

RADIO INK.

RADIO'S PREMIER MANAGEMENT
& MARKETING MAGAZINE™

**Radio
Anarchy:
Pirates
On-Air**

**The Price for
Good Copy**

**Hiring Sales
Superstars**

**7 Ways to
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PHASE FIVE.....MAINTENANCE MENU

- Station Parameters
- Category Maintenance
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- Shift Maintenance
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- User Password Maintenance
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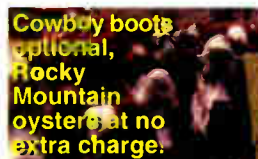
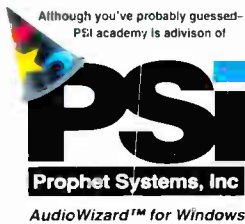


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Radio's Premier Management & Marketing Magazine

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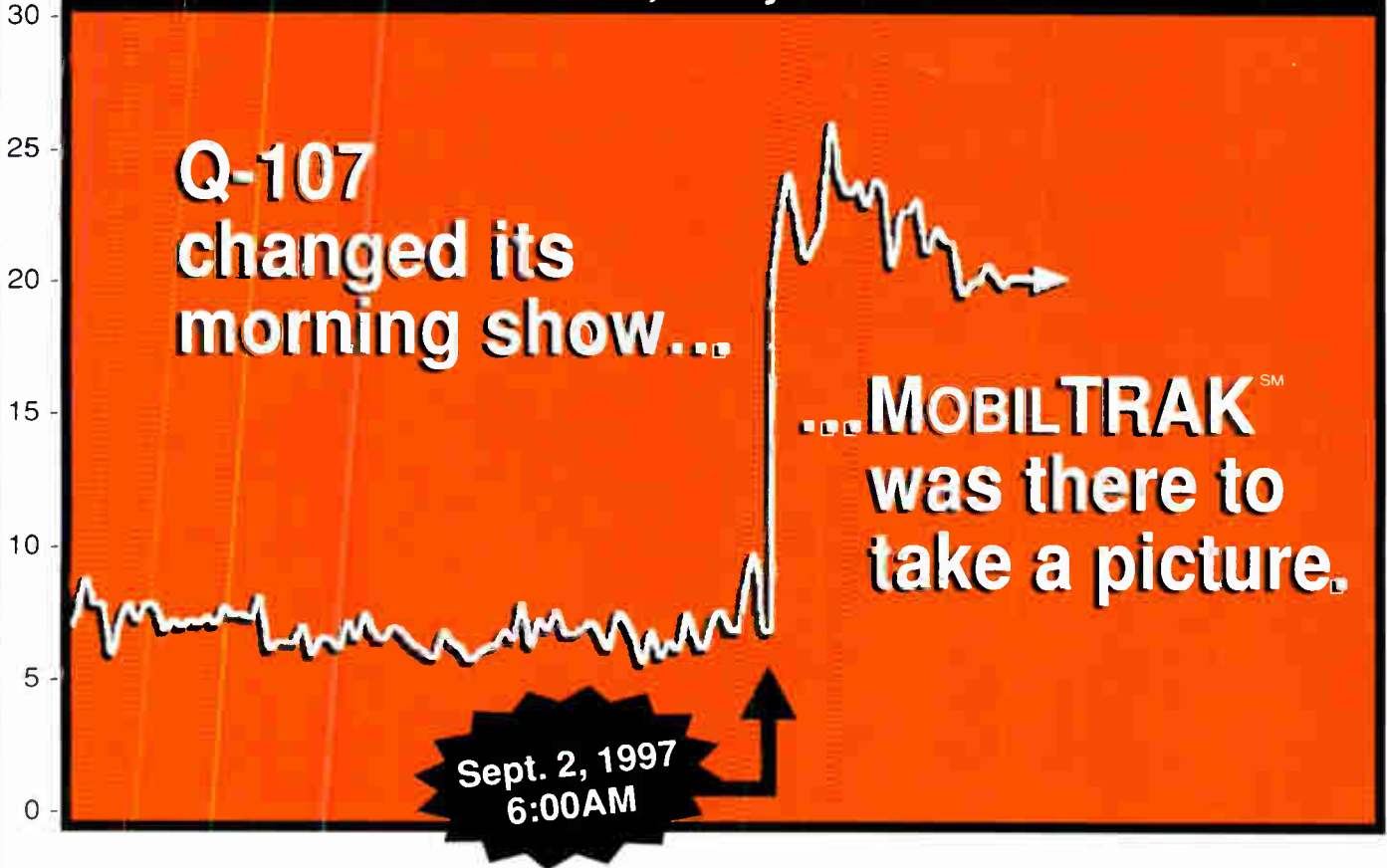
IDEA TICKER

23,615

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



MOBILTRAK's Immediate, Daily Information



Last September 2nd, CILQ, Toronto's Q-107, added Howard Stern's weekday syndicated show in morning drive. MOBILTRAK's daily information enabled the station to see the seismic impact of the programming change virtually immediately. MOBILTRAK showed that Q-107 went from a typical 6-7 share to an 18.5 share within the first hour of the show. In the second hour they had a 19 share, and by the last hour they were pushing a 20! The next morning the station went to a 22 share overall in morning drive, with a peak hour of 23.4! PD, Pat Cardinal, was able to use MOBILTRAK's next-day data to immediately confirm the success of his programming strategy, and was even able to see that the Stern audience was carrying over into other dayparts. The impact on other stations in the market was also quickly apparent...

MOBILTRAK's U. S. rollout is now under way. Call 1-888-772-TRAK for information on MOBILTRAK's installation status in your market. You can also visit MOBILTRAK's website at www.mobiltrak.com.



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What's With The Wig, Eric?



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Lately I've been besieged by inquiries from people who missed my fire-and-brimstone declaration of a Radio Revolution at the recent RAB convention. It's amazing how much attention one can get by dressing in a Revolutionary War uniform and sporting a powdered wig. What's the point of a Radio Revolution and why am I making such a big deal about it? I'm doing it because Radio is at a crossroads, it's asking, "Where do we go from here?" I worry that the real answer might be, "Radio is going nowhere."

Throughout my career, I've heard the industry

mantra chanted over and over: "We must get beyond Radio's 7 percent of the advertising pie." I've heard it so much I could vomit. I'm sick and tired of all the talk, talk, talk and lack of action. I've been hearing the 7-percent number for 28 years, and I have acquaintances who say it's been around a lot longer than that.

Radio is at a crossroads of opportunity. Our newly reinvented ownership structures can give Radio a chance to win like never before. But if you're expecting it to happen simply because Radio works, I've got news for you: Radio has worked all along, and it hasn't been enough.

Remember my words from a year ago? "The definition of insanity is doing things in the same way and expecting different results."

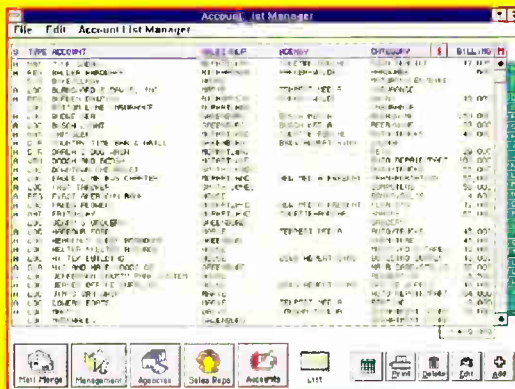
My declaration of revolution was rooted in fear. I feared that Radio would sit forever at its embarrassing 7 percent. I feared that Radio lacked vision, leadership, and an orchestrated, coordinated industry-wide effort. I finally got tired of being afraid. I decided to do something about it!

The Radio Revolution began when I asked volunteer soldiers to step across an imaginary line in the sand. I asked to step forward all those who would be willing to fight for our future. We no longer can leave it in the hands of the soon-to-retire fat-cat "investors" who want out in the next five years. We cannot settle for the mediocrity that the generation before us willingly has accepted.

What about you? Will you settle for mediocrity? Does 7 percent sound OK to you? If you're ready to fight, please let me hear from you. If you're not ready to fight, please try to stay out of the way. The rest of us have swords to sharpen, cannons to load and butts to kick. ☎

B. Eric Rhoads, Publisher

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Radio Evolution

Regarding "Publishers Notes," I agree with your thoughts and comments about "programming doesn't have to be local to succeed, it just has to be entertaining and compelling." (*Radio Ink*, Jan. 19, 1998, p. 6).

I really abhor the idea and this trend of "downsized" Radio in many areas throughout the country. But I understand the need, for the sake of survival. Stations are not getting the local advertising dollars they used to, because the local advertisers aren't there anymore. Look what has happened to newspapers throughout the country. The support has all but disappeared.

Aside from that, Radio had plenty of network programs during the "golden age," mixed in with some local flavor. And that is probably the key: local flavor along with finding the niche in this era of narrowcasting.

As much as I hate change, Radio has to evolve. The competition from smaller stations, cable and newspapers is a challenge. I think it is very simple. People talk about local, but they want information and entertainment ... and they don't really care where it originates from.

Burt Burdeen, Radio/Sound Dept., Columbia College, Chicago
Via E-mail from MrRadio1@aol.com

Pay-for-Play Outrage

When I saw the headline "Is Pay-for-Play Okay?," I immediately turned to the story ("Publisher's Notes," *Radio Ink*, Feb. 16, 1998). I was shocked to find the subtitle read "Play-for-Play Makes Sense."

The record community is not responsible for the outrageous prices that have been paid for Radio stations. I'm all for Radio getting a bigger chunk of the advertising dollar from record companies. At DreamWorks, we will be spending a much larger percentage of our marketing dollars on Radio than I have

at other labels with which I have worked.

So, help me understand. We're not only being asked to buy more advertising, but now you would like us to pay for every play. How about the major broadcasting chains supplying record companies with a substantial budget to go sign and develop new talent? We'll also need a budget for recording albums. Don't forget a little piece for those custom studio liners.

The fact that you insinuate some programmers "won't tell you that they already are getting paid" is sickening. If you know of programmers who are "getting paid," expose them and the labels and be rid of them.

You jokingly make mention that labels could "create a consortium and buy a couple of top signals in important markets". Maybe you should have warned how important the Radio/label relationship is, at least in Nashville, and discouraged this possibility. With Digital Radio seemingly around the corner, maybe the best thing for record companies to do is save our dollars and prepare to purchase one channel that would serve the entire country with our product.

Pay-for-play does not make sense. Record companies already are held hostage at retail for buying shelf space. Many of these mass merchandisers use recorded music as loss leaders. With recording costs, manufacturing, distribution and advertising costs what they are, there simply is not this imagined pot of gold just sitting and waiting to be gobbled up by broadcasting companies or anyone else.

I do not agree with the comment "our relationships have been somewhat adversarial for years," but this kind of thinking will guarantee it. I prefer we work together in a positive atmosphere where both of our needs and wants can be equally addressed and achieved.

Scott Borchetta, Senior Executive,
Promotion and Artist Development, DreamWorks Records





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PEOPLE IN INK



WHAT'S IN A NAME? At the CRS "Common-Last-Names-With-Unusually-Spelled-First-Names" Booth, Thom Williams of WMOV Ravenswood, WV, greets Lew Jones, PD for Jones Satellite Classic Hit Country.



JEEZ, WE ALL LOVE EACH OTHER! (l-r) Steve O'Brien, WLJE Valparaiso, IN; Mark Kelly, Jones Satellite Network; and Leigh Ellis, WAKE/WLJE give each other the Nashville "Howdy Hug."



CAPPING IT OFF. Just prior to chipping their teeth on the bagels at this year's CRS, Mike James of WWKA Orlando (I) and Smokey Rivers of KPLX Dallas show them to our *Radio Ink* camera.



MAKING CONTACT. Togetherness at the well-attended GMs' Breakfast at the CRS was overwhelming as Mark Tudor, Mark Tudor and Associates; Dave Magnum, WUSK La Crosse, WI; Big John Bowen, WGZR Hilton Head; and Joel Dearing, WPKR Oshkosh, WI, "slip some skin."



'EARS TO COUNTRY RADIO. Lyric Street Records' Carson Schreiber (I) and Al Skop of Power Country 96.3 Albany flank the Mickster at the CRS.



THEY'RE GIVING 'EM AWAY! While the NBG team smiles on, John Sharp of Broadcast Data Systems, Kansas City (the guy in the hat), picks up a color TV grand prize at the NBG Radio booth at the CRS. (l-r) Jenna Randall, Ollie Holmes, Julie Fitterer and Steve Sears.



"OUR DOCTORS TOLD US TO STAY AWAY FROM COMPUTERS ..." So (l-r) John Felt of Electric Village shows Ken Norman of CJXX Grande Prairie, Alberta, and Shawn Stevens of KKAT Salt Lake City the latest Websites ... from a distance.

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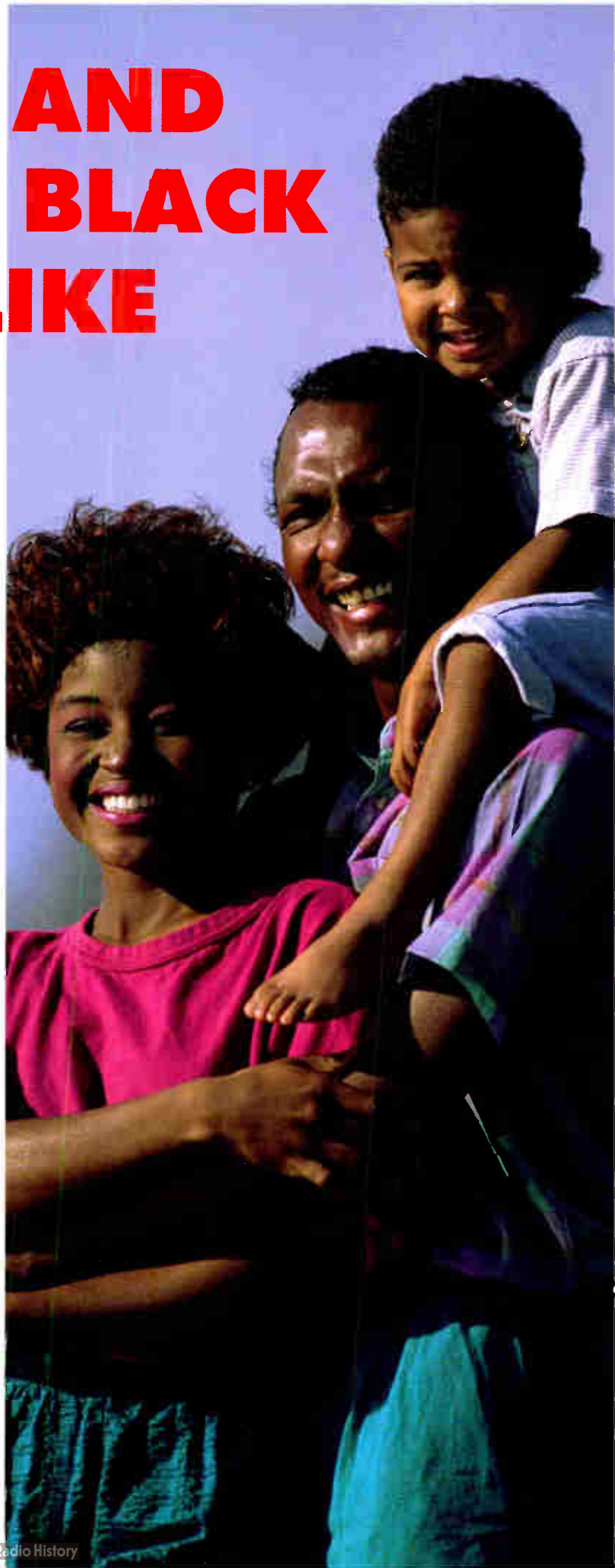
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World Radio History

Michele Skettino

Heed the Call of El Niño

During Winter Weather and Flood Preparedness Week in California, the Governor's Office of Emergency Services advised residents to "store a first aid kit, canned, no-cook food, a non-electric can opener, a Radio, and a flashlight and extra batteries in a handy location, ... to avoid unnecessary trips, and to tune to a local Radio station for emergency information"

Gauze, can openers and Radios — not the usual combination. Yet, is there anyone among us who cannot remember tuning in to the Radio during bad weather or other emergencies?

This year, the winds of El Niño bring an old issue to the forefront once again. During this especially hard winter for many parts of the country, we are reminded that millions of listeners continue to depend on Radio as a primary source of news and information. And this, of course, reminds us too of the responsibility of Radio broadcasters.

A recent study by Interep shows that during times of weather emergency within the top-10 metros, Radio's information stations show ratings and share jumps as high as 100 percent. These weather-related listening increases are not limited to cold weather climates, either. While many factors, including the time of day that a storm occurs, affect Radio listening, spikes occurred regardless of the nature of the storm.

Listening increases of these magnitudes drive home the fact that a community depends on Radio for far more than entertainment. In a competitive medium that is built on listener loyalty and strong bonds between a station and listener, serving the community's needs is more than responsible broadcasting — it's smart business.

When listeners recognize that they can count on a station to deliver any vital information they may need to get through the day, whether it be traffic up-



dates, weather warnings or breaking news stories, the station begins to play a utilitarian role in their lives in addition to offering an entertainment outlet. And a utility is not a bad place to advertise.

Advertisers know that potential customers are paying attention within an environment that promotes what is called "foreground listening." Humming along with a Mariah Carey tune requires a different level of concentration than listening for a school delay announcement or a flooded road closing.

Perhaps even more importantly, a utility fills a need that can't be met in any other way. For instance, Radio's ability to provide immediate information in a mobile environment cannot be matched by any other medium. News happens anytime, which means people can be anywhere when it happens.

This is Radio's chance to shine. Perhaps that's why listeners have come to trust us so much. It is our responsibility as an industry not to violate that trust. Yes, El Niño will pass just as surely as other natural disasters will arise. Unfortunately, today's possible emergencies go well beyond the threat of snow, winds and rain. We live in stormy times. In the face of such challenges, Radio must never lose sight of its profound responsibility to serve its communities well. And if it takes El Niño to drive the point home, blame it on Mother Nature ☹

Michele Skettino is Research Director/Marketing Communications, Interep Research Division. She may be reached at 212-916-0536 or by E-mail at michele_skettino@interep.com

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What lessons have you learned as you attempt to build nonspot dollars?



Ted Peiffer • GM
KIMM-AM, KOUT-FM,
KFXS-FM
Rapid City, SD

We have learned that NTR seems to work best in larger markets, where there are greater resources, more nontraditional clients and a larger consumer base. For now, we do get some occasional advertisers to buy into some events and station promotions, but they are still in conjunction with a spot schedule.

Another lesson we learned is that development of new forms of station revenue is something you really must believe in. As with anything, you have to make a major commitment; and until you are prepared to do that, develop a time line and stick to it, it won't work.

I don't want to just blame our market size, but the fact is that most other stations in our area are not developing nonspot dollars to any degree, either. For now, all our ad dollars are from clients who want to be on the Radio.



Bob Podolsky
GSM
KNIX-FM
Phoenix, AZ

At our company, we have been at this in one form or another for a long time. It all started with a co-op director/vendor director. That evolved into a full-blown NTR department.

We have learned that the nontraditional business is out there. But there is a very good chance you will have to pay people more money to find it. The time line is different, so is the pitch and the schooling. You have to know more about the client needs in an NTR situation. You have to learn so much more about other people's business than you do your own to get the job done.

Mostly, we've learned about commitment. A manager doesn't come in one day and tell the AEs to "start looking for nontraditional revenue." It takes a plan and a set of disciplines, endorsed by the company and supported by management, to make it work.



Jean Hassey
SM
WTVR-AM/FM
Richmond, VA

The biggest lesson we learned is that you have to plan ahead. It's not something you effectively can pull together in a week or two.

We mostly have used events as the method for [gaining] nonspot dollars. You have to map out, for the whole year, your events that have nonspot opportunities. Then, as we call on our clients, we can match them with an appropriate event. We use the same staff for selling spots and NTR, because even for nontraditional advertisers, we still involve some on-air exposure. This year we hired an outside consultant to help us put together events. We recently gave away an entire wedding: jewelry, honeymoon, apparel, even the minister. Just think how many clients you can connect to that sort of event, clients who might never use Radio. ☎

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For stations on real audio or audio net: Your station is live on the Web. Why do you think there is value in this? What benefits are you getting?

If you are interested in responding to this future "Forum" question, or others, contact Steve Warren at 561-655-8778.

You Can Put an Expensive Suit on a Monkey — But Can It Write Good Copy?



ROY H. WILLIAMS

Copywriters should be among the most highly paid people in Radio. How can we expect to improve that which we do not reward?

The high-powered SM creates contests, awards bonuses and pays commissions. His or her job is to deliver sales quotas to management and motivation to the staff. That job is over the moment the sale is made. After the sale, the SM's salespeople will pass a few scribbled notes to the copywriter (the most overworked and underpaid of all the station's employees) and say, "I promised to deliver a crowd. Give me some magic."

Why, then, does it surprise us when the business owner says, "I tried Radio, and it didn't work"?

Here's the Truth

"You could put an expensive suit on a monkey and train it to sell." I've said this for 20 years, and it makes people mad every time I say it. I said it when I was a top-billing sales rep. I said it when I was a record-setting SM. I said it when I was a 26-year-old GM in a market of a million people.

So get mad if you want, but you need to hear the truth. Salesmanship can be taught to virtually any person who is willing to endure the pain of rejection. The ability to write persuasive Radio ads is much more difficult to learn.

Copy Counts

The effectiveness of Radio advertising lives or dies with copy. Consequently, I believe copywriters should be among the most highly paid people in Radio. How can we expect to improve that which we do not reward?

In a recent "Wizard of Ads" column, I chided the industry for allowing on the air spots that we knew in advance would produce no re-

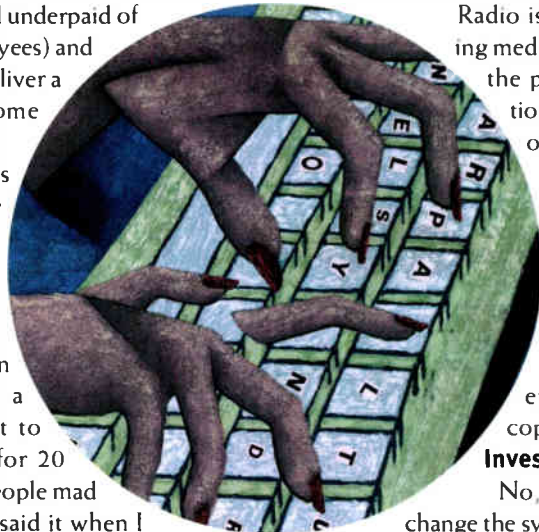
sults. You can't imagine the volume of E-mail I received — whining, "But we don't control the creative. That's what agencies get paid to do." Now, let me get this straight. We allow the agency to place a schedule that won't work, provide us with ads that won't work and then blame their mediocre results on Radio? I'm not sure I like this deal.

Radio isn't like other advertising media. The human voice has the power to transfer emotion and persuasion like no other force on Earth. But Radio ads surely will fail when they are written according to the principles of print advertising. Radio isn't like print, and it is foolish for us to let print writers control our Radio copy.

Invest in Writers

No, I'm not saying we can change the system overnight. But isn't it time we began investing in gifted writers? If your station had a Dick Orkin they could send to help clients with copy and production, would the agencies of your city accept his help? If at first they would not, let me assure you that they would welcome him with shouts and dancing as soon as he had helped create a few big successes in your town.

Somewhere in America is a bold GM who isn't going to wait for someone else to do it first. This will be a manager who is willing to pay what it costs to recruit writers who can rock the city. When such a manager steps forward, keep your eye on him or her. This is a GM whose station billing no longer will rise and fall with the ebb and flow of Arbitron. This is Radio's Manager of the Future. ☐

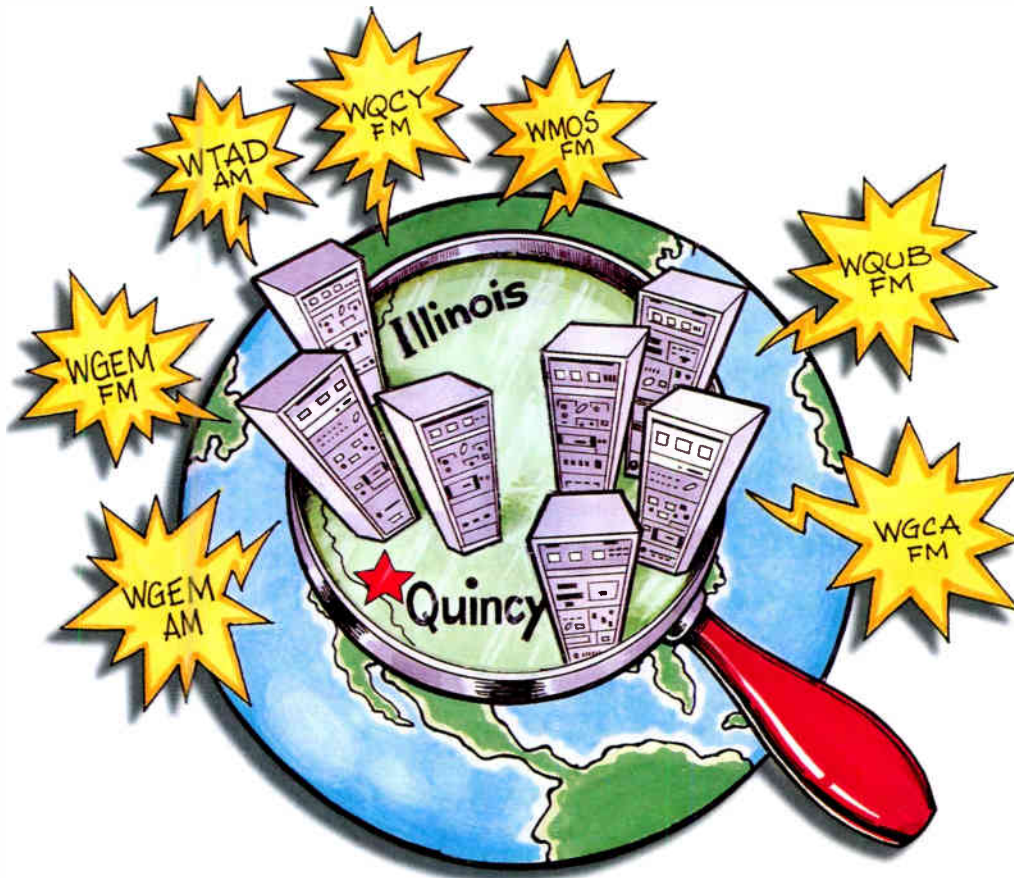


QUICK READ™

- ▲ Salesmanship can be taught to virtually any person who is willing to endure the pain of rejection.
- ▲ The ability to write persuasive Radio ads is much more difficult to learn than selling.
- ▲ The effectiveness of Radio advertising lives or dies with copy.
- ▲ Radio isn't like print, and it is foolish for us to let print writers control our Radio copy.
- ▲ The human voice has the power to transfer emotion and persuasion like no other force on Earth.

Roy H. Williams is President of Roy H. Williams Marketing. He may be reached at 512-282-6355 or by E-mail at roy@rhw.com

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Radio Transmitter Manufacturing Capital Chooses Harris.

Broadcasters understand the significance of 100% market share. It's often pursued and rarely achieved. It means that you know your customer's needs... Your quality standards are extremely high...And, you are ahead of the competition by leaps and bounds.

Quincy, Illinois is the world capital for radio broadcast transmitter manufacturing. It's also a place where you can go across town to check out a company's quality standards and demo new products before making a buying decision.

With this convenience easily at hand, all radio broadcasters in Quincy have chosen Harris transmitters— hands down. In addition, nineteen other Harris transmitters are the choice in the local Hannibal, MO and Keokuk, IA areas.

All of Harris' transmitters are manufactured under strict ISO 9001 quality control standards which means we take great pride in the products we deliver to our customers. In addition to this,

we support all of our product lines with a 24-hour service number so you can call anytime day or night. We are a total solutions supplier who can update or completely renovate your radio studio facility from beginning to end— or supply anything in between.

This is what you get when you deal with a company that has been in the

radio broadcast industry for over 75 years— longer than any other U.S. radio transmitter manufacturer.

When it comes to choosing the best quality, value, and service, it all boils down to one simple fact that Quincy engineers have come to realize: There's a big difference between ordinary and **extraordinary** which can also be the difference between 0 and **100%** market share.

Most recent world firsts in radio broadcast

- 1987: Harris introduces Digital Amplitude Modulation technology used in DX series medium wave broadcast transmitters.
- 1991: Harris demonstrates prototype digital FM exciter
- 1993: Harris introduces DIGIT, world's first digital FM exciter
- 1994: Harris introduces AES3 input module which allows DIGIT to directly accept digital studio standard audio
- 1996: Harris introduces Platinum Z FM transmitter and DIGIT CD digital FM exciter
- 1997: Harris introduces world's first **uncompressed** digital 950 MHz STL

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Break the Mold

New Secrets to Hiring Sales Superstars



KENT MALINOWSKI

Some successful Radio salespeople who came from other industries had great sales strengths combined with good selling skills.

Traditional sales hiring processes don't work today. Does this hiring process sound familiar? 1. Search 2. Sort resumes 3. Interview 4. Hope and pray. The old process is backward and omits two critical steps: identifying the ideal candidate and testing.

Here's Radio's new process to hire superstars (in sequence):

1. Identify — Create a detailed profile of the ideal candidate. Include in your criteria: pricing vs. competition, money levels asked for, demand to find new business vs. inheriting a mature customer base, closing skills, prospecting skills, product knowledge and technical expertise.

Don't get hung up hiring experienced Radio salespeople. Some successful Radio salespeople who came from other industries had great sales strengths combined with good selling skills.

2. Search — Build your search based on the ideal criteria. Use "must haves" from your list to write recruiting ads that describe the superstar, not the job.

3. Qualify — Have candidates call during a given time window. Have an assistant log the callers and tell them you'll call the next day during a two-hour window. Each initial qualification call lasts three to five minutes and starts like this:

"Hi, John, this is Bill Smith. I'm calling about the position with Sky Radio. This is going to be a very quick call because I have 45 more people to talk to and I'm only bringing in six for interviews. So this call will determine whether you will be one of the six. Ready?"

This unusual opening has three purposes. It shortens the process, it puts all the pressure on the candidate so you can hear them in action, and it creates a scenario

that keeps you from having to answer time-wasting questions.

Set up a score sheet for each candidate's abilities in rapport building, warmth, articulation and presence.

Also list and score whether they meet your criteria in experience, technical background, closing skills and a bonus section (all are worth one point, except for the bonus section, which is worth four points).

During the conversation, pick two or three criteria from your ideal candidate list and say, for example, "Our ad stated that we need someone who can cold call CEOs and close in one or two calls. Prove to me that is you."

Then throw them a "put off" to end the call: "Here's how I'd like to end this call. If you receive a call from my assistant by noon tomorrow, I'll be inviting you in for an interview on Thursday afternoon. If you don't hear from my assistant, then you failed to make the final six."

If they hang in and keep you on the phone by asking more questions, give them four bonus points.

4. Test — Use a test to disqualify poor choices before you waste time interviewing. They are less expensive than your time. Stay away from psychological, personality, behavioral or sales aptitude tests. Opt instead for tests that indicate whether the individual actually will execute (close business).

5. Interview — Keep interviews to 20 minutes and put pressure on the candidates (as much as a tough prospect would). Challenge them to prove they will close, make cold calls, call on owners and presidents and are willing to do whatever it takes to succeed. Good candidate tests will give you a list of incisive, tough questions to reveal hidden weaknesses. ☒

QUICK READ™

- ▲ Don't read resumes. They are nothing more than brochures, probably written by a pro.
- ▲ Past performance and references are almost useless.
- ▲ Make the candidate sell you.
- ▲ Don't hire based on whether or not you like them; hire based on "sales execution" ability.
- ▲ Don't "make nice" in an interview; put pressure on the candidate to see the real person.
- ▲ Use special tests to indicate whether an individual WILL sell vs. an individual who can sell.

Kent Malinowski is Managing Partner of SuccessWorks, a sales consulting and training firm to Radio industry CEOs. His regular Radio Ink sales management column challenges the Radio industry's belief systems and pushes on comfort zones. He may be reached at 888-667-7253 or by E-mail at successworks@usa.net



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Simple is as Simple Does

Don't Overcomplicate Matters



JACK TROUT

In simple terms, Radio's problem is that it needs to increase its share of the advertising pie.

Most management training teaches us to deal with every variable, seek out every option and analyze every angle of a problem or challenge. This leads to maddening complexity. Subsequently, the most clever among us produce the most complex proposals and recommendations.

Unfortunately, when you start spinning out all kinds of different solutions, you're on the road to chaos with contradictory ideas and people running in different directions. Simplicity requires that you narrow the options and return to a single path.

To psychologist Dr. Carol Moog, a flashy management concept is like a movie star with whom we fall in love. It comes with a beautiful appearance and is a dynamic speaker that has what we all love: charisma. Whether or not we understand this starlet isn't important, because we're in love. Besides, people are afraid to question someone who is a big shot or to challenge what they think is a big idea.

To deal with these natural fears, focus on the problem. It's analogous to how ballet dancers avoid getting dizzy when they do their pirouettes. They focus on one object in the audience every time their head comes around.

Needless to say, you have to recognize the right problem on which to focus. If you're Volvo, the problem on which to focus is how to maintain leadership in the concept of "safety" as others try to jump on the idea. That's pretty obvious.

But there are times when the problem isn't so obvious. Such was the case in recent years

for Procter & Gamble, the world's preeminent marketer. You might assume that the problem was to find ways to sell more "stuff." But the new management recognized the real problem.

Does the world need 31 varieties of Head & Shoulders shampoo or 52 versions of Crest? As P&G's President Durk Jager said in *Business Week* magazine, "It's mind-boggling how difficult we've made it for consumers over the years."

According to that article, Jager and CEO John Pepper realized that after decades of spinning out "New-and-Improved This," "Lemon-Freshened That" and "Extra-Jumbo-Size the Other Thing," P&G decided that it sells too many different kinds of stuff. The solution to that problem was simple, although implementing it was complex.

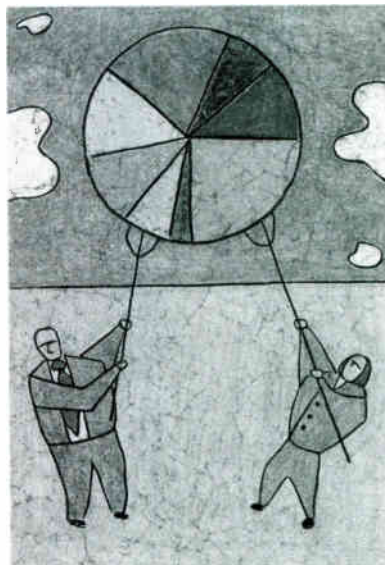
They standardized product formulas and reduced complex deals and coupons. Gone are 27 types of promotions, including bonus packs

and outlandish tactics, such as goldfish giveaways to buyers of Spic & Span. They got rid of marginal brands, cut product lines and trimmed new product launches.

So, with less to sell, sales went down, right? Wrong. In hair-care products alone, by slashing the number of items in half, they increased their share by five points.

Our friends at P&G certainly weren't afraid of simplicity. Over the past five years, they've used it to increase their business by a third.

In simple terms, Radio's problem is that it needs to increase its share of the advertising pie. Selling the power of sound to build brands without pictures is what has to be done to increase that share. ☛



QUICK READ™

- ▲ Most management training teaches us to deal with every variable, seek out every option and analyze every angle of a problem or challenge.
- ▲ The most clever among us tend to produce the most complex proposals and recommendations.
- ▲ Simplicity requires that you narrow the options and return to a single path.
- ▲ People are afraid to question someone who is a big shot or to challenge what they think is a big idea.
- ▲ To deal with these natural fears, focus on the problem and recognize the right problem on which to focus.

Jack Trout is President of Trout & Partners Ltd. He may be reached at 203-622-4312 or by E-mail at JTr1712@aol.com

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Do Your Own In-Car Listening Study



RHODY BOSLEY

A new study of in-car listening* found that it is highly likely that if a station's car cume increases, the station's total cume also will increase. The reverse is also true. Implications of these results are

clear: Station managers, PDs and consultants need to focus their attentions on in-car listening, especially for cume-building.

For your station and your market, you can do your own in-car listening study based just on the Arbitron book. Here's how:

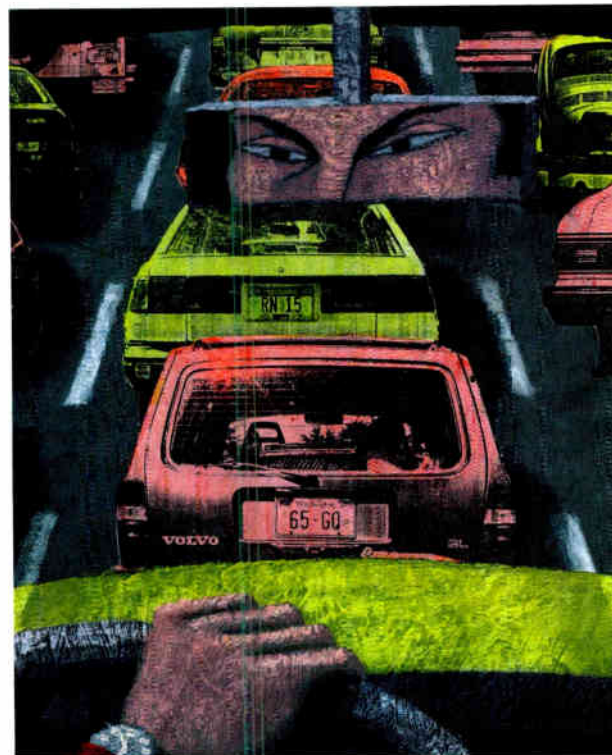
Commute Time — Find the average commute time for your market on Page 6 of the Arbitron report for your market. In general, the larger the market, the longer the commute.

Car Ownership — Previous studies have shown that virtually all cars have a Radio. Further, 60.2 percent of households in the 15-market average own two or more cars: plenty of opportunity for in-car listening. Again, see Page 6 of the Arbitron market report.

How Do People in Your City Transport Themselves to Work? — Page 6 again has the answer, which varies a lot by market. The 15-market average revealed 71.6 percent of workers drive themselves to work. An additional 13.5 percent drive in a carpool of two or more persons. Public transportation contributes a very small 7.7 percent of those who commute when averaged across markets.

Where Do Your Listeners Listen? — In Arbitron standard market reports, there is a section devoted to Listening Locations. Average quarter-hour estimates are provided for the four key dayparts: Combined Drive, Monday - Friday Middy, Weekend 10 a.m. - 7 p.m., and Total Week for Persons 18+. Be sure to check the last entry in this section, called Metro Totals, for some "nuggets" of market information. For example, Atlanta stations can make these claims based on the Fall '97 Arbitron:


- 43 percent of the average quarter-hours of listening was from in-car during combined drives, and 29 percent of all Radio listening Monday - Friday 10 a.m. to 3 p.m. was from in-



car listening. Possible sales point: Advertisers can capture a substantial in-car audience during midday as well as drive times.

- 37 percent of all Radio listening came from listening in the car. (Persons 18+ Monday-Friday 6 a.m.-Midnight). Possible sales point: The advertiser can reach audiences in-car where they crank up the sound and enjoy Radio's information and entertainment. Radio is the only medium that offers an advertiser three locations for exposing an advertising message: home, car and work.

If your station subscribes to Maximiser, then you can choose specific demos on which to get estimates of Radio listening by location for cume and AQH, any daypart and even specific geography. You even can produce reports for in-car listening by working persons.

You can produce your own in-car listening study for your market. It's just one more way to convince advertisers that Radio is a great advertising vehicle. 

* The study prepared by Research Director, Inc. was based on more than 349,000 Arbitron diaries that were analyzed using the PD Profile. These diaries included all size markets, most formats and all parts of the country.

Rhody Bosley is a Partner of Research Director, Inc., a company that produces sales materials for Radio stations based on syndicated Radio research. He can be reached at 410-377-5859.

QUICK READ™

▲ It is highly likely that if a station's car cume increases, the station's total cume also will increase.

▲ Virtually all cars have a Radio. Further, 60.2 percent of households in a 15-market average own two or more cars. 71.6 percent of workers drive themselves to work. An additional 13.5 percent drive in a carpool of two or more persons: plenty of opportunity for in-car listening.

▲ You can choose specific demos on which to get estimates of Radio listening by location for cume and AQH, any daypart and even specific geography.

▲ You even can produce reports for in-car listening by working persons.

A T THE GRAMMY AWARDS

ceremony in New York, Metro Source provided affiliates with complete coverage of this high-profile show.

Metro Source affiliates not only had clips of winning songs from several winners before the show, they also had audio of interviews with many of the Grammy winners.

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- with audio clips
- all customized
- all local

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High-tech Boring Radio

How to Avoid It



JIM LOUPAS

Few people can maintain excitement and interest in programming that is preordained and predelivered.

QUICK READ

- ▲ The loss of a tactile relationship with the programming can remove the talent from the process of entertaining.
- ▲ “Automated” spot sequencing allows talent more time to prepare and function in the music and entertainment role.
- ▲ However, automating the scheduling of music totally removes the talent from the entertainment process.
- ▲ Technology and entertainment can coexist quite effectively when planning and psychology are mixed into the process.
- ▲ The optimum live situation delivers spots automatically but forces the talent to take part manually in preparing the music.

Here’s the situation: You reach over to push the car Radio button because the station you are listening to is boring. Then you realize ... it’s your station. This is a painful reality for someone who has just invested thousands of dollars in the best technological hardware and in the talent. So there you are, heavily invested in digital storage devices to replace carts, to schedule spots from the program log, to put music on huge hard drives. Yet the live portion of your day sounds less dynamic than the automated portion. You listen intently but never quite divine what is wrong. What’s the problem?

The answer is lack of involvement on the part of talent when the digital system schedules both spots and music throughout the day. Frequently, the loss of a tactile relationship with the programming also removes the talent from the process of entertaining.

Stations that replace spots on cart with spots on hard drive rarely have any problem at all. In fact, there usually is an improvement in overall performance by talent, because the “automated” spot sequencing allows more time to prepare and function in the music and entertainment role. However, taking this one step further and automating the scheduling of music totally removes the talent from the entertainment process. To be successful, the talent must be required to work harder and thereby not lose the spontaneity we commonly regard as necessary to the entertainment process.

When the talent is recording tracks for automation, the focus is directed on the tracks and snippets of music with no distractions. However, when talent is subordinated to a digital system that runs

the show, distraction is the rule. Few people can maintain excitement and interest in programming that is preordained and predelivered.

Technology and entertainment can coexist quite effectively when planning and psychology are mixed into the process. On-air talent is a big investment for your station. To fully realize productivity from talent, he/she must be totally involved in the process. The spots being scheduled and delivered automatically are not a problem. Music, on the other hand, can be available on CD or hard drive and can produce good results as long as the talent has a role in preparing, choosing or rearranging the music.

Music-scheduling software is fine as long as the talent has involvement. When the digital system has the next music selection ready to go with no thought on the part of talent, there is a big problem. The optimum live situation delivers spots automatically but forces the talent to take part manually in preparing the music.

What method you use is up to you, but easier is not always better. Many stations disable the autoselection portion of the music-scheduling software during live programming and require talent to manually prepare the music from the hard drive. CHR stations with short music lists frequently use CDs during live portions.

To successfully execute the entertainment process, we must not neglect the judgment-making person using the tools. Entertainment is a process, and we must continue that process by including the talent to generate excitement, spontaneity and numbers for your station. Fully empower your talent by not removing the focus of their presentation. To enable technology to work best, don’t disable the operator. ☎

Jim Loupas is a technical consultant and designer of studio facilities and audio processing systems. He can be reached at James Loupas Associates, Inc. at 972-304-0455.

Here are three ways Eventide can help:

Consolidation brings market efficiencies, but also big headaches and challenges. It's essential for management to keep track of multiple stations. And keeping a legal record of what was said and when commercials aired is also more important than ever. Several groups have standardized on **Eventide Digital Audio Loggers**. Our economical VR204 records up to 550 hours on a tiny palm-sized cassette. VR204 records up to 4 channels simultaneously so you can keep tabs on the competition's spot loads, play lists and talent while you record your own stations. New!! Now Eventide loggers let you record/play in Hi-Fi for full "broadcast quality." Ideal for show replays, time zone delays, etc.

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PLAY

On the brink of signing over American Radio Systems to Mel Karmazin and CBS, David Pearlman, co-COO of ARS, reflects on the remarkable building, development, success and eventual sale of ARS and — oh, yeah — his own future.

BALL



◀ 29 interview

INK: Talk about the beginnings of American Radio Systems.

PEARLMAN: American Radio was conceived in June 1993 and began business on Nov. 1, 1993. It was the coming-together of three companies, which were Steve Dodge's company, Atlantic Radio, based in Boston; Tom Stoner's company, based in Annapolis, MD; and my old company, Multi-Market Communications, based in Hartford.

In the beginning, there were 17 Radio stations in eight markets. Everybody came from different backgrounds and companies, with common goals in how they did business, their ethics, morals and aggressive attitude toward building a great programming-oriented company.

Did you talk with each other about those common goals prior to putting these deals together?

Yes. If you turn back the clock, duopoly was just coming into play, and companies were trying to figure out how best to position themselves. Now, 1993 almost seems like the dark ages. All the issues we talked about [then] are many of the same that we talk about today, like how do you build clusters of Radio stations in a marketplace and manage them effectively? The three companies each brought assets, people and strategies so that the sum of the parts was much greater than the whole.

RULES OF PLAY

When did you build a corporate culture for American Radio?

From Day One, we set down core principles that were important to all of us. They became the credo for the company. Simply put, it was:

1. Grow people faster than assets;
2. Know our listeners and earn their loyalty;
3. Know our clients and be committed to their success;
4. Deliver on commitments (do what you say you're going to do);
5. Have fun and play to win.

Everybody believed in these core principles. In fact, they are on the walls of every Radio station in our group. Our management team, with its people orientation and product focus, set out to create what we felt was going to be the prototype company in the new world of Radio.

What practices did you put in place to guarantee that you could count on your people in delivering those points?

We created an operations committee at headquarters that, as a group, met every Friday throughout our existence and discussed in detail the problems and opportunities facing our entire company. We encourage participation from the field and, ultimately, we expanded the operations committee to include one of our field managers, Suzanne McDonald from Hartford.

We had a series of management meetings on a yearly basis, pulling together various operational groups, including GMs, PDs, business managers and SMs. Within each agenda of every meeting, we reinforced the core principles of the company.

FRANCHISE PHILOSOPHY

When consolidation first started, do you think one of the fears was that



All this and awards, too: Surrounded by his wife, Claudia, and their children, Dustin and Samantha, a happy Dave Pearlman holds his *Radio Ink* Radio Wayne Award.

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everybody was going to start taking orders from corporate?

People come at management in various ways. You have to trust your people, hire the right people, create the right expectations and have accountability for it. However, if you take a step back and think about what we ask our local managers to do, it doesn't take a long memory to think back to the '80s, when a major headline in a trade publication on any particular week would lead with the appointment of a particular individual who becomes a group head and, at that time, essentially would be running five FM stations in five markets.

If you put that into perspective today, we have managers running six to

ginning, in many cases, with one or two successful stations within a marketplace with a clear position, then building from that core with stations where we took more risks and were willing to make changes in format, or adjust format, to create a success around it.

GAME PLAN

What were the key elements of your programming strategy?

It was our heavy focus on morning drive personalities, which has really helped us develop our Radio stations.

What did you do differently to accelerate interest in your morning drive product?

It is part of our overall product focus. We developed star-studded, stable morning talent, who rank among

programming issues. WTIC-AM/FM had heritage call letters but had fallen on some lean times. WRCH, a Soft AC station, had a lot more potential from a programming and sales perspective.

We created our strategy in Hartford and rejuvenated WTIC-AM by lowering its demos and creating a much more broad-based and younger-appealing AM Radio station. We totally redirected WTIC-FM from its pure CHR origin to more of an adult presentation. We brought back Gary Craig to the heritage morning drive show. So with that and a greatly enhanced WRCH, all those stations now are at an all-time high. We have four in the top six in Hartford, including a No. 1 and 2 finish with WRCH and WTIC-

“When the dust cleared, the cash offer of \$44/share from CBS ... was an offer we simply couldn't refuse.”

seven Radio stations in the same hallway. So, the type of manager on the local level has to be at a different level from what it was 10 to 15 years ago. The group job of yesterday may be, in fact, the local market manager of today.

You have called your company a “product-first” business. What is this philosophy about?

From the beginning, we wanted to have a tremendous focus on product. If we built great Radio stations that attracted and superserved a particular audience, we then would be able to build great sales organizations throughout and market that product.

There were many examples of how we built our cluster of stations — be-

the best in the industry. It ranges from Brother Wease in Rochester, Steve Rouse in Baltimore, John Lander in Boston, and Gary Craig and Sebastian in Hartford — all market veterans who went to new levels within the ARS properties — to such developing stars as J.B. and Sandy in Austin, who have so much ahead of them. Their careers flourished within the system.

Going in, did you know how you were going to cluster some of your markets?

There has been trial and error throughout this whole period as people try to figure out exactly what to do. One extreme was in Hartford, CT, where Suzanne McDonald and Jodi Long were faced with some unique pro-

FM. From a sales perspective, we take out greater than 50 percent of the money in the marketplace using strong, aggressive selling, but providing great solutions as a group, and otherwise, to the advertising community.

PERSONNEL ROSTER

When you absorbed a station, did you give the staff an opportunity to apply to your company and stay on?

Generally speaking, we have had very little turnover when we have taken over Radio stations. If you look across our company at some of our top management, they are people we inherited or developed after the purchase of stations.

32 ▶



Outdoor recreation almost better than sex?!

OUTDOOR LIFE RADIO

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- #2 Playing sports
- #1 Sex

Source: American Demographics magazine

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Host Scott Linden, takes your audience on a one-minute mini-vacation everyday!

◀ 31 Interview

Does this apply to the program side as well?

Overall, I would characterize our company as not being of the mentality that, when we take over a market or a specific station, we feel we have to bring our own people in to implement the plan. We tend to come in, then incorporate and expound on our value system and our management style, and people have gravitated to it and excelled within it.

We have come to the conclusion that there is no standard answer. So much of this is dependent on situa-

investment.

As [we] looked ahead, or out into the future, there were limited options, not only for an exit route, but to maximize the value to our shareholders. Ultimately, the decision was reached to call a time-out and see what the outside marketplace looked like. When the dust cleared, the cash offer of \$44/share from CBS, which amounted to 19 times the 1997 cash flow and 15 times the 1998, was an offer we simply couldn't refuse. It also has allowed the shareholders of American Radio to not only maximize their current value, but to

committed to maintaining the company standards of excellence, and [they] bring some CBS concepts and ideals to the party. The official line is that CBS is keeping Don, John and me.

COACHING STYLES

Steve Dodge is considered to be one of the "nice guys" in the business. Now your employees are going to be working with Mel Karmazin, who has a tougher management style. Does this concern you at all?

Mel is a visionary in the Radio business. He's a dynamic leader and some-

"If the Radio industry was a station, it would be going through a format change."

tional management to match the needs of the local marketplace. It also has to fit the abilities of the particular individual.

I believe in a market manager concept. We [compare] it to a publisher's job at a newspaper. If you have a cluster of Radio stations delivering a high percentage of a market, there should be a position that sort of evolves as the representative of that marketing entity.

PLAYER NEGOTIATION

When and how did the decision come to offer ARS up for sale?

The executive committee of our board of directors, headed by Steve Dodge, was faced with some extreme competitive environmental issues in looking at our future. It was a very difficult decision for everyone involved. It is an emotional but an important business decision to serve our shareholders with the greatest possible value for their

retain American Tower as an investment going forward.

The ARS/CBS deal shocked quite a few people, particularly because there had been talk about the company going with Jacor. When it came right down to the crunch, what was it all about and what was it like?

It was a very emotional time for everybody involved.

Ultimately, the CBS offer of all cash at \$44 /share and the ability for the American shareholders to retain the vertical role and state of business with American Tower were the deciding factors.

Was the ARS deal contingent on you, John Gehron and Don Bouloukas staying with CBS in some future capacity?

Mel Karmazin, Dan Mason and Farid Suleman, who represent the leadership of CBS, have welcomed with open arms Don, John and me. They are

one who has proven to grow tremendous value for the shareholders involved with him. We are delivering a wonderful group of assets with terrific managers and great employees. We expect to go forward and be very successful within CBS.

Do you know what your specific involvement is going to be?

We're going to keep doing what we're doing. Don, John and I manage some of the best individuals in the Radio business. We are excited for the opportunity for them, and for us, to move forward within CBS.

Will ARS be back in the Radio business at some point in the future?

Steve Dodge has come to love the Radio business within the 10 years he has spent in it. As he grows American Tower Corporation, I suppose there is always a possibility he could be pulled back into the Radio wars.

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“The group job of yesterday may be, in fact, the local market manager of today.”

SHOP TALK

Do you think there is going to be a new level of consolidation with much smaller markets being brought under one umbrella?

Do I see consolidation continuing? Absolutely! Consolidation has taken place in markets 1 through 100. Operators are seeing the economies of scale and the innovative approaches to programming and the selling of the products. It is only logical this will continue to move its way into market sizes below 100.

What are the most important things you have learned as a broadcaster?

I have had the fortune in the past 27 years to work, literally, every job in a Radio station. I lived a broadcaster's dream of taking a start-up Radio station in Hartford, CT, with no ratings, no revenue, and no facility, and building it into the No. 1 station within 20 months. That led to the merger into American Radio.

I learned much from my co-workers, particularly my co-COOs. What I learned is you can set the bar high, encourage people, have them grow, and empower them to do their job, and great results will ensue.

ON DECK

If you could implement two things overnight, what would they be?

I would elevate the level of confidence

in our salespeople and make sure we never lose sight that Radio is a local medium and that the local community is important to every Radio station within it.

You have suggested that Radio has some big changes ahead. What do you think Radio is going to need to change?

If the Radio industry was a sta-

tion, it would be going through a format change, in the sense that our customer focus is evolving. Our ability to serve the needs of customers in this world of consolidation has become paramount in our thoughts and in our minds.

The confidence level in our product has never been higher. The opportunity for us to stop the intramural game of fighting with each other and turn our attention to the real enemies — outdoor, newspaper and direct mail — is real.

Greatness is within our grasp, and the Radio industry has to reach in, dig hard and dig deep to make it happen. ☎

- SIDELINES

 - **Leisure Activities:** Tennis, softball, biking, golf, theater, movies and media watching
 - **If you had 30 minutes to sit and talk with anyone, whom would you choose?**
Michael Eisner or Bobby Orr
 - **If you were granted one wish, what would it be?** That my parents, who died prematurely, could share with us today, in person, the fulfillment of many of our family's personal and professional dreams
 - **If you could go back in time, where would you go?** The early '70s, when FM stations were sold at cocktail parties for \$50,000 or less
 - **To whom did you listen on the Radio when you were growing up?** Arnie "Woo Woo" Ginsburg on WMEX and Red Sox Baseball with Curt Gowdy and Ned Martin on WHDH
 - **What did you want to be when you grew up?** The Radio voice of the Red Sox
 - **What is your pet peeve with Radio?** Radio people spend too much time battling each other when they should be focusing on the real revenue enemies ... TV, outdoor, direct mail and newspaper
 - **As a listener, what is your favorite format?** Classic Rock, All-News and Sports
 - **Favorite Website:** Pointcast and its many information highway extensions
 - **What has been your most unattainable goal?** Finding better ways to balance the pressures of the Radio business while still spending "quality time" with my family ☎

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Jim McGivern,
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(Hot 97, Kiss FM, CD 101.9)

"Bugsy," on air at Emmis NY (Hot 97, Kiss FM, CD 101.9).

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Whether you are a large or small market station, Dalet offers a completely integrated suite of software which allows the entire staff to work together. All departments – traffic, production, programming, news and on-air – have simultaneous access to all audio, copy and logs. With modular software options, the Dalet system can meet your specific budget requirements – growing with your business needs.

Standard hardware also means cost savings. The system is not proprietary, and will grow with the industry. Finally, with Dalet's easy-to-use interface your staff will be operational in no time.

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Dalet has the proven expertise to guarantee that your station stays on the air. Choose from a wide range of security options (RAID array, mirrored servers, local backup) to meet your specific requirements. Dalet's digital audio system has been running on Windows and networks for eight years, at hundreds of sites – from stand-alones to hundred-plus workstation networks. It works for them, it can work for you.



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Consolidation can generate huge productivity gains, provided groups have the right tools. Dalet is continuously developing new solutions to meet the evolving needs of our clients. With TeamRadio – Dalet's traffic and billing software – the business of over 1000 radio stations can be linked together. Intranet applications allow stations within a group to access each other's orders and audio remotely. The production work done by one station can be used by another, only minutes later.

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Dalet is a service-driven company. With more than 70 engineers, we assure that your station stays on the air. Dalet's support experts are on call, 24 hours a day. Clients have on-line support over the Internet. We can also provide on-site visits to upgrade an existing system. "Support on any of these systems, I think, is imperative... Dalet support has been excellent."

Jim McGivern

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We, the people of Radio, no longer recognize the printed word as King. We believe in the power of the Spoken Word, and will defend it with our lives, our fortunes and our sacred honor.

So help us, God.

B. Eric Rhoads



Radio Wayne Awards Speech

Feb. 7, 1998, Dallas, TX, by B. Eric Rhoads

I have come here today to honor fellow Revolutionaries.

Yes, Radio is in revolution. We live in the most tumultuous time in the history of broadcasting. A time of unparalleled change, when the old ways of managing and selling Radio are no longer working. It's a time of total upheaval and storm.

There are two forces at work in today's Radio Revolution. One force is made up of those who cling to the past in the hope that the old days will return. The second force is made up of those of us who look with bright anticipation to the wonderful possibilities of the future. Are you ready to make your choice?

Radio advertising is the most effective advertising medium in the world today, and should rightfully receive the lion's share of advertising budgets. But for this to occur, you first have to believe.

Do you believe?

Radio revenues are growing today only because all media spending is growing. Some sources say our share of the pie is shrinking. I say the time has come for us to progress beyond our own hype. I say that Radio should no longer accept the crumbs of leftover ad dollars. I for one am committed to the fight to create change and to overthrow the status quo. Are you with me?

Do you believe Radio can win this war? Do you believe that, together, we can accomplish greatness? Do you believe The Golden Years of Radio are still ahead?

Look around you. These are not your competitors. These are your allies.

Today, I'm drawing a line in the sand. Will you step across the line and join us in the Revolution or will you stand idly by and whimper in fear as the Redcoats of newspaper, television and direct mail march across our land?

If you will join the Revolution, you must be willing to arm yourself with Radio campaigns that blow the doors off of our competition — which is other media, not other Radio stations.

Today, like John Hancock before me, I write my signature large on a document that declares Radio's freedom from the past. But I do not write with the ink of newspaper or direct mail. I write with *Radio Ink*, the voice of Radio Revolution!

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by Bill Pasha

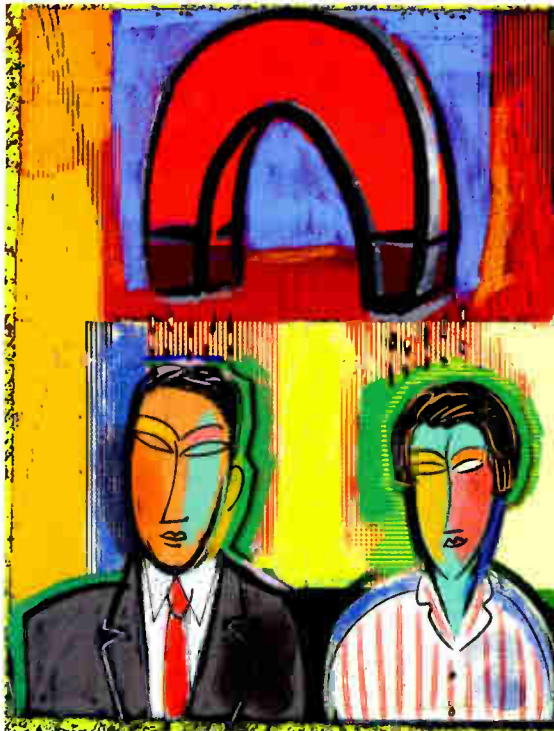
The legendary chasm between sales and programming is a hidden passageway to revenue success. When you include your programmer in your sales meetings, you unlock a secret weapon.

Here are three effective ways your PD can increase your billing:

1. Play "Radio Jeopardy." Your PD should know more about the attributes and benefits of your station than anyone else. Use that knowledge to teach in a fun environment. Your PD offers an answer like, "I have 5,000 of these within three miles of your business and that means more potential buyers." Your salespeople respond, "What is WXYZ's weekly cume listeners in my retailers trade area?"

2. Plan NTR and promotions together. Discuss areas that were merchandised the previous year, with an eye toward earning incremental revenue this year. Event sponsorships add billing and programming benefits if designed in a cooperative manner.

3. Use your PD to enhance your credibility. Programmers can persuade buyers in ways your salespeople cannot. The traditional gap between



programming and sales is well-known by your customers, making it easy for programmers to sell ideas and concepts without buyer resistance. After all, what does a programmer gain? He isn't on commission.

We tried this type of partnership at WQSR-FM Baltimore, and it has been fruitful. In addition to dramatic revenue and cash flow increases, WQSR's programming benefited. In the last eight Arbitrons, WQSR has placed first in Adults 25-54 five times, and second three times, making it one of America's most successful large-market Oldies stations.

Bill Pasha is VP of Programming for American Radio Systems, Baltimore. He may be reached at 410-825-1000.



HOT
QUOTE
"There is no man living who isn't capable of doing more than he thinks he can do." — Henry Ford

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Ask, Don't Tell

Why It's Easier to Tell than Sell

by Chris Lytle, CSP

It is much easier to tell than sell. It is much easier to teach than to coach. Selling and coaching require more listening, and listening takes time. And yet, one of life's great lessons is that people rarely resist their own conclusions. If we want to influence thinking, we need to take the time to draw out the person whose thinking we're trying to influence and whose behavior we're trying to change.

In this conversation between an SM and a consultant, you'll discover vicariously the power of not telling people all of the answers, even if you're right.

"I require my salespeople to make 10 new business calls a week," said the sales manager.

"Hmm, that's an interesting standard," said the consultant. "How is it working?"

"We've had a tremendous amount of new business activity," allowed the SM.

Said the consultant, "With your 17 people, you're getting 170 new business calls each week. How are new business sales?"

"A little slow."

"If I'm one of your salespeople and I make my 10 new business calls this week, what happens if I have three or four good prospects in that group?" asked the consultant.

"You would follow them up, of course."

"So, I would follow up those four and make six other new business calls?" reasoned the consultant.

"You'd make 10 new business calls plus the four follow-up calls. Because you've already seen the four, they are no longer new," the SM reasoned back.

"So if it takes three or four calls to close a new piece of business, only the first call counts as a new business call in your system."

"Now you've got it."

"So theoretically, in the fourth week of the cycle I could be following up 16 or 20 prospects in various stages of the process in addition to making my 10 new business calls."

"It takes you a while, but you do catch on," said the SM.

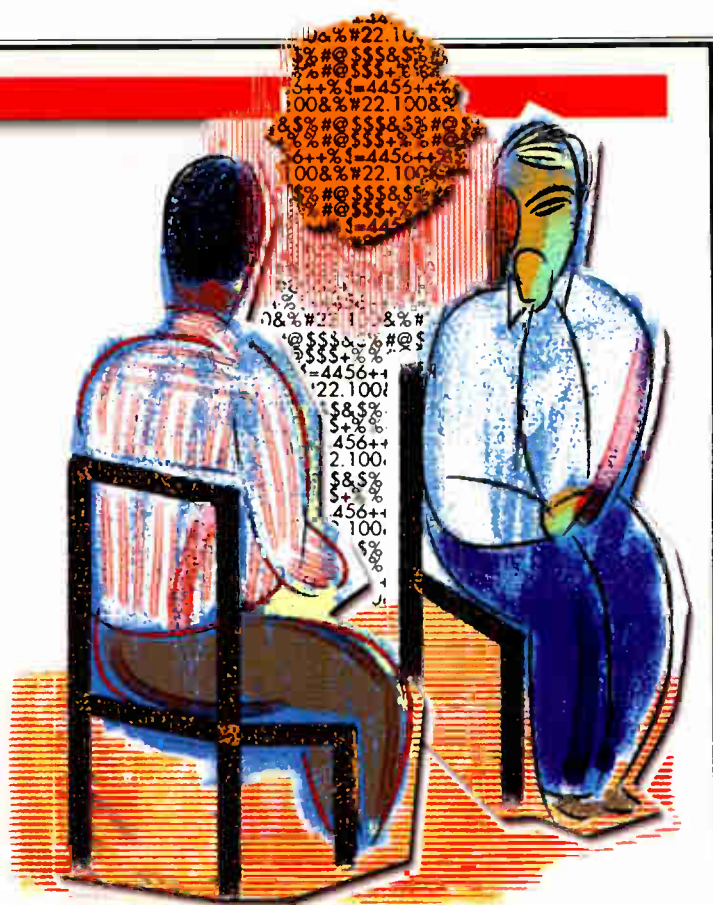
"When you were selling, did you ever make 10 new business calls in a week plus follow up 16 hot prospects?" asked the consultant, puffing on his imaginary pipe.*

"Well, no, but that's different. I had a better closing ratio than my team did."

"Perhaps that was because you prioritized and persisted professionally with fewer prospects," suggested the consultant.

"Are you suggesting that I change my standard? That I not require 10 new business calls a week?"

"That's an option you have. What if you keep the standard and change the definition of a new business call?"



"You mean count follow-up calls to advance the sales process as new business calls?"

"It depends. Do you want new business dollars or new business activity?" asked the consultant.

"I think I'll take your advice," sighed the SM.

"I didn't give you any. I just asked you some questions, and you came to your own conclusion."

"I wonder if this approach would work in sales. Could we train salespeople to draw out prospects about their needs, instead of telling them about our cluster?"

"As I recall, they used to call that the 'consultant sell' or something. Of course, at today's pace of business, it's hard to get people to sit down for such a thing," said the consultant, taking a contrary position.

"Hold on just a minute. Maybe it's not our clients. Maybe we have to slow down ourselves and ask the questions."


"Hmm. You might be right. What would be the consequences of taking more time up front to ask questions?" asked the consultant.

"I think it might make the process a bit more fun, and it would cut down on all of the media kits and rankers we send out. I think I'll bring it up in the next meeting."

"Why not let the salespeople discover it for themselves?"

"You mean ask instead of tell in a sales meeting, too?"

"You said it, not me."

"Thanks. Here's your giant check." 

Chris Lytle, President of The Lytle Organization, may be reached at 608-284-1284 or by E-mail at CLYTLES@aol.com

*A pipe is a good listening tool. Puffing on it and appearing to reflect on what the client has just said gives you time to formulate a reasoned response. In today's world of smoke-free offices consultants can't use a pipe as a prop, but they should have gray hair and hemorrhoids. (The gray hair makes them look distinguished. The hemorrhoids make them look concerned.)



7 Ways to Impress a Manufacturer

A Little Homework Goes a Long Way

by Kathryn Bidly Maguire



1 Visit your prospect's Website. You will learn a little about the company and their goals. Print a few pages to bring to your first meeting. Don't be surprised if you tell your prospect something about their company of which they were unaware.

2 Call your sister stations in other markets. If you don't have any sister stations, just call other stations with which you network to find out if they have done business with your prospect. A proposal, a recap, some friendly advice — all will make you better prepared for your call.

3 Ask your SM or even traffic manager two things: Has your prospect's company placed business on your station through your national rep firm? It's sometimes comforting to a manufacturer that his own advertising department thinks your station is a good one. Ask your SM if competitors of your prospective manufacturer have done business with your station. If you are the one who has been working with the competitor, don't mention it. Whatever competitive information you are in a position to give, explain it as "The station has done business with ..."

4 Find out which of the manufacturer's retailers spend money or have done manufacturer-funded programs with the station. This is important to a

manufacturer, because he or she likely will end up taking your ideas to at least one of those accounts, and it's always good to know that your station is in good standing with them.

5 Go to one or more of the manufacturer's biggest retailer accounts to take note of where the product is displayed and anything else interesting about its placement. Mentioning your findings to the manufacturer not only shows that you care, but also shows that you recognize that the promotions you bring are all about product movement in the store.

6 Search, using either the Internet or your local library, the category that your manufacturer represents. Read a few current articles that tell what's going on in the vendor's industry right now. It's nice to provide the articles to your contact as well as acknowledge briefly what you learned.

7 Create your opening statement for your in-person appointment, write it down, then practice. First impressions are important, and you want to make sure that the manufacturer and you understand each other. Try something like:

"I am here today hopefully to walk away with a homework assignment. What I do is design sales promotions for manufacturers like yourself. My company has done other successful programs with manufacturers like Hewlett Packard and Apple, so we understand that the most important thing to you is to move product. We share some of the same clients, including CompUSA and Staples, and recognize that our programs must be used to leverage sales with accounts like them. I recently read that ..."

If your manufacturer hasn't opened up by the time you finish this, ask a question like, "So what's the most important thing on your plate right now?"

Kathryn Bidly Maguire is President of Revenue Development Systems. She may be reached at 617-424-8718 or by E-mail at rdskbm@aol.com



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When writing spots, rather than creating an imaginary edge that your client has over the competition, select something real you know the retailer can deliver. Look for a real hook that will appeal at the root level. It might be in the form of a great location that saves time, or a unique talent that few others have, which allows a claim of quality or professionalism. Then, don't just state the facts. Tell the listener why it's beneficial to take advantage of the convenient location or years of experience, instead of just restating stale clichés.

Source: Maureen Buley, Radio Impact Study



Get Your Message Returned

Like most business owners, I'm inundated with sales calls on my voice mail. The way you open determines whether I listen to your whole message or not. About the time I hear, "Mr. Rhoads, this is Mary from Merrill Lynch ..." is about the time I hit the delete button. Calling me "Mr. Rhoads" is the first clue that we have no relationship.

When cold calling, open with a line that stimulates curiosity and promise before telling me who you are. One of the most effective voice mail messages I recently returned stated simply, "Eric, this is Bob. I need to talk to you. Please call me at" Another said, "I

think I've found a way to make you some money" before they went onto detail. It was enough to hook me, and I returned the calls. Source: Eric Rhoads, Radio Ink

Change your voice mail daily.

Hey, we know you're on the phone or away from your desk — that's why the voice mail kicked in. Instead, let them know what your schedule is: "Hi, this is Sally, and it's Thursday the 22nd. I'm in a sales meeting until 9:00 this morning, and I have appointments outside the office between 9:30 a.m. and 3:30 p.m. today. Leave a message and I'll call you when I return after 3:30 p.m." It's different, it gets attention, and it lets the caller know you're not just away from your desk — you're busy. And it will get you compliments. Source: Jim Lobbato, Radio Ink

NONSPOT REVENUE

Sell It, Baby

by Maureen Bulley


Listeners love to wear your station T-shirts and sport your paraphernalia. But if you have only average T-shirts and key chains, they're only worth winning. Properly designed, they're definitely worth buying.

Set up a shop in your lobby with display cases where listeners can view your latest fashions and accessories, as well as purchase them from a staff member or intern during regular office hours. Listeners will buy quality garments, such as denim shirts or jackets as long as they're well-made and the station logo is added tastefully. They'll also buy small-ticket items, such as dog tags, bandannas, playing cards or golf balls.



Compilation CDs with a selection of your listeners' favorite artists are good sellers, and you can sell in-pack coupons or on-pack advertising to clients. You even can do remotes from your own "Station Store" and include guided tours of the Radio station to drive traffic. (Never lose sight of the "show business" side of Radio: Listeners would walk a mile to experience the thrill of seeing a Radio station in action, something we take for granted because we work here.)

You also can take the show on the road and sell from station remotes or community events. Ensure that there is a charity component to the sale of station merchandise when you're at a remote location, to justify your presence there.

Selling merchandise is a great way to earn additional revenue and a great way to get your logo out on the streets to create even more demand for your station and your wares. 

Maureen Bulley is President of The Radio Store Inc. She may be reached at 888-DO RADIO or by E-mail at doRadio@austral.magic.ca



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— John Saucheray, GMM KSTP-AM, Minneapolis / St Paul

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Be Heard. Be Seen. Be Successful.

Radio Recruiting Rules!

by John Mitton



Radio no longer is a secondary medium when it comes to employee recruitment. It is a primary one. Given the clutter in today's cut-throat competitive recruitment market place, Radio is the only medium that breaks through and gives your clients the separation and clarity they need to get results.

A Proactive Approach

Radio is one of the few methods of proactive employee recruitment that reaches the potential applicant as they go about their normal daily activities. The potential applicant doesn't have to search through the thick employment sections of a newspaper, get on the Web or buy a movie ticket. Instead, your client's recruitment message reaches them as they drive the kids to and from school, as they sit at their desks in the office or when they are relaxing on the weekend.

The Proof is in the Pudding

A client recently spent a great deal of money in the employment classifieds and \$30,000 with a head hunter, trying to find store managers. They hired six. Within 90 days, four of the managers had resigned. I helped the client create and place a one-week recruitment schedule on a local station.

At the end of the week, the client had received more than 2,500 telephone responses and faxed resumes. At the end of the interview process, the client had hired 22 managers and filled 200 hourly positions. "What surprised us," said the human resources director, "was the number of people who told us that they didn't know we were hiring until they heard about it on the Radio."

Getting the Client's Attention

At a recent meeting of a national retailer's district managers, one of the managers stood up and showed everyone her recent ad in the classified section. "This

eighth-of-a-page employment ad ran only once and cost me \$5,000. It didn't work. What could I have gotten for the same price on Radio?"

I explained that in her particular market, for that certain time of year, she could have expected to get between 15 to 20 60-second recruitment ads in prime time. Her frequency would have tripled, and she would have reached 40 percent to 60 percent more people in her targeted demographic pool. That got her attention.

Help Clients Understand Radio's Power

Before you go on your next recruitment appointment, produce a spec spot from the client's newspaper copy. Then gather the entire employment section and put it in your briefcase.

As you begin the appointment, hand your client the employment classifieds and ask him/her to find their ad. Once they have found it, say, "Now I want to show you the difference between the classifieds and Radio. Imagine you're sitting in your car on the way to work and suddenly you hear this." Play the spec spot. Every time I've done this, the client immediately breaks into a smile. ☺

John Mitton is an Account Executive with KODA-FM Houston, TX. He may be reached at 713-830-8439.



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— Bill Wells, Director of Sales (a six-station megaopoly in Des Moines, IA)

Or Get

- "For two days we heard the most astounding presentation. It was incredible! And we highly recommend it. But beware! If you're used to doing things like you have always done them and feel that's the best you can do, you may be in for a rude awaking."

— Bill Sims, Owner/Manager, KIOT-FM Santa FE, NM (a former competitor of Giff's)

Left Behind!

- "I now have an *explosive* system! By far the meatiest, most influential, most value-packed, most real-world, have-you-got-the-guts, put-it-to-work seminar I have ever attended."

— Bill Guertin, Sales Manager, WKAN/WLRT Kankakee, IL



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ideas you should start planning NOW

APRIL

QUICKFIX™

"Secretaries Day Luncheon" — Host a luncheon that will offer special lunch deals to secretaries who come with their bosses during a certain time. Host a "Secretary of the Year" contest, with ballots to be filled out by co-workers the week before at the client location where the luncheon will be held. Give a rose to all secretaries.

"Thank You Baskets" — Any retailer or client can promote gift baskets to be given to secretaries on their special day. Your station can give some away on the air to further the promotion. Some basket ideas include: bagels, doughnuts, books, cosmetics, music, videos or flowers.

TARGET PRODUCTS AND ACCOUNTS

Motorcycles; Hardware Stores; Lawn and Garden; Outdoor Furnishings; Computer Services and Sales; Recreational Vehicles; Boat Dealers; Children's and Infants' Apparel

DATES TO REMEMBER

- 1 April Fool's Day
- End Winter Arbitron
- 2 Begin Spring Arbitron
- 3 Don't-Go-to-Work-Unless-It's-Fun Day
- 5 Palm Sunday
- Daylight-Saving Time Begins
- 5-9 NAB Annual Convention
- 7 World Health Day
- 10 Good Friday
- 11 Passover
- 12 Easter
- 15 Tax Deadline Day
- 22 Professional Secretaries Day
- Earth Day
- 23 National Take-Your-Daughter-to-Work Day
- 24 Arbor Day

NATIONAL

Alcohol Awareness Month; Stress Awareness Month; Listening Awareness Month; Humor Month; Keep America Beautiful Month; Cancer Control Month

MAY

MAKE THE MOST OF YOUR CONCERTS

"Concert Survival Guide" — At the beginning of the concert season, your station can produce a survival guide with valuable free information. This guide can contain concert schedules for all venues available at press time, a map of the city with directions to all venues listed, seating charts of all venues, phone numbers and ticket information, artist biographies and information, Radio station and DJ information, client ads and coupons.

"Parking Ticket" — While listeners are enjoying the concert, put flyers on their cars encouraging them to listen to the station the next day by offering a big prize just for them.

"Win 'em Before You Can Buy 'em" — Get tickets to a popular concert and give them away on the air before they go on sale to the public.

"VIP Party Section" — Your station can get a special block of tickets to give away on the air. More than just tickets, this VIP section should have a lot of perks. Each ticket winner could receive a station T-shirt to wear to the concert. Hang a station banner to identify your section. Have station staff and DJs act as hosts. Give each VIP a ticket with a number and announce door prizes. One lucky listener could get to go backstage.

TARGET PRODUCTS AND ACCOUNTS

Pools, Hot Tubs and Supplies; Vacations; Hunting

and Fishing Supplies; Major Appliances; Boating Supplies; Lawn and Garden; Retail Bakeries; Building Supplies; Floor Coverings; Bridal Market

DATES TO REMEMBER

- 1 National Day of Prayer
- 3 The Kentucky Derby
- 3-9 National Family Week
- National Pet Week
- National Tourism Week
- 5 Cinco De Mayo
- National Teachers' Day
- 8 World Red Cross Day
- 10 Mother's Day
- 10-16 National Police Week
- National Hospital Week
- 11-17 National Sexual Harassment Awareness Week
- Salvation Army Week
- 16 Armed Forces Day
- 24 Indianapolis 500
- 25 National Missing Children Day
- Memorial Day

NATIONAL

Mental Health Month; Better Sleep Month; Safe Baby Month; Physical Fitness Month; Women's Health Care Month; Breathe Easy Month; Better Hearing and Speech Month; Family Support Month

**Radio Ink assumes no responsibility for the viability of the promotions mentioned. Stations are advised to check with legal counsel regarding legality and possible lottery. Sales Promotion Planner is compiled by Kim Stiles, creator of the Promotional Marketing Planner. She may be reached by phone or fax at 770-974-6590 or by E-mail at stiles@mindspring.com*



COPY CLIPS

Office Supply Store



:60 Office Suppliers/Xerox

(sfx: scary music under) Anncr: It sits in the corner, mocking you. Just waiting for you to be its next victim. You're apprehensive, but slowly you approach it anyway, wondering "Will this be the day?" (sfx: evil laugh followed by an explosion) It's "The Office of Insane Copiers." You can't escape the poor quality, jammed paper and constant breakdown. (sfx: explosion) There's only one solution: Xerox. (bring up new music) Right now, you can save up to 50 percent on pre-owned Xerox Copiers and equipment from Office Suppliers. Select from any current size, type and model — large, small, even full — to meet your copying needs and budget. All fully tested models include warranties, service support and a one-year total satisfaction guarantee. Inspected by Xerox to meet performance and quality standards. Ready to run with a full range of service, leasing and financing options. Call Office Suppliers, your authorized Xerox sales agent, at 263-4157, or see them at 37 Lincoln Way West, Chambersburg. **Jeff Wine, WCHA-AM, WIKZ-FM Hagerstown, PA**

Restaurant/Pub



:60 Downtown Brewing Company

I know, I know. Every time you hear the word Brew Pub, you think of thick-necked Europeans named Gunther slurping thick black ale ... but not at the Downtown Brewing Company. Because the Downtown Brewing Company is a casual restaurant that brews the most incredible selection of its own beers, all in a bright, relaxed and fun atmosphere. But don't just take our word for it — come and see for yourself, because this Wednesday you can join the Downtown Brewing Company's 5:05 Club. Beginning at 5:05, you can enjoy an incredible selection of appetizers like Cheddar Puppies, Lemon Pilsner Tiger Shrimp or the fabulous Gourmet Pan Pizzas, all while sampling the unique selection of micro-brewed beers. From the Classic American Pale Ale to the Amber Lager, from the Fresh Raspberry Hefeweizen to the light, crisp Central City Wheat. You'll find the Downtown Brewing Company has the brew for you and, this Wednesday, join the new B93.7's Kato Keller for the Downtown Brewing Company's 5:05 Club. The Downtown Brewing Company, East North Street in downtown Greenville. **Stephanie Pedrick, WFBC Radio Greenville, SC**

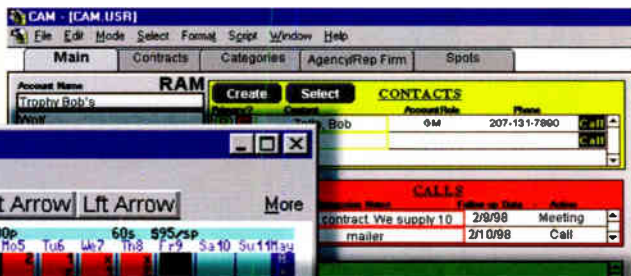
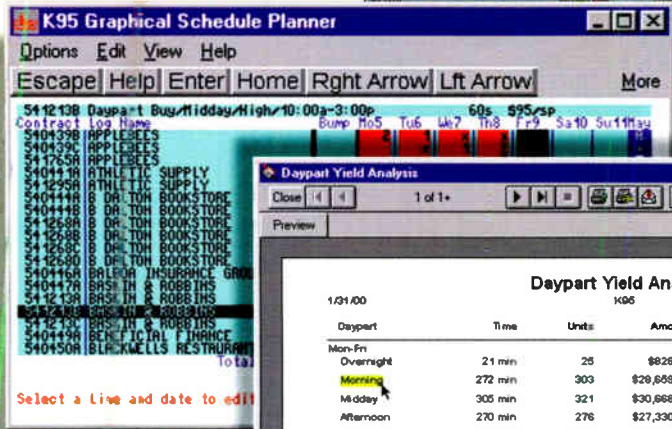
Mexican Restaurant



:30 Land of Mexico

(sfx: open with something like the whistle from the Clint Eastwood movie *The Good, the Bad and the Ugly*) (sfx: winds blowing) Clint: (in a Clint Eastwood voice) Well, John, looks like we finally crossed the border. John: (in a John Wayne voice) I'm hungry as a horse, Clint. Where's that chuck wagon? Clint: No, John, we're goin' to Land of Mexico. John: Land of Mexico, the restaurant? Clint: Yeah. They got the most authentic Mexican food in Champaign County, and they make one hell of a Margarita. John: Well, partner, what are you waitin' 'or? Yah! (sfx: horses galloping off) Anncr: The Land of Mexico on Green Street in Campustown. Serving the most authentic Mexican food. Clint: Even to the toughest hombres in town. **Charles Noback, WPGU-FM Champaign, IL**

Have a few good spots you'd like to share? Send scripts to Amy Morrell at Radio Ink, 224 Datura St., West Palm Beach FL 33401 or E-mail to amyormorell@radioink.com



Daypart Yield Analysis

1 of 1+ Total: 2987 100% 2987 of 2987

Preview

Daypart Yield Analysis

1/31/00

Daypart	Time	Units	Amount	Yield	Avg per Spot
Mon-Fri					
Overnight	21 min	25	\$828.00	\$39.43	\$33.12
Morning	272 min	303	\$29,888.00	\$106.43	\$94.58
Midday	305 min	321	\$30,888.00	\$100.55	\$95.54
Afternoon	270 min	276	\$27,330.00	\$101.41	\$99.02
Evening	296 min	323	\$25,098.00	\$84.79	\$77.70
Full Day	1,463 min	1,248	\$112,983.00	\$96.78	\$90.21
Sat					
Overnight	11 min	11	\$462.00	\$42.00	\$42.00
Morning	30 min	36	\$2,623.00	\$87.43	\$72.86
Midday	27 min	28	\$2,226.00	\$84.00	\$78.50
Afternoon	31 min	32	\$3,106.00	\$101.80	\$97.03
Evening	27 min	27	\$1,915.00	\$70.93	\$70.93
Full Day	125 min	134	\$10,331.00	\$82.65	\$77.10
Sun					
Overnight	9 min	9	\$378.00	\$42.00	\$42.00
Morning	21 min	21	\$1,843.00	\$89.90	\$87.76
Midday	15 min	16	\$1,273.00	\$84.87	\$79.56
Afternoon	26 min	26	\$2,261.00	\$86.96	\$86.96

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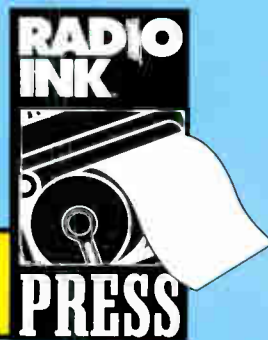
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Ideas About Radio Programming

PD FORUM

Q: As a part of a multi-station group, are you required to share air staff among the stations?



John Paul
WKKG-FM,
WINN-FM
Columbus, IN

We have four stations in the market sharing staff as much as possible. Our morning sidekick on the Country station also is the voice of the Oldies station, middays. Our news director is heard on all four stations, every day.

If you have an excellent voice-track system, then by all means use cross-staffing. It helps the budget and results in fewer people to manage. It gets our air staff out of their comfort zone and offers them more name recognition.

Our people use the same names on all stations. We don't talk about sharing the staff on the air, but we don't hide it. My

goal is for all announcers to know all studios, shifts, formats and voice-tracking. Being able to "sound" live is the beauty of today's technology. We should embrace it and make it work for us.



Buzz Brindle
WGNA-AM/FM,
WTRY-AM/FM
Albany, NY

How much sharing there should be among the stations depends on the format. We don't share that much, so it is not that big a deal. If I had a situation where I might be required to share a

significant amount of airtime, then I might be more concerned.

Radio people tend to overreact to these things, given the amount of awareness most listeners have about our stations, much less specific air personalities. Management always is interested in making those kinds of personnel-saving decisions, but we should look to see if it remains cost-effective in the long run.

We are spending a lot of time and resources building brand awareness for our stations. Putting the same talent on them might weaken your brand identification, with a down-side effect in ratings and billing.



Rich Robbin
KCEE-AM
KWFM-FM
Tucson, AZ

To date, we don't do any

sharing, although we have our Oldies announcers do the weather breaks for our Adult Standards station, which is on satellite. It's just a short weather [report] and sometimes they do give their names. A couple of the guys on the Oldies station are higher-profile and have been very identified with the format and the community for many years.

We do have two other stations owned by our same company. In the future, we may double-up on the airstaffs for our two AM stations, but that shouldn't be a problem if it's handled intelligently. Our FM formats are so different from each other that it's not likely there could be much sharing. Plus, everyone has other jobs to do, including production and even being an on-air PD, so any additional responsibilities would be unlikely. ☺



What sort of specific ratings incentives do you use for your air staff?

If you're interested in responding to this future "PD Forum" question, or others, contact Steve Warren at 561-655-8778.



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Get Back to Your Radio Roots

Learn from the Past

Okay, maybe I'm an old fart who gets weepy-eyed over a great tape of KHJ '65 or WQAM in '63, but I sincerely believe that any programmer isn't "complete" until they've experienced, either first hand or via aircheck, some of the amazing Radio from the past.

I recently came across a site called "ReelRadio" (<http://www.reelradio.com>). It's a library of some of the greatest Radio ever produced. Any programmer or consultant can arm himself/herself with a battery of knowledge that can have immediate and incredible impact on programming. Simply let your mind soak in the brilliance, and then put the magic through the 1998 filter.

It's a new world of Radio out there, but I urge any serious programmer to absorb and try to understand the thinking of the past and use it as a vehicle to create brilliant Radio in today's environment. Here are my personal picks of stations and sounds you should check out from the ReelRadio archives.

- **KCBQ Early '70s:** The "Q" Format. This is what happens when great West Coast drugs meet tired Top 40. Brilliant "out there" thinking perfect-

ly meshed with the realities of the era.

- **WQAM 1963:** Over-the-Top Top-40 (and 40 shares). WQAM was one of those magic stations. Five promotions at once. Six jingles between songs.

- **KHJ Mid '60s:** Rock Radio for the Pepsi generation. As crisp as a Beach Boys melody and as exciting as the California surf.

- **WABC '60s:** One of the first "thought out" stations. 14-song rotations, "scientific" use of jingles. Had a cume of five million in 1968.

- **Pams Series 18 or 27:** If you're under the age of 40, listen to these for a new perspective on IDs. These ID's "drove" stations.

- **Alan Freed, early '50s:** This is where it all started. This is pre-Elvis Rock 'n' Roll Radio.

- **Anything 1964:** Rock was only 10 years old, and the way stations handled the Beatles and other bands from that era should be a lesson in how to handle new releases — and how to celebrate the music we play.

- **WLUP 1979:** This station went



from a two to a seven in 90 days. Why? Among other things, it was one of the first with a great morning show (Steve Dahl), and it was the first station to have personalities on in all dayparts.

- **Any Station in the Market in Which You Grew Up:** Re-live the reason you got into Radio in the first place. Re-discover your Radio roots.

I'm not suggesting that you copy this Radio. I'm suggesting you learn from it. Go through the exercise of understanding the principals that created America's love affair with Radio. The PDs who are able to translate the magic of the past into 1998 terms will be the ones who drive us into the future. 🚗

Lee Abrams is President of Lee Abrams Inc. He may be reached at 972-931-0778 or by E-mail at LeeSound@aol.com



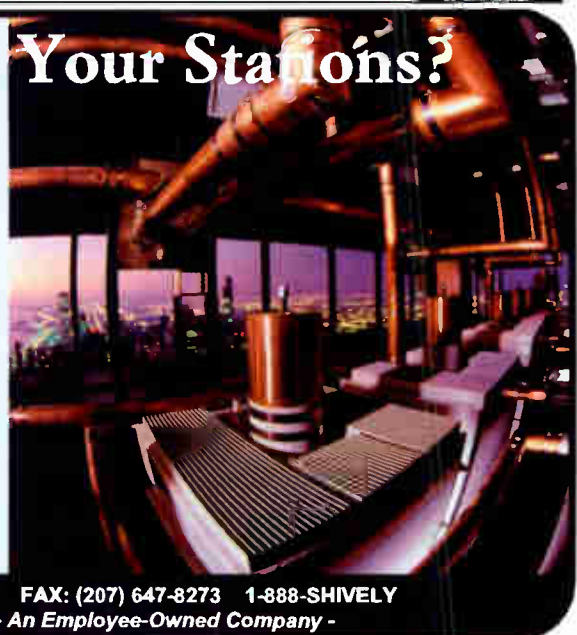
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The 46 Percent Solution

Don't ignore the "Night Shift"

by Steve Warren

As our industry looks toward moving Radio revenues beyond the 7-percent level, there's a lot that can be done on the programming side to assist the sales department.

Both sales and programming need to look at the fact that we are a 24-hour business in 24-hour communities, with 24-hour signals (in most cases). OK, we know most of the listening is done between 6 a.m. and 7 p.m. — but not all of it. Until we start using all of the available commercial inventory and exercising all the programming options in a 24-hour day we are locking ourselves out of revenue opportunities.

Take a good look at the "shift" workers and their lifestyle patterns. Their drive time may be at 11 p.m., their grocery shopping might be done at 3 a.m. Police, fire fighters, hospital workers, security guards, factory workers, maintenance workers — they all have life schedules that are upside-down from the rest of us. But they are there. Take a good look at how you are programming your nights and overnights. Are you just "executing the format" with the lowest-paid announcer, or are you tailoring it to specific listener needs like you do during the day?

Take a good look at rebuilding those dayparts with entertainment and information that matters to the audience that's there. Then, work with the sales team to develop sales packages priced to be sold



to the night and overnight audience. Most Radio stations are blessed with 24-hour access to its listeners. Yet we only effectively use 13 of those hours (about 54 percent of the broadcast day) as the source of all current revenue. Until we can maximize the revenue potential of the other 11 hours we're on the air (about 46 percent of the broadcast day), we've failed at using our own resources to boost our piece of the advertising pie.

Do a little homework and research, check out the largest night-time and overnight employers, learn their traffic patterns and demographics, then build programming and advertising just for them. So how much money is your night programming raking in now? If newspapers published 46 percent blank pages and television showed us a blank screen 46 percent of the time and direct mail sent out 46 percent empty envelopes, then we'd be on a level playing field. As we eagerly seek to stretch beyond 7 percent of the ad revenue, shouldn't we be using 100 percent of our Radio station? ☎

Steve Warren can be reached at 561-655-8778.



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TALK

We Are Family Make Syndicated Programming Work Locally

by Rich Wood

There's no question that our industry is seeing some of the most tumultuous activity ever. This leaves managers and programmers with a couple of options: become a victim or decide how to make it all work. My sense of self-preservation says I need to look at all my stations' options and make a cluster of stations make sense, from programming combinations and internal configurations to how those structures affect my listeners and advertisers.

More and more station clusters are using syndicated programming to create individual stations that work toward the goal of the cluster. Any good programmer knows there's no expendable daypart in a competitive market. Every minute of the day contributes to the overall numbers. In this case, no station is expendable when the loan check has to be written to the bank.

As long as a station's programming offers exciting benefits to listeners, they don't care where it comes from. The obvious success of syndicated programming speaks for itself. The real key is how you use it. If you bury it, it'll bury the daypart, because you've chosen to ignore it as a necessary evil. The same thing would happen to a local personality who received that kind of neglect.

So make it your own. Good syndicated programming allows you to customize it so it fits the feel of your station. Most syndicated personalities will record localized liners and promos on a fairly regular schedule. Use them throughout the day in the same way you schedule promos for your local personalities. If the station doesn't welcome the syndicated programming, you can't expect listeners will.

Very few listeners are naive enough to believe that some famous network personality is actually working in a market of 25,000 people at a half-million dollars a year. Localization of programming doesn't mean trying to pull that kind of wool over



anyone's eyes. It does mean that the syndicated personality isn't relegated to the position of the crazy aunt in the attic we don't talk about. Many networks don't identify themselves ("This is the Amalgamated Broadcasting System"), so it's easy to weave the personalities throughout the day. Even though they can't be at the opening of a local store, there's nothing that says you can't use them in the on-air promotion of anything that's important to the station.

Good syndicated personalities have a lot riding on the success of their stations. Where they're willing, take them up on their offer to help customize promos, interact with local morning shows and promote the station as though they were working directly for you. I have stations that actually have included personalities in billboard and TV campaigns. To them, there's no separation between their network programming and their local.

Every hour you're on the air represents a series of opportunities either capitalized or wasted. Cross-promote. Recycle. Associate every personality on the station with the station's call or slogan, regardless of where they originate.

The effects of consolidation won't be felt fully for a couple of years or more. Some operators will divest. It's tough running 400 stations. As it shakes out, there's likely to be one constant in the mix: the need for syndicated programming to make whatever mix survives, work. Make us family. We need each other. ☺

Rich Wood is Director of the WOR Radio Network. He may be reached at 212-642-4533 or by E-mail at richwood@commspec.com



SOUND BITES



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The *Antiques and Collectibles Show* with Rich DeRosa and Dennis Shepard is live 11:00 a.m. – Noon EST, every Saturday. Listeners can call in for valuable information about their junk-in-the-attic. The show is available via satellite or the Web at <http://www.orbit7.com>. Call 407-724-9154 for more information about the show. ☎



CASEY RETURNS

Due to business agreements, Casey Kasem had been unable to use the name *American Top 40*. Kasem now has left Westwood to join Chancellor's AMFM Radio Networks. In the new agreement, *American Top 40 with Casey Kasem* flies again on more than 350 stations. Phone 972-239-6220 for more information. ☎

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The Money Game gets a new deal. The popular financial Talk show with host Dave Ramsey will be continuing under a new agreement with GlobeCast. It will be distributed Monday – Friday 2 p.m. – 5 p.m. EST. Call 888-227-3223 for more information. ☎



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United States debuts *Country Giants*, a monthly three-hour show available on CD. *Country Giants* will spotlight top Country artists, including George Strait, Reba McEntire, and Brooks & Dunn. Alan Jackson will be featured on the July 4th weekend. Phone 212-869-1111 for information. ☎



DIVING IN

Olympic swimming star Donna de Varona has joined One-On-One Sports with two weekly :90 commentaries centering on women's athletics. She also has become a regular contributor to the *Jay Mariotti Show*, 9:00 a.m. – 1 p.m. EST. 847-509-1661. ☎

ALL CLASSICAL, ALL THE TIME

WCRB Boston and Superadio announce a new 24-hour Classical music

format. Pictured here are (l-r) WCRB GM Bill Campbell, Superadio VP/Sales E.J. Gore (front), Superadic President John Garabedian (rear) and WCRB PD Mario Mazza. 508-480-9000. ☎



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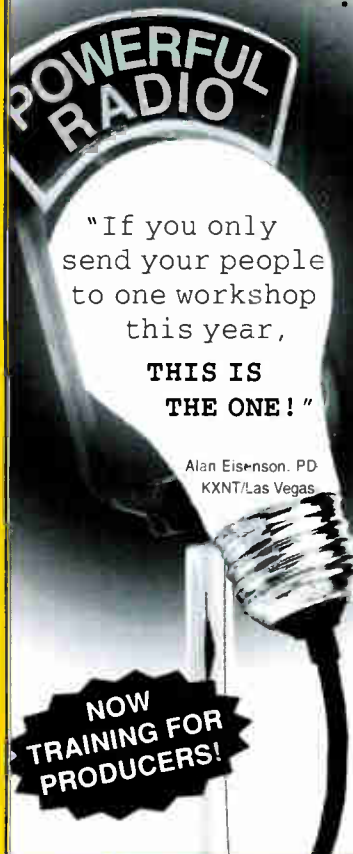
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Alan Eisenon, PD
KXNT/Las Vegas

SPECIAL REPORT



Robinson - 3/98

A Narchy on the Airwaves

The Growing Threat of Pirate Radio

Arrgh, Matey! There be pirates running amuck! Not on the high seas, but up and down the Radio dial. Are they a threat to the commerce of commercial broadcasters, or are they just rebels with small transmitters? Communications attorney Michael Bader gives us some insight into the legal perils of Pirate Radio.

54 ▶

Written by Michael H. Bader, Esq.
Illustration by Jason Robinson

The Difference is In the Detail!



By John Schad

President Smarts Broadcast Systems

There are a lot of digital systems out there today, and picking the right one for your operation is sometimes a tough decision.

The answers fall into two distinct areas. Financial considerations and operational. A well designed digital system makes your station sound better. It becomes more efficient, with a corresponding reduction in costs of operation. Secondly, look at the details of the system. Does it perform every task required at the station? Explore this in depth before you buy! If any feature is missing, the system may not result in any cost savings. The digital revolution should be able to help on both counts.

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◀ 53 Special Report

Pirate Radio stations — usually low-power unlicensed FM facilities — offer the threat of technical trouble, economic harm and regulatory chaos to the broadcast industry, the public and the FCC. So far, the pirate craze has been somewhat limited, but what was once the object of a somewhat snickering disdain from licensed station owners is now ominous: A federal judge in California consistently refuses to allow the FCC to crack down on a pirate station in Berkeley. So far, she's girded the unlicensed station in First Amendment armor. As a result, the station continues to sputter out its diet of "spirited" programs on 88.1 MHz with 10 watts of power, while legal proceedings drone on.

Outside of Berkeley, the FCC and the Communications Act seem to have been granted more respect. In Florida, for instance, pirate stations successfully were terminated because they blasted away at the West Palm Beach and Miami airport towers and blanked out vital human-safety services. The Berkeley case nonetheless seems to cloud the future of a vital feature of Radio licensing, and to threaten public safety not only for airport control towers but also for public reception of legally licensed stations in many parts of the nation.

In addition, the FCC has called for public comment on a proposal to legal-

ize the pirates. The FCC asked for public views on a proposal to reserve one AM and one FM channel for low-power stations serving "very localized and/or specialized broadcast service to the public."

NATIONAL THREAT

The threat can grow. The Berkeley operator has gone nationwide by offering low-cost equipment (for less than \$1,000) as well as a how-to-do-it kit to anyone (visit the Website for specifics if you're curious, <http://www3.10pht.com/~hotrod/frb.txt>). In his Internet postings he rails against federal licensing and urges total disregard for governmental regulation, all in the aura of First Amendment rights.

"Sounds like anarchy," one old-line broadcaster recently said. "Yeah, but this guy has won all the legal rounds and is still on the air," another commented. Both reactions are correct, and the question is how the FCC — or some U.S. attorney — can enforce the federal law, which clearly requires a license for this kind of transmitter.

Licensed broadcasters and their representatives are doing what they can to assist the government's legal efforts. In court, however, it is mainly a governmental effort, but the NAB has devoted considerable resources to the matter. Perhaps there should be more direct participation by listeners. But there 56 ►

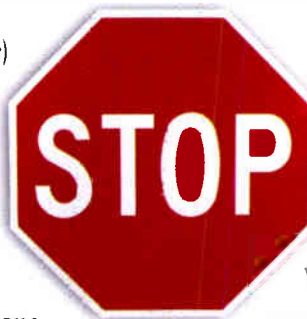
QUICKREAD

- ▲ **Pirate Radio stations — usually low-power unlicensed FM facilities — offer the threat of technical trouble, economic harm and regulatory chaos to the broadcast industry, the public and the FCC.**
- ▲ **Now, a federal judge in California consistently refuses to allow the FCC to crack down on a pirate station in Berkeley. So far, she's girded the unlicensed station in First Amendment armor.**
- ▲ **From the start of Radio regulation, a federal license has been an imperative for a station of any kind. The federal law seems clear enough, and the American public has observed the law with due respect, except for a handful of pirates here and there, some even afloat offshore.**
- ▲ **No matter how brilliantly the government presents its case ... the Court in California consistently rules for the pirate. The result is a total standoff: The Court will not enforce the Communications Act, and the government will not "legalize" the pirate.**
- ▲ **The issue of legalizing pirates, not phrased in such a crass way but nonetheless precisely that, is before the Commission.**
- ▲ **At the first hint of any interference from a pirate Radio station, you should document the existence of the interference and locate actual listeners who would be willing to memorialize the interference experience.**

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World Radio History

◀ 54 Special Report

does not appear to be a notable public interference or disruption issue in the Berkeley case.

It is helpful to review how the FCC and the industry reached this point, and how a federal judge could reach the initial determination that the pirate station may have a constitutional legal right to operate an FM station without any license.

LAW OF THE AIR

From the start of Radio regulation, a federal license has been an imperative for a station of any kind. The Radio Act of 1927 was passed because of unlicensed chaos on the Radio dial. Too many people did whatever they pleased, and interference was rampant. When the Communications Act was passed in 1934, the nation opted once again for a federally licensed "traffic cop" legal system to regulate the spectrum. To this day, the initial law remains unchanged:

The law flatly says that:

"It is the purpose of this Act, among other things, to maintain the control of the United States over all the channels of Radio transmission, and to provide for the use of such channels ... under li-

censes granted by federal authority ..."

That is how the law has read for 64 years. And if that is not clear enough, the Communications Act further mandates that:

"No person shall use or operate any apparatus for the transmission of ... communications or

Commissioner's Conundrum

On March 3, 1998, FCC Chairman William Kennard indicated to the NAB's meeting of State Broadcasters that there is some merit to these unlicensed operations.

However, a week later he took a far different position in USA TODAY and commented on the dangers of unlicensed operations. Source: Michael H. Bader

signals by Radio ... except under ... a license ..."

The federal law seems clear enough, and the American public has observed the law with due respect, except for a handful of pirates here and there, some even afloat offshore. Offenders and scofflaws traditionally were summarily and successfully handled under the law — until Stephen Paul Dunifer activated "Radio Free Berkeley" in the hills east of San Francisco seven years ago.

RADIO FREE BERKELEY

At the outset, it is conceded that almost every transmitter (but not all of them) requires a federal license. To be precise, there are some Radio devices that, under federal law, may operate without licenses, but not many. Those that are legal without licenses are the low-power instruments provided for in Part 15 of the Rules and Regulations of the Commission. In Part 15, the FCC has countenanced "incidental radiators" that "may be operated without an individual license." For the most part, these are technical devices and have very little to do with Radio broadcasting. There is one exception — the carrier current system "that transmits Radio frequency energy by conduction over the electric power lines." There are any number of other transmitting devices that do not require licenses, notably CB receivers that operate in the Personal Radio Services band.

Without question, however, the Radio broadcasting operation offered by Dunifer is not comprehended by Part 15 of the Commission's Rules and Regulations. The Berkeley station uses 10 watts on 88.1 MHz, and the FCC specifically determined, by unchallenged scientific means, that the operation, when it was first challenged by federal agents, clearly exceeded the minimal allowance contained in Part 15 for unlicensed, low-power devices.

The Dunifer operation of Radio Free Berkeley is not a neighborhood device or a college campus carrier current equivalent. In fact, its 10-watt operation is equivalent to what is provided by numerous licensed FM broadcast translator stations throughout the country.

Technically speaking, the Dunifer operation that was first challenged by the Commission had a measured-field strength of 630 uV/m at 700 meters.

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Source: Arbitron — Fall '97 — 6A.M. to 5

FCC CRACK-DOWN

On April 25, 1993, an FCC Field Office representative determined that the Dunifer operation was radiating on 88.1 MHz in a highly populated area in Berkeley. This same type of operation was detected on May 2, 1993. The location was determined with precision, and an effort was made to inspect the premises.

At first, Dunifer refused to allow inspection and claimed ignorance of any Radio station. That did not fly.

The FCC moved in accordance with its prescribed procedures to silence the Dunifer station. On June 1, 1993, the San Francisco Field Office issued a *Notice of Apparent Liability* to Dunifer. After evaluating his response, the San Francisco Field Office issued a *Notice of Forfeiture*, and Dunifer then sought review by the full Commission in Washington, DC.

Early on, Dunifer directly challenged the federal statute that requires a license for this type of operation. He resisted the fine and challenged the FCC licensing scheme on constitutional grounds. But the FCC rejected that, pointing out among other things that the requirements for licenses "are not content-based" and they promote the public interest concerns of the United States, so the First Amendment challenge had to fail.

The FCC also pointed out when it disposed of the Dunifer challenge some two years after he was first uncovered, that it has made efforts over the years to accommodate the asserted interests represented by Dunifer. The Commission pointed out that it has created the FM translator service, authorized improvements of power levels for the FM service and repeatedly has considered the idea that low-power FM stations should be allowed to operate to promote program diversity. Such allowance has been rejected by the Commission.

The Commission stated its fundamental thesis to be this:

"It is necessary to distinguish between the services provided by low-cost translators and FM broadcast stations due to our preference to provide service through more efficient Radio broadcast stations."

That was the Commission's deci-

sion after exhaustive proceedings, which examined the question of whether low-power FM devices should be allowed to function for purposes other than repeating the signals of regularly licensed stations. The Commission has repeatedly rejected that idea.

When the Commission considered the Dunifer operation, it pointed out that a 10-watt station with a 100-meter antenna has a service radius of 5.9 km and a service area of 109 square kilometers. Protecting such a hypothetical low-power station from interference by a co-channel Class A FM station would limit the latter to a separation of 92.6 kilometers. The FCC rejected any such limitation.

Dunifer also tried to argue that the Canadian licensing scheme allows a few unlicensed low-power stations. The Commission rejected that on clearly defined grounds — Canada has very few FM stations, an example being the eight that operate on 92.1 MHz;

whereas there are 139 U.S. stations on 92.1 MHz. Canada can handle the unlicensed stations.

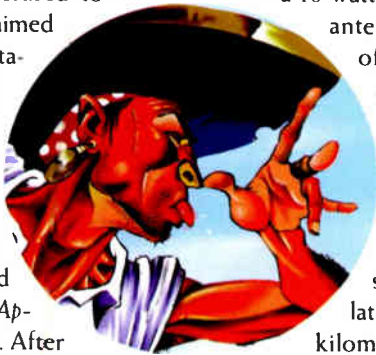
Dunifer also argued that certain international treaties dealing with human rights require that his station operate. The FCC's answer was simple — get a license and you can operate all you want.

The FCC imposed a \$10,000 fine (reduced from the original amount of \$20,000), and Dunifer thumbed his nose at the federal regulation. He went to Federal District Court in the San Francisco Bay area.

GETTING AWAY WITH IT

The *Berkeley* case, pending in the U.S. District Court in California, has dragged on for years. More than three years ago the Court said that it "does not find a probability that plaintiff (the FCC) will succeed on the merits." That astounding tentative conclusion led to the imposition of the stay against the FCC "to allow the FCC to address the constitutional issues in the appropriate forum." The government then filed, but the Court, after a 15-month delay, ruled against it.

In the fall of 1997, the



58 ►

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Source: Arbitron - Fall '97 - 6A-M H.S.

◀ 57 Special Report

same court denied the FCC and Justice Department request for a regular injunction, and again the Court's basis was this constitutional issue.

No matter how brilliantly the government presents its case that the Constitution is not involved, that the First Amendment is irrelevant, and that a statutory mandate is what is at issue, the Court in California consistently rules for the pirate. The result is a total standoff: The Court will not enforce the Communications Act, and the government will not "legalize" the pirate.

AMNESTY AND LICENSES

The issue of legalizing pirates, not phrased in such a crass way but nonetheless precisely that, is before the Commission. First, the California judge has in the subtlest possible way (by not acting) encouraged the FCC to do something about unlicensed low-power FM broadcast stations. Second, a proposal to license and legalize these stations was submitted to the Commission in July 1997, and is pending now. Third, the FCC has called for public comment on the mat-

ter. Incidentally, the FCC says on its Website (www.fcc.gov) that it receives 13,000 or more requests for information on operating low-power broadcast stations. And, quite significantly, if one turns back the pages of history, that's precisely what happened in television.

DEJA VIEW

The pirate Radio controversy of the 1990s evokes a chilling memory: the pirate television hassle of the 1950s.

In the early 1950s, with cable becoming a force for the first time in five or six years, entrepreneurs in some small communities, particularly in Washington State, initiated wholly illegal, unlicensed television translator operations. Their arguments were quite similar to those being made in Berkeley: People can't receive off-air television; others who can receive television via expensive cable are disadvantaged; people need a local voice; people are entitled to service and so on.

The FCC's reaction was precisely what it has been in the Berkeley and other current cases — confiscate the equipment, issue fines, get tough. In the so-called *Bridgeport* case, the Commission ended up

in the U.S. Court of Appeals for the District of Columbia Circuit, and to everyone's surprise, the Court opted for a strong nudge to the Commission to find a way to legalize the operations rather than to turn them off. The *Bridgeport* television controversy involved an unlicensed television booster in a hamlet nestled in a river gorge in the middle of nowhere, not in an urbanized Berkeley environment. The *Bridgeport* TV operation did not cause interference, but the Court found that it "could" do so. The Court acknowledged that the operation of the station without a license is a violation of the Communications Act. The Court nevertheless went on to make three remarkable conclusions of law:

- First, while the FCC may issue a cease-and-desist order, it is not *required* to do so. It has discretion not to issue one.

- Second, the pirate TV station could operate without causing interference, so the FCC should proceed to find a way to license such stations.

- Three, most ominously, the FCC could have issued a special temporary authorization, pending completion of a "legalization" rule-making proceeding.

The FCC caved in and followed the Court's mandate to the letter.

In 1958, the frustrated Commission adopted a *Report and Order*, which once again denied requests that unlicensed low-power devices be permitted in the VHF television band. By this time, service to small communities in the UHF band had been approved. At the same time, the wholesale operation of illegal and unlicensed VHF boosters and translators received a grudging acknowledgment in a form of legalization.

The Commission stated that "it is not disposed to take such hasty action as to preclude an orderly transition to licensed operation," and it decided that it would not take any steps to compel the VHF boosters to cease operation. Instead, it gave them 90 days to 'fess up, and it looked toward what ultimately became the legalization of both UHF and VHF translators, but only on a licensed basis.

THE QUESTION REMAINS

Naturally, the question arises as to whether the same thing will happen with pirate FM stations. The court in California seems to be waiting for some sort of

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initiative by the FCC. While there is no public outcry similar to the one of the 1950s for television service in remote areas, enough people are making constitutional and other arguments in favor of the initiation of such licensed service, and the court continues to wield a strong weapon against any action by the Commission to avoid the issue of licensing the operations.

The California court does not have much support elsewhere. A U.S. District judge in Minnesota has found no basis to the constitutional claims asserted in that state by operators similar to the Berkeley pirate. The issue is now before the 8th Circuit Court of Appeals, and that is certainly many jumps ahead, in the legal sense, of where the issue stands in the California court. There is really nothing to appeal in California, and the parties must just wait for the Court in the Berkeley case

Tampa Bay Operator Guilty

In late Feb. 1998, a jury found Lutz, FL, resident Arthur Kobres guilty of 14 criminal counts of operating an unlicensed Radio station. Kobres faces prison and fines for operating *Lutz Community Radio*, which broadcast anti-government programming out of his home. Each count represents a specific day that FCC agents detected transmissions coming from his home.

Lowell Becraft, Kobres' attorney, said that the case may be the first time an unlicensed Radio operator has been prosecuted on criminal charges. Becraft will appeal the case on the grounds that Congress overstepped its bounds when it allowed the FCC to regulate Radio stations that don't transmit signals across state lines. Source: *The Tampa Tribune*, Feb. 26, 1998.

to consider the most recent mounds of filings on the constitutional and other issues raised by the Berkeley pirate.

It is quite evident that the situation is far from clear, and that the FCC's paramount authority, established in the Communications Act, to license Radio stations and to terminate unlicensed operations is on the line. The Radio industry must regard the matter as quite serious, and in many quarters it is so regarded.

The NAB has been very affirmative in taking the lead in the matter. The FCC is moving as rapidly as it can. The Department of Justice is involved on the side of broadcasters and the FCC, and if the matter ever can get out of the hands of the District Court judge in California and before an appeals court, the traditional concept of upholding the licensing authority and the ability of the government to shut off unlicensed operations is likely to be affirmed.

Nevertheless, the threat of creating a new service of low-power FM stations that would include the type of operation being run in Berkeley is with us.

BLOW 'EM OUT OF THE WATER

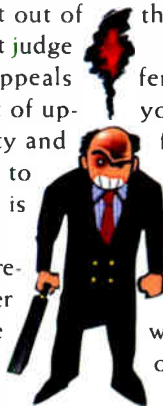
What can the broadcaster do?

1. The first and most powerful action you should consider is to report immediately to the FCC, as well as to the NAB, the initiation of any such operation.

2. The second most important course of action is to document actual cases of interference. My experience in communications law and in station ownership has led to the conclusion that interference is soon forgotten or ignored by the public because the listener's reaction usually is to turn to another station. Thus, the existence of the interference may not be known.

At the first hint of any interference from a pirate Radio station, you should document, by location, frequency, date, time and program content of the pirate, the existence of the interference, and locate actual listeners who would be willing to memorialize the interference experience. There would then be a permanent record of actual harm caused by the pirate operation. One can

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◀ 59 Special Report

imagine that in the Berkeley area there are only a few frustrated listeners who are subjected to interference, because for the most part, where it exists, it is almost a certainty that the victim has turned to another station long ago and could care less about the pirate.

3. Third, the PR implications of pirate Radio have to be understood and countered. There seems to be an effort

Pirates on the Web

Visit the Free Radio Network at <http://www.frn.net/> to find out more about a variety of pirate topics.



to clothe the pirate in Robin Hood costume, to make the licensed station the target rather than the illegal operator, and otherwise to build up a body of public opinion in favor of, or at least in sympathy with, the pirate Radio operator.

USA TODAY carried just such a piece on Feb. 18, 1998, headlined "As Local Radio Stations Die, Pirates are Good Guys." This pitch is frequently best countered by an examination of what is being offered. Reading the press accounts of various pirate operations that have been detected around the country, it seems quite common for there to be not just the usual on-air menu of revolutionary talk, but more than an abundance of scatological, profane, indecent and otherwise objectionable content. A record of such type of operation, possibly including off-air recordings, would go a long way to respond to any claim of outstanding public service advanced by a pirate.

ON THE HORIZON

Is the licensed Radio industry going

to encounter a similar fate to that of television? How can it be avoided?

Something similar to the pirate TV denouement of the 1950s may occur in FM, and the only way to avoid a catastrophe, a spectrum anarchy, is to prove the existence of interference from pirate Radio. That would at least block the licensing of a particularly offensive pirate station.

But what about a middle-of-nowhere applicant? What about a pirate in an Alaskan wilderness town or elsewhere that available FM frequencies abound and interference will not be detected?

When and if the court acts or the FCC takes some action, the licensed Radio station owner had better act decisively to counter the threat. After all, piracy is and always has been illegal. ☒

Michael H. Bader, Esq., is Senior Partner of the law firm of Haley Bader & Potts P.L.C. He may be reached at 703-841-0606 or by E-mail at mbader@haleybp.com



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EVENTS CALENDAR

APRIL

- Apr. 3 — Deadline for The Conclave scholarship entries
☎ 612-927-4487 (contact: Tom Kay)
- Apr. 3-6 — Broadcast Education Association (BEA) 43rd Annual Convention, Las Vegas
☎ 202-429-5354
- Apr. 4 — Broadcasters' Foundation (BF) Charity Golf Tournament, Las Vegas
☎ 203-862-8577
- Apr. 5-9 — NAB's Annual Convention, Las Vegas (Exhibits April 6-9)
☎ 202-775-3527
- Apr. 5 — NAB/BEA Career Fair, Las Vegas
☎ 202-429-5498 (contact: Karen Hunter)
- Apr. 5 — Society of Broadcast Engineers, Inc. (SBE), Board of Directors Meeting, Las Vegas
☎ 317-253-1640
- Apr. 8 — BF Pioneers Breakfast, Las Vegas ☎ 203-862-8577
- Apr. 21 — BF Golden Mike Award Dinner, New York
☎ 203-862-8577
- Apr. 22 — 33rd Annual Academy of Country Music Awards, Los Angeles
☎ 213-462-2351
- Apr. 27 — American Women in Radio & TV's (AWRT) Gracie Allen Awards, Lincoln Center, NY
☎ 703-506-3290 (contact: Mary McBride)
- April 27-29 — World Broadcasting Unions (WBU), ISOG Conference, Washington, D.C.
☎ 416-598-9877 (contact: Bill Roberts)
- Apr. 28 — International Radio and Television Society Foundation (IRTSF) Newsmaker Luncheon, New York
☎ 212-867-6650
- April 28-May 2 — WBU IAB General Assembly, Costa Rica
☎ 416-598-9877 (contact: Bill Roberts)

MAY

- May 2 — Fourth Annual Geller Media International Producer's Workshop, New York ☎ 212-580-3385
- May 5 — Women in Cable and Telecommunications (WICT) 17th Annual Accolades Breakfast, Atlanta, GA
☎ 312-634-2330 (contact: Christine Bolletino)
- May 5 — NAB New Board Member Orientation Meeting, Washington, D.C.
☎ 202-775-3527
- May 6 — NAB Executive Committee Meeting, Washington, D.C.
☎ 202-775-3527
- May 6-8 — Radio-Only Management Conference, Scottsdale, AZ
☎ 609-424-6800
- May 17-20 — Broadcast Cable Financial Management's (BCFM) 38th Annual Conference, New Orleans
☎ 847-296-0200 (contact: Mary Teister)
- May 19 — IRTSF Foundation Awards Luncheon, New York
☎ 212-867-6650
- May 27-29 — WBU Sixth International Broadcast News Workshop, Toronto
☎ 416-598-9877 (contact: Bill Roberts)
- May 27-29 — North American National Broadcasters Association (NANBA) Sixth International Broadcast News Workshop, Toronto
☎ 416-598-9877
- May 30-31 — 1998 Public Radio Conference and Exposition (PRC), San Francisco
☎ 703-312-9171 (contact: Carter Strickland)
- May 31-June 2 — NANBA-EBU Radio Conference, Toronto
☎ 416-598-9877

JUNE

- June 4 — Radio Creative Fund (RCF) 1998 Radio Mercury Awards, New York ☎ 212-681-7207
- June 7-9 — Consumer Electronic Manufacturers Association (CEMA/CES), Habitech '98 — The Home Systems Trade and Training Show, Atlanta, GA
☎ 703-907-7600
- June 8-12 — SBE Leader-Skills Seminar, Indianapolis, IN
☎ 317-253-1640
- June 10-13 — Radio Montreux 1998 International Radio Symposium/Technical Exhibition, Montreux, Switzerland
☎ +41 21 963 32 20
- June 11-13 — R&R Convention '98, Century City, CA
☎ 212-973-9336
- June 15-21 — International Country Music Fan Fair, Nashville
☎ 615-244-2840
- June 16 — IRTSF Gold Medal Award Dinner, New York, NY
☎ 212-867-6650
- June 17-20 — PROMAX Convention, Toronto ☎ 310-788-7600
- June 19-21 — CES Mobile Electronics '98 (FUSE '98), Atlantic City, NJ
☎ 703-907-7600
- June 24-27 — National Association of Hispanic Journalists (NAHJ) 16th Annual Convention, Miami, FL ☎ 202-662-7145
- June 27-30 — NAB 1998 Board of Directors Meeting, Arlington, VA
☎ 202-775-3527

If you would like an upcoming event included in our Events Calendar, please contact Amy Morrell at 561-655-9778, fax: 561-655-6134 or by E-mail at amymorrell@radioink.com

JULY

- July 3-4 — WBU's EBU General Assembly, Slovenia
☎ 416-598-9877 (contact: Bill Roberts)
- July 6 — WBU's 19th Inter-Union Secretary Generals Meeting, Slovenia
☎ 416-598-9877 (contact: Bill Roberts)
- July 15-17 — Sixth Annual New Business Development Conference, Seattle, WA
☎ 425-747-0647
- July 16-19 — 23rd Annual Conclave, Minneapolis
☎ 612-927-4487
- July 18-21 — NAB Executive Development Program for Radio Broadcasters, Washington, DC
☎ 202-429-5350 (contact: Ann Marie Cumming)
- July 20-23 — WICT 17th Annual Management Conference, Washington, D.C.
☎ 312-634-2330 (contact: Christine Bolletino)
- July 29-Aug. 2 — '98 Women in Communications Conference, Philadelphia
☎ 410-544-7442
- July 29-Aug. 3 — National Association of Black Journalists (NABJ) National Convention '98, Washington, D.C.
☎ 301-405-8500

AUGUST

- Aug. 6-8 — Morning Show Boot Camp, Atlanta
☎ 770-926-7573
- Aug. 19-21 — Michigan Association of Broadcasters (MAB) Annual Conference, Belleaire, MI
☎ 517-484-7444

SEPTEMBER

- Sept. 9-11 — WICT Executive Development Seminar, Denver, CO
☎ 312-634-2330 (contact: Christine Bolletino)
- Sept. 10-12 — AWRT Annual Convention, Washington, D.C.
☎ 703-506-3290
- Sept. 11-15 — 1998 International Broadcasting Convention, Amsterdam
☎ +44-71-240-3839
- Sept. 15 — IRTSF Newsmaker Luncheon, New York
☎ 212-867-6650
- Sept. 23-25 — Broadcast Technology Society (IEEE) 48th Annual Broadcast Symposium, Washington, D.C.
☎ 703-591-0110
- Sept. 23-26 — Radio-Television News Directors Association (RTNDA), International Conference and Exhibition, San Antonio, TX
☎ 202-659-6510

OCTOBER

- Oct. 7-11 — Association of National Advertisers, Inc., Annual Conference, Naples, FL ☎ 212-697-5950
- Oct. 11 — Radio Hall of Fame Induction Radio Broadcast, Chicago
☎ 312-629-6008 (contact: Tom La Porte)
- Oct. 14-17 — 1998 NAB Radio Show, Seattle, WA
☎ 202-775-3527
- Oct. 22-24 — Society of Professional Journalists, Sigma Delta Chi (SPJ), National Convention, Los Angeles
☎ 317-653-3333
- Oct. 26 — Harris Corporation (HC) Richmond Expo, Richmond, IN
☎ 765-962-0671
- Oct. 27 — John Bayliss Broadcast Foundation (JBBF) 13th Annual Bayliss Media Roast, New York
☎ 403-624-1536, ext. 240
- Oct. 27 — IRTSF Newsmaker Luncheon, New York
☎ 212-867-6650
- Oct. 29-Nov. 7 — WBU's Asia-Pacific Broadcasting Union General Assembly, Location TBA
☎ 416-598-9877 (contact: Bill Roberts)

NOVEMBER

- Nov. 1-3 — Canadian Association of Broadcasters (CAB), Broadcasting '98, Vancouver, B.C.
☎ 613-233-4035
- Nov. 7-10 — RAB Board of Directors Meeting, Rye, NY
☎ 214-753-6740
- Nov. 11-15 — National Association of Farm Broadcasters (NAFB), Annual Convention, Kansas City, MO
☎ 612-224-0508
- Nov. 24 — IRTSF Newsmaker Luncheon, New York
☎ 212-867-6650

ARBITRON DATES

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- Summer 1998: July 2 - Sept. 23
- Fall 1998: Sept. 24 - Dec. 16

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■ CONTRIBUTORS WANTED

BLAST FROM THE PAST. Do you have an old RADIO photograph that you'd like to share with *Radio Ink's* readers? Please send to Amy Morrell, Managing Editor, at *Radio Ink*, 224 Datura Street, Suite 701, West Palm Beach, FL 33401. Or call 561-655-8778 if you have any questions. (We will send pictures back to you if they are irreplaceable!)

WRITERS' PHOTOS NEEDED. If you are, ever were or ever want to be a contributing writer to *Radio Ink*, please make sure we have the most current color photo of you. Send them to Steve Warren, Radio Editor, at *Radio Ink*, 224 Datura Street, Suite 701, West Palm Beach, FL 33401.

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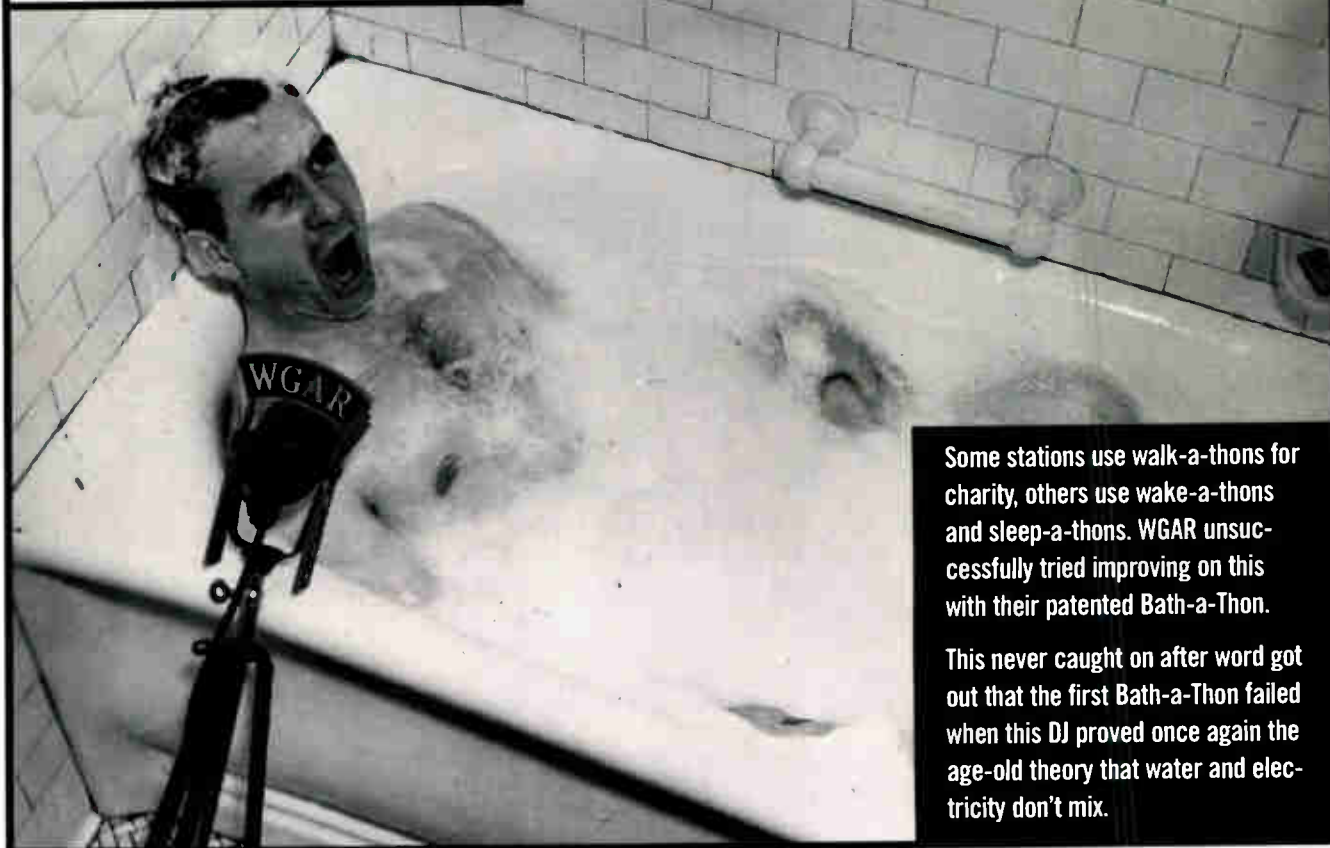
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