

1995-96 Promotion
Events Calendar

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MARKETING & PROMOTION **GUIDE**

Results Of R&R's Exclusive Marketing Survey

Workshops: TV Production, Logos, Database Update

Getting Your Station Online: All About The Internet

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- Do you build a web site?
- Do you develop a custom online system?
- Do you have time to do any of it?



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See Article in this issue!

We'll make it easy for you- we'll do the work!

CONTENTS

The Ultimate Radio Marketing Department

As we approach a new millenium, all fingers are pointing away from mass communication and toward one-to-one marketing. Here's what's state-of-the-art, along with sensible tips for any promotion department. **Page 2**

Exclusive R&R Marketing & Promotion Survey

Complete results from winning stations in all formats and all Arbitron market sizes. See how much money they budget and how they spend it. **Page 4**

Marketing Workshops: Everyday Tools For The Marketing Manager

The TV Production Process, From A to Z	Page 8
What's New With Database Marketing	Page 13
New Trends In Radio Station Logos	Page 19
Research Basics For The Marketing Director	Page 22
Crisis PR — What To Do When Something Goes Wrong	Page 25

All About The Internet

You're hearing lots about the Internet these days, and soon *you* may be asked to get your station online. This guide will help get you going. **Page 28**

Bonus sections:

What radio is putting online	Page 30
How one station got started	Page 31
Commercial stations on the World Wide Web	Page 33

Marketing Design Showcase — Dressing Up For Spring

A three-page showcase of some of radio's best visual marketing campaigns in 1995. **Page 34**

1995-1996 Marketing Calendar Page 37

Marketing & Promotion Resource Directory Page 39



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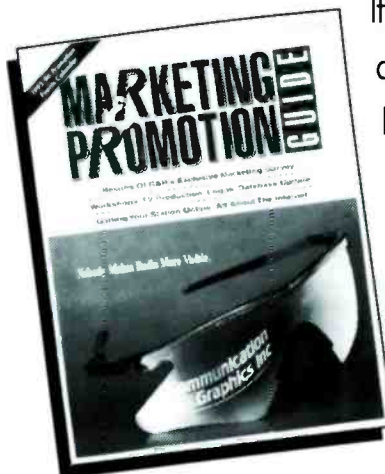
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The Ultimate Radio Marketing Department

As we get set to close out the millennium in five short years, radio's leaders are on a crusade to prepare this industry for the mighty challenges it faces. Among them:

✓ We are rapidly moving into an era where information is gold — and the information your station has about your listeners will reap benefits for both you and your advertisers.

✓ The digital age is coming. Look for the ability to transmit digital broadcasts before the year 2000, which will allow AM stations to broadcast music in full-fidelity and FM to achieve near-CD quality.

✓ Some 30-million homes have computers already and that number will grow by at least eight million a year. Most new computers sold today have CD-ROMs and modems already installed. We're in a multimedia revolution, and there's no reason why radio can't take part.

✓ Deregulation has already affected many promotion and marketing departments — they usually are reorganized as a result of duopoly — and that trend will continue, especially if legislation to further deregulate the industry is passed.

So how does a radio marketing department equip itself for the future? Forward-thinking stations begin with these tools...

✓ Aggressive, energetic, quick-thinking marketing directors that are grounded in the present yet have an eye on the future.

✓ A library of publications that bring into context the future of marketing, research, information, and computers (*Ad Age*, *Brandweek*, *Direct*, *Events Marketing*, *Wired*, are but a few).

✓ A plan to acquire a database marketing system, or to further incorporate your current system in your daily

operations. At last February's RAB Marketing Leadership Conference, RAB President Gary Fries and a host of other industry leaders all declared that database marketing represents the future to radio sales.

✓ An interactive phone system, since that's the primary way you'll collect information about your listeners.

✓ A page on the **Internet World Wide Web**, particularly if you're targeting men

or young adults. True, the Internet is filled with a lot of computer geeks, but that's changing now that the major online services provide access to the Web.

✓ An event marketing specialist. This is perhaps the fastest growing form of marketing today, rising from \$800 million a few years ago to \$4.5 billion last year. Event marketing is likely to include your sports marketing and database marketing operations.

✓ A well-oiled PR machine. Yes, it can be tedious writing up press releases about each of your events, but a consistent flow of communications with the local media will yield dividends down the road, especially when your station lands in a crisis situation.

✓ Higher visual standards. Now, more than ever, will your station's image have to compete with the likes of **Coca-Cola**, **Microsoft**, **Bell Atlantic** and other mega-marketers on a variety of media, including TV, multimedia computers, loyalty cards, outdoor, and the like. Does your station's visual image hold up?

Don't underestimate this revolution! Things are changing rapidly *and* radially.

Promo Directors: From A To Z

K**SSK-AM & FM/Honolulu** Promotion Director **Scott Mackenzie** has written and produced a witty guide called "The A-Zs On Being A Hip, Hype, N' Happening Promotion Director in the '90s." It was originally on cassette [to obtain one, call (808) 841-8300], but here's a recap, as it appeared in **Mike Kinoshian's** AC column in April:

Always return phone calls.

Be on time.

Count your blessings.

Deliver results.

Eat only as much as you can chew.

Frequency

Give your staff a memo.

Hi Joe, Hello John, How are you doin' Jane?

Interest in the listeners

Just say dough.

Keep in touch with your trip winners.

Learn about other radio station jobs.

Meet and greet before you take your seat.

Not without consent

Oranges, orangutans, and oxtail soup

Promote.

Quite unusual

Resources rule, read, read, read

Surround yourself with positive people.

Treat your cohorts with dignity and respect.

Use the phone.

Value-added

Who do you report to?

Xeno

You're it.

Zee end — have a zip-e-dee-do-da-day!

Stay on top of the wave. **R&R's** "Marketing & Promotion Guide" will hopefully answer a few of your questions. We invite your input and comments.



[The RADIO-DINER™ From A Programmer's Viewpoint]

Weed's Creed.



Hot AC WKQI (Q95)/Detroit recently (2/28) introduced the Motor City to Dick's Diner, a rounded silver Airstream trailer. The customized promotional vehicle -- made to look like a typical 50s/'60s diner -- is named after 25-year market legend and "Q95" wakeup master Dick Purtan. Here, from a recent conversation, are Program Director Steve Weed's thoughts and observations on this new MOBILE MEDIA vehicle.

On the RADIO-DINER™

"It's a totally unique concept; there's nothing like it on the road anywhere," raves PD Steve Weed. "It's set up like the type of diner we've all visited at one time in our lives."

On attention getting:

Describing it as a people magnet, Weed explains. "The attention it generates at remotes is incredible. People have never seen anything like it. They see it from a distance and are pulled to it. Since it evokes strong memories and emotional ties, people break out in smiles just looking at it."

On revenues:

"There are unlimited opportunities for sponsorships and non-spot revenue, and most stations have underwritten the Diner investment in that manner. However, in the case of Dick's Diner, the focus continues to

revolve around adding visibility to the morning show and the station in general. Revenue development is a direct reflection of a station's ratings and client relationships, and the Diner offers a spectacular environment for entertaining clients."

On versatility:

"We can take advantage of existing events or create our own. The Diner was at a popular watering hole on St. Patrick's Day; we were on hand passing out free bagels. The Diner will be out several times a week and we have the ability to do in-store appearances. We recently had one of our air personalities interview John Secada in the Diner."

On Dick's Diner:

Purtan's morning shows are consistently loaded with entertainment. "It's unlike any other morning show in the country... it's like putting on 'Saturday Night Live' five nights a week," states Weed. "There are many character bits and interaction between Dick and character voice people."

On reaching people:

"His listeners now have their first opportunity to get out and actually see the show in progress. It's much like what the 'Today Show' has done by putting the studio back at street level."

On adaptability:

As configured by Q95, Dick's Diner comfortably seats 15 people. "There are big showcase windows all around. It draws hundreds of people who see everything that goes into producing and airing Detroit's most popular morning show."

On technical capabilities:

"Thanks to Harris Allied's Broadcast equipment installation, our diner came fully equipped and ready to go. We had the full option of selecting our custom equipment package. Harris Allied did the rest."



On mobility:

Weed, who joined Hot AC WMXV/New York as PD May 1, claims the Diner's appeal knows no format boundaries. "It's very easy to transport. It's about 30 feet long, and we use a Chevy Suburban to tow it. The Diner is perfect for any station that entertains and wants to have an outside presence in a one-of-a-kind setting. We see the Diner as a 'Landmark' for the station. The best part is that this landmark moves...."



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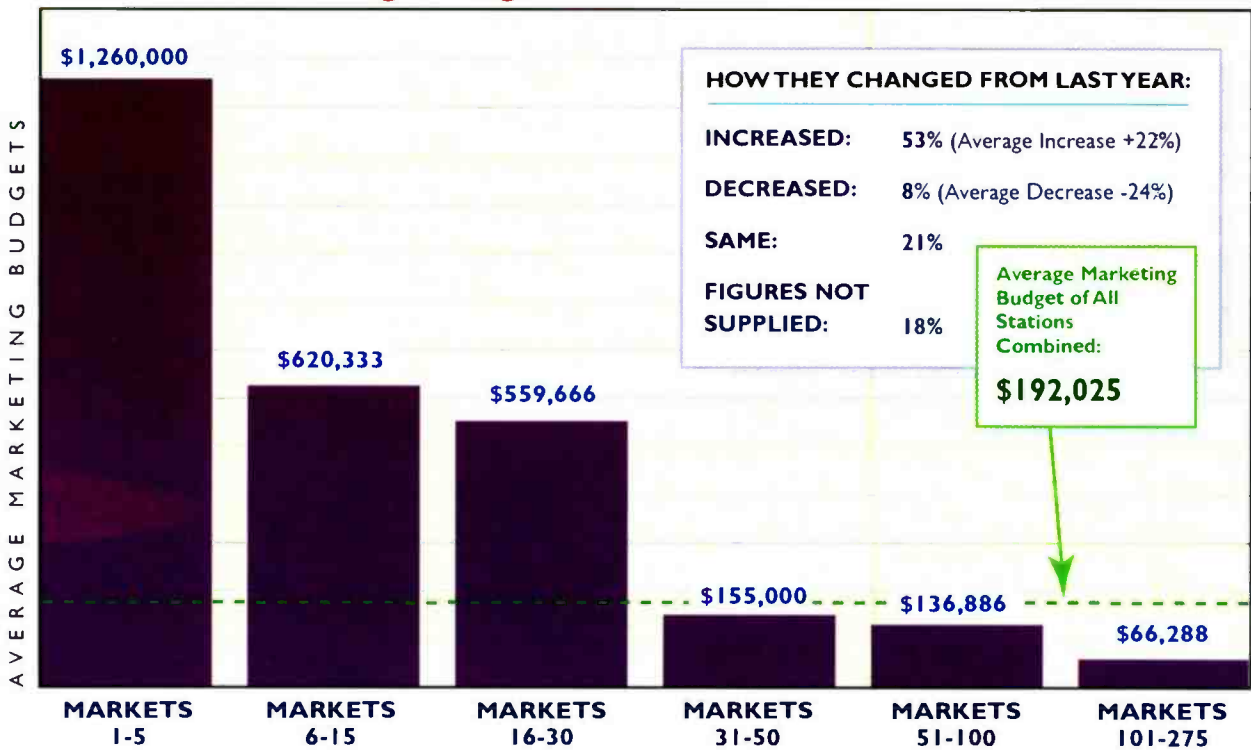
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Promo Budgets, High Tech Items On Rise

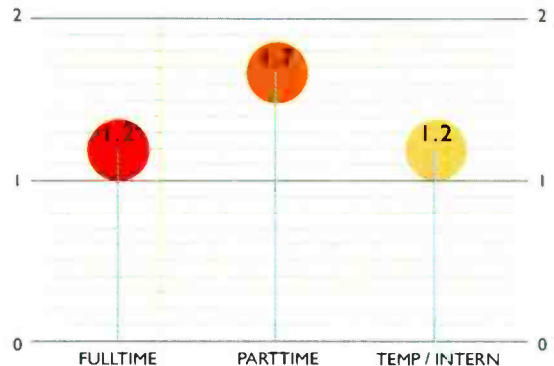
With ad revenues soaring, radio seems to be reinvesting for the future, according to **R&R's** second annual Marketing & Promotion survey. Well over half of our sample of 200 stations (representing virtually all formats in all Arbitron market sizes) said their budgets rose this year by an average 22%. Spending on marketing and promotion exceeded a million dollars at the average station in the biggest markets, and spending on "one-to-one" marketing items, such as databases and online services are markedly on the rise. When asked what single idea represented the "future" of radio marketing, most respondents replied database marketing, or one-to-one database marketing. Online or Internet services scored high, as did interactive phones.

Station Marketing Budgets



How Big Are Promotion Staffs?

Virtually all stations in the Top 20 markets have at least one fulltime employee, and most employ at least one additional parttime employee. The percentages hold up well down the list too. In markets 100+, some two-thirds of stations have a fulltime promotion/marketing person.





Seeing Is Believing.



The best radio stations are usually the most visible. And one of the best ways to reinforce market share is with an image-enhancing sticker or decal. Communication Graphics is the unparalleled leader. Coast-to-coast, more stations rely on CG to help make an everlasting image in their markets. No matter what your format is, we make you more visible. After all, in radio it's not enough just to be heard. You've got to be seen. Call CG today.

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MARKETING & PROMOTION SURVEY

How Radio Spent Its Marketing Budgets (Current and planned spending)

HOW TO READ: 83% of our sample used bumper stickers. From that group, 73% were "frequent/active" users and 27% were "moderate/light" users of that medium.

	Of Sample	Active	Light
ADVERTISING			
Bumper Stickers	83%	73%	27%
Television	83%	55%	45%
Newspaper/Print	81%	24%	76%
Billboards	78%	48%	52%
Stadium/Arena Signage	39%	39%	61%
Busboards	36%	51%	49%
Bus Benches/Stops	24%	23%	77%
ONE-TO-ONE MARKETING			
Database Marketing	68%	70%	30%
Direct Mail Advertising	58%	50%	50%
Telemarketing	45%	56%	44%
Online/Internet Service	44%	44%	56%
Interactive Telephone	39%	51%	49%
Station Magazine / Publication	36%	39%	61%
ON-AIR CONTESTS			
Merchandise	86%	77%	23%
Cash	81%	78%	22%
Travel	75%	59%	41%
Motor Vehicles	53%	31%	69%
EVENTS			
Sponsored Remotes	93%	88%	12%
Station Concerts/Fairs	85%	73%	27%
Non-Sponsored Remotes	81%	68%	32%
Sporting Events	65%	45%	55%

Source: R&R survey of top-rated stations in all Arbitron markets



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Creating TV Spots For Your Station: What A Radio Person Needs To Know

By Tony Quin

Radio still spends more money to promote itself on TV than with any other medium. Why? Because when it's done right, the results from TV are spectacular. However, getting those results means doing your homework and knowing what you need every step of the way.

Like most fun things in life, making TV commercials is easy to do, but hard to do well. And if you don't do it well, you might as well not do it at all — unless you really enjoy throwing your money away.

TV production is a complex, painstaking business; part science and part art. It's a business of endless details and thousands of decisions, all of which have the power to turn your TV campaign into a brilliant success or a resounding flop. If you want to successfully manage the process, you have to know what you want and how to get it.

Get Creative!

Creative is the beginning and the end of the process; *nothing* is more important. Every spot must be original enough to get the viewer's attention. It must have emotional impact, must clearly communicate your message, and must look great. It also must be based on sound marketing strategy, and a clear understanding of the dynamics of TV for radio within the context of Arbitron methodology.

If this sounds like a tall order, it is. All too often you either have wonderfully creative spots for ... uh, what was the name of that station? Or recycled, cookie-cutter spots with little impact.

So where do you start? First, make sure you are absolutely clear on what you want your TV campaign to achieve, the message you want to get across, and who your target audience is.

Then comes the script. The script combines the creative execution — which gets people to pay attention — and the message into one. This integration is critical. If it fails, reject the script. The script is the key. Buy the script that gets the job done. Tell prospective production companies what your production budget is in advance. That way they can write scripts you can afford, and you can



Crewmembers review storyboards

compare apples to apples.

Pick The Right Production Company

The production companies that make it to that final cut should be there because they know radio marketing and can give you the quality production you need.

In today's sophisticated marketplace you can't afford to look cheap or anything but the best.

First, look at all the demo tapes you can. Do their spots look good? Or do they look cheap, amateur, homemade? Do they clearly get the mes-

sage across, hitting you with their emotional impact or are they flat? Are the ideas new and original? Or just the same old stuff?

Give yourself enough time to talk to all the finalists and don't be afraid

Every spot must be original enough to get the viewer's attention. It also must be based on sound marketing strategy, and a clear understanding of the dynamics of TV for radio within the context of Arbitron methodology.

to put them through their paces. Make them do spec creative and spec scripts. Ask them for names of people at stations they have worked with, then call the people at those stations! Before you entrust the fate of your media budget — and maybe even your station — into someone's hands, you should be sure they are the *right* hands.

Pre-production: It's The Details

Once you've selected a company, you're ready to go into pre-production. This is the period where the producer takes over and God sits squarely in the details. The producer's objective is to provide the director with

everything needed to successfully bring the script to life (within the time and budget constraints of the job). This covers everything from arranging for casting to managing animation production and pre-



Post-production edit room

paring the shoot.

It's essential that the director is working with the producer throughout this stage so that creative questions are fully addressed. Make sure you get "the A team" and aren't just lost in a

A Real Reward For Listeners

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MARKETING WORKSHOPS

spot factory. The biggest area of the producer's work is preparing for the shoot, which also is usually the most expensive part of the production. The shoot is expensive because it takes a lot of people to make it work flawlessly. The trick is to get the best people, to try to anticipate everything that can go wrong, and to be prepared for it.

Why You Need A Good Crew

Everybody on the crew is there for a reason. The key members are the lighting director and his crew, the soundman and boom mike operator, the assistant director (the crew foreman), the cameraman and his assistant, the makeup and hair people, the script supervisor (takes script notes and times each scene), the video assist operator (so you can see what you're shooting on the set), the craft services person (food and munchies), production assistants (people to run around for you), and — if you need them — a prop person, a set designer and crew, and a special effects crew.



Crewmember assembles lighting

Production crews usually run between 15-25 people. Most of these people are highly trained, free-lance professionals who are in constant demand and must be booked well in ad-

vance. All of these people are there to help guarantee that you get your shots in the allotted time no matter what problems occur; and they always do.

Time is money, because after eight hours you go into time-and-a-half and after 12 hours you go into double-time. (Which is how a 14-hour day can wind up costing you as much in crew time as two 8-hour days.)

Film Vs. Tape

The size and cost of your production is directly affected by the medium on which you decide to shoot.

continued on page 12

Tell prospective production companies what your production budget is in advance. That way they can write scripts you can afford, and you can compare apples to apples.

Oldies

**Hey Baby,
they're playing
our song**



*Adult
Contemporary*

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*Greatest Hits
Of The 70's*



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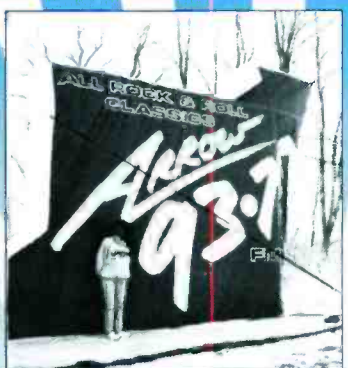
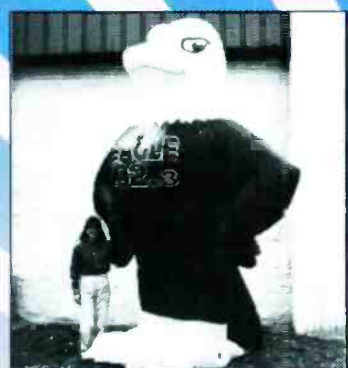
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Keep in mind that 35mm film is the most expensive, not only because of the cost of the equipment (cameras cost \$400,000 and up), but also because the film and the post-production required are much more expensive than 16mm film or videotape. While 16mm is OK for most exterior work, for interior shots and — especially — close-ups nothing compares to the richness and quality of 35mm.

Using videotape is dangerous because it's tough to look up to par quality-wise with a video that may be sandwiched between Coke and Visa spots that've been shot on 35mm film.

Doing The Shoot

During the production, you'll find that you and the director will have to make a lot of decisions on the spot, because there will always be surprises. This is where the director's instincts and creativity will save the day. Keep yourself glued to the video assist monitor (so you can see what the camera is shooting) and shout if there's something that bothers you.

Remember that this is *your money*, and the best spots are always a collaborative effort. So don't be afraid to speak up. But don't try to do the director's job, either. This person is a pro; let the

director do the work without too many interruptions.

Post-production Time = Money

Having sat through the shoot, be sure to stay for the edit. Editing is a magic process where all the pieces come together and your spot comes to life.

Great editing can turn a disaster into a good spot; poor editing can destroy otherwise good work. Editing is extremely creative, so once again trust your instincts and don't be afraid to make suggestions.

Today, much of the editing is done on digital, non-linear editing systems. These systems work much the same way as digital audio workstations. You make most of the creative

editing decisions at this stage, but the actual assembly of the final spot is done in the on-line editing session that follows immediately afterward. This is where the big computers put together the broadcast quality, finished spot with any supers or effects

you may need.

Be prepared to spend some serious time on editing. It's quicker than ever before, but your average 30-second spot still takes 12 to 20 hours of post-production at many hundreds of dollars an hour.



Cameraman prepares shot

Keep yourself glued to the video assist monitor (so you can see what the camera is shooting), and shout if there's something that bothers you.

Then What?

When your on-line editing is done, you make your dubs for the TV stations and hope that all your work turns into ratings. At this stage of the game, you start to spend the *really* big bucks on TV time.

With all those media dollars at stake, it's a good time to keep in mind that a good TV commercial will double the impact of your budget — and a bad spot will cut it in half. That's why your TV commercial is so important. And *that's why*: it's never the place to cut corners.

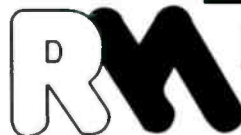


Tony Quin is President of **IQ television group**, which specializes in TV production for radio stations. He can be reached at (404) 885-7634.

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Database Marketing Update

Three points of view from the people who supply the systems

Noted marketing expert and futurist **Don Peppers**, who made his fame a few years ago with his book, "The One-To-One Future," says broadcast advertising as we know it today will be a thing of the past — perhaps before the end of the millennium. Advertisers won't market their wares with simple spot schedules on radio or TV — broadcasting their messages to a small group of potential customers and a much larger group of disinterested consumers just isn't efficient anymore. Even so-called niche marketing won't cut it.

Instead, they'll want to take the much more efficient route of targeting potential customers one-by-one, by name, until they've reached their potential. Until recently, this type of one-to-one marketing wasn't possible because the technology didn't exist. But now it does, and that's why the database is often the most valuable asset a company can have.

Department stores and gas companies maintain substantial databases by way of their credit card customers. Airlines have them via their frequent flier programs. Cable TV operators, newspapers, and utility companies do so with their customer lists.

In the supermarket industry, the difference between loss and profit lies with the grocers' ability to sell information about their customers' buying habits back to food manufacturers. A primary form of one-to-one marketing was introduced when grocery coupons could be printed at the check-out stand based on the types of products purchased. Thus, a manufacturer might reward a customer with a coupon if their product was purchased, or they might entice you with a coupon if you bought a competing product.

successful, it spun the operation into **Pyramid Direct**, which is run by fulltime sales exec **Joe Anastasi**.

For this segment of our workshop, R&R contacted three suppliers of database, interactive, and one-to-one knowledge to help us explore emerging developments in 1995.

Reg Johns, Fairwest Direct

Johns prefers to call his segment of the industry "loyalty marketing," since that's the ultimate goal of a radio station's marketing efforts — to create loyal listeners out of casual listeners. Although Johns says there are new ways to take advantage of a database in 1995, it's still a new discussion for many stations. However, those stations that started their database strategies with birthday cards,

station magazines, and the like are now expanding their efforts into research, sales, and audience recruitment.

Johns says early attempts to use database systems to bring in new listeners were inefficient because stations cast too wide a net over potential listeners. "If you go to a county fair and ask people to fill out an entry for a

**"Look at what American Airlines does. They don't ask you to join their frequent flyer program until you're 30,000 feet in the air and reading their magazine. At that point, they know you're at least an occasional flyer, and they end up with a real, usable database."
— Reg Johns**

Radio is finally stepping up to the plate: Callers to **WXKS/Boston's** interactive system, for example, can be forwarded to another interactive system — operated by two health care providers — that offers pre-recorded health tips and live consultants. The health providers commit \$170,000 to the station for the benefit. The station's database/interactive system is so

contest, and you put those names in your database, all you have is a list of names. Look at what American Airlines does. They don't ask you to join their frequent flyer program until you're 30,000 feet in the air and reading their magazine. At that point, they know you're at least an occasional flyer, and they end up with a real, usable database. Radio realized it needed to do the same thing — so stations started recruiting on the air. They too, end up with a 'pure' database ... it only includes the names of people who've listened to the station at least occasionally."

Johns tells his stations to think like the vendors and use their own databases to find new lis-

teners. Stations do this by breaking their databases into "postal cells," which are zip codes bro-

**"PRIZM clusters make sense to those advertisers who target to their specific lifestyle groups. It also works for niche stations, but they don't do too well with mass appeal products or stations."
— Reg Johns**

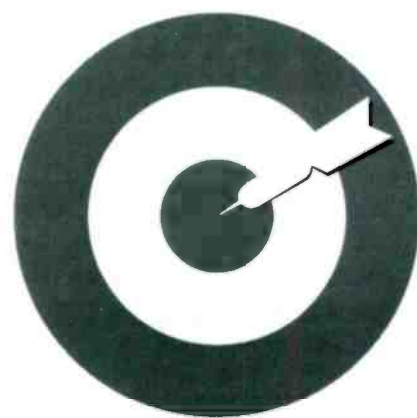
ken down into delivery routes that contain between 300-400 households. Here, the "birds of a feather" theory comes into play — stations are more likely to find

new prospects in areas where current listeners live. Until recently, however, the best a station could do was go for "hot zips." Narrowing the field to specific blocks or clusters of homes makes the job of capturing "birds of a feather" more efficient.

These postal cells are similar in theory and size to "block codes," which are coming into favor with retailers, but Johns says the 40 PRIZM clusters that are attached to block codes contain lifestyle information that isn't necessarily compatible with radio programming. Examples of PRIZM clusters include "New Beginnings," which are predominantly young, middle-class, unmarrieds who get into

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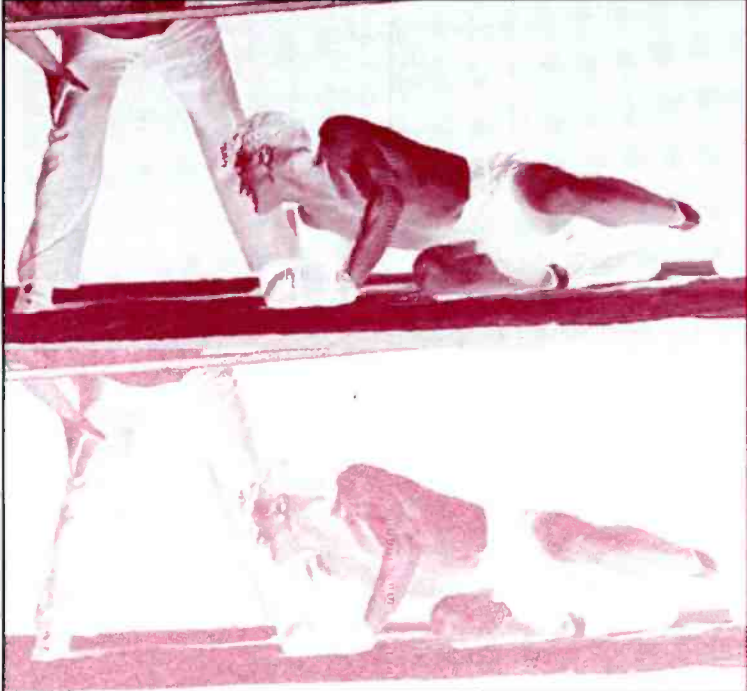
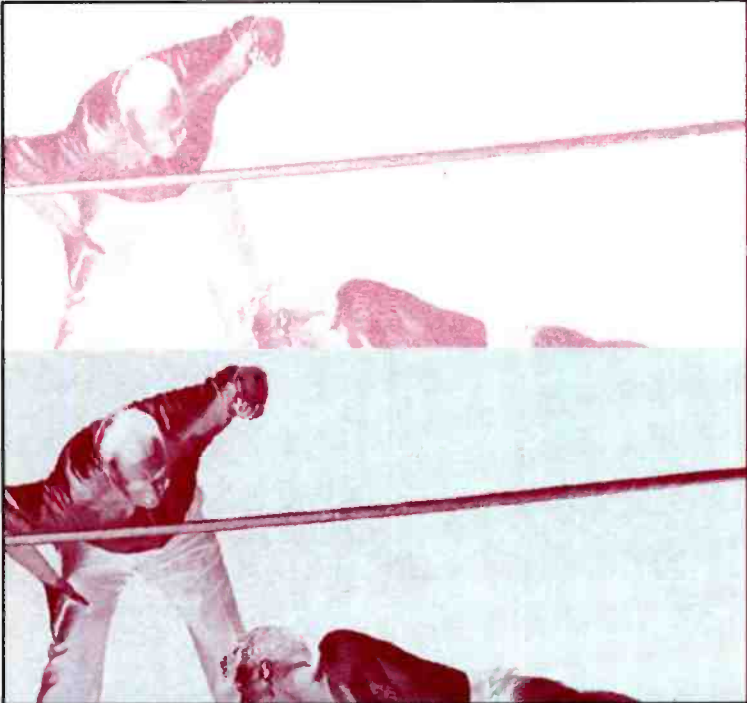


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recreation and entertainment; or "Furs & Station Wagons" — new money parents in their 40s and 50s with big houses and teenage children.

"You take two 35-year old males that have similar lifestyle characteristics and live in the same block code, but one could be a jazz listener and the other a rock listener," Johns pointed out. "PRIZM clusters make sense to those advertisers who target to their specific lifestyle groups. It also works for niche stations, but they don't do too well with mass appeal products or stations."

For audience targeting purposes, Johns prefers the postal cells, which avoid lifestyle labels and are just plain old geographic and demographic groupings.

Mailings can then be sent to hot "cells" instead of hot zips, which obviously can save money.

**"People aren't going to carry a [loyalty card] unless it looks good. The card has to have a high perceived value, and then it better look that way."
— Sam James**

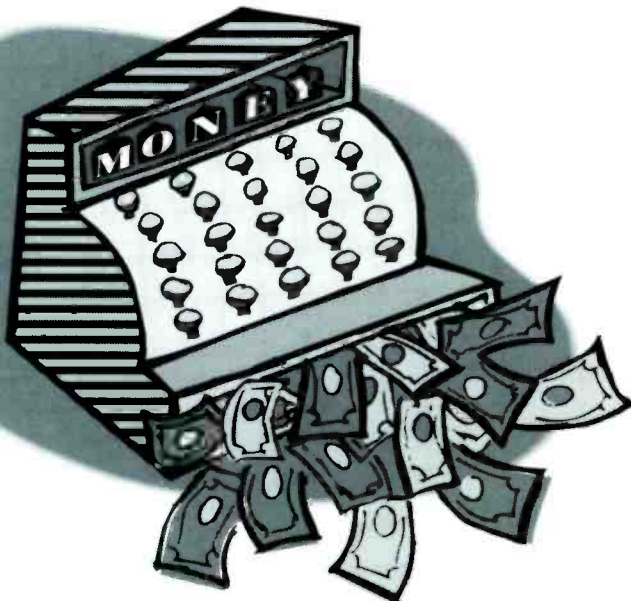
Sam James,
Direct Marketing Results
A former Fairwest employee, James also believes radio is in the embryonic stages of database marketing and would pre-

fer it if the industry would embrace the philosophy and technology with greater enthusiasm.

"Stations aren't taking full advantage of database marketing's potential, but they should. Many stations have database systems because their managers understand it represents the wave of the future. But I'm hoping that they'll incorporate it into every department of the station.

Indeed, James helped **KMPS/Seattle** and the **Pyramid** stations in Boston develop a large part of their sales and promotion philosophies around database and interactive marketing. Both of those entities now employ several fulltime employees to make things work, and both aggressively use their respective data-

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bases to aid their advertisers.

One of the keys to a station's database marketing efforts is its "loyal listener card." It's a great marketing tool for a station, considering it's designed to be carried in a listener's wallet, purse, or pocket. But that card has a lot of competition: There's a driver's license, AAA card, a Visa, Mastercard, maybe Amex, phone card, video rental, department store, and gas cards.

"People aren't going to carry it unless it looks good," James points out. "The card has to have a high perceived value, and then it better *look* that way. Unfortunately, I've seen some cards — and not just those issued by radio stations — that I don't think

anybody would want to carry!"

Since the interactive phone system is the station's primary method for gathering profile in-

"Given the radio industry's highly volatile and competitive state, many groups and stations aren't willing to invest in the longterm benefits of database or loyalty marketing programs."

— Eric Corwin

formation from its listeners, James and DMR are suggesting tie-ins with prepaid phone cards.

"Gillette sent out more than four million phone cards with their razors and they're going to sell them out in no time," he said.

"Phone cards have some inherent advantages as a radio station promotional vehicle. First off, it's on a card with the station's logo. Second, it has a high perceived value ... listeners think it's worth 90 cents a minute or more when in reality it costs just a fraction of that. Third, it's also a great way of polling phone card users for more information and funnelling calls to third-party interactive phone systems, such as to a hospital's health information line or a concert line.

Eric Corwin,

Impact Target Marketing

Corwin also believes only a small percentage of stations have committed the personnel

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and financial resources on a consistent basis that allows database marketing to prove itself as a marketing and sales tool.

"There's little question that database marketing is an effective marketing tool. But given the radio industry's highly volatile and competitive state, many groups and stations aren't willing to invest in the longterm benefits of database or loyalty marketing programs."

Corwin points to three key developments used by some stations:

- **Prepaid phone cards** can be used as a promo item or a premium. In most cases, stations offer these cards to loyal listeners already in a database, and

they can double as a club card offering discounts. The phone card can generate station revenue in two ways: Card holders can order additional long distance time at a reduced rate, with the station receiving a percentage of the income; and sponsors can be included on the card itself and mentioned on the pre-recorded message that's heard with each call placed.

- **Outbound fax broadcasting** has the ability to reach members of the "at work" database via their fax machines. Weekly, monthly, or quarterly faxes can be sent featuring station information, upcoming promotions,

etc. Care obviously must be taken when acquiring these numbers and sending faxes to these machines.

- **Interactive television** can call viewers to immediate action by having them call an 800 number to be entered into a station promotion. They are then asked to leave information about themselves and are entered into an initial station database or they're overlaid against a current data-

base. They're then told to listen to the station the next morning at a specific time to hear their name announced.

Corwin believes interactive media will bring substantive changes to database marketing, particu-

larly when they have the opportunity to instantly react to ads that are broadcast on TV or radio. Advertisers may soon be able to advertise in your car via dashboard display screens and even customize them, using geo-coding, based on where your car is located. Product purchase records of interactive media households will be almost immediate.

This, according to Corwin, may drive many citizens to ask for laws to protect their privacy. And if such laws are enacted, then he says to watch for the selling of personal information to become the next illegal megaprofit area!

**"Interactive media will bring substantive changes to database marketing, particularly when they have the opportunity to instantly react to ads that are broadcast on TV or radio."
—Eric Corwin**



Designing The Perfect Radio Station Logo

Your radio station's logo says a lot about your company's identity. It could include call letters, dial position — perhaps a slogan — and some kind of design element that evokes your particular style of music or the type of audience you're seeking. What's more, whatever logo you decide upon will need to last you for years, sometimes decades.

Gary Dismukes has been designing station logos for years. As Creative Director of Broken Arrow, OK-based **Communications Graphics**, Dismukes usually can be found working on a half-dozen logos for corporations in a variety of industries at the same time. (He previously was a graphic artist at an ad agency)

Dismukes shares some of his ideas regarding radio station logos, which he calls "corporate logos" — because often they're used for more than just advertising purposes. He also shows us some of the latest — and most enduring — logo designs.

R&R: *What's different about designing a radio station logo as opposed to a logo in another industry?*

GD: The most important difference is that radio plays to two different markets — one market is the listener; the other is the advertiser. The logo needs to convey the station's image to the listener, yet the advertiser also needs to be intrigued as to what's going on.

R&R: *What kinds of things do you need to know about the station before you think about logo design?*

GD: Of course, I look at the station's format and that gives me some kind of direction immediately. I also want to know precisely who the station is targeting. I stay real up on every new trend that comes along. I always ask myself and the station, what are we trying to communicate to a listener? And what message is being sent to an advertiser?

R&R: *How do you stay in touch with the trends?*

GD: For example, if I'm dealing with Country, I listen to the music, get

out to the concerts, and see as much as I can. I also read a wide range of publications and look at both the articles and the ads. *Rolling Stone* is a good place to keep track of trends. I read it when it first came out in the '60s and I still read it. As far as the new stuff that's

their markets too.

R&R: *What are the big trends in logos these days?*

GD: A lot of stuff we're doing now is in broken type-styles and fonts. There's one font we're using frequently we call 'Trixie' ... that's become real big.

I started seeing it early in some *Rolling Stone* ads. Since then I've seen it move over into logo design. 'Trixie' looks like an old-fashioned typewriter font enlarged.

R&R: *How can a heritage radio station with a very familiar logo stay up to date?*

GD: That ties into another trend I'm seeing these days. It's not necessarily logo changes, but using different backgrounds behind a logo. WBCN/Boston, for example, is doing different — more abstract — background treatments. Q101/Chicago offers different images with different backgrounds;

even though the basic logo is the same. Logos are more creative these days. We're seeing more contemporary art. The identities are becoming individual



going on, I watch MTV and see whatever they're playing, including rap. Of course, the marketing directors or GMs at a station will keep me in touch with

MARKETING WORKSHOPS

styles, they're little snippets of their stations, or paintings of their moods.

We all remember the era when the paintbrush swath was real big, but now it's going towards more Picasso or abstract background treatments. There's also computer graphics, for example, where an artist will record snippets off of videos and blow them

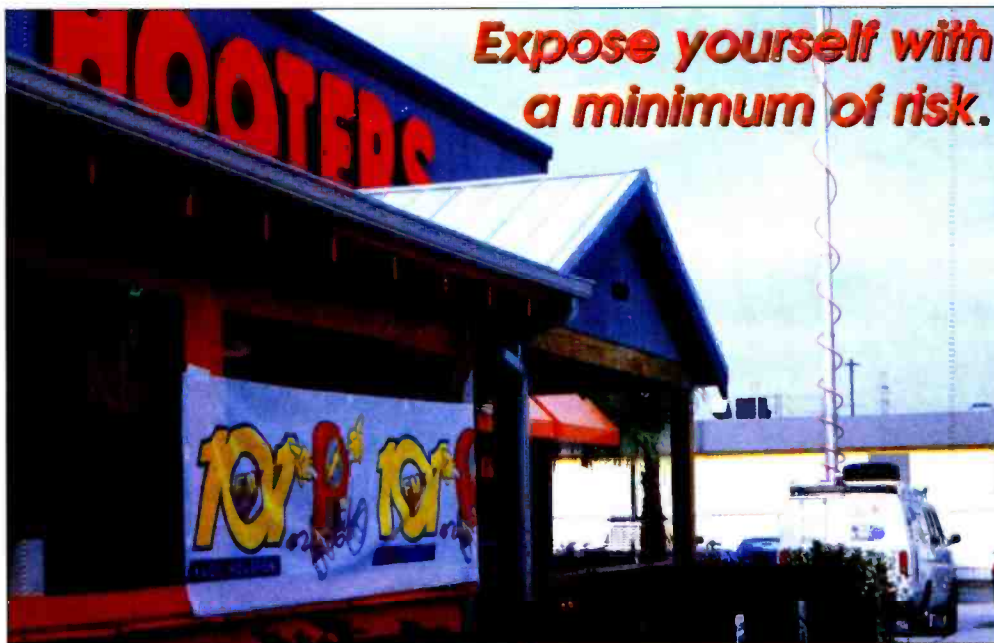
The logo needs to convey the station's image to the listener, yet the advertiser also needs to be intrigued as to what's going on.

up to where they're not recognizable from their original form — but they create neat images. It's certainly got more style.

R&R: *Aren't some contemporary stations are using very simple, high-contrast*



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letters-on-plain backgrounds?

GD: There's actually a couple of different trends that are going right now, including that high-contrast thing you're talking about and that abstract background stuff.

R&R: *Is it difficult designing a logo that will go on everything from a business card to a billboard?*

GD: Not really, since a business card is read at arm's length and a billboard is

read from a couple of hundred yards or more — they both take up the same space in a viewer's field of vision.

The one rule of thumb I've carried from my agency days is to put a bumper sticker-sized logo up on a wall and to walk back 25 paces or so. If I can understand it, it works.

R&R: *Should a logo be designed with any particular medium in mind?*

GD: No, even though we make stickers here, logos should represent a station more than just as a bumper sticker. Remember, you've got to be about 12 feet behind a car to read a bumper sticker in front of you. Ideally, you want your listeners to be your best advertising — you want them to be proud that they listen to you. You also hope that they'll want to show, by way of a sticker, that they listen.

Logos are more creative these days. We're seeing more contemporary art. The identities are becoming individual styles, they're little snippets of their stations, or paintings of their moods.

If that happens, then you've succeeded; even if it doesn't go on the back of their car. Most stations understand these stickers often become collectors' items. That's why some stations are changing their background images on almost a quarterly basis.

R&R: *How about colors — any rules there?*

GD: Not really. However, if a background is black or abstract, white type is best because it re-

ally pops off the background. Otherwise, I use the same 25 pace rule that I mentioned earlier. If it's readable and looks good, then that's fine.

R&R: *Do trends start in any particular place of the country?*

GD: I've lived on both coasts, and they're the cutting edge. Everybody eventually follows their leads, although it takes a few years for that to follow through.

R&R: *What do you see when you're on either coast these days?*

GD: I'll watch fashion styles, because it breaks for color. I've detected a lot of

trends in color based on what I've seen in fashion. When I travel to a city — in addition to looking at all the art galleries — I'll visit the hot singles clubs and see what people are wearing and how they're behaving. Whatever trends you see will happen on the streets first.

R&R: *Are any radio formats harder to create visual images for than others?*

GD: Country is one of the hardest ones for me. The 'boots with spurs' image isn't what's happening anymore, and they're getting very contemporary.

R&R: *Should the same logo that goes on a station's advertising also go on its business materials, such as letterhead?*

GD: It doesn't have to be the exact same logo but I would hope that a station uses it everywhere. You hope you're getting the same message out to a station's listeners, advertisers, and other business associates. A lot of stations take our designs to a local artist where they'll adapt it for business purposes.

R&R: *How much information should be on a logo?*

GD: It can't be too much. On a bumper sticker or a billboard, you've only got seven or eight seconds to tell

your story. Between the logo and the slogan, there's not much else you can say.

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The Newcomer's Guide To Marketing Research

By Mike Henry

Until recently radio research was a tucked-away secret of the programming department. Most program directors rely on sophisticated listener feedback as the foundation for their programming strategic plan. More often than not, however, the most critical step of a strategic plan—marketing—does not benefit from listener research the way it could, and probably should.

It's not unusual for a station to spend \$25,000-\$150,000 a year on programming research and spend absolutely nothing on marketing research. In fact, this scenario is still the norm. The development of a marketing strategy becomes an afterthought, left to the creative whim of whomever is re-

**As the client,
clearly communicate
your goals up front.
Make sure the research
firm understands your
expectations for the
research, and make
sure you tell them
how you plan to use
the research.**

sponsible for putting together the pieces. This neglect often results in external marketing that misrepresents the on-air programming — a death knell for any product. Compared to other industries—even other media such as television or print—radio's neglect of marketing research is unheard of. Outside of radio, which incidentally was also late to accept product research, reliance on marketing research is an accepted norm that typically exceeds that of product research.

Of late, however, there seems to be increased dependence on research to drive a radio station's marketing strat-

Research Terms

Aided recall - interviewer mentions test item to respondent.

Central location testing - conducting research in a single site with a number of respondents, such as in an auditorium music test.

Central tendency - a descriptive statistic that represents a range of values. The "mean" or "average" value is the most common measure of central tendency.

Closed ended questions - researcher provides answer categories for respondent.

Co-op / incentive - the payment given to a research participant

Cost per interview (CPI) - basic unit used in calculated research costs from a field service.

Cross-tabs - data analysis of cell frequencies. Utilizes chi-square statistic to compare observed vs. expected frequencies.

Double-barreled question - a poorly worded question that incorporates two distinct questions but seeks only one response.

Focus group - a small group of respondents led by moderator to discuss a research topic; used in qualitative studies.

Filter questions / screeners - initial items used to distill the population into a sample that will meet the objectives of the research project.

Incidence - within the population, the percentage that possesses the relevant research characteristics (e.g., Males 18-34). Net incidence refers to the percent who actually participate in the research project from the qualified population.

Leading question - a poorly designed question which predisposes the respondent to answer in a particular way.

Levels of measurement - hierarchical systems of ranking and comparing elements. Nominal, ordinal, interval, and ratio levels of measurement provide increasingly greater statistical power.

Mall intercept - sample recruitment through personal contacts in public venues such as malls, concerts, and events.

Open-ended questions - researcher allows respondent to frame answer in his/her own words.

Perceptual study - survey of respondents' attitudes, opinions, and perceptions of a station's sound, performance, and marketing efforts

Random sample - sample selection designed to insure that every sample element has an equal chance of selection.

Reliability - the quality of a research design to yield similar results across similarly drawn samples.

Sampling error - the statistical difference incurred by utilizing a sample of the population rather than the population itself.

Standard error - estimated error within a single measurement.

Standard deviation - the square root of variance. In a normal distribution of values, 95% of the variance surrounding the mean can be accounted for within two standard deviations.

Stratified sample - sample selection within specified population categories.

T-test - a difference between means.

Validity - the quality of a research design to truly measure what it seeks to investigate; a study's accuracy.

Volunteer sample - method of interviewer recruitment that obtains a sample from a self-selected population.

egy. Station values have increased and the stakes of a single ratings point are much higher. The importance of product differentiation through marketing has also increased. While radio nationally is still low on the marketing research curve, it is becoming more prevalent — particularly in larger markets and other highly competitive markets. Increasingly, the marketing department is involved in developing the research strategy, because more research impacts a station's marketing than ever before. As a result, marketing and promotion directors are becoming part of the research process.

What should marketing directors know about listener research, and how can it benefit them?

Research Design

All the same rules apply as with any other research: every step of the research process is more important than the step that follows. From project

design, sample design, questionnaire development, fielding, data processing, analysis to implementation, one mis-step along the way can and will

Specific marketing campaign research is almost always best achieved through in-person research projects. Campaigns are visual, and therefore require a visual methodology.

doom the rest of the process. This is particularly disconcerting because the station's focus—implementation—could be based on the wrong facts. It

is incumbent upon the station to work only with reputable research companies. Check references, understand the process, and expect logical answers to any question you may have. Rely on the research firm's expertise and advice, but make sure you are dealing with someone you trust.

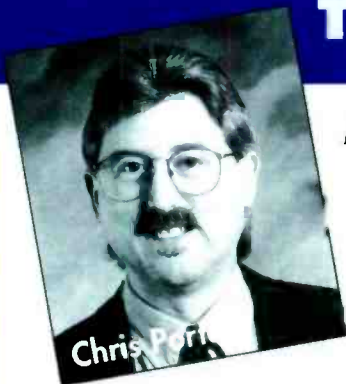
As the client, clearly communicate your goals up front. Make sure the research firm understands your expectations for the research, and make sure you tell them how you plan to use the research. If you do, then you should expect to hold the research firm accountable for reaching your tangible goals.

Marketing Applications

Marketing research generally falls into two distinct categories: specific marketing campaign research, and overall marketing strategy research.

Specific marketing campaigns—re-

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Chris Poff

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Mike Henry

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- FOCUS GROUPS

To discuss research options for your station contact:

Mike Henderson, Director of Sales
Mike Henry, Vice President

(303) 922 5600
fax 922 1589



search designed to pre-test billboards, print ads, direct marketing pieces, TV ads, etc.—should always be tested before they are used. (This requires that you test campaigns before you have a final product, such as testing storyboards or rough edits in the case of a TV campaign, or testing the new logo or billboard before it is finalized).

Pre-testing your station's external advertising campaign will ensure that your station is correctly and effectively marketed. Not doing so opens the door for poorly-targeted and mis-directed marketing, severely hampering your station's ratings potential. If there is one area that radio frequently misses the mark, this is it. It's amazing how often a station is correctly programmed and incorrectly positioned.

If a station is worth millions, and the programming has invested tens of thousands in research, then doesn't the external marketing deserve to be on target? Marketing campaign pre-tests ensure that the station's external message is in synch with the on-air programming and the target audience.

Specific marketing campaign research is almost always best achieved through in-person research projects. Campaigns are visual, and therefore require a visual methodology. Focus groups and in-house listener advisory panels are an excellent source for pre-testing campaigns, but keep in mind that these projects typically have small sample sizes and the results cannot be projected to the total universe. Mall in-

tercept studies are a good source for providing more reliable, larger sample sizes in an in-person setting. Auditorium music tests are also a viable source for exposing large numbers to visual testing which can be done at the end of the session after the music testing is complete.

Although gauging the impact of your station's overall marketing effort also can be accomplished through in-person projects, it is probably best done within the confines of your station's existing perceptual research. Most stations conduct large perceptual studies each year, with sample sizes of 300-1000. The advantage to perceptual feedback is that it provides larger, more statistically-reliable samples. Gauging your station's advertising awareness, responsiveness, station "fit," and impact on trial and increased listening all can be determined in the midst of a typical perceptual study.

Become A 'Squeaky Wheel'

As a marketing director, you and your marketing efforts cannot benefit from your station's research unless you know about it and become a part of the process. Find out what research has been budgeted, determine how the existing research projects might include a marketing angle, suggest new marketing-specific projects if need be, and make sure you become a part of the research design. Doing so will thrust marketing into the research process where it belongs, thereby providing a listener-driven marketing strategy that almost guarantees a successful campaign.



A Suggested Reading List

If you'd like to learn more about research, here's some suggested reading:

- **Anderson, J.A.** (1987). *Communication Research: Issues And Methods*. New York: McGraw-Hill.
- **Babbie, E.R.** (1989). *The Practice Of Social Research* (5th ed.). Belmont, CA: Wadsworth.
- **Babbie, E.R.** (1990). *Survey Research Methods* (2nd ed.). Belmont, CA: Wadsworth.
- **Beville, H.M.** (1988). *Audience Ratings: Radio, Television, Cable* (rev. ed.). Hillsdale, NJ: Lawrence Earlbaum.
- **Bogden, R. & Taylor, S.** (1984). *Introduction To Qualitative Research Methods* (2nd ed.). New York: John Wiley.
- **Calder, B.J.** (1977). *Focus Groups And The Nature Of Qualitative Marketing Research*. *Journal of Marketing Research*, 14, 353-364.
- **Elliot, S.C.** (1980). *Focus Group Research: A Workbook For Broadcasters*. Washington, DC: National Association of Broadcasters.
- **Fletcher, A. & Bowers, T.** (1991). *Fundamentals Of Advertising Research* (4th ed.). Belmont, CA: Wadsworth.
- **Haskins, J.** (1976). *An Introduction To Advertising Research*. Knoxville, TN: Communication Research Center.
- **Hsia, H.J.** (1988). *Mass Communication Research Methods: A Step By Step Approach*. Hillsdale, NJ: Lawrence Earlbaum.
- **Mason, E.J. & Brumble, W.J.** (1989). *Understanding And Conducting Research* (2nd ed.). New York: McGraw-Hill.
- **National Association of Broadcasters.** (1976). *A Broadcast Research Primer*. Washington, DC: National Association of Broadcasters.
- **Rosenberg, M.** (1968). *The Logic Of Survey Analysis*. New York: Basic Books.
- **Smith, M.J.** (1988). *Contemporary Communication Research Methods*. Belmont, CA: Wadsworth.
- **Weisberg, H.F. & Bowen, B.D.** (1977). *An Introduction To Survey Research And Data Analysis*. New York: W.H. Freeman.



Mike Henry is Managing Partner of **Paragon Research**. He can be reached at (303) 922-5600.

How To Conduct Crisis PR

Station execs, experts discuss their experiences, lend advice

By Kitson Flynn
R&R Washington Bureau

The shrill ring of the phone signals the beginning of a radio station crisis. The call reveals that your main studio has gone up in flames ... or your morning drive team made a racist remark on the air and the NAACP wants to talk ... or its police calling to tell you that a prominent station employee was arrested for drunk driving. Maybe the station's owners were accused of tax evasion.

Chaos. Crisis. Controversy. Panic!

The phone rings incessantly — listeners, advertisers, newspapers. How do you preserve the integrity of your station during a crisis? What are the steps?

R&R spoke with several station managers that have lived to tell about their crisis situations as well as a noted crisis PR expert, who lends advice on what to do in the first crucial moments of a crisis.

'To Tell The Truth'

Speaking from years of experience, **SKABC-AM/Los Angeles OM Al Brady Law** says honesty and sensitivity to issues are important for crisis resolution and dealing with the public and the media. "Always, always, always tell the truth."

KABC was thrust into the media spotlight in February when talk host **Ira Fistell** was arrested after leaving the scene of a fatal traffic accident that took place on his way to work.

The first problem for the promi-

nent Talk station, according to Law, was deciding whether to cover it as a news story. "In the news business, you have no choice but to cover it — you may put as favorable a slant on it as possible, but if my competitors cover it and I don't, I'd look pretty foolish."

Next came the decision to take the host off the air temporarily, "to let the facts get sorted out and let passions die down." Law and **KABC & KMPC-AM President/GM George Green** reasoned that keeping **Fistell** on the air

seen it all. He's a guy who doesn't panic and that's valuable."

Respond To Listeners

Another more recent controversy was sparked in April when shock king **Howard Stern** made crude remarks about Tejano singer **Selena** following her murder. Affiliate stations, especially those in markets with large Hispanic populations, found themselves treading water in a choppy sea of controversy. Organizations including the **National Hispanic Media Co-**

alition and the **League of United Latin American Citizens** boycotted companies that advertise on Stern's show.

KAMA-AM & KAMZ-FM/El Paso VP/GM Greg Heitzman reported a broad range of messages that poured into the **Classic Rock FM** which airs Stern. Calls and faxes ran the gamut — from irate citizens who used four-letter words and made death threats — to those who de-

manded that **KAMZ** not remove Stern because of free speech concerns.

One of Heitzman's first priorities was to respond to his audience: "Listeners have the right to an opinion and I will hear them out, even if we disagree." He also solicited opinions from listeners with an on-air editorial that invited them to send in their thoughts about the situation.

Heitzman believes that a station can use the media to its advantage, even in a controversial situation. "I've learned that they *will* show both sides of a story. If you don't comment, not

Disturbance Breaks Out At Radio Station Event

Community Groups Alarmed By Shock Jock

Talk Show Host Arrested After Auto Accident

would only attract more attention to the issue.

Even after it was established that **Fistell** had not caused the accident, the matter had to be handled delicately because someone had died. "We had to remember to be especially sensitive to this issue," Law said. "Before we said anything, we always expressed condolences."

Law stressed that the ability to remain calm can save a station from accelerating a crisis. "George Green has been at this station for 36 years — he's

only do you miss out on the opportunity to tell your story, but your absence gives the opposition more time or space for their side."

Alert The Media

Stations in crisis should take the initiative to contact the media before reporters start calling the station, advises CBS Radio Division VP/Communications Helene Blieberg. "It's always better to take the first step rather than to have to react to something."

Preparation is essential according to Heitzman, especially for stations carrying potentially offensive shows like Stern's. "You have to know the possibility is out there for something like this to happen."

A crisis plan is essential, said Blieberg. That plan is most effective, she said, when it is fluid. "Start with a good set of guidelines, and be open and flexible."

**"It's important to remember that a crisis will happen. Whether it's an equipment fire, a sexual harassment suit, hostage-taking, whatever . . . it will happen."
— Lee Echols**

In November, KVOR-AM/Colorado Springs talk show host Chuck Baker went on a leave of absence after local newspapers reported Baker had suggested that listeners go to Washington and form a militia against the government.

Francisco Martin Duran, who was charged with attempting to assassinate President Clinton after going on a shooting spree in front of the White House, was reportedly one of Baker's listeners.

KVOR's biggest problem, according to GM Donn Seidholz was getting the right story out. "We were flooded

Crisis Communication Program

Julie Davis Associates VP/Strategic Programs Lee Echols says efficient crisis management demands building, reviewing, and updating a crisis communications program. It should consist of the following six elements:

✓ **Contact Roster** should include names, phone numbers, mobile phone numbers, beeper numbers, vacation numbers, etc. of top staff members so they can be reached and plugged in during the first moments of a crisis. The roster should also include a hierarchy of responsibility. In the hierarchy, one person should be designated to make decisions (as there will be no time for consensual decisions), and a person must be designated as the spokesperson. These can be the same or different people, but a single voice of authority must exist for the purposes of the media.

✓ **Crisis Checklist/Timetable** spells what to do when the phone rings and all hell breaks loose. Include all steps here, and even the smallest of details must be addressed: Who calls whom? Who tells employees? How do we tell employees? Where do we evacuate the staff? Who writes the press releases? Who is the chief law enforcement contact?

✓ **Collect case studies** that address radio crisis situations. Learn from what other stations have done right or wrong in a crisis situation. (You might want to include this article).

✓ **Keep on hand plenty of background information** about your station, including fact sheets, previous press releases, executive bios, and station history information that reporters will want to get their hands on quickly. "The media love to get background information during a crisis, and that's the last thing you'll have time for," Echols said.

✓ **Isolate sensitive station issues**, and develop a strategy to address them. Once a crisis occurs, Echols said, the door swings wide open for further scrutiny. "If you have a fire, that's one thing, but what caused the fire?" he explained. "Think like a reporter would think and prepare."

✓ **The Key Message Platform** finalizes the crisis communication program, and it should include key sound-bite messages for any crisis. Come up with 20 key messages to communicate to the public and the press. When a crisis hits, look to these messages and determine what needs to be said. "Use the key messages as the nucleus of your crisis communication program."

with listener calls and letters saying 'we love Chuck', or 'we hate Chuck.' It was important to respond to everyone in a personal manner."

Seidholz concentrated first on playing down the controversy. "The less we made of it, the better. We chose two people as mouthpieces ... we had the same story, and we tried to keep Chuck out of it." And the worst thing is to say "no comment." "There can be 900 interpretations of no comment," he said.

Making the extra effort to return a mountain of phone messages should

be a priority, Seidholz said. "If calls and letters go unanswered, you lose control of the story's direction."

He points out that damage control is simple: "You have one story ... and you make sure it's your story, not the media's."

Quick, Honest, and Ready

Julie Davis Associates, an Atlanta-based PR company specializing in crisis communications and management, teaches two rules for effective crisis management: Speed and hon-

esty. According to their philosophy, one does not work without the other.

Lee Echols, VP/Strategic Programs, explained that these two principals, along with a healthy dose of preparation, can help smooth out wrinkles that a controversy may cause.

Echols says just one in five Americans believe companies tell the truth during a crisis, and that more than half expect companies to lie or withhold information during a crisis. Consumers are more likely to reject a company for its dishonesty rather than for the crisis itself.

To avert any notion that your station is being dishonest, Echols suggests that any crisis situation should be considered a "48-hour day." Finding a solution, and getting the word out within 48 hours are the two main objectives of effective crisis management.

"In today's media environment," said Echols, "the news media are on top of crisis stories within minutes. Radio stations need to begin any PR efforts within that timeframe." Also, stations must honestly assess the crisis and present a legitimate, credible solution.

"With a blueprint for action, a radio station is far better able to solve a crisis in 48 hours," said Echols. "And it's important to remember that a crisis *will* happen. Whether it's an equipment fire, a sexual harassment suit, hostage-taking, whatever . . . it will happen."

Echols counsels News/Talk stations in particular to be prepared, due to the controversial nature of their programming.

Offer Reassurance

Pointing to the recent bombing in Oklahoma City, Echols noted, "All

you had to do was watch CNN the first couple of minutes. It became important for *some* person to be a central voice of authority." That turned out to be the governor of Oklahoma. Within a few hours, he became the primary source of information and reassurance. He says to get over a crisis, the public needs to be reassured . . . they need to know that things will get better.

"If calls and letters go unanswered, you lose control of the story's direction."

— Donn Seidholz

"Spokespeople must be a dose of reality for the public," he explained. "Like in Oklahoma, the governor was a dose of reality — honest, compassionate, realistic, accessible to the news media, and very much in charge — all leading to a sense of reassurance."

Honesty pays off. Getting hit hard by the media once, according to Echols, is better than letting the issue linger. "The Chinese symbol for controversy is a combination of two things, one of which is opportunity," he said. Thus, a crisis response should be viewed as an opportunity to:

- Tell your story,
- Engender credibility with your listeners and media,
- And strengthen credibility with other

important audiences.

Ending the crisis quickly and honestly is paramount in crisis PR. Preparation makes this possible. Employees, Echols said, should never be ignored in any situation. "This is where rumor mills get started. Employees are a key audience, and if they are treated as such, they will support your efforts."

Many crises in corporate America are sparked by disgruntled employees, or "whistle blowers." The more support employees receive from employers, he said, the more a company won't have to worry about an employee-sparked crisis.

In a rare circumstance, a station may be fortunate enough to downplay a controversy, especially when it's clearly not a responsible party. That was the case with WKID-FM/Vevay, IN, which didn't play Tim McGraw's "Don't Take the Girl," (which features the line "If you do what I ask you to, there won't be any harm"), despite repeated requests by a listener.

One night, after the station went off the air, a man believed to be the requester, entered the station and set six separate fires. A production studio was completely destroyed and the main studio was badly damaged. The station could not return to the air until the next evening.

Station owners Dell and Dan Hubbard chose to ignore the story on the air. "We just kept it light, and laughed about it," said Dell Hubbard. "When we had to mention it, we referred to it as a 'forced re-modeling.' We made it into a joke."



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Helping Stations Find A Home On The Internet

Think you'd get lost in cyberspace? New companies are ready to show you the way

By Jeff Axelrod
R&R Associate Editor

The Internet: It's big, it's relatively new ... and it can be scary, especially for the uninitiated. But it's something your listeners are hearing about and talking about, and you realize you should have a presence on the 'net. So now what do you do?

Some stations are lucky enough to have computer enthusiasts on staff who are capable of and willing to spearhead your efforts to get on the Internet (See "Tangled In The Web: A Diary," Page 31). If your station isn't quite so fortunate, there's still hope — a new breed of businesses specializing in putting computer-shy companies such as yours online.

Workin' The 'Net

Two such matchmakers who work heavily with radio are Networks President Mark Wilhelms and MHM Communications President Michael Mallace.

After promoting Chicago-area radio stations and air personalities for 10 years, most recently through his Anonymous Productions, Wilhelms has turned his attention toward putting businesses on the Internet via the World Wide Web, commercial online services, and customized online services. Networks is currently finalizing deals to become an official content provider for many of the commercial online services.

Meanwhile, Mallace's Phoenix-based consultancy specializes in putting radio on the World Wide Web, placing particular emphasis on spot-

lighting the Web's marketing and merchandising potential.

"What we're really doing is building a new medium," Wilhelms observes. "It's possibly one of the greatest things to happen to the industry. It's the perfect marriage of broadcasting and a technology that offers graphics, copy, video, sound, and other things such as discussion groups and live chats. Think about the applications

for radio! It's not just repurposing content, but rather an extension — taking a passive medium and making it an active medium. Radio is theater of the mind, and how else can you translate radio better and still keep the curiosity of the listener piqued than with an



Mark Wilhelms



Michael Mallace

online system?"

Mallace concurs: "The Internet, especially the World Wide Web, is the visual that radio never had. The neat part

is that you could be listening to the radio and watching your computer at the same time. There's a lot of synergy between the Internet and the radio station. It's the visual, the excitement. Radio always wants to show the sizzle — that's what gets people excited about it."

Marketing Possibilities

Mallace looks at the Internet as an efficient, economical way of reaching listeners on behalf of yourself and your advertisers. "If you're working with a direct marketing company, it's not unheard of to spend thousands of dollars — even hundreds of thousands of dollars — for a direct marketing campaign. But through the Internet, if you develop a database, you can do direct marketing on an ongoing basis every day, and it's not going to cost you anything. You have the database, and you do a broadcast mailing to everybody on your list.

"It's especially good for target



WMVP/Chicago morning man Steve Dahl's Networks-designed Internet home page

RADIO AND THE INTERNET IS LIKE

Teenage Sex

everybody's talking about it but nobody's doing it
and those that are doing it aren't doing it right.

We'll help your station do it right...from the beginning.

Frankly, we don't know anything about teenage sex but we're experts at putting radio stations on the Internet. We're all being told that the future of broadcasting is changing. That's great but...what does it really mean to you and your radio station?



- Do you align yourselves with a major online service?
- Do you build a web site?
- Do you develop a custom online system?
- Do you have time to do any of it?



We have answers to every one of your questions and we'll design and implement the right Internet program for you.

We'll design and update your online system on a weekly basis.

We'll show you how the Internet can create new revenue streams.

We'll develop effective and accountable local marketing programs.

We'll develop online promotions that increase sales.

We'll promote your system to millions of potential listeners in your market.

We'll put a plan together for you...today.

(312) 654-7474

Mark Wilhelms • President



John Hancock Center
875 N. Michigan Ave.
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NETWORKS
INTERNET • WWW • ONLINE

See Article in this issue!

We'll make it easy for you - we'll do the work!

marketing. If you're doing a remote broadcast at a car dealership, you can send out an e-mail to everybody within a five-mile radius of the dealership and say, 'Hey the radio station's going to be at XYZ Motors from 3:00 to 4:00 — come out and join us!' And I think that's going to be very useful for radio stations.

"You want to be responsible for generating results for your clients. By using the Internet, there's an added-value opportunity that's going to help drive more customers to your clients. That's where I see the Internet helping out a lot: Stations with a vision for the future recognize that they have to become a marketing company, and they might be selling direct mail or space in a publication ... I see the Internet as being that new value-added opportunity radio stations have been looking for."

Perfect Partner

When used correctly, the Internet can be an ideal tool in accomplishing radio's primary mission: becoming a marketing partner to its clients and a lifestyle partner to its listeners. Wilhelms notes, "We can bring listeners closer to their radio station. On paper, radio is inherently pretty boring, so the point is to find a community that is attracted by the station or the personality and extend that image in other ways ... I don't care if it's barbecue or drink recipes from the jocks, their favorite bars and hamburger places, stories, pictures listeners send in — they can't get that on the radio. It's all about building context."

"If you're a good marketer, you've done a lot of research and know the likes and dislikes of your listeners," says Mallace. "Through your home page, you can have links to all those different categories and topics your listeners like. You can really provide a service to them."

Try It, You'll Like It

Still need to be sold on the 'net? Mallace suggests you take a test drive: "There are people who say, 'I don't understand this Internet thing,'

I just walk in with a notebook computer or invite them to my office and have them surf the 'net. I say, 'Give me a topic you're interested in.' Then we do a quick search and find all this information. And these people who were skeptics are addicted to it in a matter of minutes! We see these pictures and graphics ... we go from Phoenix to San Francisco to New York to Canada to France within a matter of seconds ... and when people see that, they have a better appreciation of what it's about.

What's On A Web Page

R&R visited each of radio's **World Wide Web** sites (as listed in the directory on Page 33) to conduct an informal poll of what stations are putting on their Web sites. Since some features are better suited for music stations, results have been broken down by music stations and non-music stations:

	Music Stations	Non-music Stations
Address, phone #'s, etc.	58%	69%
Direct e-mail	80%	56%
Program lineup	56%	63%
Personality profiles	55%	31%
Playlists	51%	—
Promotions	64%	13%
Online contests	9%	—
Database builder	27%	—
News/weather/traffic	18%	50%
Music links	49%	—
"Cool" links	33%	44%
Sound bites	24%	—
Advertisers	5%	6%

"Then you bring them back into the fold and say, 'OK, now let's take your business. Think about having a site of just advertisements, PR, and promotion for your business.' For me, that's always been the best way to explain the Internet. There hasn't been one time when I haven't been able to convince somebody of the value of the Internet."

Covering All Bases

Now that you've been sold on the 'net, the only questions remaining are where you want to go and how you'll get there. If you could only choose one Internet vehicle, Wilhelms says the World Wide Web is currently your best bet — because it's accessible through all of the major consumer online services (**America Online**, **Compuserve**, **Prodigy**, and the forthcoming **Microsoft Network**). But his firm takes a broader approach.

"We put them out on all the systems," he explains, "because a station can't afford to just be in bed with one system, especially at this time. No advertiser can afford to be exclusive to any one system. You can't ignore those people [on other services], and there are different profiles for different groups. They're all radio listeners. We're a one-stop for radio stations.

"It's impossible for a radio station to keep up with all the new technologies and the new advances and to have the clout to become an official Microsoft Network content provider. However, we do — because the people here have been in the online business for 15 years. Take your average radio station ... dedicating a staff to keep up with this is virtually impossible. A station is in the marketing business, and this is just another marketing tool. Your average promotion people have got a lot of stuff on their plate, so we're that one-stop."

Networks is also vying to become a one-stop for radio fans on the 'net by uniting station online sites — on the Web as well as on consumer online services — through its Internet Radio Network. "The point of IRN is that if stations are together, their chances of succeeding and carrying their stations' image are stronger together than they are separately. It's like radio — you only need one radio. You don't go to one radio for the **Loop [WLUP/Chicago]** and a separate radio for **WMVP** or the **Score [WSCR]** or anybody else. You only need one ra-

dio, and then you make your choice. We're all stronger if we bring it together under the Internet Radio Network."

Going Your Own Way

For the truly adventurous, Wilhelms recommends building your very own online system. "This is where the industry's going," he predicts. "This takes all of the capabilities of the major systems — and a little bit more — and gives you your own special dial-up service [where users call the station's computer service directly]. Many people are overlooking this option right now, because it takes a certain amount of effort and technology to put a system up like this. We have the technology to accommodate a bulletin board service [BBS] for more than 20,000 users.

"We can show a station not only how to launch a custom interactive online service that directly targets its users, but also how to make it



WLUP/Chicago's "virtual studio" on the Internet Radio Network

profitable. We have a model that actually makes money for the radio station. So it's not only an effective marketing tool, but also an additional revenue source.

"That's ahead of the curve in terms of most radio broadcasters. Radio stations need to understand the new medium be-

fore they decide to deploy a custom online system. But some stations are ready for it. I'm not suggesting that stations ignore the major online services or the Web, but they need to plan for a custom online system."

Doing It Right

No matter what kind of Internet site you wind up with, you need to make it a site worth seeing. When designing your site, keep a firm understanding of your station's goals, objectives, and philosophy.

"The Web site is an extension of the station, so it has to have the same feel," Mallace points out. "You know how you rotate your music in and out? You've got to do the same thing with your online site. You've got to keep it fresh. If it's not, there's no reason for people to keep coming back, so you'll want to do some contesting as well as have innova-

continued on page 32

Broadcast-Related Web Sites

30:60 Productions (radio production and marketing company)	www.prgone.com/bus/radio3060/
Critical Mass Media	www.cmmnet.com
FCC	www.fcc.gov
Metro Networks	www.metronetworks.com/
NAB	www.nab.org/
Pepper & Corazzini (telecommunications law firm)	www.commlaw.com/pepper

• Current as of April 28

Tangled In The Web: A Diary

It could happen to you. If you've displayed even a passing interest in computers, you may be called upon to help put your station on the **Internet**. This is the story of a woman at a major-market station in the South who was recently drafted to head such a project, and her station's **World Wide Web** site is almost ready to go. Although she preferred to remain unidentified, she agreed to share her experiences:

I'm no computer nerd.

*But a few weeks ago, my boss asked me to investigate putting up a site on the World Wide Web. I'd never even seen the thing. I have a **Compuserve** account and I can use a word processor, but the Internet? It's too hard! Or so I thought. After a couple of weeks, I believe if I can do it, you certainly can. It's actually pretty easy.*

*I found out that the World Wide Web is a part of the Internet that allows people to post a "page," a site to provide information about your radio station as a service to listeners. You can post any information you want. You can even post pictures of the jocks and let people leave messages for them. The Web also allows you to link up to other sites with similar information (**Warner Bros. Records** has a site you can use, for example).*

The smartest thing I did was ask everybody at the station if they knew about the Internet. Turns out our traffic manager is a whiz and was willing to help. Finding a person smarter than me made my job a lot easier.

We didn't have to buy a computer to act as a server because our files are placed on someone else's. Their computer is called a "server" because it is set up to serve anyone on the Internet who wants to access it. We do need a computer with a modem, because we want access to our Internet site at the station so we can show it to advertisers and the staff. Fortunately, we already have one.

I learned there are three ways to put a

continued on page 32

continued from page 31

tive pages that are always changing or updated. That way people will want to come back to it and tell their friends to come back to it."

"You've got to bring more to the party than just your playlist and profiles and a couple of 8x10s of your personalities," says Wilhelms. "There are other things you can do that are relevant to the listeners and make the station more than what it is — not to mention sponsorships and online contests."

However, you must keep in mind the limitations of the consumer, warns Mallace. "You don't want to overload your page. People get so excited that they just throw everything on their home page, and it winds up being very cluttered and very slow. Not everybody has a 28.8k or 14.4k [baud] modem, so you have to be cognizant that your Web site flows

**"By using the Internet, there's an added-value opportunity that's going to help drive more customers to your clients."
— Michael Mallace**

well and is rather quick, because people will lose interest. It's like processing a radio station's signal for a person who's listening on a transistor radio ... same thing with the Web site. You've got to understand that not everybody has a high-speed modem."

Last — and most importantly — Wilhelms implores you to recognize your own limitations: "The opportunity is enormous. It's not a big step to get into the online business virtually overnight, but to do it alone — with the technology upgrades, changes, and applications — it's impossible. It's just so much work. Companies such as ours will monitor the technology and the information superhighway; we'll bridge the gap between information systems and traditional broadcast marketing and promotion."

Tangled In The Web: A Diary

continued from page 31

page on the Internet:

- Hire a full-service provider who will design you a site (with your input, of course) and do all the maintenance (updating your concert list, changing jock photos, etc.). Full-service providers often can be found at local Internet access companies.
- Hire a provider who will design the site, turn over the files to you, and let you update it yourself.
- Learn to program a computer and do it yourself.

Boy, do providers vary! Because this is such a new business, everyone we talked to was different. One had no idea what he was doing, and it was obvious he was going to learn on our nickel. One was a techno-geek with no concept of radio. Another was a radio guy with very little technical knowledge. It was easy, however, to get a reference from the computer columnist at the newspaper, so we found a good one.

It should cost somewhere around \$500 to set up a basic Internet page, and roughly \$200 a month for a full-service provider to maintain it. It costs about \$125 a month if you maintain it yourself. We decided to have someone design and program the pages. They would also select the server on our behalf and register our site on the Internet (for less than \$100). We also decided that we'd update the pages ourselves, because we have a silly desire to make our lives more hectic. Smart people should hire a full-service provider.

Meanwhile, my boss started asking questions:

- "How many of our listeners would have access to our site?" Somewhere around 7%-8%.
- "Why should we do this now?" Because access to this portion of the Internet more than doubles every year, and it makes sense to get on now instead of getting on later and having to ramp up faster.
- "Can we make any money with it?" Tough question. Maybe we can place ads on it, but the jury is out on how much to charge. Hey, we're always looking for non-spot revenue — it's certainly worth a try.

My provider gave me his ideas for our page; some of them were good. He also told me about some other sites on the Web we could link our listeners with (record companies, weather maps, etc.), but his suggestions were limited. I spent a lot of time looking around the Web and found much better ones.

I've learned how to navigate the Web and become an active participant in designing our site because our provider simply wants to get our site up and running and billed out. He's not that interested in being creative. It's kind of like hiring a consultant for your radio station. Without your input, it's going to be a cookie-cutter station. But if you take an interest in it, it'll have local flavor and creative touches that make it stand out.

I spent a lot of time beating my head against the wall trying to do find ways to make our site incredible. Finally, with bruised head, my traffic manager suggested we just go ahead and get up on the Internet, then add cool stuff later. He was right; if we'd waited to perfect the world's most brilliant idea, we never would have gotten going.

The project will cost our radio station less than \$2500. If we can make it work as an advertising vehicle, it's a great investment. I believe our radio station will benefit from being on the Internet now. Before the end of the decade, about half of America will have access, and I don't want us to be in learning mode at that point. Our station is innovative, and this allows us to pursue a new avenue of innovation. And it really is cheap enough to be a good experiment.

R&R World Wide Web Broadcasters Site Directory

Radio has started taking an enormous interest in the **World Wide Web**. Case in point: When a similar listing of radio Web sites was compiled for **R&R's Digital Guide** just six weeks prior to the preparation of this list, there were only 28 sites belonging to commercial U.S. broadcasters. That number has nearly tripled in less than two months!

Here's where to find home pages for radio stations on the Web. A list of other sites broadcasters may find useful can be found on Page 31.

Note: All addresses must be preceded by the **http://** prefix.

If you plan on visiting a number of different radio sites, a helpful place to start would be the hypertext-linked list of stations in the "Yahoo" World Wide Web directory. The Yahoo list is updated daily and contains listings for non-commercial stations, as well as links to other hypertext-linked radio station Web directories.

The address is **http://www.yahoo.com/Entertainment/Radio/Stations** — if your Web browser supports bookmarks, that would be a good place to put one.

When your station sets up its Web page, let **R&R** know! E-mail your new Web address to **RNRLA@aol.com**.

Radio Station Web Sites (listed alphabetically by market)

KEZY-FM/Anaheim (Hot AC)	kezy.com/kezy/
KZRR-FM/Albuquerque (Rock)	www.94rock.com/kzrr
WKLS-FM/Atlanta (Rock)	pr.mese.com/radio/96rock/index.html
WNNX-FM (99X)/Atlanta (Alt)	PR.Mese.Com/99x
WSB-AM/Atlanta (Talk)	www.mindspring.com/~wsb/wsbhome.html
WZGC-FM/Atlanta (CR)	www.com/z93/
WBCN-FM/Boston (Rock Alt)	www.wbcn.com/wbcn.html
WLYN-AM/Boston (Misc)	www.shore.net/~wlyn/welcome.html
WXKS-FM/Boston (CHR)	www.kissfm.com/kiss/
WZLX-FM/Boston (CR)	www.wzlx.com/wzlx
WGR-AM/Bufalo (N/T)	www.moran.com/htmlid/wgrhome.html
KRNA-FM/Cedar Rapids, IA (Rock)	www.netins.net/showcase/krnaweb/
WGOW-AM/Chattanooga (N/T)	www.chattanooga.net/RADIO/index.html
WOGT-FM/Chattanooga (Gold)	www.chattanooga.net/RADIO/index.html
WENZ-FM/Cleveland (Alt)	www.americast.com:80/WENZ/
WZJM-FM/Cleveland (CHR)	sauron.multiverse.com/jammin/
WBZX-FM/Columbus (Rock)	www.wbzx.com
KTCK-AM/Dallas (Sports)	www.pic.net:80/ticket
KXTQ-FM (Q102)/Dallas (Rock)	www.pic.net/q102
WVKS-FM/Daytona Beach, FL (CHR)	www.america.com/mall/store/kissfm.html
WRUF-FM/Gainesville (Rock)	www.jou.ufl.edu/about/stations/rock104/
WOOD-AM & FM/Grand Rapids (AC)	www.woodradio.com/
KHMX-FM/Houston (Hot AC)	www.cybersim.com/khmx
KRBE-FM/Houston (CHR)	www.neosoft.com/KRBE/
KRTS & KRTR/Houston (Clas)	www.cybersim.com/krts
KRTR-FM/Honolulu (AC)	hisurf.aloha.com/QsengStuff/Qseng.html
WJCW-AM/Johnson City, TN (Talk)	www.tricon.net/Comm/tcrg/tcrg2.html
WKIN-AM/Johnson City, TN (N/T)	www.tricon.net/Comm/tcrg/tcrg2.html
WKOS-FM/Johnson City, TN (Gold)	www.tricon.net/Comm/tcrg/tcrg2.html
WQUT-FM/Johnson City, TN (CR)	www.tricon.net/Comm/tcrg/tcrg2.html
KNUU-AM/Las Vegas (N/T)	www.vegas.com/otherside/knews/hompag.html
WVLK-FM/Lexington, KY (Ctry)	andromeda.mis.net/k93/k93main.html
KCBS-FM/Los Angeles (CR)	www.arrowfm.com
KLOS-FM/Los Angeles (Rock)	www.webcom.com/~only/RadioNet/klos.html
WAOA-FM/Melbourne, FL (CHR)	www.wa1a.com/wa1a.html
WTAI-AM/Melbourne, FL (N/T)	www.wtai.com/public/wtai.html
WKIS-FM/Miami (Ctry)	www.satelnet.org/wkis/
WQAM-AM/Miami (Sports)	prod1.satelnet.org/wqam/index.html
WLUM-FM/Milwaukee (Alt)	execpc.com/~newrock/index.html
KEGE-FM/Minneapolis (Alt)	nic.mr.net:3085/edge/
KDKB-FM/Phoenix (Rock)	www.getnet.com/kdkb/
KEDJ-FM/Phoenix (Alt)	www.getnet.com/kedj/
KHTC-FM/Phoenix (Gold)	www.getnet.com/khits/
KIDR-AM/Phoenix (Childrens)	www.getnet.com/kidr/
KSLX-FM/Phoenix (CR)	www.indirect.com/user/kslx
KUPD-FM/Phoenix (Rock)	www.getnet.com/kupd/
KZON-FM/Phoenix (Prog)	www.kzon.com/
KUFO-FM/Portland (Rock)	www.europa.com/kufo/
WPDH-FM/Poughkeepsie (CR)	csbh.mhv.net/~wpdh
WRAL-FM/Raleigh (Hot AC)	www2.interpath.net:80/wralfm/
KBZN-FM/Salt Lake City (NAC)	www.intele.net/breeze/index.html
KXRK-FM/Salt Lake City (Alt)	www.x96.com/x96/index.html
XETRA-FM (91X)/San Diego (Alt)	www.cerf.net/91x.html
KDFC-FM/San Francisco (Clas)	www.tbo.com/
KITS-FM/San Francisco (Alt)	www.hooked.net/alex/radioa.html
KJAZ-FM/San Francisco (Jazz)	www.dnai.com/~lmcohen/kjaz.html
KKSF-FM/San Francisco (NAC)	www.tbo.com/
KPIX-AM & FM/San Francisco (N/T)	www.kpix.com/
KQSB-AM/Santa Barbara (Talk)	www.ktyd.com/ktyd
KTYD-FM/Santa Barbara (Rock)	www.ktyd.com/ktyd
KPIG-FM/Santa Cruz (Prog)	www.catalog.com/kpig
KSCO-AM/Santa Cruz (Talk)	human.com/radionet/
KWNX-AM/Seattle (N/T)	www.halcyon.com/kiro/hello.html#kwnx
KIRO-FM/Seattle (Talk)	www.halcyon.com/cathyd/buzz/buzz.html
KIRO-AM/Seattle (N/T)	www.halcyon.com/kiro/hello.html#kiroam
KJR-FM/Seattle (Gold)	www.halcyon.com/normg/kjr_fm.htm
KMPS-AM & FM/Seattle (Ctry)	fine.com/kmps
KOMO-AM/Seattle (FS)	useattle.uspan.com/komo/entertainment-news.html
KEKO-FM/Tucson (Prog)	biz.rtd.com/keko/
KLPX-FM/Tucson (Rock)	Biz.rtd.com:80/klpx/
KFDI-FM/Wichita (Ctry)	www.elysian.net/kfdi/kfdi.htm
KICT-FM/Wichita (Rock)	www.elysian.net/t95/t95.htm
KRBB-FM/Wichita (AC)	www.southwind.net/b98fm

* Current as of April 28



Station Images Spring To Life!

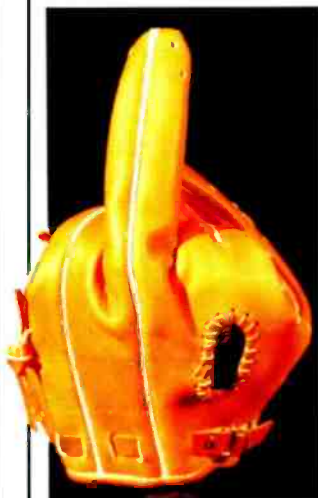
While some stations depended on time-tested images for their marketing campaigns, others broke the mold — going for bigger ad sizes, more color, and outrageous tie-ins. Here's a sampling of some of radio's best external image campaigns:



WGLF/Tallahassee uses a guitar which “explodes” off the borders of this board to advertise its Classic Rock image. Note it only takes four words plus the image to tell the station's story to potential listeners.



Ever since last year's Northridge earthquake, **KNX/Los Angeles** has made frequent traffic reports a cornerstone of its all-News image. Here, the station covers the side of a city bus to make its six points.



WDVE/Pittsburgh welcomed baseball's return with a TV spot featuring a glove and voice-over that read in part, "We, the fans, will have a message for the players, owners, and lawyers the next time they start thinking that they own the game." Whereupon the glove shifts shape to complete the point.



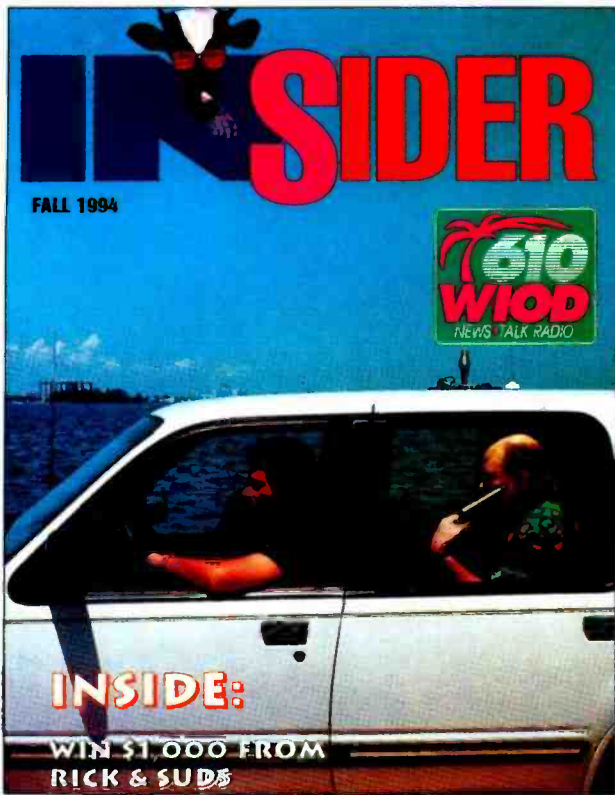
KCBS/San Francisco wants to be the news authority during natural disasters, so the station filmed a series of TV commercials, one of which depicted a woman caught in a Bay Area earthquake. Charles Osgood voiced the spots, reminding listeners to tune to the all-News station if disaster strikes. A frame from the videos was also used for outdoor campaigns.



Alternative **KUKQ/Phoenix** fires up its lime-green 1060 AMbulance when it needs to speed to a station event.



NAC **WNUA/Chicago** blew away Windy City residents with this dazzling (not to mention, expensive) campaign that dotted spectacular-sized billboards around the market.



News/Talk **WIOD/Miami** sends its loyal listeners this quarterly *Insider*, which includes letters to the editor, tear-out team schedules, lots of personality profiles, an order form for station merchandise, photo montages, and a listing of important station dates. The 28-page booklet is advertiser-supported.



To publicize the debut of its new Urban Gold format, **KACE/Los Angeles** distributed a quarter-million direct mail pieces to target area residents, featuring album covers from its core artists. The piece also includes a tear-off coupon, offering recipients the chance to win \$500 if they hear their name announced at 9am, noon, or 3pm on Thursdays. There's also a checkbox if the respondent would like to receive coupons and offers from the station's sponsors.



Rock **WDVE/Pittsburgh** uses a smooth and classy tie-in to reinforce its Heritage Rock position in the Steel City.

1995 Marketing Events Calendar

JULY 1995

National Ice Cream Month



National Hot Dog Month

National Picnic Month

National Recreation and Parks Month

National Tennis Month

1-9

Special Olympics. Various locations, New Haven

4



Independence Day, National Country Music Day

11



Major League Baseball All-Star Game. Arlington Stadium, Texas

11

Video Games Day

12

Minimum Wage Day

AUGUST 1995

American Artists Appreciation Month

National Sandwich Month



Romance Awareness Month



4

Freedom of the Press Day

10-13



PGA Championship. Riviera Country Club, Los Angeles

13



Daughter's Day, Family Day, International Lefthanders' Day

SEPTEMBER 1995

American Newspaper Month
Cable TV Month

Classical Music Month

Jazz Month

National Chicken Month

National Piano Month

Southern Gospel Music Month

1

Rock 'N' Roll Hall of Fame Museum to open in Cleveland

2-4

MDA Labor Day Telethon

3

NFL season begins



4

Labor Day

6-9

NAB Radio Show. New Orleans Convention Center

7

MTV Video Music Awards. Radio City Music Hall, New York

7

Postal Workers Day

10

47th Annual Emmy Awards. Pasadena Civic Auditorium

10

National Alcoholism Awareness Day, National Grandparents Day

17-23

National Singles Week

Sept. 21-Dec. 13

Fall Arbitron

23

First day of fall

24

Rosh Hashanah begins

25

National One-Hit Wonder Day

OCTOBER 1995

Country Music Month

National AIDS Awareness Month

National Dessert Month

National High-Tech Month

National Pasta Month

National Pizza Month

National Seafood Month
Oktoberfest

4

CMA Awards. Grand Ole Opry, Nashville

4

Yom Kippur

9

Columbus Day

16

National Boss Day

21

First game of the World Series

23

Mother-In-Law Day, Turn Off The Violence Day

24

United Nations Day

29

Daylight Savings Time ends

31

Halloween



NOVEMBER 1995

Good Nutrition Month

International Drum Month

Peanut Butter Lover's Month

2

Broadcast Journalist Day

7

Election Day

11

Veterans Day

13-19

American Education Week

17

Great American Smokeout

22

National Stop The Violence Day

23



Thanksgiving Day

DECEMBER 1995

1

World AIDS Day

17

Hannukah begins

21

First day of winter

25



Christmas Day

Dec. 26-Jan. 1

Kwanzaa

31

New Year's Eve

1996 Marketing Events Calendar

JANUARY 1996

March of Dimes
Birth Defects
Prevention
Month



National Eye
Care Month

National Soup
Month

1



New Year's Day

Jan. 4-
Mar. 27

Winter Arbitron

4

Trivia Day

8

Rock 'N Roll Day

15



Martin Luther King
Jr. Day

26

Spouse's Day

28

Super Bowl XXX.
Sun Devil Stadium,
Tempe, AZ

29*

23rd Annual
American Music
Awards. Shrine
Auditorium,
Los Angeles

* date may change to
January 22.

FEBRUARY 1996

American Heart
Month

Black History
Month

National
Condom Month

National Snack
Food Month

2

Groundhog Day

14

Valentine's Day



19

Presidents Day

20

Mardi Gras,
presidential
primary: NH

21

Ash Wednesday

24

Presidential
primary: DE

27

Presidential
primaries: AZ, SD

28*

38th Annual
Grammy Awards.
Site TBA



Feb. 28
Mar. 3

27th Country Radio
Seminar. Opryland
Hotel, Nashville

* tentative

MARCH 1996

American Red
Cross Month

Music In Our
Schools Month

National
Frozen Food
Month

5

Presidential
primaries: ME, MD,
GA, VE

7

Presidential
primary: NY

9

Presidential
primary: SC

10

Presidential
primaries: CO

12

Presidential
primaries: FL, LA,
MA, MS, OK, RI,
TN, TX

16

Presidential
primary: PR

17

St. Patrick's Day

19

Presidential
primaries: IL, MI,
OH

20

First day of spring

25

68th Annual
Academy Awards.
Dorothy Chandler
Pavilion, Los
Angeles

26

Presidential
primaries: CA, CT

Mar. 28-
June 19

Spring Arbitron

31

Palm Sunday

APRIL 1996

Alcohol
Awareness
Month

Amateur Radio
Month

Cancer Control
Month

International
Guitar Month

National
Garden Month

National
Recycling
Month

1

April Fool's Day

1*

Major League
Baseball season
opens

2

Presidential
primaries: KS, WI

4



Passover begins

5

Good Friday

7

Easter Sunday,
Daylight Savings
Time begins

15

Income Tax Day

22



Earth Day

23

Presidential
primary: PA

24

Professional
Secretaries Day

* tentative

MAY 1996

National Bike
Month

National Egg
Month

National
Hamburger
Month



National
Strawberry
Month

4

Kentucky Derby.
Churchill Downs,
Louisville

5

Cinco de Mayo

7

Presidential
primaries: IN, NC

12

Mother's Day

12-18

National Police
Week

14

Presidential
primaries: NE, WV

18

Armed Forces Day

21

Presidential
primaries: AR, OR

26



Indianapolis 500

27

Memorial Day

28

Presidential
primaries: ID, KE,
WA

JUNE 1996

Adopt-A-
Shelter-Cat
Month



Black Music
Month

National
Accordian
Awareness
Month

National Iced
Tea Month



4

Presidential
primaries: AL, MT,
NJ, NM

11

Presidential
primary: ND

14



Flag Day

16

Father's Day

June 20-
Sept. 11

Summer Arbitron

21



First day of
summer

23-29

Amateur Radio
Week

RESOURCE DIRECTORY

ADVERTISING

Ad America	(800) 536-6926
The Advantage Group Inc.	(802) 889-3511
Bailiwick Company, Inc.	(609) 397-4880
Broadcast Direct Marketing	(305) 858-9524
Broadcast Graphics	(502) 584-5810
Broadcast Marketing Group	(816) 753-3277
The Broadcast Team	(904) 676-1157
Calico	(818) 727-2120
California Dreamin' Balloon Adventures ...	(619) 438-9550
Creative Media Management Inc.	(813) 536-9450
Custom Productions	(310) 393-4144
Dynamic Displays	(519) 254-9563
Eagle Marketing	(800) 548-5858
Face The Fax	(360) 377-2538
Fairwest Direct	(619) 693-0576
Film House Inc.	(615) 255-4000
First Flash Line	(219) 432-2768
FirstCom Music	(800) 858-8880
Fun Industries	(800) 747-1144
Charles J. Givens Organization	(407) 865-8400
Gowdy Printcraft/Goaline Guide	(719) 634-1493
Group X Inc.	(614) 755-9565
Hackett Media Inc.	(407) 333-9447
Heckman Creative Partnership	(616) 784-9179
Horizon Communication & Design	(310) 394-5439
Impact Ratings	(610) 353-8311
Impact Target Marketing	(508) 535-4500
Intelligence	(505) 243-4904
iq Television Group	(404) 885-7634
JTC Advertising	(312) 951-2000
K.K. Kreative Concepts	(614) 447-1709
M Street Corp	(800) 248-4242
McClain Enterprises	(615) 254-2060
MediaMAVENS	(619) 450-0441
Mercury Two Productions	(614) 523-1400
Mixed Media Entertainment	(310) 440-3191
The Mizak Agency	(513) 232-2211
Mugs Unlimited/Ashtray Sales Unlimited ..	(310) 559-1643
Neal Communications, Inc.	(800) 833-6325
Nittany Printing & Graphics Inc.	(814) 231-4700
Nova Marketing Group Inc.	(619) 291-9322
Perrygraf	(800) 423-5329
The Pinpoint Companies	(314) 878-0673
PosterWorks	(404) 399-5355
Promotional Broadcast Network (PBN)	(619) 233-9531
Promotional Ventures	(800) 772-7732
The Radio Agency	(800) 969-2636
The RADIOGUIDE People Inc.	(810) 355-0022
RadioWriters	(614) 755-9565
R.C. Rawson Co.	(800) 442-4415
RPMC Inc.	(818) 222-7762
Sonic Underground	(800) 347-6642
Southeast Plastics	(904) 252-2442
Special Events Marketing Inc.	(505) 298-0137
Specialized Promotions	(800) 666-7736
SRDS	(708) 441-2103
Strategic Promotions Inc.	(214) 871-1016
Tele-Talent International	(213) 466-8517
Tune-In Publications	(713) 781-0781
Whiteco Metrocom	(212) 605-0437
Williams Broadcast Communications Inc. ...	(813) 572-7589

BANNERS

AMFM Company Inc.	(615) 646-2950
Lee Arnold Promotions	(414) 351-9088
Broadcast Direct Marketing	(305) 858-9524
California Dreamin' Balloon Adventures ...	(619) 438-9550
Digitalmarc-Commercial Digital Audio	(415) 929-1060
First Flash Line	(219) 432-2768
Keri Fretty Enterprises	(213) 469-3905
Charles J. Givens Organization	(407) 865-8400
Horizon Communication & Design	(310) 394-5439
KD Kanopy Inc.	(800) 432-4435
Lapel Pin Inc.	(213) 962-0590
Nalpac, Ltd.	(800) 837-5946
Networks	(312) 654-7474
Nittany Printing & Graphics Inc.	(814) 231-4700
PosterWorks	(404) 399-5355
The Promoter Newsletter	(800) 772-7732
Promotional Ventures	(800) 772-7732
R.C. Rawson Co.	(800) 442-4415
Reef Industries	(800) 231-2417
Results Marketing	(800) 786-8011
Secret Identitee Merchandising	(213) 857-5520
Sonic Underground	(800) 347-6642
Specialized Promotions	(800) 666-7736
Star Screen	(800) 742-1569

BUMPER STICKERS

Aaro Marketing Inc.	(513) 321-1117
Ad America	(800) 536-6926
Lee Arnold Promotions	(414) 351-9088
Broadcast Direct Marketing	(305) 858-9524
Communication Graphics Inc.	(800) 331-4438
Digitalmarc-Commercial Digital Audio	(415) 929-1060
Galaxy Broadcast Inc.	(513) 791-3346
Good Swag Merchandising, Inc.	(212) 807-5728
Horizon Communication & Design	(310) 394-5439
Kaja One Creative Services	(310) 836-5858
Lapel Pin Inc.	(213) 962-0590
Nalpac, Ltd.	(800) 837-5946
Nittany Printing & Graphics Inc.	(814) 231-4700
PosterWorks	(404) 399-5355
The Promoter Newsletter	(800) 772-7732
Promotional Ventures	(800) 772-7732
R.C. Rawson Co.	(800) 442-4415
Results Marketing	(800) 786-8011
Secret Identitee Merchandising	(213) 857-5520
Specialized Promotions	(800) 666-7736
Star Screen	(800) 742-1569
U.S. Tape & Label	(800) 569-1906

CONSULTANTS

Aaro Marketing Inc.	(513) 321-1117
AB Promotions	(715) 424-1718
Alexander/Miller & Co. Inc.	(303) 770-5557
Altair Communications Inc./ACI	(407) 298-4000
AMFM Company Inc.	(615) 646-2950
Anonymous Productions	(312) 654-8833
Bailiwick Company, Inc.	(609) 397-4880
Broadcast Direct Marketing	(305) 858-9524

RESOURCE DIRECTORY

CONSULTANTS

Broadcast Media Center	(213) 466-2900
Broadcast Services Of Colorado Inc.	(303) 727-9700
Broadcast Solutions	(503) 248-1960
The Broadcast Team	(904) 676-1157
Broadcast Unlimited	(508) 653-7200
Larry Bruce Communications	(805) 546-0242
Card Systems Inc.	(313) 254-6900
Coast To Coast Promotion & Marketing Inc.	(212) 603-8732
Communication Data Services	(916) 962-2970
Creative Media Management Inc.	(813) 536-9450
Custom Productions	(310) 393-4144
Custom Publishing & Marketing Group Inc.	(407) 743-0548
DataSys/Name Track Software	(817) 498-4902
Michael Day Associates	(800) 966-2237
Direct Marketing Results	(508) 653-7200
Eagle Marketing	(800) 548-5858
Michael Eisele & Associates	(513) 821-9777
Event Marketing Inc.	(513) 745-9096
Event Marketing Group	(305) 755-6764
Fairwest Direct	(619) 693-0576
First Media Group	(800) 321-2560
Keri Fretty Enterprises	(213) 469-3905
Charles J. Givens Organization	(407) 865-8400
Group X Inc.	(614) 755-9565
Guerilla Productions Inc.	(617) 494-0721
Hackett Media Inc.	(417) 333-9447
Horizon Communication & Design	(310) 394-5439
Impact Target Marketing	(508) 535-4500
In-House/RDS Marketing	(908) 709-1300
Intelligence	(505) 243-4904
iq Television Group	(404) 885-7634
KBE 'Broadcasting By Design'	(505) 828-0488
L'Express Group	(800) 355-5255
Joanie Lawrence Entertainment	(615) 292-1412
Jayne Lipman Marketing & Promotion	(212) 662-1790
Loyalty Marketing Systems, Inc.	(510) 484-5701
M Street Corp	(800) 248-4242
Marketing/Research Partners Inc.	(800) 767-3533
Maxwell Media Group Inc.	(412) 441-2020
Jay Mitchell Associates Inc.	(515) 472-4087
Mixed Media Entertainment	(310) 440-3191
Narrowcast Marketing Group	(402) 593-0580
Nova Marketing Group Inc.	(619) 291-9322
The Pinpoint Companies	(314) 878-0673
PosterWorks	(404) 399-5355
The Promoter Newsletter	(800) 772-7732
Promotional Broadcast Network (PBN)	(619) 233-9531
The Radio Agency	(800) 969-2636
Radio One 2 One	(317) 257-7384
The RADIOGUIDE People Inc.	(810) 355-0022
RadioWriters	(614) 755-9565
Retail Data Systems Inc.	(212) 979-7220
RPMC Inc.	(818) 222-7762
SCA Promotions	(800) 527-5409
Rick Scott & Associates	(206) 562-9594
Diane Shannon Database Consulting	(317) 257-7384
Special Events Marketing Inc.	(505) 298-0137
Williams Broadcast Communications Inc. ...	(813) 572-7589

COSTUMES

Bigger Than Life Inc.	(800) 383-9980
Dynamic Displays	(519) 254-9563
Hazel's Fantasy Factory	(405) 942-9960

COSTUMES

Networks	(312) 654-7474
Scollon Productions Inc.	(803) 345-3922

CREATIVE

Aaro Marketing Inc.	(513) 321-1117
Americalist Division of Haines & Co.	(800) 544-5649
Anonymous Productions	(312) 654-8833
Bailiwick Company, Inc.	(609) 397-4880
Broadcast Direct Marketing	(305) 858-9524
Broadcast Solutions	(503) 248-1960
The Broadcast Team	(904) 676-1157
Broadcast Unlimited	(508) 653-7200
Larry Bruce Communications	(805) 546-0242
Calico	(818) 727-2120
California Dreamin' Balloon Adventures ...	(619) 438-9550
Communication Data Services	(916) 962-2970
Communication Graphics Inc.	(800) 331-4438
Contemporary Group	(314) 962-4000
Custom Publishing & Marketing Group Inc.	(407) 743-0548
Digitalmarc-Commercial Digital Audio	(415) 929-1060
Eagle Marketing	(800) 548-5858
Face The Fax	(360) 377-2538
Fairwest Direct	(619) 693-0576
Film House Inc.	(615) 255-4000
First Media Group	(800) 321-2560
FirstCom Music	(800) 858-8880
Keri Fretty Enterprises	(213) 469-3905
Galaxy Broadcast Inc.	(513) 791-3346
Group X Inc.	(614) 755-9565
Heckman Creative Partnership	(616) 784-9179
Horizon Communication & Design	(310) 394-5439
Huntsman Entertainment, Inc.	(615) 255-1100
Impact Target Marketing	(508) 535-4500
Intelligence	(505) 243-4904
iq Television Group	(404) 885-7634
Jameson Broadcast Inc.	(202) 328-3283
JTC Advertising	(312) 951-2000
KBE 'Broadcasting By Design'	(505) 828-0488
K.K. Kreative Concepts	(614) 447-1709
Joanie Lawrence Entertainment	(615) 292-1412
Loyalty Marketing Systems, Inc.	(510) 484-5701
MediaMAVENS	(619) 450-0441
Mercury Two Productions	(614) 523-1400
The Mizak Agency	(513) 232-2211
Narrowcast Marketing Group	(402) 593-0580
Neal Communications, Inc.	(800) 833-6325
Nelson Wireless Trading Company	(800) 433-0030
Networks	(312) 654-7474
The Pinpoint Companies	(314) 878-0673
PosterWorks	(404) 399-5355
Promotion Management Network	(818) 597-0696
Promotional Broadcast Network (PBN)	(619) 233-9531
The Radio Agency	(800) 969-2636
Radio Marketing Department	(201) 993-8717
The RADIOGUIDE People Inc.	(810) 355-0022
RadioWriters	(614) 755-9565
Ratings & Revenue Inc.	(407) 627-7052
RPMC Inc.	(818) 222-7762
RRN Inc.	(212) 995-9800
Rick Scott & Associates	(206) 562-9594
Secret Identitee Merchandising	(213) 857-5520
Specialized Promotions	(800) 666-7736
Strategic Promotions Inc.	(214) 871-1016
3-Strikes Custom Design	(203) 359-4559
Tune-In Publications	(713) 781-0781

RESOURCE DIRECTORY

DATABASE MGT.

Americalist Division of Haines & Co.	(800) 544-5649
American Telesource Inc.	(800) 466-0444
AMFM Company Inc.	(615) 646-2950
Broadcast Direct Marketing	(305) 858-9524
The Broadcast Team	(904) 676-1157
Broadcast Unlimited	(508) 653-7200
Center for Radio Information	(800) 359-9898
Creative Media Management Inc.	(813) 536-9450
Custom Publishing & Marketing Group Inc. ..	(407) 743-0548
DataSys/Name Track Software	(817) 498-4902
Direct Marketing Results	(508) 653-7200
Eagle Marketing	(800) 548-5858
Michael Eisele & Associates	(513) 821-9777
Fairwest Direct	(619) 693-0576
First Media Group	(800) 321-2560
Charles J. Givens Organization	(407) 865-8400
Hackett Media Inc.	(407) 333-9447
Impact Target Marketing	(508) 535-4500
In-House/RDS Marketing	(908) 709-1300
Intelligence	(505) 243-4904
iq Television Group	(404) 885-7634
Marketing/Research Partners Inc.	(800) 767-3533
The Media Gallery/RadioPhone	(310) 533-0855
Media Marketing Technologies	(310) 454-0670
Neal Communications, Inc.	(800) 833-6325
The Pinpoint Companies	(314) 878-0673
PromoSuite For Windows	(212) 321-1629
Radio Marketing Department	(201) 993-8717
Radio One 2 One	(317) 257-7384
The Radio Response Company	(301) 921-0224
Ratings & Revenue Inc.	(407) 627-7052
Retail Data Systems Inc.	(212) 979-7220
TeleWorks	(513) 821-3666

DIRECT MAIL

Aaro Marketing Inc.	(513) 321-1117
Altair Communications Inc./ACI	(407) 298-4000
Americalist Division of Haines & Co.	(800) 544-5649
Automated Telephone Information System ...	(800) 883-2847
Bailiwick Company, Inc.	(609) 397-4880
Boom Media	(804) 276-5811
Broadcast Direct Marketing	(305) 858-9524
The Broadcast Team	(904) 676-1157
Broadcast Unlimited	(508) 653-7200
Card Systems Inc.	(313) 254-6900
Creative Media Management Inc.	(813) 536-9450
Custom Publishing & Marketing Group Inc.	(407) 743-0548
DataSys/Name Track Software	(817) 498-4902
Direct Mail Express	(904) 257-2500
Direct Marketing Results	(508) 653-7200
Eagle Marketing	(800) 548-5858
Michael Eisele & Associates	(513) 821-9777
Fairwest Direct	(619) 693-0576
Film House Inc.	(615) 255-4000
First Media Group	(800) 321-2560
Keri Fretty Enterprises	(213) 469-3905
Galaxy Broadcast Inc.	(513) 791-3346
Charles J. Givens Organization	(407) 865-8400
GMR Marketing	(414) 786-5600
Hackett Media Inc.	(407) 333-9447

DIRECT MAIL

Horizon Communication & Design	(310) 394-5439
Impact Ratings	(610) 353-8311
Impact Target Marketing	(508) 535-4500
In-House/RDS Marketing	(908) 709-1300
Intelligence	(505) 243-4904
iq Television Group	(404) 885-7634
Loyalty Marketing Systems, Inc.	(510) 484-5701
M Street Corp	(800) 248-4242
Marketing/Research Partners Inc.	(800) 767-3533
Maxwell Media Group Inc.	(412) 441-2020
Measured Marketing	(404) 252-9501
Media Advantage Corp	(201) 325-0050
Media Marketing Technologies	(310) 454-0670
MediaMAVENS	(619) 450-0441
Mega Direct	(813) 447-6245
Mugs Unlimited/Ashtray Sales Unlimited	(310) 559-1643
Narrowcast Marketing Group	(402) 593-0580
Neal Communications, Inc.	(800) 833-6325
Nelson Wireless Trading Company	(800) 433-0030
NIMA International	(800) 962-9796
Nova Marketing Group Inc.	(619) 291-9322
Perrygraf	(800) 423-5329
The Pinpoint Companies	(314) 878-0673
PosterWorks	(404) 399-5355
PromoSuite For Windows	(212) 321-1629
Promotional Broadcast Network (PBN)	(619) 233-9531
Radio Marketing Department	(201) 993-8717
Radio One 2 One	(317) 257-7384
The RADIOGUIDE People Inc.	(810) 355-0022
Ratings & Revenue Inc.	(407) 627-7052
R.C. Rawson Co.	(800) 442-4415
Retail Data Systems Inc.	(212) 979-7220
Rick Scott & Associates	(206) 562-9594
Diane Shannon Database Consulting	(317) 257-7384
Denny Somach Productions	(610) 446-7100
Sound Approach Inc.	(800) 443-8872
Special Events Marketing Inc.	(505) 298-0137
Strategic Promotions Inc.	(214) 871-1016
TeleWorks	(513) 821-3666
TransAmerica Marketing Services Inc.	(703) 903-9500
Tune-In Publications	(713) 781-0781
Williams Broadcast Communications Inc.	(813) 572-7589

DISPLAYS & VEHICLES

Bigger Than Life Inc.	(800) 383-9980
Bird Corp.	(402) 289-3779
Broadcast Products Inc.	(800) 433-8460
Celebrity Suppliers	(619) 455-7108
Dynamic Displays	(519) 254-9563
Fairwest Direct	(619) 693-0576
Horizon Communication & Design	(310) 394-5439
Inflatable Images	(216) 273-3200
KD Kanopy Inc.	(800) 432-4435
Measured Marketing	(404) 252-9501
Nittany Printing & Graphics Inc.	(814) 231-4700
R.C. Rawson Co.	(800) 442-4415

EVENTS

Alexander/Miller & Co. Inc.	(303) 770-5557
Anonymous Productions	(312) 654-8833
Bailiwick Company, Inc.	(609) 397-4880
Broadcast Media Center	(213) 466-2900
Broadcast Services Of Colorado Inc.	(303) 727-9700
Broadcast Unlimited	(508) 653-7200
Larry Bruce Communications	(805) 546-0242
California Dreamin' Balloon Adventures	(619) 438-9550
Card Systems Inc.	(313) 254-6900
Celebrity Suppliers	(619) 455-7108
Contemporary Group	(314) 962-4000
Dynamic Displays	(519) 254-9563
Event Marketing Inc.	(513) 745-9096
Event Marketing Group	(305) 755-6764
Fun Industries	(800) 747-1144
Horizon Communication & Design	(310) 394-5439
Huntsman Entertainment, Inc.	(615) 255-1100
Impact Target Marketing	(508) 535-4500
Inflatable Images	(216) 273-3200
Intelligence	(505) 243-4904
ITC (Incentive Travel Co.)	(803) 760-1311
L'Express Group	(800) 355-5255
Jayne Lipman Marketing & Promotion	(212) 662-1790
MediaAmerica Inc.	(212) 302-1100
Mixed Media Entertainment	(310) 440-3191
Music Awareness Travel Promotions	(800) 634-5043
Nalpac, Ltd.	(800) 837-5946
Nationwide Entertainment Services	(619) 455-7108
Nelson Wireless Trading Company	(800) 433-0030
NIMA International	(800) 962-9796
PosterWorks	(404) 399-5355
Professional Event Management	(303) 825-8484
Professional Sports Marketing	(214) 424-9660
PromoSuite For Windows	(212) 321-1629
Promotion Management Network	(818) 597-0696
Promotional Radio Network	(404) 668-0088
SCA Promotions	(800) 527-5409
Select Promotions & Events	(800) 347-6977
Special Events Marketing Inc.	(505) 298-0137
Jon Sullivan's Radio Promotion Bulletin	(713) 855-2964
The Venus International Model Search	(904) 641-5304
Vision Broadcasting Network	(212) 765-3827

GRAPHIC DESIGN

Aaro Marketing Inc.	(513) 321-1117
Americalist Division of Haines & Co.	(800) 544-5649
Bailiwick Company, Inc.	(609) 397-4880
Boom Media	(804) 276-5811
Broadcast Direct Marketing	(305) 858-9524
Broadcast Graphics	(502) 584-5810
The Broadcast Team	(904) 676-1157
Broadcast Unlimited	(508) 653-7200
Calico	(818) 727-2120
Communication Data Services	(916) 962-2970
Communication Graphics Inc.	(800) 331-4438
Cranberry Graphics	(410) 876-8131
Creative Media Management Inc.	(813) 536-9450
Custom Publishing & Marketing Group Inc. ..	(407) 743-0548
Digitalmarc-Commercial Digital Audio	(415) 929-1060

GRAPHIC DESIGN

Direct Marketing Results	(508) 653-7200
Eagle Marketing	(800) 548-5858
Michael Eisele & Associates	(513) 821-9777
Fairwest Direct	(619) 693-0576
First Flash Line	(219) 432-2768
First Media Group	(800) 321-2560
Galaxy Broadcast Inc.	(513) 791-3346
Heckman Creative Partnership	(616) 784-9179
Horizon Communication & Design	(310) 394-5439
Impact Target Marketing	(508) 535-4500
Intelligence	(505) 243-4904
iq Television Group	(404) 885-7634
JTC Advertising	(312) 951-2000
MediaMAVENS	(619) 450-0441
The Mizak Agency	(513) 232-2211
Narrowcast Marketing Group	(402) 593-0580
Neal Communications, Inc.	(800) 833-6325
Nittany Printing & Graphics Inc.	(814) 231-4700
The Pinpoint Companies	(314) 878-0673
PosterWorks	(404) 399-5355
Radio Mall	(612) 522-6256
Radio Marketing Department	(201) 993-8717
The RADIOGUIDE People Inc.	(810) 355-0022
Ratings & Revenue Inc.	(407) 627-7052
R.C. Rawson Co.	(800) 442-4415
Rick Scott & Associates	(206) 562-9594
Sound Approach Inc.	(800) 443-8872
Strategic Promotions Inc.	(214) 871-1016
Tune-In Publications	(713) 781-0781

INTERACTIVE TELEPHONE

Altair Communications Inc./ACI	(407) 298-4000
American Telesource Inc.	(800) 466-0444
AMFM Company Inc.	(615) 646-2950
Automated Telephone Information System ...	(800) 883-2847
Broadcast Media Center	(213) 466-2900
Broadcast Solutions	(503) 248-1960
The Broadcast Team	(904) 676-1157
Broadcast Unlimited	(508) 653-7200
Celebration	(713) 625-4100
Direct Marketing Results	(508) 653-7200
Michael Eisele & Associates	(513) 821-9777
Fairwest Direct	(619) 693-0576
First Media Group	(800) 321-2560
Keri Fretty Enterprises	(213) 469-3905
Galaxy Broadcast Inc.	(513) 791-3346
Charles J. Givens Organization	(407) 865-8400
Hackett Media Inc.	(407) 333-9447
Impact Target Marketing	(508) 535-4500
iq Television Group	(404) 885-7634
The Media Gallery/RadioPhone	(310) 533-0855
Chip Morgan Broadcast Engineering	(916) 933-9330
Nelson Wireless Trading Company	(800) 433-0030
Networks	(312) 654-7474
NIMA International	(800) 962-9796
Promotional Broadcast Network (PBN)	(619) 233-9531
Pyramid Broadcast Publishing	(414) 771-8020
The Radio Response Company	(301) 921-0224
TeleWorks	(513) 821-3666
TransAmerica Marketing Services Inc.	(703) 903-9500

RESOURCE DIRECTORY

MAILING LISTS

Aaro Marketing Inc.	(513) 321-1117
Altair Communications Inc./ACI	(407) 298-4000
Americalist Division of Haines & Co.	(800) 544-5649
Automated Telephone Information System	(800) 883-2847
Boom Media	(804) 276-5811
Broadcast Direct Marketing	(305) 858-9524
Broadcast Strategies International	(818) 509-2633
The Broadcast Team	(904) 676-1157
Broadcast Unlimited	(508) 653-7200
Creative Media Management Inc.	(813) 536-9450
Custom Publishing & Marketing Group Inc.	(407) 743-0548
DataSys/Name Track Software	(817) 498-4902
Direct Mail Express	(904) 257-2500
Direct Marketing Results	(508) 653-7200
Eagle Marketing	(800) 548-5858
Michael Eisele & Associates	(513) 821-9777
Fairwest Direct	(619) 693-0576
First Media Group	(800) 321-2560
Charles J. Givens Organization	(407) 865-8400
Impact Ratings	(610) 353-8311
Impact Target Marketing	(508) 535-4500
In-House/RDS Marketing	(908) 709-1300
Intelligence	(505) 243-4904
M Street Corp	(800) 248-4242
Narrowcast Marketing Group	(402) 593-0580
Neal Communications, Inc.	(800) 833-6325
The Pinpoint Companies	(314) 878-0673
PromoSuite For Windows	(212) 321-1629
Promotional Broadcast Network (PBN)	(619) 233-9531
Radio One 2 One	(317) 257-7384
Ratings & Revenue Inc.	(407) 627-7052
Retail Data Systems Inc.	(212) 979-7220
Diane Shannon Database Consulting	(317) 257-7384
Special Events Marketing Inc.	(505) 298-0137
TeleWorks	(513) 821-3666
TransAmerica Marketing Services Inc.	(703) 903-9500
Tune-In Publications	(713) 781-0781
Williams Broadcast Communications Inc.	(813) 572-7589

MEDIA PLACEMENT

Bailiwick Company, Inc.	(609) 397-4880
Baxter Media Buyers	(206) 254-4744
Broadcast Direct Marketing	(305) 858-9524
Broadcast Marketing Group	(816) 753-3277
Broadcast Strategies International	(818) 509-2633
Effective Media Services	(914) 735-3200
Horizon Communication & Design	(310) 394-5439
Intelligence	(505) 243-4904
iq Television Group	(404) 885-7634
JTC Advertising	(312) 951-2000
Media Advantage Corp	(201) 325-0050
MediaMAVENS	(619) 450-0441
The Mizak Agency	(513) 232-2211
NIMA International	(800) 962-9796
PosterWorks	(404) 399-5355
The Radio Agency	(800) 969-2636
Radio Marketing Specialists	(713) 957-1003
RPMC Inc.	(818) 222-7762
Shark-TV	(800) 798-5982
Special Events Marketing Inc.	(505) 298-0137

MEDIA PLACEMENT

Strategic Promotions Inc.	(214) 871-1016
Williams Broadcast Communications Inc.	(813) 572-7589

MUSIC PRODUCTS

Altair Communications Inc./ACI	(407) 298-4000
Broadcast Direct Marketing	(305) 858-9524
Coast To Coast Promotion & Marketing, Inc.	(212) 603-8732
Digitalmarc-Commercial Digital Audio	(415) 929-1060
FirstCom Music	(800) 858-8880
Good Swag Merchandising, Inc.	(212) 807-5728
PosterWorks	(404) 399-5355
Radio Mall	(612) 522-6256
The Rock Calendar	(505) 822-9250
Sonic Underground	(800) 347-6642
Specialized Promotions	(800) 666-7736
TM Century	(800) 937-2100

PREMIUMS

Ad America	(800) 536-6926
Lee Arnold Promotions	(414) 351-9088
Bailiwick Company, Inc.	(609) 397-4880
Bird Corp.	(402) 289-3779
Broadcast Direct Marketing	(305) 858-9524
Contemporary Group	(314) 962-4000
Coyote Logo Jewelry	(505) 296-1921
Michael Eisele & Associates	(513) 821-9777
Good Swag Merchandising, Inc.	(212) 807-5728
Impact Target Marketing	(508) 535-4500
Kaja One Creative Services	(310) 836-5858
Lapel Pin Inc.	(213) 962-0590
Mixed Media Entertainment	(310) 440-3191
Mugs Unlimited/Ashtray Sales Unlimited	(310) 559-1643
Nalpac, Ltd.	(800) 837-5946
PosterWorks	(404) 399-5355
The Promoter Newsletter	(800) 772-7732
Promotional Ventures	(800) 772-7732
R.C. Rawson Co.	(800) 442-4415
Results Marketing	(800) 786-8011
The Rock Calendar	(505) 822-9250
RRN Inc.	(212) 995-9800
Secret Identitee Merchandising	(213) 857-5520
Southeast Plastics	(904) 252-2442
Special Events Marketing Inc.	(505) 298-0137
Star Screen	(800) 742-1569
Strategic Promotions Inc.	(214) 871-1016
3-Strikes Custom Design	(203) 359-4559
Traves Investments	(800) 932-9363
Univenture CD Packaging & Storage	(614) 761-2669

PRINTED MATERIAL

Aaro Marketing Inc.	(513) 321-1117
AB Promotions	(715) 424-1718
Lee Arnold Promotions	(414) 351-9088
Bailiwick Company, Inc.	(609) 397-4880
Boom Media	(804) 276-5811
Broadcast Direct Marketing	(305) 858-9524
Broadcast Graphics	(502) 584-5810
Calico	(818) 727-2120
Card Systems Inc.	(313) 254-6900

PRINTED MATERIAL

Center for Radio Information	(800) 359-9898
Communication Data Services	(916) 962-2970
Communication Graphics Inc.	(800) 331-4438
Cranberry Graphics	(410) 876-8131
Creative Media Management Inc.	(813) 536-9450
Custom Publishing & Marketing Group Inc.	(407) 743-0548
Digitalmarc-Commercial Digital Audio	(415) 929-1060
Eagle Marketing	(800) 548-5858
Executive Broadcast Services	(800) 800-0107
Fairwest Direct	(619) 693-0576
First Flash Line	(219) 432-2768
First Media Group	(800) 321-2560
Galaxy Broadcast Inc.	(513) 791-3346
Gowdy Printcraft/Goaline Guide	(719) 634-1493
Horizon Communication & Design	(310) 394-5439
Impact Ratings	(610) 353-8311
Impact Target Marketing	(508) 535-4500
Maxwell Media Group Inc.	(412) 441-2020
MediaMAVENS	(619) 450-0441
The Mizak Agency	(513) 232-2211
Mugs Unlimited/Ashtray Sales Unlimited ..	(310) 559-1643
Narrowcast Marketing Group	(402) 593-0580
Neal Communications, Inc.	(800) 833-6325
Nittany Printing & Graphics Inc.	(814) 231-4700
Perrygraf	(800) 423-5329
The Pinpoint Companies	(314) 878-0673
PosterWorks	(404) 399-5355
The Promoter Newsletter	(800) 772-7732
Promotional Broadcast Network (PBN)	(619) 233-9531
Promotional Tattoos Inc.	(619) 435-2423
Promotional Ventures	(800) 772-7732
Radio Mall	(612) 522-6256
Radio Marketing Department	(201) 993-8717
The RADIOGUIDE People Inc.	(810) 355-0022
Ratings & Revenue Inc.	(407) 627-7052
R.C. Rawson Co.	(800) 442-4415
Reef Industries	(800) 231-2417
Specialized Promotions	(800) 666-7736
Tune-In Publications	(713) 781-0781
U.S. Tape & Label	(800) 569-1906
Williams Broadcast Communications Inc.	(813) 572-7589

PROMO SOFTWARE

AMFM Company Inc.	(615) 646-2950
Anonymous Productions	(312) 654-8833
DataSys/Name Track Software	(817) 498-4902
Fairwest Direct	(619) 693-0576
GMR Marketing	(414) 786-5600
Networks	(312) 654-7474
PromoSuite For Windows	(212) 321-1629
The Rock Calendar	(505) 822-9250
Softsaver Productions	(619) 793-2002

PUBLISHING

Bailiwick Company, Inc.	(609) 397-4880
Broadcast Direct Marketing	(305) 858-9524
Communication Data Services	(916) 962-2970
Custom Publishing & Marketing Group Inc.	(407) 743-0548
Eagle Marketing	(800) 548-5858
Fairwest Direct	(619) 693-0576
First Media Group	(800) 321-2560
Gowdy Printcraft/Goaline Guide	(719) 634-1493
GREAT!	(404) 303-7311
Horizon Communication & Design	(310) 394-5439

PUBLISHING

KD Kanopy Inc.	(800) 432-4435
M Street Corp	(800) 248-4242
Neal Communications, Inc.	(800) 833-6325
Nelson Wireless Trading Company	(800) 433-0030
Nittany Printing & Graphics Inc.	(814) 231-4700
The Pinpoint Companies	(314) 878-0673
PosterWorks	(404) 399-5355
The RADIOGUIDE People Inc.	(810) 355-0022
Sound Approach Inc.	(800) 443-8872
Jon Sullivan's Radio Promotion Bulletin ...	(713) 855-2964
Tune-In Publications	(713) 781-0781

REMOTE SERVICES

AMFM Company Inc.	(615) 646-2950
Broadcast Direct Marketing	(305) 858-9524
Broadcast Media Center	(213) 466-2900
Broadcast Services Of Colorado Inc.	(303) 727-9700
Event Marketing Group	(305) 755-6764
Fun Industries	(800) 747-1144
Huntsman Entertainment, Inc.	(615) 255-1100
Measured Marketing	(404) 252-9501
Chip Morgan Broadcast Engineering	(916) 933-9330
RPMC Inc.	(818) 222-7762
Denny Somach Productions	(610) 446-7100

TRAVEL

Anonymous Productions	(312) 654-8833
Broadcast Unlimited	(508) 653-7200
California Dreamin' Balloon Adventures ...	(619) 438-9550
Michael Day Associates	(800) 966-2237
ITC (Incentive Travel Co.)	(803) 760-1311
KTB Radio Media	(505) 834-7071
L'Express Group	(800) 355-5255
Jayne Lipman Marketing & Promotion	(212) 662-1790
MediaAmerica Inc.	(212) 302-1100
Music Awareness Travel Promotions	(800) 634-5043
Professional Sports Marketing	(214) 424-9660
Promotional Radio Network	(404) 668-0088
Radio-Active Promotions	(310) 394-4295
RPMC Inc.	(818) 222-7762

TV PRODUCTION

Bailiwick Company, Inc.	(609) 397-4880
Calico	(818) 727-2120
California Dreamin' Balloon Adventures ...	(619) 438-9550
Creative Media Management Inc.	(813) 536-9450
Custom Productions	(310) 393-4144
Face The Fax	(360) 377-2538
Film House Inc.	(615) 255-4000
Group X Inc.	(614) 755-9565
Guerilla Productions Inc.	(617) 494-0721
Horizon Communication & Design	(310) 394-5439
Impact Target Marketing	(508) 535-4500
Infovideo	(619) 452-9000
Intelligence	(505) 243-4904
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