intelligent (Radio GMs) might believe it, too!

Let's review: Sabo says "no" to "personal endorsements," but "yes" to "live reads." That way, he reasons, the station can have its bottom-line cake, and eat it, too. Only one problem: I, as talent, have always gotten paid for personal endorsements and have never gotten paid for live reads. This is a problem.

In an effort to recapture all those ridiculously stupid, overly romantic notions of actually caring more about the Radio audience and my community than the more-mature and businesslike course of wringing every last nickel out of a terminally ill industry, I have pursued a sea-change in my career and am engaged in a pretty good Talk Radio program on K-NEWS Las Vegas.



Unfortunately, with the emphasis on unfortunate, I took a massive pay cut to do it. No problem. That's the investment you make — I'm very happy to have the chance. However, when the Sales Gods shine upon you, and land an endorsement deal for you, extra money rains down! Voila! Flowers for your patient, indulgent wife. Maybe even a round of golf! Then, here comes Sabo: "Don't do it! ... Bad Idea!"

I called Sabo's office and spoke with Harry Valentine, another very talented man. Valentine explained the consultancy's position very well and then asked for a tape, telling me that good talent is hard to find. At that, I could not help but wonder: How much easier it would be to find good talent if, when they were building their careers and working for a "modest wage," management didn't forbid them — based on a Walter Sabo muse on the horrors of personal endorsements — to earn the extra cash necessary to make the boat float.
Jon-David Wells
 KNUU (K-NEWS) Las Vegas

STOP SCARING US!

This morning I received your "Silicon Valley Second" story [*Radio Ink* Publisher's Notes, Feb. 21, 2000] via my fax machine. Once again, thanks, but no thanks.

Each of us must choose a path for our businesses. You have chosen yours, and it does not go in the same direction as Radio is now headed. I spent more than \$5,000 to come to your "seminar" in Santa Clara. That proves something — you are a great salesman. You caught us all flat-footed. But when you stood there, smiling at all of us, touting Kerbango as the future of Radio, I realized that your path and the path of Radio had diverged. You seem to have less interest in small broadcasters (the majority of broadcasters in this country) than you do in trying to make new friends in Silicon Valley.

I have stopped receiving your magazine, and I would appreciate your not sending faxes to any of our companies. The reason is not so much to save a tree, as it is to keep you from scaring the people in our companies who might not be as educated as the ownership. They do not yet understand (as most people do not) what the industry is going through, and they do not need someone like you acting like Chicken Little, running in circles and shouting, "The Sky Is Falling."

Chris Rolando, GM
 Mad Dog Wireless Inc., Lake Havasu City, AZ

ARE YOU LISTENING?

Good word on the importance of truth in Radio sales [*Publisher's Notes*, March 6, 2000]. I loved your next to final line, "You need to hear what they have to say." It's

one of the hardest things that my GSM and I try to teach our sellers — to really, really listen. I believe one of the reasons [it's so difficult] is that a person naturally inclined toward sales is affable and usually talkative. These are positive characteristics, of course. On the flip side, however, this type of personality often doesn't naturally listen so well. They have to be willing to discipline themselves to do so until it becomes a habit. *Radio Ink* is my most valuable trade resource.

Gary Morse, GM
 WKYQ-WKYY-WDDJ-WPAD, Paducah, KY
 (part of Nininger Stations)

HONORABLE MENTIONS

Please accept my thanks to the entire *Radio Ink* staff on my nomination as Radio Wayne Broadcaster of the Year. I consider it a high honor to have been nominated by your exceptional publication.

Lee Larsen, VP/GM
 Clear Channel Colorado, Denver

Thanks for the kind mention as one of the "Millennium 5 Program Directors," [*Radio Ink*, Jan. 10, 2000].

Lee "The Traitor" Abrams, Senior VP
 Content & Programming, XM Satellite Radio

Letters To The Editor:

Letters may be edited for length and clarity. Please send comments to:

E-mail: edryan@radioink.com (your e-mail address will be published unless you request otherwise). Please provide your full name, location, and if applicable, your title and company.

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Don't Sweat The Small Stuff



BY HARVEY MACKAY

An engineering phrase has become a buzzword in offices around the country. Maybe some engineer got angry at a subordinate for continued tardiness and yelled, "I have zero tolerance for your continued late arrivals!" A human resources manager heard it, and a star was born. While we don't have zero tolerance on

most parents on other issues. They could have as many friends sleep over at our house as they wanted. They could stay up all night on the weekends as long as they didn't leave the house. They could get mad at me and use a strong voice to assert their opinions. They could side with the radical left all they wanted. But they had better not ride on any motorcycles while they're on my watch.

We have, of course, had zero tolerance for some of the wrong things over the history of Mackay Envelope Corp. We once had an accountant who kept track of pads of paper issued per employee, personal calls made on company time, and work breaks. No personal copying at the copy machine. Zero tolerance for zero things makes zero sense.

At Mackay Envelope, we have zero tolerance for the biggies: Intimidation, sexual harassment, discrimination. Zero tolerance might dictate that the dog gets only one bite if the bite is bad enough. We also don't tolerate a less-than-spectacular receptionist, endless voice-mail circles, unanswered phones, verbal abuse, or people who don't like salespeople or customers.

We do tolerate active conversation that isn't job-specific. Sometimes the water cooler looks like the highway department. We tolerate daily birthday parties, and food and candy at our desks. We tolerate messy workspaces, and children and babies who are in our office for an hour or, in a pinch, a few hours. We tolerate end-runs around supervisors when employees feel shunned. We tolerate dreamers and blank stares out the window — the best thinking is often done behind a blank stare. We tolerate and accept departure — not high turnover, but departure. People move on. There are 78,000 active businesses in Minneapolis and St. Paul, and we don't have a career path for every employee.

So are we running Mackay Country Club? No. We work very, very hard and, I like to think, very smart, with the customer as king, salespeople as our lead dogs in the pack, and maximum tolerance for human behavior. ☞

Harvey Mackay is CEO of Mackay Envelope Corporation. This article is excerpted from his book Pushing The Envelope. Mackay may be reached by e-mail at harvey@mackay.com.



Relax about the employee chats around the water-cooler — they can be productive, even if not job-specific.

the floor of our manufacturing plant when it comes to making envelopes, it comes darn close. We knock out 15 million envelopes a day, so we have to know what we're doing. But we do have a little leeway. Our customers will tolerate one-sixteenth-of-an-inch play on the window or envelope fold. If you're one-eighth of an inch shy, "ears" can develop in the corners of the envelope making it difficult for our customers to insert material. If you're one-eighth of an inch too big, the envelope develops "holes" in the corners and looks sloppy. Bingo ... unhappy customer.

Come to think of it, I've had zero tolerance on certain issues all my life. Like when my kids wanted a VW Beetle for their get-around car in high school. I preferred the iron of a big-fendered tank. I won. Reason? Their safety.

However, I might have been softer than



» Zero tolerance is a buzzword in offices today. But pick wisely what you will and will not tolerate.

» We don't tolerate a less-than-spectacular receptionist, unanswered phones, or people who don't like salespeople or customers.

» We do tolerate active conversation that isn't job-specific, children in our office, and end-runs around supervisors when employees feel shunned.

» Are we running a country club? No. We work very hard and very smart, with the customer as king, salespeople as our lead dogs, and maximum tolerance for human behavior.

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Predictability And Sleep: Radio's Enemies

Don't Fall Into Their Clutches



ROY H. WILLIAMS

Faster than a speeding bullet. Stronger than a locomotive. Able to leap tall buildings in a single bound! Up in the sky. It's a bird, it's a plane ... it's Radio!

The only things that can slow Superman are an enemy named Lex Luthor and a destroyer called Green Kryptonite. Radio advertising is like that. The only things that can slow it are an enemy named Predictability and a destroyer called Sleep.

retention, the same listener must hear the same ad at least three times within every seven nights' sleep. And if the advertiser's goal is to establish category dominance, this needs to be done every seven nights. Small budgets can do this by using fewer ads scheduled horizontally in the daypart of your choice. Bigger budgets can use multiple dayparts, but never should you encourage advertisers to reach more listeners than they can afford to reach at least three times every seven days.

Unfortunately, most advertisers demand immediate results from their ads. Hoping to climb Persuasion Mountain in a single giant step, they insist on buying short-term advertising blitzes. (And, like an idiot, you assure them it will work because you have "the right people.") While this kind of high-frequency blitz does limit the amount of sleep between ad repetitions, how many of your listeners are currently in the market for what the advertiser is selling? Won't these listeners discount the ads as "not for me?" Further, these "blitz" ads usually include an urgent, limited time offer. While this may stimulate the person who is in the market for the product into making a quicker decision, it also ensures that any person not currently in the market will utterly erase the ad from their mind. Add this to the fact that these blitzes are usually scheduled with far too much sleep between them, and you can see why blitz campaigns are always eminently forgettable.

The smart way to climb Persuasion Mountain is slow and steady, "three steps forward, two steps back," but you will definitely make it to the top of the mountain if you have sufficient patience and the kind of daring copy that it takes to be unpredictable. Do you have the patience to establish a Category Dominant Fortress at the top of Persuasion Mountain? Do you have the courage it takes to be unpredictable? If you do, your ads will be every bit a match for the best efforts of Superman. ☛



Good morning, Sunshine!
Now hear this — again!
Repetition neutralizes
sleep, the Kryptonite
of listeners' memory.

Contrived, derivative, formulaic ads are predictable. They don't stimulate Broca's area of the brain or activate the brain's Visuospatial Sketchpad. They don't cause the customer to imagine taking action. How predictable are the claims, offers and assurances you're making in your ads?

Superman defeats Lex Luthor by doing what Lex was least expecting. Are you listening? Predictability is the archenemy of advertising. Don't fall into its clutches.

Superman's powers are slowly erased in the presence of Green Kryptonite. Prolonged exposure, in fact, would erase Superman completely. The Green Kryptonite of advertising is sleep. Ads are erased from the mind of the listener a little bit each night. The more sleep between repetitions, the greater the erasure from the mind. To have any real hope of message



» The only things that can slow Radio down are an enemy named Predictability and a destroyer called Sleep.

» Contrived, formulaic ads don't cause customers to take action. How predictable are your ads' claims, offers and assurances?

» For message retention, the same listener must hear the same ad at least three times within every seven night's sleep.

» Short-term ad blitzes don't work. The smart way to climb "Persuasion Mountain" is slow and steady. Do you have the patience necessary to reach the top, and the courage necessary to be unpredictable?

For more articles from the Wizard, Roy Williams, visit our Website, www.radioink.com, and click on columnists, or visit www.WizardofAds.com

Roy H. Williams is president of Roy H. Williams Marketing Inc.
He may be reached at 512-295-5700 or by e-mail at roy@rbw.com

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Beating Media Buyers At Their Own Game



DAVE "GIFF" GIFFORD

Once upon a time, the president of an advertising agency asked me, "Are you anti-agency?"

My answer: "No, I'm anti-bad!"

I'll explain my answer in the next paragraph, but you should

me an opportunity to keep pace with today's changing media planning and buying trends.

In 1994, I attended the Media School, which at the time was the leading company for teaching many of the world's largest clients and agencies how to plan advertising. Today, the purported leader in that field is the Media Buying Academy (MBA).

Review time! How many times have you read under my name, in one form or another, this advice: *If your salespeople understand they're really in the advertising business, if your salespeople therefore study, learn, and practice the basic tenets and principles of advertising, if your salespeople learn as much about the planning and buying of advertising as the planners and buyers know, if your salespeople learn how to negotiate, and if your salespeople sell "the client," account people and the creative people — as well and as often as media people — they'll end up with more buys and bigger buys at higher cost-per-points.*

Need a little encouragement?

From the MBA (717-540-9396), you can buy the following publications and tapes: "Assertiveness Training for Media Buyers," "How To Negotiate Air Time From The Buyer's Side Of The Desk," and "How To Buy More Media With Less Money." You can also attend their traveling "Bootcamps."

One of MBA's group workshop assignments is to compile a list of 25 ways to "take power away from media reps." Another one, for assertiveness training, is to "go to a public bus stop where others are waiting for the bus, and be the first one on, no matter what."

Point: Learn how to plan and buy advertising, and learn how to negotiate, and you'll have the only antidote you'll ever need for every trick and game a media buyer can come up with. With 14 years' selling Radio and TV in New York City, and having once been in the agency business, that's a lesson I learned a long time ago. ☑

For more articles from Dave Gifford, visit our Website at www.radioink.com and click on columnists.

know that I was asked that question immediately after I caught this three-dimensional phony in a lie. For months, he claimed he couldn't pay my station's invoice until his delinquent client paid the agency. Except, I then produced the client's cancelled check, dated three months earlier.

Yes, I am "anti-bad" — "anti-bad agency"! But I am equally "anti-bad advertising," "anti-bad TV," "anti-bad newspaper," but especially, "anti-bad Radio" and "anti-bad training," as you know!

I am a member of S.T.A.M.P., The Society To Advance Media Professionalism, an organization made primarily of people making their living in the media departments of advertising agencies. Its primary purpose: to stress the importance of media planning and buying.

Why am I a member? Because in consulting your clients on the proper use of their advertising monies, my membership provides



» The leader for teaching clients and agencies how to plan advertising is the Media Buying Academy (MBA).

» MBA produces such publications and tapes as "Assertiveness Training for Media Buyers" and "How To Buy More Media With Less Money."

» MBA group workshop assignments include compiling a list of 25 ways to "take power away from media reps."

» Learn how to plan and buy advertising, and how to negotiate, and you'll have the only antidote you'll ever need for every media buyer trick and game there is.

Dave Gifford is president of Dave Gifford International and founder of The Graduate School of Sales Management. He may be reached at 505-989-7007 or by e-mail at giff@talkgiff.com

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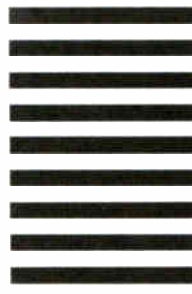
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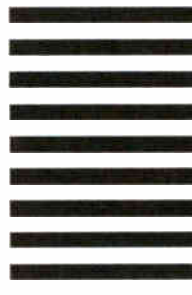
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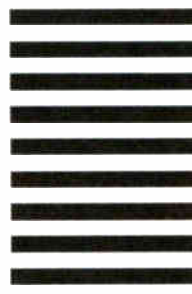
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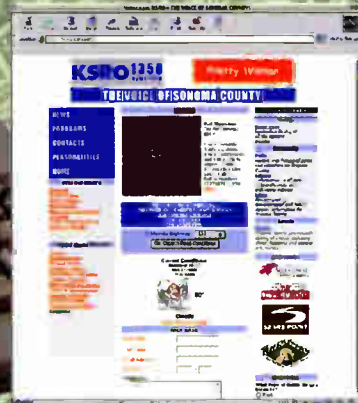
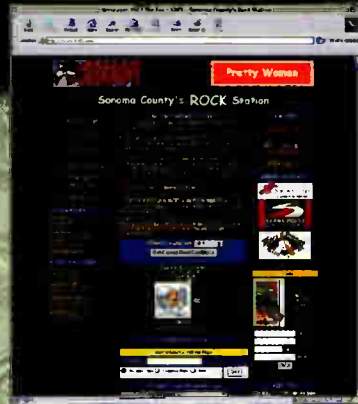


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Greed Is Good

Target Client's Interest To Make The Sale



TOM ASACKER

Once upon a time, I had a "real" job — like all of you. As the CEO of a medical device company, I had plenty of "real" personnel issues, "real" sales and customer issues, "real" financial issues — wait, scratch that last one. I still have "real"

financial issues. It's the nature of being an entrepreneur. There's one other factor that's also the nature of business growth and success, and that's failure.

I remember one of my biggest marketing failures, and I'll never forget the lesson I learned — albeit the hard way. This particular error in judgment occurred while developing an advertisement to launch our new, innovative medical device. The four-color, full-page ad (read: expensive) was to run in various trade journals, and was meant to attract thousands of distributors of home medical equipment.

Because home medical equipment distributors (our audience) were in the profession of caring for people, we decided to create an emotionally powerful image and copy, which demonstrated how our new product provided benefit to their customers (the patients).

This approach made a lot of sense to me at the time. After all — I incorrectly reasoned — our distributors stay competitive by providing better value to their customers (patients) with superior products (like ours) and services (theirs). I was absolutely sure that the phones would start ringing off the hook as soon as the ads ran.

So we ran them. And we waited ... and waited ... and waited some more.

Finally, I took a step back and listened to that insightful, friendly little voice inside me. "Tom! What the hell were you thinking when you allowed that ad to run? You knew it was the wrong message, and you ran

it anyway. What gives?"

Let me try to explain. And please beware (be aware) of this bias if you are responsible for marketing or for helping others with their marketing efforts. I simply wanted to take the high road — the idealistic message of improving people's lives.

I also assumed — hoped actually — that my customers in the health-care profession would also be drawn to this pursuit of a higher purpose.

Ha! In retrospect — and after running a new ad to test my hypothesis — I realized that the first ad was a good-hearted idea, but not a good promotional idea. Why? Because the marketplace runs on greed. You read it right. People are interested in one thing and one thing only: satisfying their own selfish interests. Period. Those selfish interests might even include helping others, but they are selfish interests nonetheless.

So, after I wakened to this very human reality, I pulled the first ad and ran a new one that emphasized how our new

product would benefit them — the distributors. In big, bold text, we highlighted how it would save them time and make them more money — the two things most important to them.

Guess what? The phones started ringing off the hook, and sales shot through the roof! And, the patients still got the benefits of our new product, despite how it came about.

So forget your idealistic approach to marketing your products and services. You and I don't purchase products with the good of others in mind. Why should we expect anyone else to? ☺



"For lack of a better word... Greed is Good!"
— Gordon Gekko
(Michael Douglas in *Wall Street*, 1987)



»Since our audience (home medical equipment distributors) was in the profession of caring for people, we created an emotionally powerful ad, demonstrating how our new product benefited their customers (the patients).

- »While this was a good-hearted idea, it was not a good promotional idea.
- »Why? Because the marketplace runs on greed. People are interested only in satisfying their own selfish interests.
- »Forget your idealistic approach to marketing. We ran a new ad emphasizing how our new product would benefit the distributors. Sales soared.

For more articles from Tom Asacker, visit our Website at www.radioink.com and click on columnists.

Tom Asacker is a speaker, consultant and author of *Sandbox Wisdom: Revolutionize Your Brand With The Genius Of Childhood*. He may be reached at 603-629-9474 or by e-mail at Toma@sandboxwisdom.com

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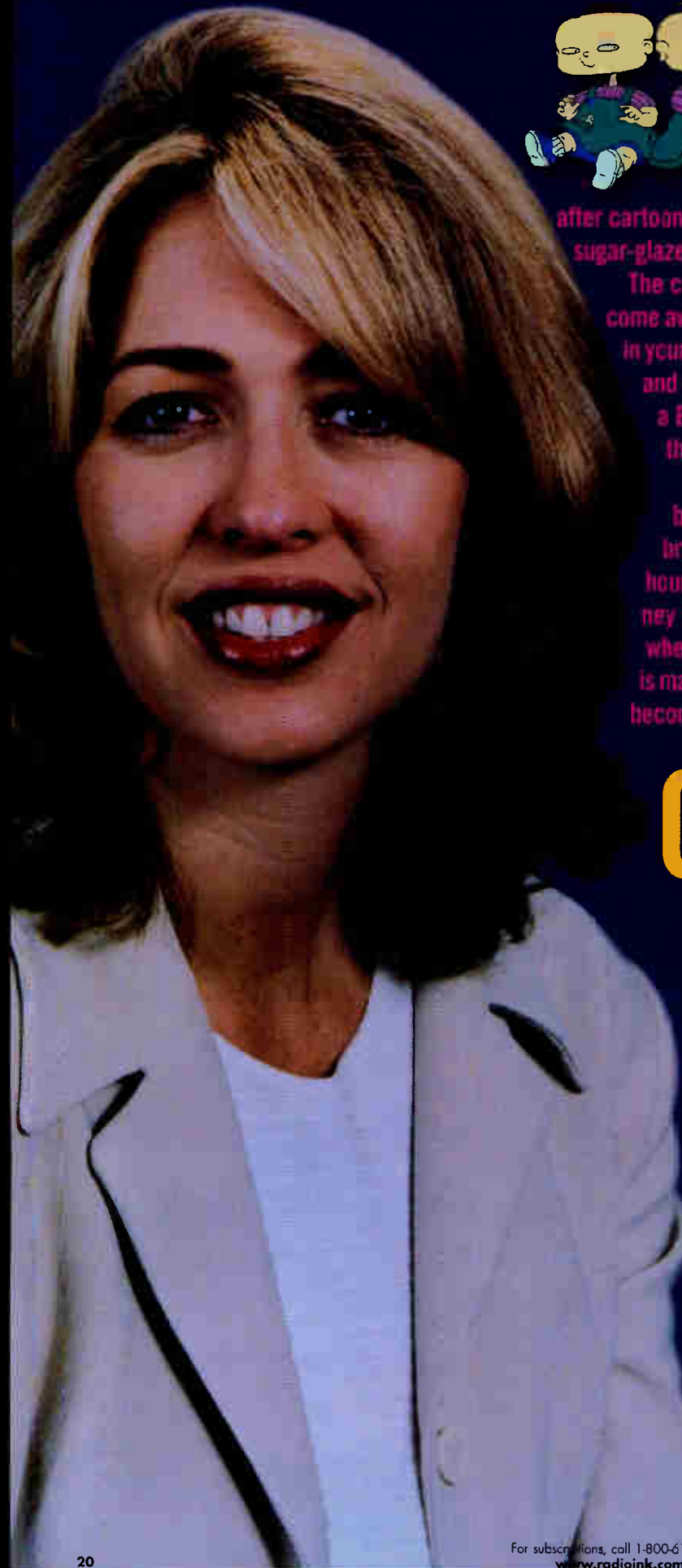


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Life was good when we were growing up. Saturdays were the most exciting day of the week. You just knew that you'd spend the entire morning in front of the TV, clad in flannel pajamas, munching on a big bowl of Cheerios while cartoon after cartoon and a slew of really cool kid shows flew past your sugar-glazed eyes. Shazam!

The commercials were pretty darned good, too. You'd come away from a day of media consumption with an ache in your heart for all the amazing toys and goodies that life and advertisers had to offer. Oh, if only you could have a Bionic Man doll or Rock 'em Sock 'em Robots, like the neighbor kid did.

Our children today still get these kinds of thrills, but life is drastically different for them. Cable has brought this kind of programming into most homes 24 hours a day, and networks like Nickelodeon and the Disney Channel compete for a lucrative market in a time when the spending power and influence of munchkins is massive. Properties like Rugrats and Blues Clues have become cultural mainstays for Nickelodeon and parent

Get A Market From The The Rugrats And Blue

Viacom, which has parlayed the devotion of the mini-faithful into the everyday life of millions of kids and their cash-rich parents.

Pam Kaufman is senior vice president of promotions marketing at the mighty Nick, with day-to-day duties that include the development of on-air and off-channel promotions as well as managing strategic partnerships with companies like Burger King and Kraft. She's also held the VP of promotions title at Turner Broadcasting but now enjoys spending her time helping Blue get a clue.

INK: Nickelodeon marketing campaigns have certainly done the job. What's the secret?

Kaufman: We identify key time periods during the course of the year when promotion of a certain product needs to come into play, then we make sure we align all areas of the ancillary business behind it. It's critical to have one voice speaking the same language. For example, with a Blues Clues PJ Party promotion, we had to make sure that, first and foremost, the network had original episodes ready. Then the press department is talking it up to media outlets, my group is working on promotional tie-ins with companies like Subway and the consumer products group is creating specific merchandising around this one event. All areas of the company must be speaking the same thing.



anyone else because we put the audience first, plus we're flexible and able to react to things quickly, which is a cable advantage.

What about your personal success?

Relationships are everything, and I have strong ones in this industry with our advertisers and my peers at work. I treat people internally like clients and put their interests first by thinking of what the other person's business is all about. You must be able to tell them why you believe an idea will be successful on their end as well as be diplomatic and have a strong sense of humor. I also try not to take business too seriously, and I have a fabulous personal life. I love what I do during the day, but keep a healthy balance with work and family.

What else has helped to develop these work relationships?

I believe in my product and make sure that we deliver. On those few occasions when we can't, I let the client know ahead of time.

The hardest part of my job is that I'm employed by a very powerful brand like Nickelodeon, but also work on behalf of advertisers like Kraft, Burger King, Gateway, GM and Moss. It's always a fine line to walk in representing both Nickelodeon and the people who spent a considerable amount of money to get a relationship with us. We don't take this lightly, and I'm honest with both sides of the coin.

the message out there, and I'd probably start by determining what is the most important time of day for that station.

Then, I'd find a good, solid name for that block of programming and brand it by aligning with partners who'll help either by paying for advertising, or by simply helping to get the word out along with their own product.

Is it important to stay ahead of the pack with creative ideas?

We do have a sophisticated audience, and we must be relevant, smart and fun. That's a challenge, because the kids are changing constantly. We do a lot of research and don't make a decision without asking the audience about what we program and do promotionally. The most important thing is keeping in touch with the audience by going into the stores where they shop, surfing the Websites they access, and watching their TV shows.

A couple of Nickelodeon clients aren't known for traditionally advertising to children.

My goal is to broaden our scope of advertising, and through research we've found that kids have a tremendous influence on family purchases of such things like cars, travel destinations, apparel, and footwear today. We're communicating that message and bringing new advertisers to Nickelodeon. We recently signed a successful strategic deal with Gateway, which will encompass their manufacturing Rugrats and Blues Clues computers.



ing Clue New Big Blue Ride On The Back Of Nickelodeon's Promotion

How do you brainstorm a concept?

We usually plan about 18 months out and have a marketing strategy session with the heads of business in the company. Then the plan is filtered throughout the organization.

Nickelodeon certainly owns some very high ground.

We have the most powerful brand in the kid business, with a huge trust factor from our audience and their parents. We're more successful than



I make sure that our clients meet the right people here in the building, and that we fight for them internally. Plus, we also do a great job in creating synergy and getting them exposure on other people's products — like putting a Mattel offer on the side of a Kraft cereal box. It's often about bringing them added value that they otherwise wouldn't expect.

What's the first step you'd take in building an unknown Radio station into a recognizable one?

The bottom line is getting

How involved is Nickelodeon with the Internet?

That's an extension of our network, and I work closely with the online department. We rarely put together a marketing relationship that doesn't include both the Internet and a magazine advertising purchase. We let our clients know that if they want to reach our audience, then they need to reach them everywhere they are.

What's the one thought that guides you throughout the day?

The message is king, relationships are queen, and getting it out there is important any way you can. ☐

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Who Should Attend

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
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Great Traits Of Incredible General Managers

by Joe Guertin

“This job would be a breeze — if it weren't for people,” was one GM's tongue-in-cheek comment at a recent conference. Another quipped, “You hire a skill, but you get the whole person.” They weren't being negative. They were responding to a question: “What gives you the most headaches?”

It is a crazy world, and the challenges of being a successful GM have taken an entirely new dimension. Terms like “vision,” “leaders” and “people person” now top the list of required managerial traits. There are some decided differences between pre-boomer and baby-boomer managers, and their Generation X team members. The people skills required by today's general managers have been needed all along, but are more magnified in our tight, get-the-work-done-faster job market. Many managers claim that they find themselves being a judge or referee more often than a programmer or sales chief. The set of skills required is slightly more complex and definitely more people-focused.

Most managers who have earned the tag “Incredible” share several common traits.

1) Demonstrate Your Vision

Some managers are great taskmasters. But taskmasters only tell people what to do, without helping them see and understand the big picture.

A Milwaukee GM has this mastered. When a new customer-service initiative was introduced, she could have presented it to the sales team with a “here's what we're going to do” message. Instead, she held a party for the entire staff and brought in several of the station's largest local advertisers. The advertisers spoke on their impressions of the stations, and how the stations fit into their business plans, making a special point to recognize the help they receive from every department, from sales to production. Everybody walked out that evening with a feeling of ownership in the new initiative — ready to support it as a team.

2) Avoid MicroManaging

Unless your job description so states, you don't have the time (and your team won't have the patience) for micro-management. Today's employees will often reject old, disciplinarian management techniques. This does not mean handholding and kid gloves. Firm, fair and consistent standards need to be set. Put good people in place, then let them do their stuff, under your guidelines and guidance — but not under your thumb.

3) Communicate Like Crazy

It's said that nearly 80 percent of all workplace problems are rooted in communication issues. Are you aware of yours? A great station is made up of great communicators. Most managers I know like to talk. Their weakness is listening. Great managers listen. They ask thought-provoking questions to clarify points that others are trying to make. They know when, and how, to check their “I'll talk and you listen” style long enough to let others know that their opinions count. ☎

Joe Guertin, CRMC, is a nationally known speaker, columnist and trainer. He may be reached at 414-762-2450 or via his Website www.excellence2000.com.

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As Bob contemplated his future at the Radio station, the crowd below cheered, "Jump! Jump!"

Radio Rumors Can Kill

Bulletproof Your Staff

by Danny C. Fletcher

In my last article, I mentioned talk of our company's pending sale. As it turns out, no deal came to fruition. But there were two lessons to be learned from the rumor mill preceding this nonevent. The first applies to managers who are trying to keep the team together, and the momentum going, under the rumors of a sale. The second applies to managers who work for the company rumored to be acquiring a station or stations.

First, some background: One of the gossip rags published speculation over the sale of our stations. Fortunately, the general staff did not see these unsubstantiated reports. However, the not-so-professional staff and management from the alleged takeover stations could not resist anonymously faxing a copy of the published report to our general fax machine. On the fax, they wrote something to the effect that our Rock station van would look great painted in their station color — pink.

Very soon after that, rumors were flying about who would get to stay and who would be sent on their way. As time passed, more published reports were faxed over with little crude remarks. The rumored takeover stations were on a mission to spread the word of their impending, perceived victory. Then it happened. Because of the rumors of the impending sale, one of our major event sponsors declined to sign a commitment contract for the event for which they had been the anchor sponsor the last three years.

It was time to get proactive. We immediately called a general staff meeting to confront our associates' fears. Here is a 10-step staff meeting agenda to stop rumors dead in their tracks.

- 1 We reiterated that our owners are in the business to make a profit. Let us make no mistake in understanding the realities of business.
- 2 We assured them that they were, locally, the best-trained and career-minded people in the business and that good, dedicated people are hard to find today.

- 3 We stressed the importance that, if the rumors were true, it was not wise to slack off. You never know what prospective employers are looking for.

- 4 We explained that the frequencies of our stations had been around for years and would be around for many more. The only things that change are the call letters, owners and staff. No one entity, person or staff is going to make or break a station.

- 5 We reminded them that when the present owner bought the stations a few years ago and brought me in, rumors were rampant that things were going to "hell in a handbasket." We also reminded them that almost everything they feared never came to pass.

- 6 We explained that with change comes opportunity, and that now was not the time to give up.

- 7 We reminded the staff that each individual is responsible for his or her own success.

- 8 We reminded them that our owners are successful operators who get offers all the time from other companies to buy our properties. Nothing is done until it is done. In the meantime, let us keep working hard.

- 9 We were honest and forthright with any information we had or knew.

- 10 The staff was told that if the rumors were true, in most cases, it would come down to a personal choice to stay or go.

Now, just a few weeks later, the staff members at the other stations have egg all over their faces. Management is considered incompetent for allowing their subordinates to spread unsubstantiated rumors.

But the good news is we got back the client who declined to sign on as the sponsor of that major event; we even picked up a couple more clients, too.

More important, we are positioned even stronger as the ultimate professionals in the Radio industry in our metro. We did not buy into the vicious rumor mill — we took the high road, told the truth and took care of business. ☎

Danny C. Fletcher, Diamond CRM, CRSM, MRM, is market manager in McAllen-Brownsville, TX, for Sunburst Media. He may be reached at 956-968-1548 or via e-mail at Fleitchdan@aol.com



How To Deliver Bad News To Your Staff

5 Tips For Easing The Pain For Both Of You

by Barbara Pachter

Are you about to fire an employee? What's the best way to tell your boss you're quitting? How do you tell someone she's just been downsized?

Life is full of difficult conversations and unfortunately, it's also full of people who could handle them better. Most of us are never taught how to give bad or difficult news well. Consequently, many people blurt things, make inappropriate jokes or avoid the situation completely.

For example, you're at an important client meeting; your co-worker is giving a presentation, and his fly is down. Do you tell him? Absolutely, you need to tell him, especially if it's something he can correct right then and there. But you need to do it in such a way that you don't embarrass him or yourself.

This means you shouldn't use innuendo or hand signals to deliver your message. I once heard of a lecturing physician who was told, "Your barn door is open," and he had no idea that the person was trying to tell him his fly was down. Simply describe the situation and do it quietly: "Tom, your fly is down" or "Mary, your slip is showing." Or, write the person a note. If you're embarrassed because of gender, send a same-sex emissary. Then drop it; don't make jokes or bring it up later. You will look immature and unprofessional if you do.

What if the news is something more



Psst... A quiet reminder is in order for an open zipper, but bigger problems have other strategies.

uncomfortable or difficult? If you have to tell someone that she didn't get the promotion or that you and your husband don't want to vacation with your best friends ever again, here are five things you can do to have a successful conversation:

Talk in private. You don't announce in a crowded meeting that one of your team members didn't make Employee of the Year. First, you need to tell him or her privately.

Avoid making ominous statements. Many people will say, "I don't know how to tell you this." It's better to be direct and say, "I have some bad news" or "There's been a change of plans" — then just tell them quickly.

Keep it simple. Offer the reasons if you can. This doesn't mean you should make excuses or over-apologize. Keep it simple: If someone didn't get the promotion or the raise, you need to tell that person why, even if it may be tough to hear.

Stick to your position. If you're quitting your job and your boss is trying to talk you into staying or is arguing with you, have a line prepared such as, "I appreciate the offer but I've made my decision." Be polite but powerful, even if the other person isn't. "We've made our decision. We want to vacation by ourselves."

Give the person alternatives, or offer to help, if possible. A boss told his employee that she didn't get the promotion, but he helped her find a training class to improve the skills that were holding her back. A man had to tell his wife that he couldn't afford to take her to Italy for their 10th anniversary, as had been their dream. But when he told her, he pulled out a bankbook and said, "I've just opened this vacation account. I'm going to put \$25 a week into it and extra when I can. In two years, we'll have the money." ☑

Barbara Pachter, co-author of several books, is a speaker, trainer and coach, specializing in business communications, business etiquette and positive confrontation.

For a review copy of her new book, The Power of Positive Confrontation, contact Matthew Trokenheim: Fax 212-611-7857, E-mail: Trok21@iol.com

For a free copy of Pachter's newsletter, Competitive Edge, call 855-751-6141 (NJ) or go to www.pachter.com on the Web.



Radio's Biggest Biller, WFAN, King Once Again CBS/Infinity Stations Dominate The Top 10

Rev. Rank	Mrkt. Rank	Market	Calls	Format	Owner	Est. Stn. Rev. (in \$000s)	Rev. Rank	Mrkt. Rank	Market	Calls	Format	Owner	Est. Stn. Rev. (in \$000s)
1	1	New York	WFAN-AM	Sports/Talk	Infinity	\$60,800	6	2	Los Angeles	KTWW-FM	MAC/Jazz	Infinity	\$41,900
2	1	New York	WXRK-FM	Alternative	Infinity	\$53,300	6	4	San Fran.	KGO-AM	News/Talk	ABC Radio	\$41,900
3	1	New York	WLTW-FM	Lite AC	AMFM	\$51,100	8	1	New York	WCBS-AM	News	Infinity	\$41,300
4	1	New York	WINS-AM	News	Infinity	\$48,200	9	1	New York	WKTU-FM	CHR/Rhythmic	AMFM	\$39,300
5	2	Los Angeles	KIIS-FM	Top 40	Clear Channel	\$47,000	10	2	Los Angeles	KLSX-FM	Talk	Infinity	\$38,400



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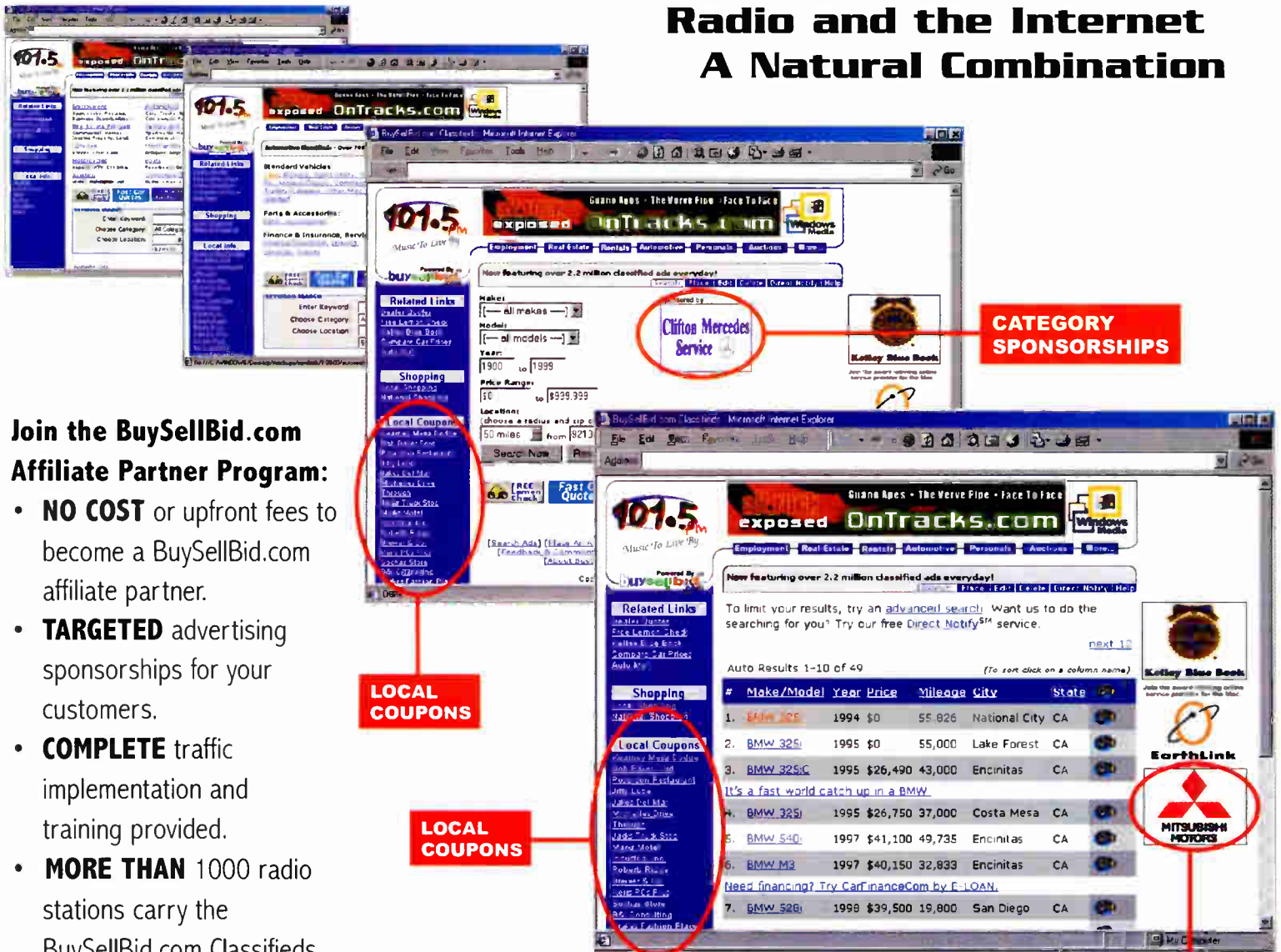
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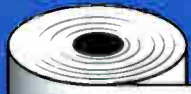
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5-color	\$1,895	\$2,385	\$2,995	\$3,745

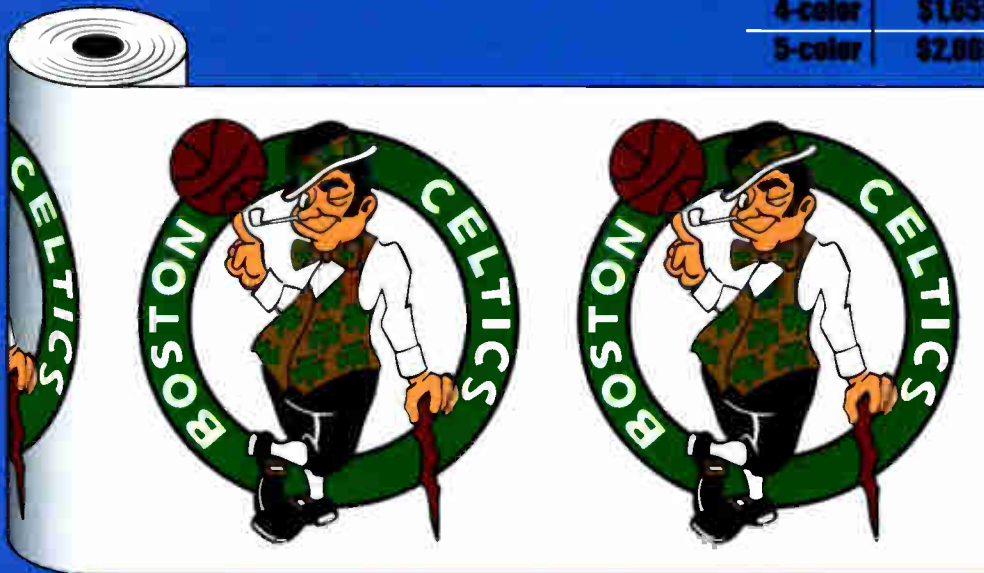


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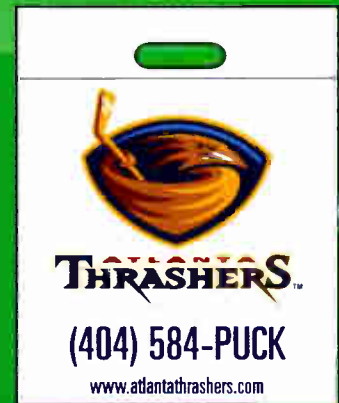


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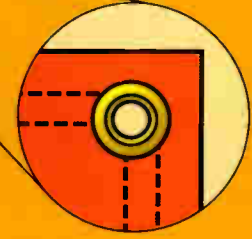
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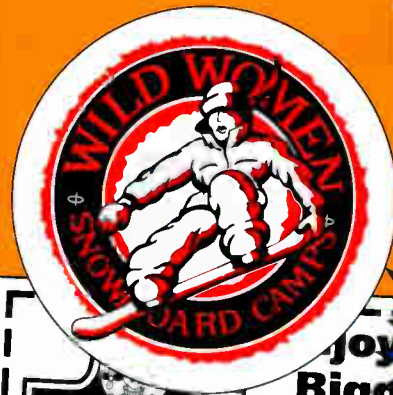
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	ea. add'l color	\$75	\$85	\$90	\$65	\$40	\$20	\$15
2-1/2" x 9-1/4"	1-color	\$180	\$200	\$290	\$175	\$160	\$145	\$99
	w/lamination	\$205	\$235	\$330	\$220	\$205	\$185	\$120
	ea. add'l color	\$75	\$85	\$90	\$65	\$40	\$20	\$15
3" x 11-1/2"	1-color	\$190	\$235	\$330	\$220	\$185	\$165	\$145
	w/lamination	\$215	\$265	\$395	\$260	\$225	\$210	\$165
	ea. add'l color	\$90	\$95	\$110	\$90	\$65	\$40	\$20
2-3/4" x 15"	1-color	\$195	\$265	\$370	\$240	\$205	\$185	\$170
	w/lamination	\$220	\$295	\$415	\$280	\$245	\$225	\$185
	ea. add'l color	\$90	\$95	\$110	\$90	\$65	\$40	\$20
3-3/4" x 15"	1-color	\$215	\$265	\$395	\$260	\$250	\$225	\$205
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Nine Ways to Get Past Voice Mail

Source: Selling Power

- 1** Determine exactly what you want to accomplish with your call. Define your objective and tailor your voice mail to it.
- 2** Make your message concise and to the point. With each message you leave, add a little more information to arouse the customer's curiosity.
- 3** Insert a customer benefit into the message to give them a reason to call you back.
- 4** Differentiate your message from the others and create a sense of urgency.
- 5** If you're having trouble getting through, utilize other communication tools, such as faxes, e-mail and letters, and refer to them in your voice mail.
- 6** Try to find another contact within the company to help you connect with your prospect.
- 7** Call early or late, and vary your calling times. You might get lucky and catch the customer before or after a gatekeeper is in.
- 8** Use humor in your voice mail to make your message stand out from the others.
- 9** Don't give up. Since voice mail is here to stay, you must integrate it into our sales efforts.

Ten Tips To Becoming Your Station's Top Biller

Source: Joe Blom

- one** Recognize Which Mode You Live In. Uncover your roadblocks to growth.
- two** Get Organized. Plan your days, weeks and months with growth in mind.
- three** Shake Up Your Routine. Take a fresh look at your Action Plan.
- four** Avoid Creating Time-Wasting Problems. Do "the little things" right the first time.
- five** Feed Your Mind. Take courses, attend workshops, listen to tapes.
- six** Set New, Higher Goals. Constantly challenge yourself.
- seven** Work a "Positive Mental Attitude." Avoid negative people.
- eight** Support Your Support Staff. Share your successes with those who contribute to it.
- nine** Go to Appointments with "Fresh Eyes." Look and listen for new opportunities with regular customers.
- ten** Be Accountable. Only you can make yourself more successful.



Radio Helps Mall Score With Online Shopping

Sales Success Story

While the debate raged this past holiday season over which was better — in-store or online shopping — The Rouse Company, operator of 34 major shopping malls around the country, found a way to combine the best of both worlds.

In August 1998, Rouse had launched a loyalty and frequency-shopping program in its malls called Premier Shopper Club. The idea, according to Cathy A. Case, associate director of marketing, was to provide special services to regular customers. In little over a year, Rouse had signed up 650,000 members throughout the country.

For the '99 holiday season, Rouse added a Website, PremierShopperClub.com, as a communications vehicle for these loyal customers. Case says the mall operator is convinced "people still want to smell, feel and touch the merchandise," but the Websites enables them to preshop the malls before they get there.

To tell customers about this service, Rouse utilized a 50-50 split of Radio and print. The print, Case says "was able to show the image, relative to fashion." But Radio provided Rouse with some unique benefits: It personalized the experience, created a sense of urgency, delivered frequency and reach, and enabled the malls to target their best customers. Radio, Case says, "allows you to talk about the experience, to create a point of difference. Radio can be very sensory. The other thing about Radio is that it creates an immediacy that other advertising alternatives don't have. And we could select stations that targeted our primary customers: women, 25-54."

Rouse is surveying its customers, via both phone and e-mail, to test awareness of the campaign. Initial results, according to Case, indicate that "the service orientation [of the message] really did come across." The holiday campaign aired for four weeks on 12 New York-area Radio stations, and Rouse plans to return to New York Radio with a similar two-week flight in the spring.



Yes, Mr. Sales Manager, if you hold a mirror to my face, it will fog up.

Hire Potential, Not Qualifications

by Fleming Ford

A study by Arthur Andersen notes that attracting and retaining good employees is one of the biggest challenges and problems for employers nationwide. Is this news?

Not really, especially in Radio, where most GMs and GSMs have struggled with turnover for years.

While Andersen's study doesn't tell us anything we don't already know, it does remind us that hiring and losing people is a headache — especially in an industry where *today's* numbers count. It doesn't matter what your new AE sold for the last station; what matters is the AE's sales for your station.

As GSM, you should look at past performance and verify the information provided on an applicant's résumé before hiring a new AE. But what you really care about are the candidate's abilities and traits — what it takes to do the job.

The industry's personality profiling tools have identified the fact that all top salespeople are driven by an overwhelming need to win. Successful salespeople are ambitious and keep score, behaving proactively, assertively, and confidently. But not all salespeople can sell everything. It all depends on your station and your prospects. Use your profiling tools to determine what type of salesperson you need, and hire the personality traits, not the previous performance.

Take for example, the Persuasive AE. Aggressive, fast-paced, independent networkers, these people sell with persuasion and charm, convincing customers of a need. Highly competitive, they're "people-persons" who play only to win, dress to impress and view every prospect as a future friend, and every friend as a potential sale. Reps with this personality pattern rely on their superior people-skills to "read" the prospect, establish rapport, and seal the deal. Like all "true salespeople," they

are willing to work hard and sacrifice to win; they want their pay directly linked to their performance. Polished, enterprising and quick on their feet, they use communication skills and contagious enthusiasm to convince prospects your station is the best advertising vehicle around. A caveat: Persuasive Salespeople tend to be most successful selling to other verbal people. These big-picture, "I-don't-do-detail" employees generally don't do well in selling to more skeptical, fact-based prospects — those who want to know exactly how your station is going to improve store traffic, not how many other clients just love advertising on your station.

That's why every station probably needs at least one analytical salesperson. Like the Persuasive Salesperson, Problem-Solver Salespeople are motivated by the need to win and are aggressive enough to ask for the sale. But they're more consultative, logical, practical and fact-based than Persuasive Salespeople are. They sell by asking questions, gathering necessary facts, and making a tailored, fact-based, no-nonsense pitch. Although others may view them as reserved, task-oriented, focused employees, Problem-Solver salespeople consistently put sales on the board — especially when selling to practical, skeptical prospects. Problem-Solver Salespeople succeed in situations where servicing an existing need and helping prospects effectively address a need — not the ability to persuade — is what counts.

Assuming you already know that an applicant can sell (they have provided you with W-2s proving they can), look past their previous performance to determine whether they have the personality and potential needed for success at your station. Look at your job, your potential clients and your current AEs to determine what type of salesperson you need. ☒

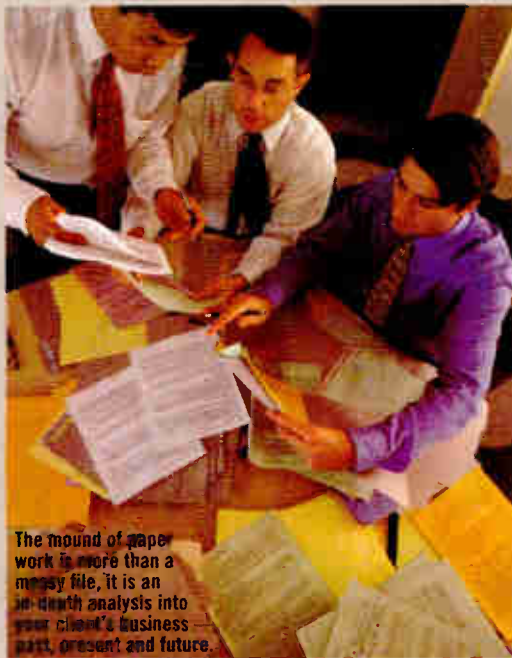
Fleming Ford is a national sales manager for the Omnia Group, an employee selection and management consulting firm. She may be reached at 800-525-7117 or by e-mail at FFord@omniagroup.com



5 Must-Haves To Up-sell Your Active Clients


by Sean Luce

Has this ever happened to you? You just took over someone's active on-air account at the Radio station and have just been handed the "Clients" folder. You open it to examine the contents and find only old orders dating back five years, as well as some outdated copy that ran three years ago. If that's happened to you lately, then, unfortunately, things are still normal at the Radio cluster ranch. Can you imagine a Hewlett-Packard sales rep operating this way? So why do we? Are we that different? No — we're just lazy, and we have allowed this all-too-common scenario to take place daily at our Radio stations. Your biggest increase of business this year should come from active clients whom you up-sell. But how can you up-sell without sufficient client data? Here are five things you should have in each folder for each of your active clients



The mound of paper work is more than a messy file, it is an in-depth analysis into your client's business past, present and future.

- 1 Customer and Buyer Profile:** Do you have in-depth background knowledge of the general manager, buyer or marketing director? Do you know where they went to college? Names of their children? Favorite hobbies and so forth? Eighty percent of the reason clients buy a station is because they like and trust its rep. Start now to develop deeper relationships with your clients — beyond just taking them to lunch.
- 2 Call History:** What has taken place over the past 26 weeks in tracking the call history on the account? A good call history will tell you whether you are upselling the client or being outsold by your competitors. What's been your payoff on ROTI (return on time invested)?
- 3 Copy or Tape of Commercials Aired Over The Last 12 Months:** Are you really a marketing consultant or is that just a fancy title? What's your client's USP (Unique Selling Proposition)? Do you listen to your client's message even though it might come through an agency? You should have, either on tape or transcribed, the past 12 months of commercials that your client has run, so you can understand their marketing strategy and how they position their products.
- 4 Client's Billing Over The Past Two Years:** This will give you a billing history, with an index of any peaks and valleys, so you can position and bundle your station(s) and any ancillary products you offer. With this knowledge, you can begin to develop marketing campaigns that might offset normal slow periods.
- 5 Strategic Planning Calendar:** Are you selling month-to-month or long-term? You should know what your client's marketing strategy and budget is for the entire year. When do they run special events, sales and closeouts? What are their top three months in percentage of sales for the past two years?

If you had to hand over your active client files to another rep with all of the above filled in, what would be your chances of an easy account transition? Almost seamless! However, what would happen if your competitor has the above filled in for every active client folder, and you don't? Remember, knowledge is not power until it's used.  Sean Luce is the head national instructor for the Luce Performance Group (LPG). He may be reached at 888-369-1315 or by e-mail at LuceSel@aol.com

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Radio's Biggest Local Spenders Speak Out

Cluster Selling Doesn't Work

by Dennis Gwiazdon

Radio's surging revenue growth is a reason to celebrate. Advertising revenues could reach \$20 billion this year, and a rising tide raises all boats. However, a recent nationwide study of Radio's biggest local advertisers revealed that Radio faces significant challenges that threaten to spoil the party.

While this study, conducted by Sales Insights and Arbitron, includes opinions in 13 different markets from across the country, the course for change begins in your market, with your stations. Here are six highlights from the study.

1) When choosing media partners, the No. 1 criteria is the "Ability to target a consumer," and Radio is the hands-down choice when local advertisers want "Targetability." However, when choosing a Radio station, "Cost efficiency" becomes the No. 1 characteristic that most strongly sways their decision.

Allowing quantitative attributes like price to control the decision-making process moves Radio further away from its acknowledged strength and the qualitative issues that local advertisers feel are more important.

2) Radio's biggest local advertisers think Radio salespeople are way behind TV sellers for "Most Professional" and "Best Trained." This is an industry-wide problem that starts with your own commitment to customer-focused sales training.

3) Compared to other media, Radio is the overwhelming leader as the "Most negotiable" and "Costing the least to reach a target" (read: cheap). This is a pure reflection of pricing and salesmanship. "Getting the business" has never been more ambiguous.


4) Business momentum, according to local Radio advertisers, overwhelmingly favors the Internet and local cable TV. It is not surprising to see upbeat feelings for a new and unproven competitor like the Internet. However, local cable TV's influence on Radio advertisers is a warning sign not to be ignored.

Furthermore, a greater percentage of local advertisers think Radio is "Getting Worse" than those who feel it is "Improving."

5) An imposing 70 percent of Radio's biggest local spenders think the "Packaging of multiple stations" makes Radio buying more difficult. Despite the fanfare, they still don't see the benefits of cluster selling.

6) Thirty percent of the local spenders in the study are buying advertising on the Web, which is still in its infancy. You can expect this trend to continue, directly impacting traditional media like Radio.

(Note: A newly released Internet Valuation Study by BIA Financial Network projects Internet advertising revenues to grow from \$6 billion this year to \$52 billion by 2009.)

Yes, times are good, and Radio should enjoy the moment. But don't let the warm glow of success render you blissfully unaware of strategic opportunities or lurking threats. Radio's biggest local customers have spoken. How will you respond? 

Dennis Gwiazdon is a former general manager and sales manager who spent 24 years in the Radio industry. He may be reached at 858-259-2534 or by e-mail at dennisg@salesinsights.com.

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RAY DE LA GARZA AND GREGORY NOACK

Premiere Radio Networks has promoted two as senior vice presidents. Ray De La Garza (top photo) has been named senior vice president of programming, and Gregory Noack has been named senior vice president of Talk programming. De La Garza has been with Premiere for 11 years. In his new position, in addition to maintaining, developing and acquiring new programming, he will oversee programming and production of the *Jim Rome Show*, *After Midnite with Blair Garner*, and *Leeza Gibbons Top 25*, among several others. Noack had

previously served as vice president of affiliate marketing of the Talk division. He will now be responsible for maintaining relationships with the more than 1,200 Radio stations that subscribe to multiple hours of programming per day, as well as managing day-to-day marketing and business functions of Premiere's Talk programming, and continuing to oversee the affiliate marketing staff for the Talk shows.



KIPPER MCGEE

KTRS-AM Radio St. Louis has named veteran broadcast executive Kipper McGee as program director. McGee has more than 20 years' experience in broadcasting. For the past four years, he has served as program director for KBZT Radio San Diego. He has been the recipient

of numerous broadcast awards for promotion, production and station brand imaging.



SHERMAN KIZART

Sherman Kizart has been promoted to vice president/director of Urban Radio at Interep. Kizart has been with the company since 1996, serving as director of Urban Marketing/Radio marketing specialist. He is actively involved in various industry organizations aimed at furthering the cause of Urban Radio.



CASEY KEATING

Casey Keating has been named program director of Bonneville International's

KZQZ-FM San Francisco. Keating had been with KPLZ-FM/KVI-AM Seattle. His programming history also includes several years at Y-100 Miami, WLS Chicago and KIOI San Francisco.



KEVIN CASSIDY

Kevin Cassidy has been appointed to AMFM's newly created position of vice president of Strategic Research. He will oversee the scheduling, execution and analysis of AMFM's strategic perceptual studies and music testing. He will also guide the development of research projects associated with specific product development, as well as maintain his role at Broadcast Architecture as a research associate and consultant.

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"Three words of advice: Just Get It!" - Jeff Kautz (GSM), WABX, Evansville

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Ideas To Steal From Kmart And Yahoo!

by Bob Davis

Here is the NTR question of the day: What do fusion marketing and cross-promotion have in common? The answer is "everything." In fact, fusion marketing is simply the 21st century name for doing cross-promotions.

Fusion Friendly

Last month Pepsi announced what could become the largest-ever cross-promotion/fusion marketing program. It is partnering its Pepsi and Mountain Dew brands with Yahoo! to promote a joint online/offline promotional program, PepsiStuff.com (www.pepsistuff.com).

This program will be an opportunity for consumers online to earn digital awards and discounts from promotional partners through an under-the-cap promotion that will appear on 1.5 billion 20-ounce and 1-liter bottles of Pepsi and Mountain Dew. The "PepsiStuff.com Powered by Yahoo!" program is scheduled to have promotion and point-of-sale in approximately 50,000 retail stores nationwide. It is scheduled to launch in August and run for five months.

Another promotion partnered Pizza Hut and CDNow.com. Consumers were able to buy a New Yorker pizza and get a free six-song CD from CDNow.com.

L.L. Bean has just partnered with Subaru. Subaru will become the official vehicle of L.L. Bean, and L.L.Bean will become the official outfitter of Subaru. This is the first-ever automobile partnership for L.L.Bean, and the first outfitter relationship for Subaru of America.

This is a trend that will continue. Online and offline companies are teaming more frequently to do promotions. Yahoo! recently teamed with Kmart to give free Internet service — BlueLight.com (www.bluelight.com). In the first 14 weeks, they signed one million members.

Catching The Wave

How can your station get aboard this trend? If you're like most stations, your Website is just sitting there, not generating significant revenue. By following the lead of national online and offline companies, you can look for partnering opportunities with local companies. Use the power of your station to drive listeners not only to business locations but also to your Website for coupons, discounts or even free stuff.

One call you should make today is to your local Pepsi bottler or Pepsi district or regional manager. The PepsiStuff.com promotion is a great opportunity for you to work with them and a local retailer to drive even more consumers into their stores to buy Pepsi products. You might add your Website to the mix and set up a PepsiStuff.com/local retailer link. This program has all of the right elements to develop a local manufacturer/retailer-driven program.

Another opportunity is to contact Yahoo! to find out how it is localizing its program.



BlueLight.com congratulates Levi Bierwiler of Billings, Montana, for being BlueLight.com's one millionth subscriber to its Totally Free Internet Service on Tuesday, March 22, 2000. Mr. Bierwiler, his wife, Angie, daughters Justise, 3, and Mercedes, 1, (above photo) were awarded a complete home office suite — valued at \$5,000 — for using the service, which is available nationwide. BlueLight.com is an independent Internet company formed by Kmart and Yahoo!

You might work with local ISPs (Internet Service Providers) to develop a program to increase subscribers for them.

Don't Wait Around

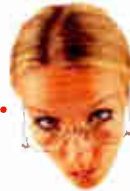
The key is to get started now. When a trend develops, it is much easier to get in front of it than to try and chase it from behind.

Every day, we read and hear about more Internet-driven programs. The Internet cannot promote itself. To draw eyes to it, it must be promoted on other media.

That is where your local Radio station can help not only local companies but also national companies get out the word in your local area in a way that connects with listeners and consumers, and really touches their lives. ☺

Bob Davis is president of Sell Thru Marketing. He may be reached at 757-722-9170 or by e-mail at bobdavis@inf.net





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NAB TO HONOR GREAT STATIONS

Forty-four stations are in the running for this year's NAB Crystal Radio Awards competition. A panel of judges representing broadcasting, community-service organizations and public relations firms select the finalists. Since 1987, the NAB Crystal Radio Awards have recognized Radio stations for their outstanding year-round community service efforts.

The finalists are:

KCMO, Kansas City, MO	WDSN, DuBois, PA
KCUE, Red Wing, MN	WGMS, Washington, DC
KDFC, San Francisco, CA	WIBC, Indianapolis, IN
KDWB, Minneapolis, MN	WICO, Salisbury, MD
KELO, Sioux Falls, SD	WIVK, Knoxville, TN
KGO, San Francisco, CA	WJBC, Bloomington, IL
KLWN, Lawrence, KS	WJR, Detroit, MI
KMBZ, Kansas City, MO	WKHY, Lafayette, IN
KNOM, Nome, AK	WLEN, Adrian, MI
KOIT, San Francisco, CA	WLUP, Chicago, IL
KOZT, Fort Bragg, CA	WNND, Chicago, IL
KQKQ, Omaha, NE	WNNX, Atlanta, GA
KSDR, Watertown, SD	WPDH, Poughkeepsie, NY
KUZZ, Bakersfield, CA	WPEG, Charlotte, NC
KVFD, Fort Dodge, IA	WRAL, Raleigh, NC
KWOA, Worthington, MN	WREC, Memphis, TN
KXRO, Aberdeen, WA	WSGW, Saginaw, MI
KYNT, Yankton, SD	WTMX, Chicago, IL
KZQZ, San Francisco, CA	WTOP, Washington, DC
WAXX, Eau Claire, WI	WUSN, Chicago, IL
WCSY, South Haven, MI	WWZZ, Washington, DC
WDEL, Wilmington, DE	WZZK, Birmingham, AL

National Public Radio Moves Into New Millennium

National Public Radio is launching a new Radio drama entitled *Beyond 2000* which will take a look at life beyond... well, 2000. Each episode takes place in a time after 2000 A.D. and will speculate on the social and technical possibilities of the new millennium. One episode takes a comical look at the abolishment of menstruation. Another poses a situation that arises at the breakdown of a giant computer that controls civilization. There is also a revealing report from a group of intelligent forest animals who send an expedition to the ruins of the extinct human race. The series consists of 26 hour-long programs.

10 Ways To Increase Your Ratings

1) Air talents sound as though they love the music and the station: their confident enthusiasm is apparent on the air.

2) It's better, easier and far cheaper to retain listeners than shop for new come. A satisfied listener won't leave the station for long. Focus on pleasing listeners and expanding the time spent listening.

3) Maintain your frequent listener database, and consider the value of geo-coding the audience. Use your Website to cultivate new listeners as well as P1s, and communicate with them via e-mail.

4) At-work faxes and e-mail work great at building TSL, provided they're well-written and targeted. At-work Internet usage is high; capitalize on this marketing stream.

5) Use Arbitron software to plan promo frequency for audience building campaigns.

6) Telemarketing is an effective marketing tool to create partisanship. Telemarketing at work influences Arbitron's longest daypart — "workday" — and affects the 8 a.m. to 5 p.m. listener.

7) Utilize the station's heritage and its unique programming service to enhance image and plan promotions.

8) Keep the brand and station theme consistent in all promotional messages. Every external mailer, fax, newspaper ad, TV spot, and the station's Website should reinforce the station's beneficial programming position.

9) Station production must be magnificent, better than the competition, and it should stand out from commercial messages. Your station's liner talent should make liners sparkle! Creativity and attitude should be reflected in every promo, positioner, and sweeper.

10) The station's Website must be terrific to invite continuous usage — so much so that your site will make the top 20 in Arbitron's InfoStream ratings with high Time Spent Tuning! ☺

Source: John Lund — www.Lundradio.com



▲ Drew Carey Comes To Radio

Executives from United Stations Radio Networks recently gathered on the West Coast to celebrate the upcoming launch of its new Radio series, *Drew Carey's Hi-Fi Club*, which debuted nationally the week of April 3. The weekly, two-hour music-driven program features a colorful mix of eclectic tunes ranging from Swing and Surf to Latin, Ska and Lounge music. *The Hi-Fi Club* is the exclusive Radio creation of Drew Carey's Work Hard Inc., Ben Manilla Productions Inc., and United Stations Radio Networks. In photo, (l-r): Ben Manilla; musician Ray Manzarek; Carey; United Stations Chairman Dick Clark; and United Stations President and CEO Nick Verbitsky.

5 Tips To A Better Talk Show

by Walter Sabo

All the ownership changes in Radio have made no difference in your most important relationship — the one with your audience. Your station is still used the way it was 20 years ago — one listener, listening to one station, one minute at a time.

Did you know that Dollar Rent A Car and Thrifty Car Rental are owned by the same company? Yet, odds are, if you have been using Dollar for years, you are not going to easily switch to Thrifty. Even though Dollar and Thrifty merged about three years ago, it didn't change your perception of those companies or your usage patterns.

Your listeners come to you for a show, a service. The best show, the most reliable service, wins the listener's media time. Your company may own a lot of stations, but they still don't own the audience. The audience has the same options: TV, billboard, Internet, and those other stations your company doesn't own.

Your best weapon is strangely unused: You're in show business. Make a show. To the listener, your station is as much show business as the ABC TV network — unless you throw it away. Here are five tips to make a better show and improve your audience's perception.

1 Make your events big deals. When you run a contest, deliver the prize the same day. Why make a very busy listener come to your cheesy lobby and be greeted by a temp when you have a great chance to make a positive impression by delivering the prize to the winner's place of work? Put the prize in a shiny box, even if it's tickets. Enclose a congratulatory letter signed by your on-air personalities. Take a Polaroid. If you're delivering to a business, leave a sales kit for the boss. This is a life event for the winner; make it a big deal.

2 When your station does a remote, what do people see? A card table with two guys who need NutriSystem? Invest in a proper remote stage. Or, make a donation to a local theatre group and have them build you a portable stage that looks

When your station does a remote, what do people see? A card table with two guys who need NutriSystem?

the way listeners imagine

3 Unless your on-air personalities are already famous, don't show them. Don't show their pictures on billboards, your Website or TV spots. No matter how good-looking, they never look the way the audience imagines. Why invite trouble? Since their appearance initially has nothing to do with a listener's choosing your station, why make it a factor? All of our research shows that listeners are *always* disappointed when they see what a Radio personality looks like.

4 Give tangibles. Every retail advertiser at a newspaper gets a tear sheet — a tangible. It matters. All Radio advertisers should get an audiocassette of their spot on your station — a cassette sprayed gold (include a nicely printed script) — a tangible.

5 Make the studio TV-friendly. That big banner behind the jock is nice for tours, but invisible in a tight TV shot. Camera-test your studio. Check for call letters clear, in contrasting colors, appearing on all VU meters, phone banks, mics, on-air signs — everywhere. ☎

Walter Sabo is president of Sabo Media. He may be reached at 212-808-3005 or by e-mail at SaboMedia@CompuServ.com



SABOmedia Programming Consultants Announces \$10,000 Prize For Best New Idea In Radio

Sabo Media will award a \$10,000 cash prize for the best idea that enhances the image and use of Radio for the audience. The prize could be for advancement in programming, marketing, or technology.

Walter Sabo, president of Sabo Media, says: "The relationship between Radio and the audience has not changed, even though the business of Radio has changed dramatically. Each station must still serve one listener, one moment at a time. The listener still has multiple choices of stations and other media. Our competition is for the media time of the listener. Every idea that makes Radio more compelling for a listener deserves to be rewarded."

The prize will be awarded in December 2000. The winner will be chosen by an independent group of judges. Sabo Media management will not be on the panel of judges. The judges will represent programming, marketing, and technology. Their names will be announced soon.

Anyone may submit an entry. Entries could be in the form of a written idea, a tape of a programming concept, examples of unique marketing, etc. All entries will be kept confidential. The concept that would have the most positive impact on the greatest number of Radio listeners will receive the prize. Sabo Media plans to offer this prize annually.

Contact Sabo Media at 230 Park Ave., New York, NY 10169; 212-808-3005; Fax: 212-682-0602.

NOBODY CAN MATCH THE TALK AMERICA RADIO NETWORKS PROGRAM LINEUP

CAN YOU MATCH THESE TALK AMERICA PROGRAM HOSTS WITH THEIR PROGRAMS?

(The first 50 correct entries win a prize!)

Hosts	Programs
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2 David Stein	___ "JudiWorld"
3 Gene Burns	___ "The Right Side"
4 Jackie Mason	___ "Senior Focus"
5 Gabe Mirkin	___ "America, Good Morning"
6 Stephani Doran	___ "For the People"
7 Judi Paparelli	___ "The Money Pit"
8 Tom Kraeutler/Mary Barretta	___ "Connected"
9 Det. Jim McKay	___ "The Ira Fistell Show"
10 Marc Mandel	___ "Winning on Wall Street"
11 Robert Petro	___ "On the Line with _____"
12 Chuck Harder	___ "Computer Daze"
13 Armstrong Williams	___ "The Dr. Gabe Mirkin Show"
14 Ira Fistell	___ "Dream Weaver"
15 Dale Callahan/Carole Marks	___ "The Gene Burns Show"
16 Guy Kemp	___ "The Jackie Mason Show"
17 Dr. Derrick Silva	___ "Paul's Garden Club"
18 Paul Parent	___ "Ask the Doctor"

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How To Build A Website That Wins

And Cash In On It, Too

by Bob Thornton

There's a disturbing trend among Radio station Websites. Broadcast facilities are building Websites that have nothing to do with their audience, and waiting for affiliate revenue from Amazon to trickle in. Recently, an online article praised a Los Angeles Radio station for generating 225 entries via a Website. 225? For an LA Radio station? How about making your Website so sticky that you get thousands of entries for everything you do? Here's a no-nonsense guide to taking your station Website to the next level and making money at the same time.

Program Your Website Like Your Radio Station

Don't leave it to a part-timer or college student. Treat your Web audience the same as your on-air audience. What are they interested in? How do they use the Web? What do they want most from your Radio station? Match your design with your audience. Use your logo colors. Make it easy for the novice.

Make the Website Useful

As shocking as it might sound, Web surfers want more than just to find out the favorite color of the morning sidekick. Yes, the site should contain station info, but it should also help the listener/surfer in the same way the broadcast does. If your target audience is a 35-year-old woman, why not make the Website contain things she can use — local store coupons, an advertiser guide of station sponsors? Start a recipe exchange or car-pool finder. Offer free classifieds to list

and find area garage sales or for-sale items. Offer free space to post new-baby announcements and pictures.

Own Your Content

For a few bucks invested in a cgi or perl programmer you can have your own wholly-owned programs and features designed with your own graphics. You can create your own custom five-day forecast with your own icons. And, you make every page interactive, dynamic and worthy of revisiting.

Take Advantage Of Being A Radio Station

You have the unique ability to give surfers something they cannot get anywhere else. You typically know of concerts first, know how to get the best seats in each venue, gossip on artists etc. You also have a playlist that interests every P1 listener. Many automation systems have modules that will export your live playlist to the Web. Too costly? Do it the poor man's way. If you use Music Master, for example, use Scott Wirt's handy little log2htm program to create hour-by-hour Web pages for your log. See an example of the live playlist at <http://www.kxoj.com/studio.shtml> For examples of interactive programs mentioned, check out: <http://www.light99.com>

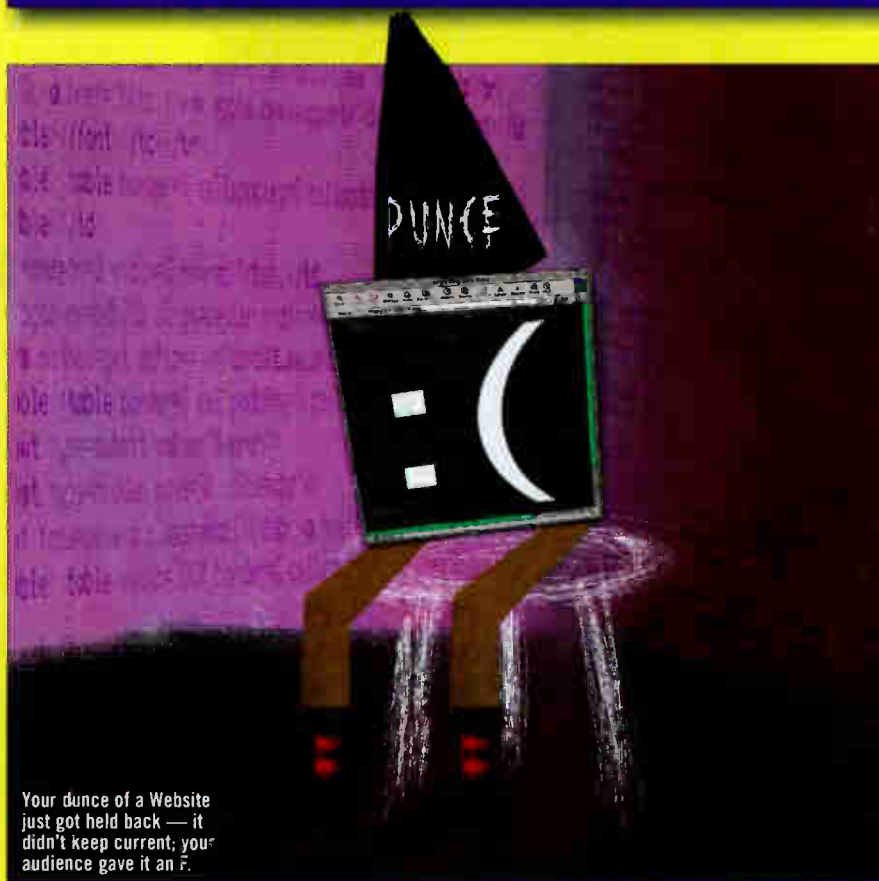
Let's Make Money

Remember the recipe exchange? Stick a great big "Don't want to cook tonight?" banner at the top and sell the whole shebang to a restaurant or cooking school. Add another layer by including a restaurant guide with printable coupons. Whatever you develop, you can own the program yourself and sell 100 percent of its sponsorship. Start an "Ask The Experts" panel. Have local professionals pay monthly to be on your panel. They log into a secret address and answer posted questions from the audience. The audience member gets a personalized, e-mailed response; the advertiser builds a potential customer database; and the answer is posted anonymously on the Web to assist future surfers.

Bob Thornton is national program director for Adonai Radio Group, in Tulsa, OK. Thornton also runs two industry Websites. www.programdirector.net and www.offtheair.com.



See an example of the live playlist at <http://www.kxoj.com/studio.shtml> (see Website above). For examples of interactive programs mentioned, check out <http://www.light99.com> (at left).



Your dunce of a Website just got held back — it didn't keep current; your audience gave it an F.

Why Your Website Sucks!

by Zen Kloppenburg

Image is everything! A cutting-edge Website can make all the difference to your listeners. Websites should be redesigned at least once a year to keep up with design trends. Many Radio Web directors believe it is less important to keep the site current and fresh than to add new content and features, but nothing could be further from the truth.

The marketing department of your station would never re-release a 1988 ad campaign. Why? It's old. There would be no impact. It would not be current enough to grab anyone's attention, and the station would lose credibility with clients and listeners by doing so. The same is true of your station's Website. People on the Net will assume that, if it looks old, it must have old information. Use of new technology such as Shockwave, Flash and DHTML shows your audience that your station is Net savvy and worthy of their attention.

Creation of a unique station brand extended to the Net takes more money and time, the last thing most station managers want to hear. But the irreversible damage of not having a strong Web presence will cost your station more in the long run. For instance, there was a listener who exclaimed he or she disliked his or her favorite station's Website because it looked too much like the station's bumper sticker. Sure, the design used for the bumper sticker was great — for a bumper sticker, but not for a station's Website.

It has been said that, statistically, one real-time year is equivalent to three Internet years. This means that if your site was designed in 1998, it is now approximately 7 years old, and most likely outdated. The look and feel of a Website keeps people interested long enough to probe for greater features. How many times have you surfed off to find another site because the site you had just visited was not

aesthetically appealing? Pay attention to what attracts your interest on the Net. It will be the same for your listener base.

Just because a site goes through a redesign does not mean that it will make a big splash with your audience. A redesign can hurt a Website if it is not carefully planned and fails to adhere to a few simple rules. Three key elements must be considered prior to beginning a redesign project: The Plan, Consistency and the Design.

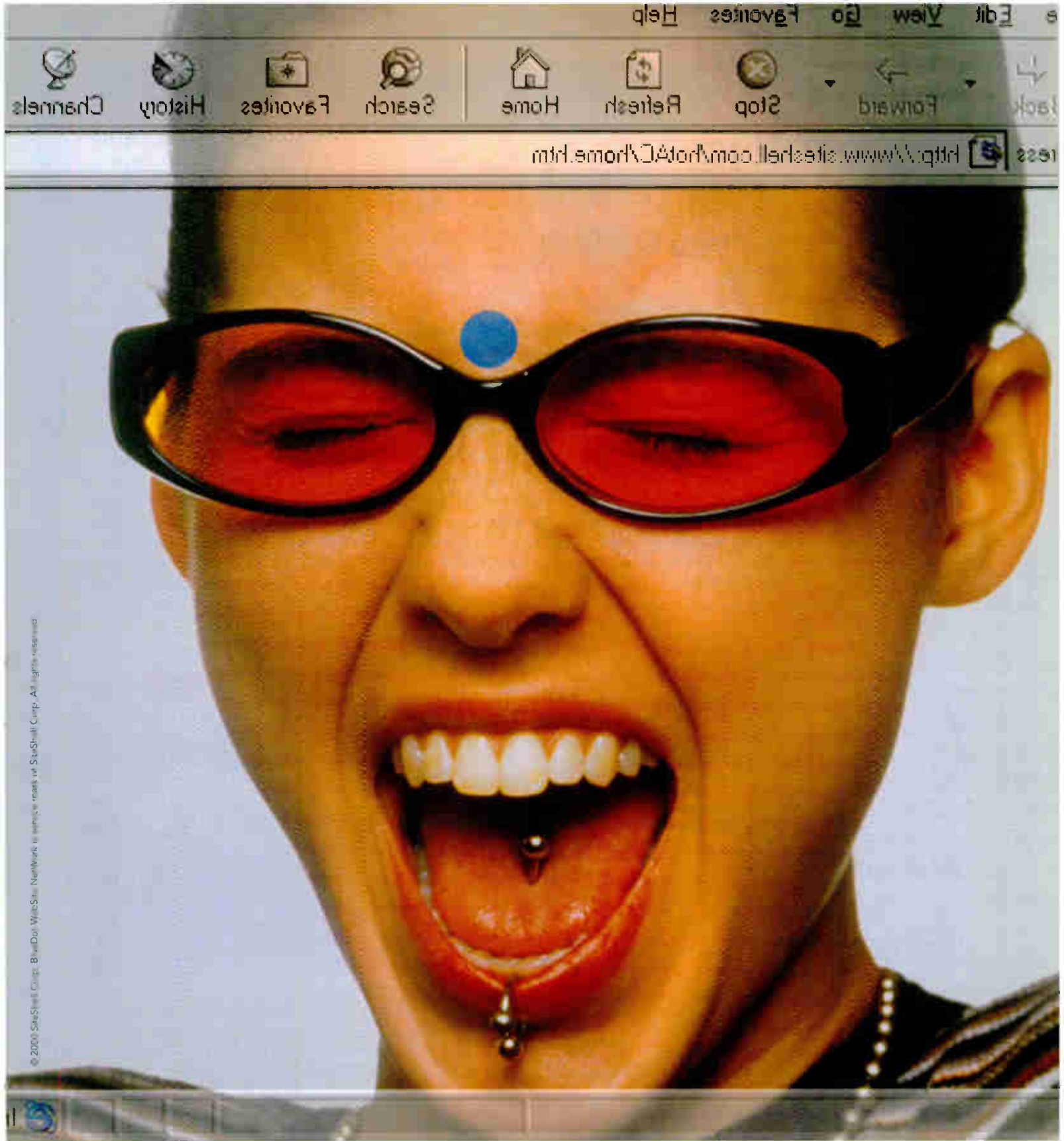
Plan Ahead — It is very important to forecast what will be incorporated into the Website within the next one to three years. Knowing that it is difficult to plan three years ahead with the Internet, develop areas within the site that are broad categories, instead of specifics, such as the community, music happenings, live programming, the advertiser list, and so forth. Items can be added or deleted under each of these categories without changing the site structure or main function of the home page.

Keep the Navigation Consistent — Plan to keep your navigation and terminology forever. Nothing frustrates people more than when you change how something works. Ever try putting in a new phone system, chain of command or software system at your office? The whole place is a miserable, grumbling mess for weeks. The same goes for a well-used Website. Hire an Internet consultant to help you evaluate and plan for the future. A company can force change on its employees, but you can't afford to do that with your listeners. If your navigation is poorly planned, change it now, make it better and easier, then leave it alone.

Keep the Design Current — Surf the Net for the latest and greatest, or hire a consultant to give you that input. Decide on how your Internet brand will be different from your on-air brand. Be creative! Let your station Website be the place where people send their friends because it is so cool. Don't be afraid to take some calculated risks that lead you away from the bumper-sticker mentality. ☺

Zen Kloppenburg is CEO of *The Netkitchen*, an Internet strategy and design firm. She may be reached at 415-983-0600 or by e-mail at zen@netkitchen.com





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Sell One Avail To 10 Different Clients?

Hiwire's Ad Insertion Technology Could Finally Make Streaming Profitable

Can it really be possible? Is it feasible to take the same 60-second avail on your station and sell it to multiple advertisers? Is this a dream, or are you about to enter Radio sales heaven?

Mention this concept to anyone charged with generating revenue, and then take a step back as their eyes glaze and drool accumulates in a pool at your feet.

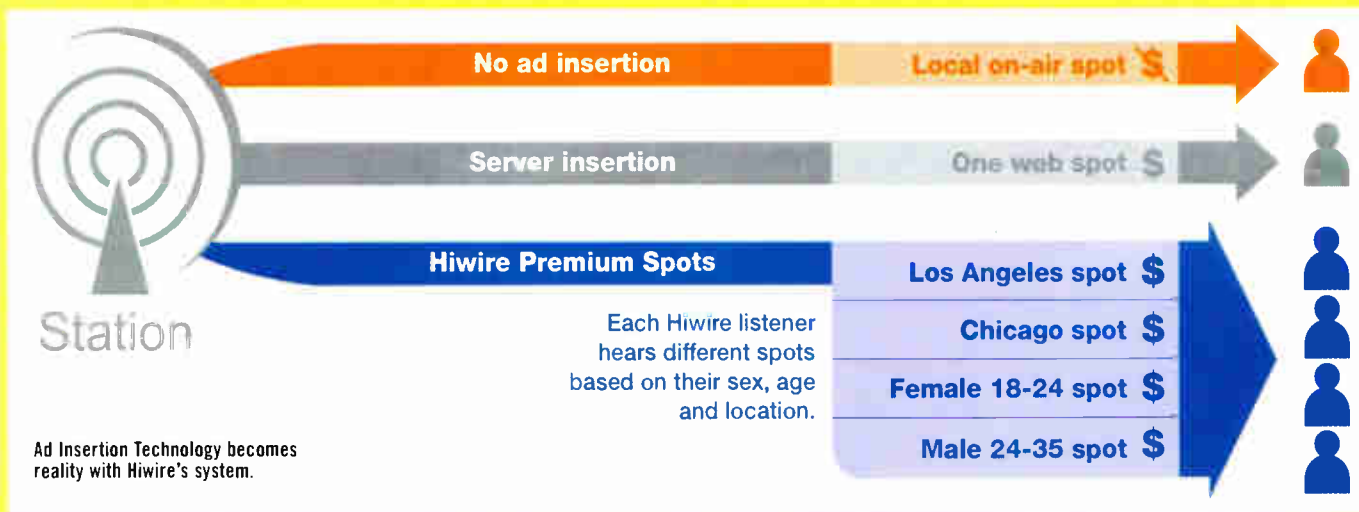
Like many things that the Internet is bringing to Radioland, this seems like a pipe dream and science fiction, rolled into one. But, if you're streaming your station's signal over the Web, it's a huge, mind-bending reality, and one that has the potential to completely change the way we think about selling airtime.

Ad Insertion Technology is so real you can smell it, and one of the companies that's front and center at the dawn of this development is a Los Angeles firm called Hiwire. Founder and CEO Jim Pazilack sees targeted commercial overlays as one very momentous way for broadcasters to begin realizing dollars from the streaming of their audio.

opportunity to maximize this benefit before television and other video entertainment can take advantage. One has to think that anytime Radio can get a leg up on the TV boys, things have to be good. "We're in a rare moment for Radio," he says. "It works better on the Web than video does, so Radio has a prime chance to bring this to advertisers before others can."

To make things even easier for broadcasters, Hiwire serves as an essential ad network. Stations handle local sales as they normally would, with Hiwire taking care of selling the targeted impressions on a global basis.

Common sense says this could be nothing but a win-win for Radio operators who have been frustrated with their struggle to develop models able to justify the expense of streaming. For this concept to work, individual stations will have to commit to the idea of marketing and growing their entities to become national, and even global, outlets.



"Radio sells their spots in the local market, and then, everywhere else that they have listeners, different sets of commercials can be inserted," Pazilack says. "If they have 10,000 listeners in Cleveland, 4,000 in Berlin, and 6,000 in Toronto, all of these people will get a different spot with a local, targeted ad. The station becomes an international syndicate with the very same commercial break able to be resold in every market nationally and across the world."

The system works with a very small piece of software that is downloaded onto a user's computer the first time they tune to a Hiwire client station via the Internet. From that point on, the experience is seamless.

"A listener can't even tell that a commercial has been inserted, but different people in different areas will be listening to a variety of targeted spots in the same time frame," Pazilack says.

This potentially monstrous innovation isn't limited to Radio. The same technology can also be applied to video streaming, but Pazilack believes that Radio has an

A few stations in the country already may be at that level, stations such as KFMB-FM San Diego and WTOP2.com in Washington D.C. Most of the rest of the industry will have to play catch-up, as Ad Insertion Technology will probably change Radio sales forever.

Pazilack realizes it's going to take some work to bring this innovation into everyday usage, and the rules aren't set in stone. "It's an exciting time, and we all have learning to do," he says. "This is like the birth of television advertising in 1947." ☐

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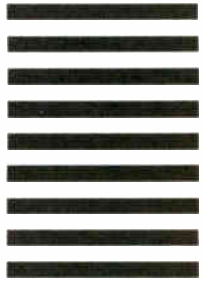
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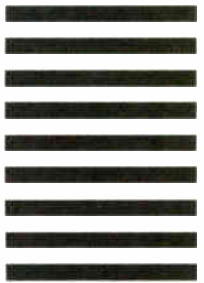
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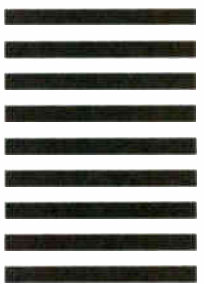
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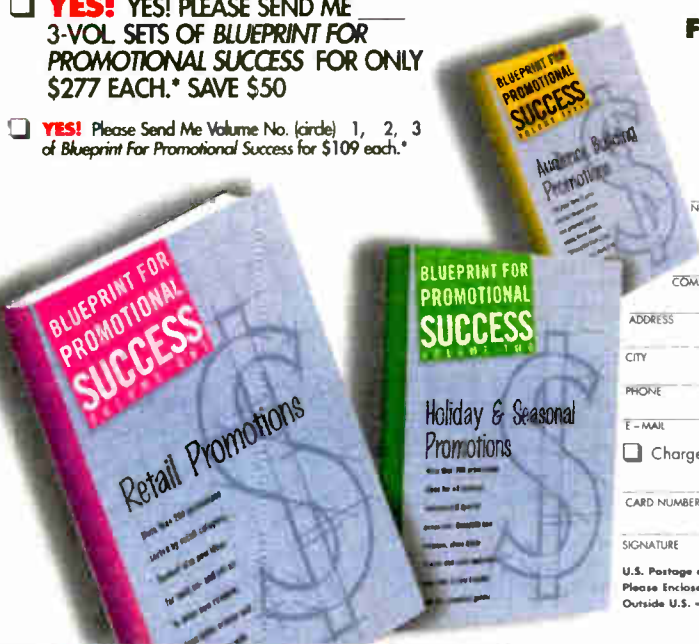
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How The Internet Tames Traffic Reports

Web Provides Ways To Improve This Vital Element Of Radio

Immediacy. That's probably the most important component of traffic updates and what listeners expect from the reports on your station. It's imperative that they receive quick and correct information on the latest freeway snarl before they venture onto the highway entrance ramp and commit themselves to a long wait and missed appointments.

As the Internet continues to expand, there is no medium that better provides that crucial element of immediacy. The Web is perfectly positioned to become an everyday factor in how Radio provides traffic information as well as the manner in which listeners receive it.

Another important point is that the Internet threatens to allow nonbroadcasters to become major players in this important drive-time scenario unless Radio itself commits to implementing technology into its strategic plan.

TrafficStation.com CEO Geoff Halstead has pointed his company straight at your listeners, but the good news is that his plan is for Radio to take advantage of transportation innovation. "There's such a great synergy that comes into play when you properly integrate broadcasting and the Web," he says. "Factor in the targeted messaging capabilities that wireless devices will provide, and you have a very powerful vehicle for advertisers."

There are many ways in which the Internet can juice up the information that Radio provides; camera feeds emanating from crucial freeway areas and broadcast via a station Website are just one. "We have three levels of service, the first of which is called Traffic Link," says Halstead. "That's a simple, co-branded or private-label version of our Website to which stations can link. The second, called Traffic Assist, is for broadcasters who have a degree of Internet expertise and who wish to use our content and information but utilize their own people for the production process. The third level is Traffic Affiliate, where we put one of our own reporters into a station or group and they act as a sort of production assistant. This is great for a company that's

not too Internet savvy or doesn't want to learn how to use all the tools."

TrafficStation.com recently signed a deal with FeedTheMonster.com and is happy to enter into arrangements with Web syndicators rather than attempt to sell individual stations. "We'll partner with groups who already are providing a set of services to Radio and then integrate into what they're doing," he says.

Halstead believes TrafficStation.com is an ideal way for broadcasters to easily and efficiently take over control of their own traffic initiative. "Who wants to give away air time in order to receive pre-produced programming?" he asks. "Now stations can do all of this in-house and generate their own revenue stream."

To see who's paying attention, we've set up a special contest just for careful readers. The 100th reader to go to

codeword: PINK



Hmmm... so it's like the "10th Caller Wins" only on the web, so we say the "10th CLICKER Wins" and they START at our station's website, and END UP at our ADVERTISER'S website, and we get all that juicy data, and these contests are CHEAP, jeez, a few bucks each and our station can resell them for 20, even 30 bucks... oh, baby, I can smell that promotion now!

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obligation, and nothing to lose by playing. Go now!

ContestClicker.com and play with the codeword in



WHAT ARE WE AFRAID OF?

LOW-POWER FM HAS RADIO COMPLETELY FRAZZLED

By Ed Ryan, *Radio Ink* Editor
Illustration by Jason Robinson

While the *Radio Ink* editorial team was researching the LPFM issue to see if there really was a side other than "ours," we were hit with the following reality check from the other side: "Since when does *Radio Ink* care about being balanced on this issue?" Truth hurts, perhaps. The fact is we have been very vocal in our editorial pages, saying that the implementation of this new low-power FM service would be bad for broadcasters, that the integrity of the FM band should not be jeopardized, that the lesson of '80-90 should have been enough of a lesson for the FCC. *Could we have been wrong?*

In Radio markets like Toledo, Tulsa, Santa Rosa and Buffalo, do broadcasters really know the facts? And, how much of the information that they're reading or hearing about do they really believe? Should they believe? When you take a step back and think about what's on the table, is LPFM really such a bad idea? What's so wrong with a community organization's wanting a broadcast license to read Aunt Sarah's recipe for Sunday Pasta or the hospital Lamaze class' meeting date, or to tell who got married and who died last week?

After all, when was the last time you tried to squeeze a PSA between your 15-song

music marathon, your regional contest promo and your 15 units an hour? And how much can a 50-watt Radio station really interfere with you when you're operating a facility that boasts 100,000 watts of power? Could it be that we really are just afraid to compete with a new breed of passionate broadcasters who don't have to answer to Wall Street but only have to please their pals on Main Street?

It is often the case that many industries — not just broadcasters — are traditionally against any change and any competition to the status quo. But these predictable self-serving protectionist arguments should not be allowed to override the tremendous public-interest goals.

— FCC chairman
william kennard

THE WAR

It's one of the biggest battles that traditional Radio broadcasters has ever been in. The proposed creation of hundreds of low-power FM Radio stations has Radio's big-time market-to-market rivals joining arm in arm, fighting to keep closed the doors to these new stations and keep off the switches for these new transmitters.

This battle has many warriors. Leading the charge for LPFM is FCC Chairman William Kennard (see illustration, facing), who so far had pulled LPFM through what is usually a lengthy and tedious governmental approval process. Attempting to knock Kennard off his horse is the National Association of Broadcasters backed by the majority of Radio station operators in the country.

There are many more players and interested parties, including Congress, pirate broadcasters, the blind, churches, 52 ►

community groups, Internet broadcasters, broadcast engineers and the vending community, supplying to broadcasters the equipment to run a Radio station. Each has an interest or stake in how the fight turns out, although some are more vocal than others.

There are two main issues: Interference and Competition. The NAB and its supporters claim — and say they can back it up with engineering studies — that these additional FM stations will cause interference with stations already positioned on the FM dial. They charge FCC Chairman Kennard with attempting to pass "his baby" before his term as chairman comes to an end.

The FCC's position — and they say they can back it up with engineering studies — has been that the interference will be minimal to nil, and they charge broadcasters with distorting the facts and fearing additional competition.

As the lottery to determine a state-by-state application order was being announced, the rhetoric from both sides of the issue was reaching a feverish pitch, one side accusing the other of unreliable or nonexistent engineering studies to prove or disprove the interference. At the same time, Congress was debating a bill that would overturn the FCC's approval or rule-making that grants these new FM stations.

THE RHETORIC ABOUT INTERFERENCE

Eddie Fritts, president of the National Association of Broadcasters, says the FCC has acknowledged interference, but the government agency is moving forward anyway. "They (the FCC) have said that the interference is so small as to not cause big problems for broadcasters and, for the good of the order and society, ought to stand down and let this interference occur. We are saying Mr. Kennard wants to have Radio stations dedicated to every type of citizens group you can possibly think of.

"Mr. Kennard's term as FCC chairman will end, and the next chairman will come in and say we ought to accept interference to make the computer industry happy or to make some other group happy. This is a very significant precedent-setting action. We are saying they should not have interference to begin with and [should have] stopped it early. If you go back historically

and they could do what they are proposing to do without interference, they would have done it 20, 10, or five years ago. They have acknowledged that there will be interference, but we don't think it is so much to derail our social policy."

Chairman Kennard responds to that criticism vehemently. "Let me assure you



what we have seen is that bill kennard is marching ahead at break-neck speed. This is probably going to be the fastest significant rule-making in the history of the FCC, only because he has three votes, and he is driving as hard as he can before congress stops it.

— NAB president/CEO
eddie fritts

that, as Chairman of the FCC, I take very seriously my role as guardian of the Radio spectrum. As Chairman, I would never preside over the creation of a new service that would harm existing Radio service."

In some instances, broadcasters have claimed that the FCC provided no technical studies that either prove or disprove interference. Chairman Kennard says his engineers are competent and have been dealing with FM Radio issues for decades, adding that the FCC has erred on the conservative side of this issue when it comes to interference:

"Our engineers are skilled at evaluating all sorts of technical tests and engineering claims and counter-claims that parties routinely present to the FCC, and then reaching expert conclusions and decisions based on the record, and based on the overall public interest. That is precisely what happened in the LPFM proceeding. In fact, if anything, the engineering decision in the LPFM order was a conservative one — reducing the proposed service from 1000 to 100 watts, not authorizing LPFM service on the second-adjacent FM channel, and creating a buffer zone — to give even greater protection to existing Radio service than a strict reading of the engineering record would have warranted. This was a responsible public interest decision that will not impact the existing Radio service."

The FCC chief also referred to broadcasters as Chicken Little: "No service ever considered by the FCC has been as extensively studied as low-power Radio. Nevertheless, the critics are taking their "sky is falling" arguments that failed on their merits at the FCC to new decision-makers. The FCC engineers carefully considered engineering studies submitted in opposition to low-power Radio. Now low-power Radio opponents are submitting these studies to Congress and the court, hoping that these bodies — without engineering expertise — will undo the well-reasoned decision of the FCC."

BROADCASTING BLUNDER?

While it may have seemed like a good idea at the time, broadcasters may be wishing they never had brought a "simulation CD" to Congress. The CD was a demonstration of cross talk or a mock-up of one station's interfering with 54 ►

the other. While intentions may have been good, broadcasters underestimated how the FCC would use this item like a politician who is berating a negative ad in a political campaign.

Roy Stewart, head of the FCC's Mass Media Bureau, quickly went on the offensive once the CD was played, calling the information misleading and wrong: "The NAB CD does not portray actual interference that might be experienced. The NAB CD was produced by artificially mixing two previously recorded Radio signals and is not a demonstration of actual interference between two FM Radio stations. The type of 'cross talk' interference suggested by NAB, — that is, where you can intelligibly hear portions of both transmissions — does not occur from LPFM stations' operating on third-adjacent channels. Any such interference that might occur would only appear as noise or hissing. The NAB 'cross talk' demonstration simply does not represent actual FM Radio performance, and therefore is meaningless."

AHOY, MATEY!

While one LPFM battle is being waged on Capitol Hill in front of Congressmen and

The prometheus Radio project

helps train community groups in the eastern U.S. on applying for licenses and on organizing and operating low-power FM radio stations. This spring, the group is touring the country, giving workshops on the LPFM licensing process. The group recently published a booklet about starting low-power stations; it is available at <http://www.prometheus.tao.ca/>

Senators, another is being fought on Main Street. Pete triDish runs the Prometheus Radio Project, a Philadelphia-based, nonprofit educational organization composed of media activists. The nonpolitical explanation of the group makeup would be "former pirates."

In a previous life, triDish had an illegal FM facility called Radio Mutiny in West Philadelphia, it was confiscated by the government. "We always considered our Radio

station," he says, "to be an act of civil disobedience against the state of affairs in which only the rich and powerful are able to use the airways."

Ironically, he now finds himself on the same side as the government that shut him down, as he cheers on the FCC's plans to allow broadcasters like him to gain access to the people's airwaves. He's found a new group to criticize — the NAB. 56 ▶

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order for Accepting LPFM Applications

The FCC recently held its low-power FM lottery to determine the order in which it will accept applications for LPFM frequencies. The lottery determined that the applicants from the following group of states will be the first to be accepted: Alaska, California, District of Columbia, Georgia, Indiana, Louisiana, Maine, Mariana Islands, Maryland, Oklahoma, Rhode Island, Utah.

The Commission will take applications during a five-day filing window that will be announced in a subsequent Public Notice to be issued at the end of April, 30 days prior to the first day of the filing window, which will be at the end of May.

The Commission will be accepting applications in five groups. Evenly divided within those five groups are the 50 states, as well as U.S. possessions and territories.

The following is the order, also determined by lottery today, for processing applications from applicants in the remaining state groups:

No. 2. Connecticut, Illinois, Kansas, Michigan, Minnesota, Mississippi, Nevada, New Hampshire, Puerto Rico, Virginia, Wyoming. (Public Notice July 2000; filing window: August 2000)

No. 3. American Samoa, Colorado, Delaware, Hawaii, Idaho, Missouri, New York, Ohio, South Carolina, South Dakota, Wisconsin (Public Notice October 2000; filing window: November 2000)

No. 4. Arizona, Florida, Iowa, New Jersey, North Dakota, Oregon, Tennessee, Texas, U.S. Virgin Islands, Vermont, West Virginia (Public Notice January 2001; filing window: February 2001)

No. 5. Alabama, Arkansas, Guam, Kentucky, Massachusetts, Montana, Nebraska, New Mexico, North Carolina, Pennsylvania, Washington (Public Notice April 2001- filing window: May 2001)

The actual dates for the filing windows in each state grouping will be announced in subsequent Public Notices.

"I think the NAB has gone hysterical on this issue," triDish says. "If they were really trying to protect the commercial interest of their members, they would be focusing on Internet Radio and other real competitive threats. They have themselves in a furor about interference issues, which are minuscule. The potential for interference from an LPFM station is a radius of a few hundred feet — the kind of [interference] by car starters and the like. It befuddles me why they are hanging on at this point. I think they are so accustomed to

winning everything they asked for, that they couldn't bear to think that LPFM would be started against their will."

As he travels the country, door to door, preaching to communities about the benefits of LPFM, triDish accuses broadcasters of disguising a fear for competition under a shallow concern for interference.

"It is not the actual number of listeners," he says. "I think it is more of a symbolic battle. The truth is that what Radio has been doing for years is firing people who make

the programming and experience of Radio what it is and replacing them with computers. As amateurish as some pirate Radio can be, there is always a person on the other end. When I listen to commercial Radio, it sounds like voice mail to me. These plastic DJs might be five states away. Or, it's some intern, cutting and pasting little bits of audio together. There is no one there at the other end.

"What microRadio will be is a whole new aesthetic. It will bring an esthetic flair [in which] people encounter some living human people. They may not have the slickest voices, but they are there. That is a fundamental threat. The threat is that Radio might have a new spirit ingested. It is a spirit not of commercialism but sort of a civic spirit. On some levels, it is a clash of civil society vs. commercial society, and that is why it has been so ugly."

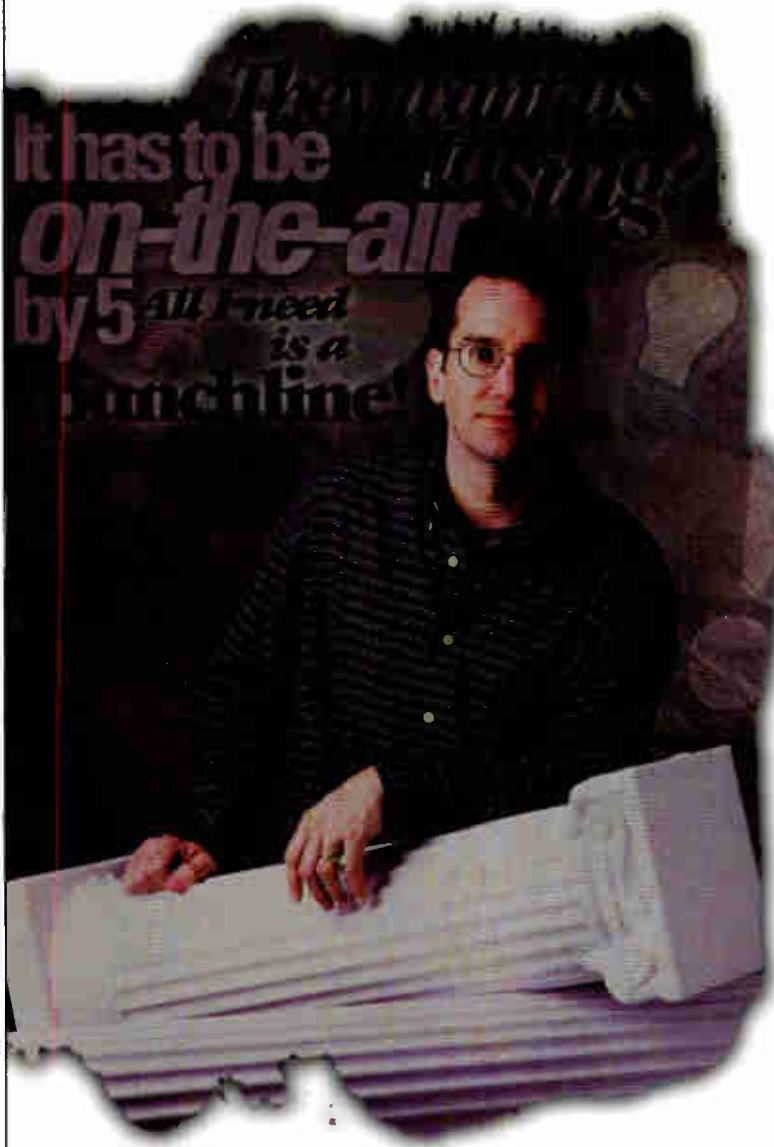
WE HAVE NOTHING TO FEAR — BUT COMPETITION?

Amanda Huron is a member of the Mt. Pleasant Broadcasting Club (<http://www.mtpleasantbroadcasting.org>), a Washington, DC group that will be applying for an LPFM license. "The Radio airwaves are almost completely dominated by corporate interests," she says. "I want low-power FM to happen, because it's one way to give regular people access to the airwaves to tell their own stories. Low-power FM will give people in communities across the country a way to communicate at a small-scale, grassroots level. And Radio is a very cheap, simple, accessible technology."

FCC Chairman William Kennard agrees: "These schools, community groups, churches, state public safety agencies and volunteer fire departments only want the opportunity to reach their communities through these small, low-power Radio stations."

Huron also rebuts the interference argument by broadcasters: "They claim to be concerned about audio interference. But since the majority of full-power stations operate at 6000 watts or above (with many operating between 25,000 and 50,000 watts), and low-power stations operate at a maximum of 100 watts, interference to full-power stations is really not going to be an issue. Besides, the FCC is setting strict standards on channel separation and buffer zones between new low-power transmitters and existing full-power ones — standards that many low-power advocates, in fact, think are unnecessarily strict. Their prime 58 ►

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mandate is to protect the integrity of the broadcast spectrum in the public interest, so they simply are not going to initiate a service that threatens spectrum integrity.

"The real reason the NAB is so opposed to low-power FM is [that] they are afraid of losing listeners to low-power stations (and, more importantly, losing advertising). Radio listenership is already dropping, partly because of the increasingly boring fare served up by national chain stations, and partly because people are turning to other sources — like the Internet — for their entertainment. So the Radio industry is nervous about a lot of

things. Low-power FM is just one of the many threats to their profitability."

"The NAB," Huron continues, "is one of the most powerful industry lobbying groups in Washington, and they are quite willing to distort available evidence in order to get what they want. And the politicians, of course, are scared of them, because the broadcasters create and control the media images that determine whether the politicians get reelected. The NAB is cynical as hell about all this. As soon as these new low-power stations get started, you can bet the NAB will be calling them up, asking them for membership dues."

MOOT POINT

NAB Radio Board member Bruce Reese heads the NAB task force on spectrum integrity. While Reese believes the best argument against LPFM is still the interference argument, another is that the Internet is actually better for these community organizations to be heard. "It does not create interference for an existing communication system," he says. "There are no barriers to entry. The day when your wireless Internet device is going to be as accessible and inexpensive as your Radio is not very far away. There is no reason to create interference for an existing system that works well where you can add few stations. Anyone who wants to can have their own audio Internet system in the near future."

As true as all of those statements may be, the reality is that until the Internet is as widely heard and technically sound as Radio, it's not going to make it too far up Capitol Hill.

VENDING MACHINES

A very interested, but silent, group watching this drama is the vending community that provides the equipment for Radio station operation. The question is: On which sideline are they sitting as they watch this war rage? Careful not to say too much too loud in opposition of LPFM, vendors know that if approved, a new breed of broadcasters will need their gadgets and widgets. Whisper sweet nothings into the ear of a former pirate/future LPFMer, and you could risk losing the business of one company that owns hundreds, perhaps a thousand, Radio facilities.

Consolidation has played a very major role in the vending community, as one equipment company is acquired by another. And, a new crop of thousands of Radio stations could mean "the good old days" for vendors' churning out pieces and parts of equipment like a factory assembly line.

So the train keeps a'rolling. Each week, the FCC takes another step toward granting these LPFM licenses into the hands of new broadcasters, and broadcasters charge Capitol Hill, hoping Congress will overturn the FCC's rulemaking by passing a law.

And this week, FCC Chairman William Kennard will appear at another National Association of Broadcasters convention, where he will undoubtedly discuss the issue that has been hot under the collar for broadcasters for the past year. ☐

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EVENTS

ARBITRON DATES

Spring 2000: Mar. 30-June 21
 Summer 2000: June 29-Sept. 20
 Fall 2000: Sept. 21-Dec. 13
 Winter 2001: Jan. 4-Mar. 28

APRIL

April 18 — Illinois Broadcasters Silver Deme Awards & Conference, Springfield
 ☎ 217-793-2536. [WEBSITE: www.ilba.org](http://www.ilba.org)
 April 29-May 1 — California Broadcasters Convention, Palm Springs ☎ 916-444-2237.
[WEBSITE: www.cabroadcasters.org](http://www.cabroadcasters.org)

MAY

May 4 — International Radio & Television Society Foundation (IRTSF) Foundation Awards Luncheon, New York ☎ 212-867-6650,
[WEBSITE: www.irts.org](http://www.irts.org)
 May 7 — Annual Popov's National Radio Awards, Moscow. (contact: Vsevolod Alexeev, Radio PREMIER, Perza, Russia, at premier@tl.ru
 May 7-9 — Pennsylvania Broadcasters Convention, Hershey, PA ☎ 717-534-2504.
[WEBSITE: www.pab.org](http://www.pab.org)
 May 9 — Women in Cable & Telecommunications Accolades Breakfast, New Orleans
 ☎ 312-634-2330. [WEBSITE: www.wict.org/](http://www.wict.org/)
 May 10-12 — BREAKTHROUGH marketing's 8th annual New Business Development Conference, Phoenix ☎ 425-747-0647.
[WEBSITE: www.breakthroughmarketing.net](http://www.breakthroughmarketing.net)
May 15-18 — Radio Ink Internet Conference East, Boston ☎ 800-610-5771.
[WEBSITE: www.radioink.com](http://www.radioink.com)
 May 17-18 — CEA Business Solutions Series 2000, Los Angeles ☎ 703-907-7600.
[WEBSITE: www.CE.org](http://www.CE.org)
 May 17-20 — Broadcast Cable Financial Management 48th Annual Conference, San Diego, CA ☎ 847-296-0200.
[WEBSITE: www.bcfin.com](http://www.bcfin.com)

May 19-21 — Vermont Broadcasters Convention, Stowe, VT ☎ 802-476-4789.
[WEBSITE: www.vab.org](http://www.vab.org)
 May 19-23 — National Assoc. of Black Owned Broadcasters 14th Annual Spring Broadcast Management Conference, St. Martin, Antilles ☎ 202-463-8970
 May 22 — Peabody Awards (U. Ga. College of Journalism & Mass Communication) Annual Presentation Luncheon, New York ☎ 706-542-3787.
[WEBSITE: www.peabody.uga.edu](http://www.peabody.uga.edu)
 May 22-26 — Real Conference 2000, San Jose, CA ☎ 800-844-3508.
[WEBSITE: www.realnets.com](http://www.realnets.com)
 May 24-28 — National Public Radio's Public Radio Conference, Orlando
 ☎ 202-414-2000. [WEBSITE: www.npr.org](http://www.npr.org)

JUNE

June 5-6 — New Jersey Broadcasters Convention, Atlantic City ☎ 609-860-0111.
[WEBSITE: www.njba.com](http://www.njba.com)
 June 8-12 — 22nd Montreux Symposium, Montreux, Switzerland ☎ +41-21-363-3220 (Switzerland).
[WEBSITE: www.montreux.ch/symposia](http://www.montreux.ch/symposia)
 June 12 — Broadcast Education Assoc. Service to America Summit & Awards Gala, Washington, DC ☎ 202-429-5354.
[WEBSITE: www.beaweb.org](http://www.beaweb.org)
 June 13-14 — NAB Summer Board of Directors Meeting, Washington, DC ☎ 202-775-3527.
[WEBSITE: www.nab.org/](http://www.nab.org/)
 June 14-15 — Wisconsin Broadcasters Convention #2, Eau Claire, WI ☎ 608-255-2605.
[WEBSITE: www.wi-broadcasters.org](http://www.wi-broadcasters.org)
 June 16-17 — Wyoming Broadcasters Convention, Gillette, WY ☎ 307-632-7622.
[WEBSITE: www.wyomingbroadcasting.org](http://www.wyomingbroadcasting.org)
 June 14-17 — 44th Annual PROMAX & BDA Conference & Expo, New Orleans
 ☎ 310-788-7600.
[WEBSITE: www.promax.org/www.dcaonline.org](http://www.promax.org/www.dcaonline.org)
 June 15-17 — Missouri Broadcasters

Convention, St. Louis ☎ 573-636-6692.
[WEBSITE: www.mbassoc.com](http://www.mbassoc.com)
 June 17 — Nevada Broadcasters Hall of Fame Dinner Dance and Broadcasters Cup Golf Tournament, Las Vegas ☎ 702-794-4994.
[WEBSITE: www.nevadabroadcasters.org](http://www.nevadabroadcasters.org)
 June 19-21 — New York Broadcasters Convention, Boat Landing, NY ☎ 518-456-8888.
[WEBSITE: www.nyfbroadcastersassn.org](http://www.nyfbroadcastersassn.org)
 June 22 — Country Radio Broadcasters' Country Music DJ Hall of Fame Induction, Nashville ☎ 615-327-4487, [WEBSITE: www.crb.org](http://www.crb.org)
 June 22-25 — Mississippi Broadcasters Convention, Biloxi ☎ 601-957-9121.
 June 22-24 — Montana Broadcasters Convention, Red Lodge, MT ☎ 406-442-8121
 June 22-24 — New Mexico Broadcasters Convention, Albuquerque ☎ 505-881-4444
[WEBSITE: www.nmba.org](http://www.nmba.org)
 June 23-25 — Georgia Broadcasters Convention, Macon ☎ 770-395-7200.
[WEBSITE: www.gab.org](http://www.gab.org)
 June 23-25 — Florida Broadcasters Convention, Palm Beach, FL ☎ 850-681-6444.
[WEBSITE: www.fab.org](http://www.fab.org)
 June 26-27 — Iowa Broadcasters Convention, Des Moines ☎ 515-224-7237.
[WEBSITE: www.iowabroadcasters.com](http://www.iowabroadcasters.com)
 June 26-29 — Women in Cable & Telecommunications Management Conference, Orlando FL ☎ 312-634-2330. [WEBSITE: www.wict.org/](http://www.wict.org/)
 June 28-30 — Electronic Retailing Assoc. European Meeting, Barcelona, Spain
 ☎ 703-841-1751. [WEBSITE: www.retailing.org](http://www.retailing.org)
 June 30-July 2 — Virginia Broadcasters Convention, Homestead, VA ☎ 804-977-3716.
[WEBSITE: www.vab.net](http://www.vab.net)

JULY

July 7-8 — South Dakota Broadcasters Convention, location TBA ☎ 605-224-1034.
[WEBSITE: www.sdba.org](http://www.sdba.org)
 July 14-16 — Alabama Broadcasters Convention, Gulf Shores, AL ☎ 800-211-5189

[WEBSITE: www.al-broadcasters.org](http://www.al-broadcasters.org)
 July 22-25 — NAB Executive Development Seminar for Radio Broadcasters, Washington, DC ☎ 202-775-3511 (contact Chris Suever) or csuever@nab.org
 July 23-25 — North Carolina Broadcasters Convention, Wrightsville Beach, NC ☎ 919-821-7300.
[WEBSITE: www.ncbroadcast.com](http://www.ncbroadcast.com)
 July 27-30 — Idaho Broadcasters Convention, Sun Valley ☎ 208-345-3072.
[WEBSITE: www.iss-ba.org](http://www.iss-ba.org)

AUGUST

Aug. 9-12 — Assn. for Education in Journalism & Mass Communication 83rd Annual Convention, Phoenix ☎ 803-798-0271.
[WEBSITE: www.facsnet.org/AEJMC/](http://www.facsnet.org/AEJMC/)
 Aug. 10-12 — Michigan Assn. of Broadcasters Annual Conference, Thompsonville, MI ☎ 517-484-7444, [WEBSITE: www.michmab.com](http://www.michmab.com)
 Aug. 15-18 — Texas Broadcasters Convention, San Antonio ☎ 512-322-9944.
[WEBSITE: www.tab.org](http://www.tab.org)
 Aug. 16-18 — Nebraska Broadcasters Convention, Lincoln ☎ 402-778-5178.
[WEBSITE: www.ne-ba.org](http://www.ne-ba.org)
 Aug. 18-19 — Country Radio Broadcasters Southwest Seminar, San Antonio
 ☎ 615-327-4487, [WEBSITE: www.crb.org](http://www.crb.org)
 Aug. 23-26 — Asian American Journalists Assoc. Annual Conference, New York
 ☎ 415-346-2051. [WEBSITE: www.aajja.org](http://www.aajja.org)
 Aug. 25-27 — Arkansas Broadcasters Convention, Hot Springs ☎ 501-227-7564
 Aug. 26-29 — American Women in Radio & TV Annual Convention, Los Angeles
 ☎ 703-506-3290.

UPCOMING

Sept. 20-23 — NAB Radio Show, San Francisco ☎ 202-775-3527. [WEBSITE: www.nab.org](http://www.nab.org)
 Oct. 18 — Bayliss Foundation Media Roast, New York, ☎ 831-624-1536, Ext. 240.
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