

Vol. XVIII, No. 12 July 21, 2003 PUBLISHED BI-WEEKLY

RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

ALL COMEDY RADIO'S
MICHAEL O'SHEA:

JOKES "R" US

CAR DEALERS:
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In Radio

Radio Ink will be publishing its annual list of “best of the best” in syndicated and network programming, but this year, it will be different. Rather than ranking programs simply by audience size and affiliate count, we’re asking you — the members of the radio community — to tell us which programming is best for your stations. Which personalities do your listeners like best? Which programs do you wish you could find more of? Which programs do you wish you could steal from your competitor? Which programs make the most money for you?

Here’s your chance to cast your vote(s) for the best programming in radio. Simply go to www.radioink.com and cast your vote in 12 categories, including:

- | | | | |
|-------------------------------|-----------------------------------|--------------------|---|
| » Political (Talk) | » Computers and Technology (Talk) | » News Programs | » Short-form |
| » Financial/Consumer (Talk) | » Weekly Music | » Sports | » Unidentified Flying Objects and other “Loonies” |
| » Health/Relationships (Talk) | » Daily Music | » Fulltime Formats | |
| | | » Comedy/Show Prep | |

Winners in each category will be profiled in the August 18 issue of *Radio Ink*.



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Jokes "R" Us

Michael O'Shea and his partners are having a ball, creating a new Radio format: All Comedy. Radio has had funny stuff before. What's different about this baby, due for delivery this month?

Cover and interview photographs by Dion Rottman, Spence Studios, West Hollywood, CA

Pictured above (l-r): Kent Emmons, Kerri Kasem, Michael O'Shea and Budd Friedman

Creative Connections: Best Radio Promotions

22 One of Radio's great strengths is its ability to engage listeners. *Radio Ink* wants you to know about some of the best promotions — and some of the stinkers — concocted by Radio stations.

Columns

- 10» The Wizard of Ads™
What Are The Odds? by Roy H. Williams
- 12» Giff On Sales
How Close Are Your Reps To Media Buyers? by Dave "Giff" Gifford

IDEA TICKER

32,217

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

Coming Next Issue:
Radio Outside The Top 10
David Benjamin Interview

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POSTMASTER: Send changes of address to *Radio Ink*, 224 Datura Street, Suite 1015, West Palm Beach, FL 33401. Periodicals Postage paid at West Palm Beach, FL and additional offices. Subscriptions: Mail subscription rate: One year \$199. Canadian and European subscribers \$249 for one year. All subscriptions, renewals and changes of address should include address label from most recent issue and be sent to the Circulation Department, *Radio Ink*, 224 Datura Street, Suite 1015, West Palm Beach, FL 33401. Copying done for other than personal or internal reference without the express permission of *Radio Ink* is prohibited. Address requests for special permission to the Managing Editor. Reprints and back issues available upon request. Printed in the United States. Bulk Business Mail paid at West Palm Beach, FL. • Third-class enclosures paid in Columbus, WI. Permit #73.

EDITOR-IN-CHIEF
Reed Burzel reed@radioink.com

ASSISTANT EDITOR
Mary Crowley marycrowley@radioink.com

NEWS EDITOR
Mike Kinoshian mike@radioink.com

CREATIVE DIRECTOR
Jim Nicholas jimnicholas@radioink.com

VP/OPERATIONS
Tom Elmo tomelmo@radioink.com

DIRECTOR OF SALES 800-610-5771
Lois Ann Chooljian lois@radioink.com

VP/NATIONAL SALES 800-442-345
Chuck Renwick chuckrenwick@radioink.com

MARKETING MANAGER 877-685-3583
Adriann Braiker adriann@radioink.com

CUSTOMER SERVICE 800-610-5771

CONTRIBUTING WRITERS
Lee Abrams, Rhody Bosley, Jim Boyle, Julie Lomax Brauff, Curt Brown, Bill Burton, Holland Cooke, Bob Davis, Lindsay Wood Davis, Danny Fletcher, Dave Gifford, Bob Jenkins, Frank Kulbertis, Phillip J. LeNoble Ph.D., Pam Lontos, Sean Luce, John Lund, Harvey Mackay, Big Mike McDaniel, Kipper McGee, Chuck Melford, Bill Moyes, Bob Ottaway, Lisa Patera, Jack Rattigan, Al Ries, Walter Sabo, Ed Share, Jim Taszarek, Jack Trout, Bill Troy, Roy Williams, Tom Zarecki

STREAMLINE PUBLISHING, INC.

CHAIRMAN/PUBLISHER
B. Eric Rhoads, CRMC/CRSM

PRESIDENT Ivan Braiker ivan@radioink.com

CONTROLLER accounting@radioink.com

STAFF PHOTOGRAPHER Bruce "Flash" Cooley

WASHINGTON, D.C. COUNSEL
John Wells King Garvey, Scrubert & Barer

EXECUTIVE EDITOR EMERITUS/LOS ANGELES
Dwight Case

Our Mission: Radio Ink's role is passionately to empower Radio management to be more successful by providing fresh, actionable, reality-based ideas, inspiration and education in a quick, easy-to-read, positive, pro-Radio environment.

RADIO INK Editorial Offices:
224 Datura Street • Suite 1015
West Palm Beach, FL 33401
PHONE 561-655-8778 • FAX 561-655-6164
E-MAIL: comments@radioink.com
Classifieds/Yellow Ink™ PHONE 877-685-3513
Subscription Information/Advertising
PHONE 800-610-5771 • FAX 561-655-6164



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From Our Chairman

Radio Needs a New Face

By B. Eric Rhoads, CEO & Publisher

I've come up with a great new Radio format:

Target: 20-something males

Music: the hits from their fathers' generation

DJs: males at least 30 years older than the listener

Do you think it'll work? Not!

The Radio-Mercury Awards, recently held in New York, continue to be the largest cash award in the advertising industry. Offering a grand prize of \$100,000 to creative directors in love with producing sexy television commercials was originally a Very Good Idea.

Q: How can we draw attention to Radio?

A: Dangle a big check.

On the surface, it seems to be working, but I fear we're blowing a great opportunity. In the eyes of today's young creatives, the Mercury Award is like having a rich old uncle. They're telling the old fool whatever he wants to hear in the hope of gaining his inheritance, all the while laughing behind his back. Yes, these creative directors occasionally create a great Radio ad so that they can enter our contest, but are

we changing how they feel about Radio?

Agency creative types tend to be young, "with it" 20-somethings. As they were accepting their Mercury Award checks last month from Radio's various group heads, it struck me that all the winners were dressed in the hippest threads while the majority of the group heads were dressed in the best fashions of 1954. We looked exactly like a group of aging, white males approaching retirement. (Uh-oh, now you're hitting below the belt, Rhoads!) Everything about the event was "old school," including its location: the Waldorf, the ultimate WASP hotel. Is this the image Radio needs in the eyes of creative directors?

Radio needs a new face at the Mercury Awards.

So do we shave Gary Fries' head, put him in Vans shoes, a goatee, and a skin-tight lime-green double-knit shirt? Of course not. Pretending to be like the young creatives would be no different from the 40-year-old mom who dresses like her teen-age daughter.

The face of Radio should be young, hip and relatable. The "suits" can sit in the audience, but the faces onstage should be

the young people from our industry. The event should be held at the Paramount Hotel, and it should be produced by someone who IS young and hip.

Radio is crawling with creative young people. Why aren't we showing them off? Why aren't we using our own announcers as our presenters? Who presents the Oscars during the Academy Awards — the heads of the movie studios or their most accomplished actors and actresses?

Agency people live in a world that revolves around image. If we really want creative people to feel differently about Radio, it will require more than a big check. Agency people should see a Radio face that reflects their own self-image. This is a standard practice when marketing Radio stations, so why aren't we using it at the Mercury Awards? ☐

Eric

To reach me, write: RADIO INK, B. Eric Rhoads, CEO/Publisher, 224 Datura Street, Suite 1015, West Palm Beach, FL 33401
Phone: 561-655-8778 Fax: 561-655-6164
E-mail: Eric@radioink.com

Now is the time to switch to Heloise

Heloise is the world's most trusted name in household advice, currently airing on 400 stations nationwide. Her full length show, *Ask Heloise* and her 90 second feature, *Hints From Heloise* provide household tips that will have your listeners tuning in faithfully everyday. She is in fact the best way for you to reach women 25-54 years of age.

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Ask Heloise: (Starting August 9th)

Live:
Saturdays and Sundays
12 Noon – 2 PM EST

Refeed via Satellite:
Monday – Friday,
12 Noon – 1 PM EST
1 PM – 2 PM EST

Avails:
6 min. network, 10 min. local

Hints From Heloise:

Content:
30 second spot within
90 second feature



Passionate programming that sells.



A CELEBRATION OF *Service*



Service to America Friend in Need Award
WW23-FM/WWV2-FM Arlington, VA

(L-r): JC Fernandez, Melissa Hawes, Mike Edwards, Erin Carman, Brett Haber, Mark O'Brien, Congressman Greg Walden



Crystal Radio Awards for Community Service

(L-r): Chuck Tweedle, KOIT San Francisco; Laurie Prax, KVAK-AM Valdez, AK; Kim Francis, KFME Kansas City; Tom Busch, KNOM Nome, AK; Mike Boen, WJY Brainerd, MN; Francis Nash, WUGO Grayson, KY; Brooke Callowich, KPRS Kansas City; Joel Oxley, WGMS Washington; Tom Severino, WIBC Indianapolis; Tom Yates, KOZT Fort Bragg, CA; Vicky Watts, KOZT Fort Bragg, CA



Service to America Partnership Award
EDWB-FM Minneapolis & University Facilities Foundation

(L-r): Sen. Mark Dayton, Mary Campbell, Mick Anselmo, Sandy Landberg, Dr. Robert Blum, Dan Seeman, John O'Connell



NAB President & CEO Eddie Fritts; Mrs. Bush; Immediate Past Joint NAB Board Chair David Kennedy

*Congratulations to the winners.
Your efforts of superb community
service are an inspiration to us all.*



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PEOPLE
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LETTERS
NEWS
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& MORE

RADIO-MERCURY AWARDS



GRAND PRIZE WINNER, RADIO-MERCURY AWARDS: The Radio Advertising Bureau's Radio Creative Fund annually honors the best Radio advertising creativity. Pictured (l-r) are RAB's Gary Fries; \$100,000 grand prize Radio-Mercury Award winners Brad Emmett and Lee Seidenberg of DeVito/Verdi-New York; and Craven Thompson Communications' Jim Thompson, co-chair with Fries for the Radio Creative Fund. The two winners wrote the "Dinner Date" spot produced for the National Thoroughbred Association.



PUBLIC SERVICE AWARD WINNER: NAB's Eddie Fritts (l) presents the PSA Mercury Award to Parry Metz of DDB Chicago. He won for the spot "Skim Latte," produced for the Ad Council/AfterSchool Alliance. The award included a \$2,500 donation to the winner's charity of choice.



STATION WINNER: Clear Channel Radio's John Hogan (l) presents the \$5,000 award for the best station-produced commercial to Douglas Zanger of Rose City Radio, Portland, OR. Zanger wrote the spot "Build Your Own Slice" for Flying Pie Pizza.

NATIONAL CONTESTS "NOT SO BAD"

National Radio contests may not be that bad after all — as long as the stations or companies reveal to listeners the true nature of the contest. That's the finding in a study recently released by **Paragon Research**, which sought to identify to what degree Radio listeners actively participate in Radio station contests. The study found that nearly eight of 10 people (79 percent) who actively participate in Radio contests prefer the possibility of winning a larger prize in a national contest, even if their odds of winning are reduced.

The study also found that 16 percent of total respondents actively participate in Radio station contests, while 55 mentally play along, and 23 tune out contests completely. Thirty-nine percent of participants said that they were aware that some contests were national, while more than half — 56 percent — claimed to be unaware of national contests. Additionally, 84 percent said that Radio stations should reveal to their listeners that a local station actually is part of a larger, national campaign.

STRONG TV "UPFRONT" COULD MEAN RADIO \$\$\$

A new study released by **Interep** shows a strong correlation between the annual television/cable spring ad buying frenzy known as "upfront" and subsequent Radio dollars placed in the second half of the calendar year. That's good news for Radio this year, as the 2003 "upfront" season was particularly solid. If Interep's analysis bears that out, it could mean robust sales in the third and fourth quarters of the year.

Interep says this Radio parallel likely occurs because Q3 and Q4 tend to be key quarters for national advertisers, beginning with the back-to-school season and finishing off with the all-important holiday period. Since national Radio usually is purchased in schedules throughout the year and then placed close to the start of a particular campaign, upfront advertisers begin supporting their TV/cable buys with Radio in July and continue through December.

DOWNLOADS NOT SOLE REASON FOR DECLINE IN MUSIC SALES

Digital downloads may not be the only culprit for declining music sales, according to recent consumer-tracking surveys released by the **NPD Group**. While file sharing has had a major impact on sales of pre-recorded CDs over the past few years, sales of music to people who have not downloaded or shared music with friends also may be down as much as 7 percent this year.

According to NPD research, total full-length CD sales dropped 13 percent in the fourth quarter of 2002, compared with the same period a year earlier. Similarly, Q1 2003 unit sales were off 9 percent vs. the first quarter of 2002. "Without a doubt, file sharing has had a huge negative impact on music-industry sales," observes NPD Group Vice President Russ Crupnick. "But our research shows that even if digital file sharing were to disappear tomorrow, the record labels and retailers would still need to overcome important underlying causes of recent market declines."

While much of the sales decline has been attributed to younger consumers who have access to high-speed data lines and thus can download files more easily, nearly half of all consumers age 36 and over say they are buying less recorded music. Interestingly, only 10 percent of this older group — which accounts for 45 percent of all U.S. music sales — say they're purchasing less music because of downloading. The other 90 percent claim they're buying less music simply because there is less music they want to purchase.

First Flash!

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Moose Lake Products Company, Inc.

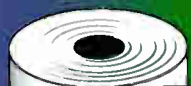
2003 PRODUCT CATALOG

event tape

5-1/4" Mini Event Tape®

5-1/4 in. - 2.0 mil. • Shipped in rolls of 3,000 ft.
Low one-time plate charge: \$145/color.

	6,000 ft	12,000 ft	18,000 ft	24,000 ft
1-color	\$375	525	685	845
2-color	525	675	835	995
3-color	675	825	985	1,145
4-color	825	975	1,135	1,295



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Low one-time plate charge: \$145/color.

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1-color	\$325	475	635	795
2-color	475	625	785	945
3-color	625	775	935	1,095
4-color	775	925	1,085	1,255



SOONERS
University of Oklahoma Alumni Association

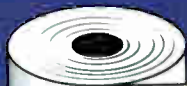
SOONERS
University of Oklahoma Alumni Association

SOONERS
University of Oklahoma Alumni Association

18" Super Event Tape®

18 in. - 4.0 mil. • Shipped in rolls of 1,000 ft.
Low one-time plate charge: \$195/color.

	3,000 ft	6,000 ft	9,000 ft	12,000 ft
1-color	\$545	925	1,295	1,685
2-color	715	1,095	1,475	1,855
3-color	885	1,255	1,645	1,995
4-color	955	1,425	1,795	2,185



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event tape

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24 in. - 4.0 mil - Shipped in rolls of 1,000 ft.
Low one-time plate charge: \$295/color.

	3,000 ft	6,000 ft	9,000 ft	12,000 ft
1-color	\$795	1,295	1,895	2,395
2-color	925	1,475	2,025	2,575
3-color	1,125	1,675	2,225	2,769
4-color	1,295	1,895	2,425	2,995



36" Super Event Tape®

36 in. - 6.0 mil - Shipped in rolls of 500 ft.
Low one-time plate charge: \$395/color.

	3,000 ft	6,000 ft	9,000 ft	12,000 ft
1-color	\$1,095	2,045	2,685	3,525
2-color	1,275	2,215	2,985	3,675
3-color	1,455	2,375	3,285	3,825
4-color	1,655	2,545	3,495	3,975



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3 ft. x 3 ft. Banners

Prices per banner

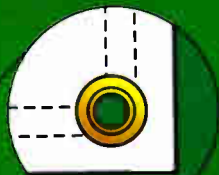
	25	50	100	250	500
1-color	\$24.50	16.65	12.95	10.70	9.35
2-color	35.60	22.35	15.95	11.80	10.15
3-color	46.75	27.95	18.95	13.15	10.95
4-color	57.95	33.85	21.90	14.45	11.90



3 ft. x 5 ft. Banners

Prices per banner

	25	50	100	250	500
1-color	\$32.65	18.75	14.85	11.75	10.35
2-color	43.65	24.55	17.95	13.30	11.30
3-color	54.65	30.15	21.15	14.75	12.25
4-color	65.65	35.60	24.15	16.25	13.15



3 ft. x 10 ft. Banners

Prices per banner

	25	50	100	250	500
1-color	\$38.95	25.95	21.85	17.95	16.25
2-color	51.45	35.05	28.55	25.85	20.35
3-color	67.75	38.95	35.40	27.50	22.85
4-color	83.75	46.45	41.95	32.25	28.55



Stock/Material: 8.0 mil polyethylene, recyclable plastic
 Plate/Setup: None
 Pantone® color match: No charge
 Finish: Stitch hemmed & Grommets

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15" x 17" Reinforced Handle Bags

With Die-Cut Handle

Prices per 1,000 - printed 1 or 2 sides

	3,000	5,000	10,000	25,000	50,000
1-color	\$255	195	165	133	118
2-color	295	215	171	136	121
3-color	310	235	187	146	127
4-color	385	255	195	150	129



12" x 15" Reinforced Handle Bags

With Die-Cut Handle

Prices per 1,000 - printed 1 or 2 sides

	5,000	10,000	15,000	25,000	50,000
1-color	\$115	125	125	105	92
2-color	205	145	130	110	94
3-color	225	155	135	115	96
4-color	245	165	140	120	98



8" x 12" Door Hangers/Litterbags

With Die-Cut Hang Hole

Prices per 1,000 - printed 1 or 2 sides

	5,000	10,000	25,000	50,000
1-color	\$120	90	67	57
2-color	140	98	70	59
3-color	155	107	74	60
4-color	175	116	77	62



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Colors: PMS color match - no charge.



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- Durable White Vinyl or Clear Vinyl stock
- FREE white ink backup on Clear Vinyl stock
- Your choice of 25 Standard ink colors
- Backsheet printing available
- 1/8" bend-and-peel strip unless otherwise specified
- 18-month outdoor life
- PMS color matching available

Size	Stock	LIST PRICE		PRICE PER 1,000					
		250	500	1,000	2,000	3,000	5,000	10,000	
2.5" x 9.25"	White Vinyl	\$185.00	\$175.40	\$35.00	\$83.00	\$74.20	\$54.20	\$38.00	
	Clear Vinyl	\$27.40	\$47.70	\$50.00	\$98.50	\$90.30	\$77.30	\$65.70	
3.75" x 7.5"	White Vinyl	\$94.30	\$27.00	\$38.20	\$80.00	\$74.20	\$54.20	\$38.00	
	Clear Vinyl	\$23.50	\$58.10	\$75.20	\$105.50	\$90.30	\$77.30	\$65.70	
Each additional color		85.40	92.00	97.60	73.20	48.90	26.70	23.30	
3" x 0.5"	White Vinyl	\$69.50	\$48.80	\$40.40	\$32.30	\$88.40	\$75.40	\$54.20	
	Clear Vinyl	\$20.40	\$65.30	\$60.70	\$67.20	\$25.90	\$56.30	\$77.30	
3.75" x 15"	White Vinyl	\$21.70	\$10.00	\$18.90	\$74.50	\$20.90	\$44.80	\$38.00	
	Clear Vinyl	\$25.00	\$42.70	\$76.00	\$85.70	\$61.20	\$70.10	\$52.50	
Each additional color		97.60	108.70	122.00	97.60	73.20	46.60	26.70	

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- Quality labels for indoor use
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- FREE shrink-wrapping
- 1,000 labels per roll on 3" cores
- Your choice of 25 Standard ink colors



STOCK CHOICES

- White Gloss
- White Matte
- Yellow Gloss
- Red Fluorescent
- Orange Fluorescent
- Green Fluorescent
- Pink Fluorescent
- Chartreuse Fluorescent
- Bright Gold Foil
- Bright Silver Foil
- White Vinyl
- Crystal Clear Poly
- White Gloss with Opaque Adhesive

25 COLORS TO CHOOSE FROM!



Size		LIST PRICE	PRICE PER 1,000					
			500	1,000	2,000	3,000	5,000	10,000
.5" x 1" Rectangle	1-color	\$59.50	74.30	61.30	54.80	39.10	31.30	
.5" x 2" Rectangle	1-color	\$59.50	74.30	61.30	54.80	39.10	31.30	
.75" x 2" Rectangle	1-color	\$59.50	74.30	61.30	54.80	39.10	31.30	
1" x 1.5" Rectangle	2-color	\$113.00	141.20	108.20	87.80	60.20	42.30	
1" x 2.5" Rectangle	2-color	\$113.00	141.20	108.20	87.80	60.20	42.30	
1" x 3" Rectangle	1-color	\$68.80	87.40	75.90	67.00	57.30	40.30	
1.25" x 3.5" Rectangle	1-color	\$68.80	87.40	75.90	67.00	57.30	40.30	
1.5" x 2.5" Rectangle	2-color	\$122.50	154.30	123.00	100.00	78.40	51.20	
1.5" x 3" Rectangle	2-color	\$122.50	154.30	123.00	100.00	78.40	51.20	
2" x 3" Rectangle	1-color	73.80	92.30	83.40	74.30	62.60	49.60	
2" x 3" Rectangle	2-color	127.30	159.20	130.30	107.30	83.70	60.30	
2" x 4" Rectangle	1-color	\$115.20	106.50	94.00	82.30	75.30	62.80	
2" x 4" Rectangle	2-color	\$138.70	173.40	141.90	115.80	97.00	73.30	
1" Circle	1-color	60.80	75.90	62.60	55.90	40.00	32.00	
1.5" Circle	2-color	114.30	142.80	109.50	88.90	61.10	42.70	
2" Circle	1-color	78.70	98.60	87.50	78.70	64.60	50.30	
2.5" Circle	2-color	\$133.20	\$166.50	\$134.40	\$108.70	\$85.70	\$61.80	
3" Circle	1-color	116.50	145.70	114.00	92.40	66.20	46.80	
.75" x 1.5" Oval	1-color	63.00	78.80	67.10	59.40	45.10	36.10	
.75" x 1.5" Oval	2-color	116.50	145.70	114.00	92.40	66.20	46.80	
1" x 2" Oval	1-color	71.00	88.70	78.80	69.30	57.30	41.70	
1" x 2" Oval	2-color	\$124.50	\$155.60	\$123.80	\$98.30	\$76.40	\$52.40	
1" Square	1-color	65.50	82.00	71.00	63.90	53.00	38.50	
1.5" Square	2-color	119.00	148.90	117.90	96.90	74.10	49.20	
2" Square	1-color	74.80	93.00	85.20	77.20	64.00	48.00	
2" Square	2-color	\$138.30	\$170.50	\$138.30	\$110.20	\$85.10	\$67.30	



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ponchos

Lightweight Ponchos

1.1 mil

Prices per poncho

	500	1,000	3,000	5,000	10,000
Blank	\$1.75	1.55	1.30	1.15	1.05
1-color	1.95	1.75	1.45	1.20	1.10
2-color	2.25	1.85	1.50	1.25	1.15

Middleweight Ponchos

2.0 mil

Prices per poncho

	500	1,000	3,000	5,000	10,000
Blank	\$2.20	2.15	1.60	1.40	1.20
1-color	2.95	2.70	2.05	1.80	1.50
2-color	3.25	2.75	2.15	1.85	1.55

Heavyweight Ponchos

4.5 mil

Prices per poncho

	600	900	1,500	2,400	4,980	9,900
Blank	\$3.55	3.45	3.05	2.70	2.50	2.45
1-color	4.35	4.15	3.25	2.85	2.65	2.60
2-color	4.55	4.40	3.40	3.05	2.80	2.65



Personalized Packaging Available



- Plate/Setup: Random imprint (7" x 7") - \$125/color
Center back image (10" x 10") - \$105/color
- Personalized Packaging: \$45 plate charge and \$50 per thousand for printing
- Poncho Colors: White, yellow, blue, orange and clear material
- Pantone® color match: No charge

keytags

Use an Unlimited Number of Colors
 Print front and back: NO EXTRA CHARGE!
 No Plate Charges
 Snap together acrylic clam



Shapes and Sizes	100	250	500	1,000	2,500	5,000	10,000	25,000
1-1/2" x 1-1/2" Square	\$1.66	1.05	.84	.63	.56	.54	.48	.44
1-3/8" x 2-1/8" Rectangle	1.60	1.00	.82	.60	.54	.50	.44	.40
1-3/4" Round	1.66	1.05	.84	.63	.56	.54	.48	.44
1-7/8" x 2-3/4" Jumbo Rectangle	1.86	1.25	1.04	.83	.78	.68	.62	.52
1-3/4" Heart	1.66	1.05	.84	.63	.56	.54	.48	.44
2-1/4" Oval	1.66	1.05	.84	.63	.56	.54	.48	.44
2-1/4" House	1.66	1.05	.84	.63	.56	.54	.48	.44
2-1/4" x 3-3/4" Business Card Tag	2.00	1.40	1.20	.91	.88	.79	.67	.59
2-1/2" Round	1.92	1.30	1.08	.85	.80	.70	.64	.54

permatags

Durable!

- Imbedded insert
- Nice quality
- Call for a FREE sample

Made from one solid piece of acrylic
 No Seams and no glue means no
 splitting or breaking. Top quality
 assured.



	250	500	1,000	2,500	5,000	10,000
Color	\$1.71	1.00	.83	.59	.52	.44
Black	1.89	1.17	.91	.65	.58	.49
White	2.05	1.29	.95	.71	.63	.54
4-color	2.22	1.39	1.07	.77	.69	.60

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Pricing is the same for all
 available shapes and sizes.



Stadium cups



22oz.
STADIUM CUP



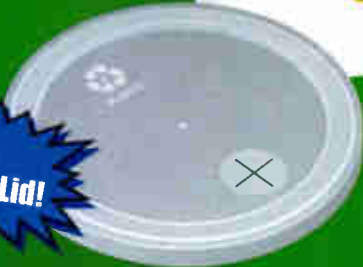
32oz.
STADIUM CUP
Available in white only



12oz.
STADIUM CUP
Available in white only



17oz.
STADIUM CUP



**Molded
Resealable Lid!**

Flyer Lid Colors available for the 17oz. and 22oz. cups:



Teal
Maroon
Purple
Blue
Green
Black
White
Red

Tip Colors available:



Red
Yellow
Black
White
Blue

Body Colors available for the 17oz. and 22oz. cups:



Purple
Blue
Teal
Green
Neon Green
Yellow
Neon Yellow
Cream
Black
Gray
Granite
White
Orange
Neon Pink
Maroon
Red

Price per cup (includes one color imprint)

STADIUM CUPS	100	250	500	1,000	2,500	5,000	10,000	25,000	50,000
12 oz. Stadium Cup (white only)	.82	.54	.44	.42	.36	.34	.32	.28	.27
17 oz. Stadium Cup	.82	.54	.44	.42	.36	.34	.32	.28	.27
22 oz. Stadium Cup	.90	.56	.50	.47	.44	.39	.37	.34	.33
32 oz. Stadium Cup (white only)	.98	.62	.58	.52	.47	.44	.40	.36	.35
Each Additional Color Per Piece	NA	.12	.10	.09	.07	.06	.06	.05	.05
STADIUM CUP LIDS & STRAWS									
Flyer Lid with Straw & Tip <small>17 oz. & 22 oz. sizes only</small>	.33	.30	.28	.27	.24	.24	.24	.22	.22
Molded Resealable Lid					.20 each				
Disposable Thermoformed Lid					.30 each				

Plate/Setup: \$30/color.
 Pantone® color match: No charge
 Product colors: Colors of cups, lids and tips can be mixed in multiples of 50.



pocket coolies

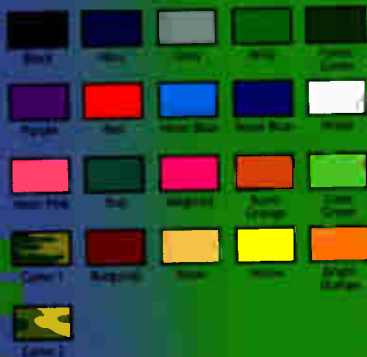
KEEPS DRINKS COLD!

Fits in Pockets, Consoles & Golf Carts

- Folds Flat & Sits Upright
- Perfect For Mailings
- Great For All Occasions & Events



Product Colors



	100	250	1,000	2,500	5,000
1-color	\$1.65	1.05	.99	.75	.75
2-color	2.05	1.50	1.35	1.15	1.15
3-color	2.50	1.85	1.75	1.55	1.55
4-color	2.95	2.25	2.20	1.95	1.95

Price per Pocket Cooles

Plates/Setup: \$35/color

Stock: Scuba material

Printing: Puff imprint available at no additional cost.
Print both sides at no additional cost.

U.S. flag products

20" x 30" Yard Signs

- 20" x 30" - 3.0 mil coextruded poly
- Printed both sides
- Wire frame included



Quantity	Price per sign
1-24	\$5.00
25-49	\$3.50
50+	\$3.00

15" x 17" FlashBags™

- 2.0 mil polyethylene
- Die-cut handles



ONLY \$30
Per Box of 100
Plus Shipping & Handling

18" Super EventTape®



- 18" - 4.0 mil
- 165 flag images per roll

ONLY \$75
Per 500 ft. roll
Plus Shipping & Handling

license plates



	125	250	500	1,000	1,500	2,500	5,000
1-color	\$1.80	1.40	1.12	.90	.80	.68	.58
2-color	2.60	1.80	1.40	1.05	.91	.79	.68
3-color	3.40	2.20	1.68	1.20	1.02	.89	.77
4-color	4.20	2.60	1.95	1.35	1.13	.99	.86

Size: 6" x 12"
 Colors: 25 standard ink colors
 Pantone® color match: \$30/color
 Stock/Material: 55 mil

magnets



Shapes and Sizes	100	250	500	1,000	2,500	5,000
1-1/2" x 3" Rectangle	\$1.00	.75	.50	.38	.32	.30
2" x 3" Rectangle	1.11	.75	.56	.42	.36	.32
2" x 3-1/2" Rectangle	.93	.88	.48	.32	.30	.24
3" x 4" Rectangle	1.30	.93	.79	.70	.52	.48
3" x 5" Rectangle	1.30	.93	.79	.70	.52	.48
3-1/2" x 4" Rectangle	1.30	.93	.79	.70	.52	.48
1-1/2" Square	.70	.45	.30	.22	.20	.18
2" Square	.88	.60	.46	.44	.41	.32
2" Round	.88	.60	.42	.34	.30	.24
2-1/2" Round	.92	.64	.46	.44	.34	.27
3" Round	.98	.76	.63	.50	.41	.32
2" x 3-3/16" Oval	.96	.74	.48	.36	.32	.27



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 1-800-213-5274

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Plate/Setup: None
 Colors: Unlimited
 Stock/Material: 20 mil.



ART SPECIFICATIONS

PROGRAMS

Macromedia Freehand:

Mac/IBM version 10 and earlier.

Adobe Illustrator:

Mac/IBM version 10 and earlier.

CorelDraw

Exported as an Adobe Illustrator file (.ai).

FILE INFORMATION

Save your document in the MAC compatible programs listed above. Please include on your disk/diskettes all related EPS, PICT and TIFF files used in creating the document.

FONT INFORMATION

Convert text to paths (text that becomes a graphic object). Otherwise, please include all screen and printer fonts used in the document.

COLORS

When assigning color to art or text, please use a Pantone color.

FILE STORAGE

Macintosh or IBM formats:
3.5" Diskette; Iomega Zip or Jazz disk; CD.

e-mail your artwork to art@firstflash.com

FirstFlash! can handle any of your graphic art needs. Please call for an art services quote.

SHIPPING & HANDLING

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Two Days With Roy Williams

By Zachary Braiker

Radio professionals from across the United States — and as far away as Ireland and Uganda — attended Radio Ink's "Two Days with Roy Williams" in Atlantic City last month. Williams, also known as "The Wizard of Ads," employed techniques of Nobel laureates in physics, legendary authors, and timeless painters and musicians to illustrate ways to engage and excite the brain. He demonstrated the causal link between this stimulus, creating memorable advertising and fostering meaningful relationships.

Dynamically incorporating business and personal anecdotes with lively and appealing multimedia pastiche, the wizard invited Radio professionals to examine their business in new and unexpected ways. Using several famous and familiar pieces of music, Williams explained what made them psychologically captivating. He emphasized how to take advantage of the presence of characteristics that all great works share, a theory he called "third gravitational bodies," which highlighted and examined the creative influences of advertisements, arts, and sciences that make them transcend into great work. Throughout the presentation, Williams established that understanding of the artistry behind advertising and Radio professions yields long-time financial goals and strengthens personal relationships.

The Wizard juxtaposed two types of selling techniques — transactional and relational —

that he used to describe the approaches that professionals often take toward clients. While transactional sales may appear advantageous, they often capitalize on client whims while failing to foster the meaningful and lucrative outcome of the relational model.

Williams described ways to build relational business through cultivating clients with advertising that "leaves out" information. This ensures that the listener pays attention to subsequent advertising without dismissing redundant information. This relational model applies equally to Radio sales professionals. The Wizard urged them to find their clients' "Sword in the Stone," the focal point of their vision. Understanding this vision strengthens the success of the advertisement and the quality of relationships between client and professional, he said.

BJ Bueno, a 23-year-old advertising consultant for Nike, Vans and Harley Davidson (and a faculty member of Roy Williams's Wizard Academy), complemented the Wizard's presentation by teaching "Cult Brand Advertising." Using comparative case studies, Bueno revealed the power that advertisers and Radio professionals can glean from Harley Davidson, Jimmy Buffet, and Ben and Jerry's cult-like communities. Bueno's message and Williams's vision made the two-day conference resonate personally, as well as professionally, for the attendees.

Zachary Braiker was one of the hundreds attending the seminar.



THAT SEMINAR WAS FUN!
Eric Rhoads (l), BJ Bueno (c) and Roy Williams took a breather between sessions.



The Wizard of Ads

» **QUICKREAD** » Your station almost always reaches the listener your advertiser needs because Radio is a mass media, rather than a finely targeted one. » It takes more than a strong schedule and fancy copy to create Radio advertising success. » The Advertising Performance Equation (APE) is the $E=MC^2$ of marketing. » Learn to evaluate and moderate each of the factors in the Advertising Performance Equation to be an "Einstein of Advertising."

What Are The Odds?

By Roy H. Williams

SCENARIO ONE: A Radio rep walks into a business to perform a Client Needs Analysis, step one in the consultant sell. The consulting goes something like this:

"What's your budget and who are you trying to reach?"

"I have \$200,000 and I'm trying to reach professional women between 35 and 44 years old."

"Sorry, can't help you. That's not who we reach."

What are the odds?

Fact One: Your station almost always reaches the listener your advertiser needs because Radio is a mass media, rather than a finely targeted one.

SCENARIO TWO: Your prospect, a government agency with an unlimited budget, tells you it is looking for a quick response and says, "If Radio works, we're going to give you millions of dollars." So you recommend an OES schedule because "the way to make Radio work is to schedule enough commercials to reach at least half the cume audience 3.29 times, which — according to a General Electric study from several years back — is the required frequency to get people to take a specific action."

The clients agree to the schedule because they're all too happy to believe there's a magical frequency number that "gets people to take a specific action." So you go to work on the copy, throwing in all kinds of powerful buzzwords like "free," "fun" and "patriotic." Your ad even closes with a direct call-to-action: "So call the IRS today for your free in-home Tax Review! It's FREE! It's FUN! It's PATRIOTIC! Don't delay; call now. Operators are standing by to schedule your appointment."

Fact Two: It takes more than a strong schedule and fancy copy to create Radio

advertising success. In the final analysis, the advertiser's reputation and the power of the advertiser's offer will be seen and judged by the listener for what they are. Unconsciously, every listener adjusts every advertising message according to his own Personal Experience Factor. In that moment, your schedule and your copy will have done all they can do.

Have you been selling under the illusion that "a good schedule, good copy and the right target audience" are all that's needed to create a winning ad campaign? In truth, there are two silent forces, which are beyond your control, but they will cast the deciding votes. These forces are the Personal Experience Factor and Market Potential. Are you familiar with them? More important, is your client?

$$\text{Share of Voice} \times \text{Impact Quotient} =$$

$$\text{Share of Mind}$$

$$\text{Share of Mind} \times \text{Personal Experience Factor} = \text{Share of Market}$$

$$\text{Share of Market} \times \text{Market Potential} = \text{Sales Volume of the Advertiser}$$

The Advertising Performance Equation (APE) is the $E=MC^2$ of marketing. No other formula on earth reconciles all the little sub-equations into a single master formula:

$$S \text{ of } V \times IQ \times PEF \times MPo = \text{Sales Volume of the Advertiser}$$

If your client cooperates with you fully, you can still affect only Share of Voice (the schedule) and Impact Quotient (the copy). Personal Experience Factor and Market Potential are entirely

DEFINITIONS:

Share of Voice (S of V): An advertiser's percentage of all the advertising done in his business category. S of V can be increased only by increasing the schedule.

Impact Quotient (IQ): The power of an ad to communicate; the strength of the copy. IQ is measured relative to a floating average of 1.0.

Share of Mind: The percentage of customers' awareness that an advertiser occupies.

Personal Experience Factor (PEF): The advertiser's reputation through past experience of the listener or a friend. PEF also includes "guilt by association." If the name of the company, or even the style of the ad, triggers an associative memory, this can affect the PEF. Like IQ, PEF is measured relative to the customer's expectations. To satisfy the customers' expectations precisely, without exceeding them or falling short, earns a PEF of 1.0.

Share of Market: An advertiser's percentage of all business in his category.

Market Potential (MPo): The total number of dollars that will be spent in an advertiser's category. Advertising rarely increases market potential, no matter how hard it tries.

Sales Volume: The sales volume of an advertiser measured in dollars and cents.

out of your hands.

Like the elements of the Advertising Performance Equation, Energy (E), Mass (M) and the Speed of Light (C) are difficult to measure accurately, but proof of their strange, interactive relationship is evident every time an atomic bomb goes "boom."

Learn to evaluate and moderate each of the factors in the Advertising Performance Equation, and you'll soon be an "Einstein of Advertising," with nuclear energy in the palm of your hands. ☎

Roy H. Williams, president of Wizard of Ads Inc., may be reached at Roy@WizardofAds.com.



Dead Doctor's Don't Lie... And Neither Do We The Checks Are Starting To Roll In Already

Just Added: Nashville, Tampa, Charlotte, Rochester, Melbourne and Bessemer
Isn't it time you added Dr. Joel Wallach's radio show before your competitor does?

MLM Radio Networks, a company recently formed by former *Radio Ink* editor and radio general manager Ed Ryan, is experiencing great success in rolling out the original radio show *Dead Doctors Don't Lie*, hosted by Dr. Joel Wallach. Just this week, the program debuted in Tampa (market 21), Charlotte (market 37), Nashville (market 45) and Rochester (market 54). "We believe this is proof that this program is worth a shot, no matter what size your market is," Ryan says.

In addition to the new markets, stations that added the program two months ago, when MLM Radio Networks was formed — Watertown; Myrtle Beach; Ithaca; Columbus, GA; and Yakima, WA, are already receiving checks. Ryan says, "The checks are not big, but you have to start somewhere. We believe these

checks will grow. A year from now, they will be much bigger. It's important to get on board now, and let us build this product for you. The frequency of the program will pay off one year, two years and three years down the line."

How great would it be for you, as a general manager, to generate an additional \$10,000, \$20,000, \$30,000 or \$70,000 a year in sales from your listeners — and take ALL of it to your bottom line? It's happening for many stations that have carried this program for years.

There is no cost to run the program. MLM Radio Networks sets up your entire infrastructure. All you need to do is give us a good time period, promote the show, and be patient. What do you have to lose? You can always go back to what you were doing before you tried the program.

For more information, station success stories or a sample program, contact Ed Ryan, VP/general manager of MLM Radio Networks, at 866-225-0515 or via e-mail at edryan@mlmradionetworks.com.

MLM Radio Networks, LLC





» **QUICKREAD** » In selling media buyers, you must outsell, out-service, out-politic, out-maneuver, out-teach, out-negotiate, and out-socialize your competitors. » If you knew as much about the planning and buying of advertising as the planners and media buyers know, you would be a better negotiator. » Giff's formulas help find out what your competitors are really getting. » There is always — always — money left over! And who gets that? » "Ask and you get! Don't and you won't!" — Giff

How Close Are Your Reps To Media Buyers?

By Dave "Giff" Gifford

Ready for a controversial article? OK, let's get started... Three lessons from my book *How To Out-Negotiate Rate Chiselers* are particularly relevant to this subject:

1) In selling media buyers, you must outsell, out-service, out-politic, out-maneuver, out-teach, out-negotiate and out-socialize your competitors.

2) If you knew as much about the planning and buying of advertising as the planners and media buyers know, you would be a better negotiator; and...

3) If you are to safely navigate around a media buyer's pressure-driven moods, my advice is to "nice" them to death! Why?

FACT: Contrary to what media buyers might have you believe (if they dislike you), not all station selection decisions are "objective" decisions.

FACT: Personal relationships still count!

FACT: Close relationships = higher cost-per-points!

FACT: The closer you get to media buyers *between* the buys, the closer media buyers will get to your rates *during* the buys. That's where "out-socializing" comes in — as in close enough for a media buyer to share, with a "favored" seller, the rates being charged by the seller's competitors. Unethical, true, but from my 14 years of personal experience on Madison Avenue, trust me, it happens.

Now, what can you do with that information? First, some definitions:

- » CPM = Cost Per Thousand listeners for whatever demo,
- » AQH = Average Quarter Hour listeners,
- » G-IMP = Gross Impressions (number of spots X AQH),

» "T" = Their CPM or AQH, and

» "Y" = Your CPM or AQH.

Take a look at the following formula:

$$\frac{\text{Their AQH} \times \text{Your CPM}}{1000} = \text{What you should charge!}$$

$$\frac{\text{Your AQH} \times \text{Their CPM}}{1000} = \text{What they should charge!}$$

What follows is the application of the above formula. First, I'll do the math, and then I'll explain it for your full understanding. Note: I have purposely calculated the results on CPMs, rather than CPPs.

<u>Your Last Order</u>	VS.	<u>Their Last Order</u>
18 @ \$50 = \$900		18 @ \$40 = \$720
10,000 (Y)	AQH	7,000 (T)
180,000 (Y)	G-IMP	126,000 (T)
\$5.00 (Y)	CPM	\$5.71 (T)

Now, let's apply the formula cited above.

T-AQH: 7,000	Y-AQH: 10,000
X Y-CPM: \$5.00	X T-CPM: \$5.71
\$35,000 ÷ 1,000	\$57,100 ÷ 1,000
= \$35.00	= \$57.10

Confused? Well, this is why your salespeople should know as much about planning and buying Radio as media buyers know.

Now I'll un-confuse you:

Your G-IMP was calculated by multiplying 18 spots by your AQH of 10,000 listeners (18 X 10,000 = 180,000).

Your CPM was calculated by dividing the Cost of Schedule (\$900) by your G-IMP (180,000), multiplied by 1,000 (\$900 ÷ 180,000 X 1000 = \$5.00).

If you revisit the first formula I gave you, you now know that the \$35 figure represents how much your competitors would have to discount their \$40 rate in order to match your \$5 CPM. However, they would never do that. Why would they — given that they got onto the original buy at a CPM of \$5.71?

It means that, so long as you don't exceed the \$5.71 CPM for which the media buyer bought your competitor on the last buy, you can now raise your rate from \$50 to as high as \$57.10 and still not exceed your competitor's CPM. Obviously, should the schedule in question include lower-priced weekend spots, the above formula still applies.

One more thing: Given that no buy in the history of time buying ever came out to the last penny (for as many competitors as you have, there are an equal number of different rate cards), the true test of how close your reps are to the media buyers they're calling on, is to find out how much "leftover" money they get on given buys.

Leftover money? Yes, there is always — always — money left over!

And who gets that? Giff! Why? Because I know the money left over is going to be placed somewhere and...

"Ask and you get! Don't and you won't!" — Giff

BOTTOM LINE: One way or another, always find out what rates your competitors are really getting! 📧

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

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#1 IN MARKET

Nashville WWTN

11.0 TO 16.6*

BIG GAINS

Milwaukee WTMJ

4.3 TO 13.3**

Dallas KLIF

3.7 TO 11.8*

Jackson Supertalk MS

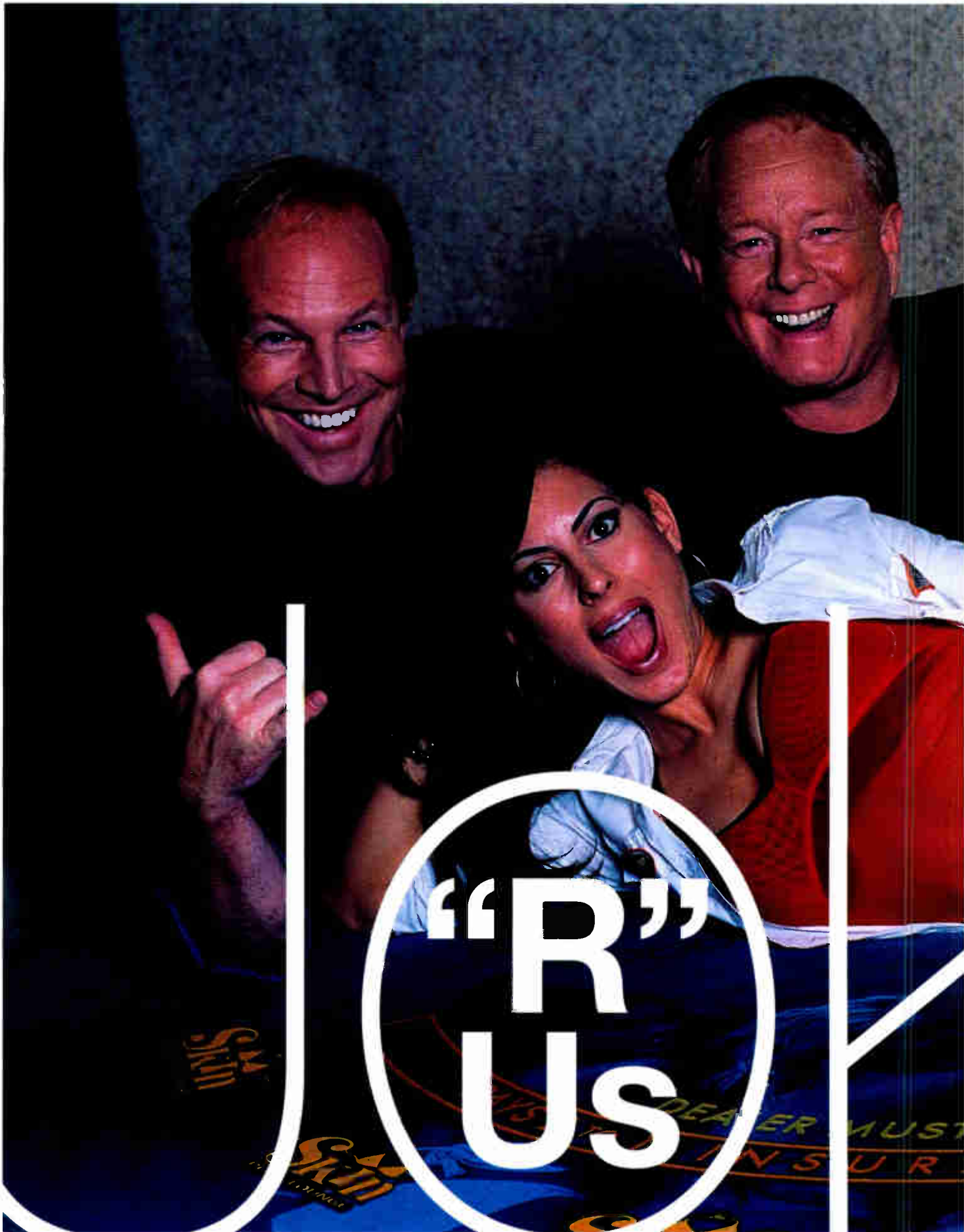
6.1 TO 6.3*

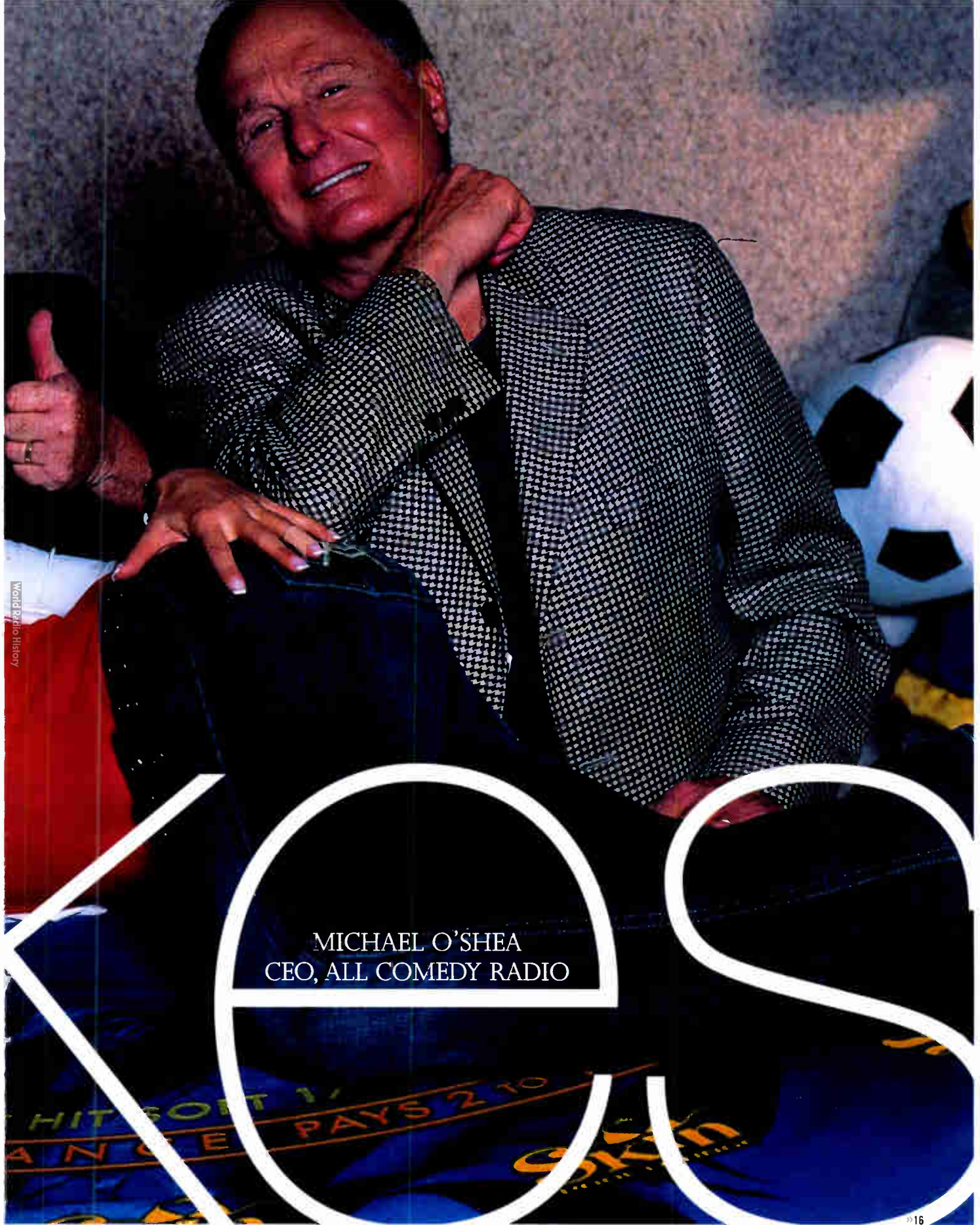
Grand Rapids WTKG

3.7 TO 6.6*

Arbitron Fall 2002 vs. Winter 2003.
AQH share increase.

* Men 25-54 ** Men 35-64





MICHAEL O'SHEA
CEO, ALL COMEDY RADIO

It seems almost elementary to introduce “All Comedy Radio” to a business whose Golden Age was built on the talents of such brilliant comic minds as Edgar Bergen, Milton Berle and Jack Benny. However, in an industry where humor now is defined by gutter-level shock jocks titillating under-matured male listeners, and where talent is relegated to droning liner-card voices, comedy has become a rare Radio species. Certainly, a handful of entrepreneurs have tried to put an all-comedy format on the Radio in the past, but the result never sounded like anything more than a bunch of jocks spinning their favorite Bob Newhart and Tom Lehrer albums.

Michael O’Shea, CEO of Hollywood-based All Comedy Radio, says all that is about to change. “For the first time, we have merged professional comedy with AM and FM Radio in a compelling, entertaining and funny, new, full-format presentation,” he says. “The programming utilizes standup routines from superstar comedians and up-and-coming touring comics, as well as exclusive interview segments from All Comedy Radio’s Hollywood studios.” News parodies, parody songs and morning show-type Radio comedy rounds out the topical and relevant programming, he says, resulting in a formatic mix similar to the playlist of a contemporary music station.

O’Shea, a 30-year Radio veteran, started as an on-air personality and program executive and grew to such positions as major-market general manager, group COO, station owner, and group CEO. For the past five years, he was chairman/CEO for Seattle-based New Northwest Broadcasters, which, during that time, acquired and consolidated Radio stations in medium and small markets in Washington, Oregon, Montana and Alaska. O’Shea previously was president and founding partner of New Century Media and New Century Arizona, which together owned and operated stations in Seattle and Arizona. Prior to that, he served as executive vice president of Cook Inlet Radio Partners. Rising through the programming ranks, O’Shea was national program director for Gene Autry’s Golden West Broad-

casters; he also programmed under legendary Radio innovator Gordon McLendon.

O’Shea says that All Comedy Radio is the brainchild of four entertainment entrepreneurs, each of whom has many years of experience in comedy and broadcasting. “**John Storer** is our executive vice president of business development, **Kent Emmons** is chairman of the company, **Howard Levine** is EVP/Legal, and I’m the CEO,” he explains. “We also have a new partner, **Rick Lippincott**, who has been a programmer in three of the top five markets; he is VP/Station Affiliations.” Additionally, the company is drawing on the genius and relationships of **Budd Friedman**, founder of the Improv and manager of many veteran comics.

INK: Historically, comedy is nothing new to Radio. What makes you think

that All Comedy Radio can go where no man or woman has gone before?

O’SHEA: Because this has never been done before. Not that putting funny things on the Radio hasn’t been done, because it has. Morning shows around the country use humor and bits; that’s the mainstay of some of the most successful morning shows. But when we started All Comedy Radio, we looked at how, as Radio formats have divided and subdivided, nobody has ever capitalized on putting a pure comedy play on the Radio.

How did you get involved with this particular project?

I became involved back in November, when I was making a tough lifestyle decision. My blood pressure was creeping up to dangerous levels, and my doctor said, “You have to do something that’s a little more relaxing and fun.” So I left the corporate day-to-day world for this project.

What do you bring to the table as a Radio programmer to make this work where other stabs at comedy on Radio have failed?

It’s the people we have at All Comedy Radio. One of our partners is Budd Friedman, the founder of the Improv. He was Jay Leno’s manager; he also discovered Bette Midler and had a lot to do with Adam Sandler and Drew Carey. He had wanted to take a stab at something like this, but every version they came up with sounded like a stand-up comedy club — and people don’t come to Radio to get a nightclub feeling. Another partner is John Storer, who came from Comedy Central. He was on the original production crew for *Evening At The Improv*, and he has huge connections. Another partner is Kent Emmons, who has been involved in professional comedy for years and is one of Budd’s best friends. He has a Rolodex with 800 comics’ home phone numbers. The relationships my partners have with the comedians are amazing, and it’s not unlike the relationship I have

with Radio people.

How did you become involved?

I was introduced to Budd and his partners in September, and they asked me how I would hear an all-comedy Radio station. When I listened, I knew it was not as a comedy club. I showed them the weak points in their research. I agreed to come on board toward the end of last year and see what I could do. It was Christmas Eve. Sitting at my computer, I started playing around with formulas, just as I would do if I were designing a new Country format or AC format. I mixed different elements of programming — try it this way and tweak it that way — and I came up with a combination that tested through the roof. It took time to pull it together, but it was all done with relationships. I don’t think a traditional Radio network could get the kind of traction that All Comedy Radio has gotten.

How did you get the comedians and the record labels to license their content to All Comedy Radio?

It was because of the relationships our partners have built over the years. We worked with George Slaughter, who started *Laugh-In* and who is on our advisory board; Bernie Brillstein, one of the top comic agents; and Lorne Michaels from *Saturday Night Live*. In fact, we have the entire SNL content licensed for All Comedy Radio. The reasoning we presented to the record companies and the artists themselves — as there is no ASCAP or BMI in recorded comedy — is that comedy sells probably one-tenth of one percent of all recorded audio. One reason is that comedy gets no exposure. Our mission from the beginning has been to be a friend of comedy; with the kind of exposure we think we can build out, we know we can increase comedy’s share of the recording pie.

What’s your formula for on-air presentation?

One third of our programming

is recorded comedy, to which we have exclusive network rights. Another third is locally generated by All Comedy Radio. We opened a studio on Sunset Strip, where we have comics come in to work on material. These are mostly touring comics, the next generation. It's five minutes from the Comedy Store and the Laugh Factory and seven minutes from the Improv, and we invite these young comedians to come by. Kent Emmons and I do the interviews. I'm the Ed McMahon, while Kent, who knows all of these people, does the interviews. We find out about them personally, and we ask them what they want us to ask, to essentially set up their routines. It's really sit-down stand-up. We throw up some questions, and they knock them out of the park. It has great comedic value.

So you have comedy cuts and some interviews. Is that enough?

No. Any time we started mixing this, it still sounded too much like "comedy club." So we put together the mortar for the network, what I call "Radio comedy."

We met with Bob Hamilton, who, through New Radio Star, has 125 morning disk jockeys collaborating and contributing to his service. He runs an elaborate bulletin-board system so jocks can share bits and other stuff, and we enrolled those guys with the idea of also being featured on All Comedy Radio. We have payment schedules for them and contests every 60 days to bring a couple of them to Hollywood, giving them stage time at the Improv or taking them back stage at *The Tonight Show*, and giving them a level of recognition they normally would not get. In return, they contribute bits. When I sign on my intranet every morning, I'll have from 15 to 55 brand-new MP3 files of stuff that's as topical as can be. If Michael Jackson's nose falls off, we'll have it on the air. That element of Radio comedy makes up the third piece.

Did this crack the "Radio comedy code?"

My partners think so, because we weave it throughout

our programming. It's short (30 seconds to 90 seconds), it has a lot of high comedic content, and it's as topical as can be. It makes the station or the network or the program sound very relevant, very "in-tune" with today. We basically merged the stand-up, the interview segments, and the Radio comedy, just as music [formats do]. We treat every element as though it were an oldie or a current or a recurrent, and give it codes as to daypart or gender or ethnicity. I give every element a comedic code of one to five — one meaning it's amusing, five meaning it's a gut-buster. Then I put it right into RCS Selector, telling the computer to mix me an average of 3.5 on the comedic scale. If that's not funny enough, I'll tweak it to 3.6. Then I get a content log that's generated daily, tweak it a little bit, time it out properly and put it together.

Do you have live personalities — regular DJs — to bring it all together?

That was the final piece that

gave me what I was looking for in a Radio station sound: comedy jocks. Casey Kasem's daughter Kerri and a few other notables come in and track out their shifts. Because the content is not locally relevant, they can introduce various bits, talk about what's happening in comedy, talk about what's coming up in comedy on television this week, who's touring where, promote the website and promote the 800 number. This gives the programming a companionable feel, with the sound of a Radio station, rather than a comedy nightclub.

This all sounds good. But — to use an over-worked cliché — if you build it, can you be sure that they will come?

We've taken an approach that has filled in a lot of holes. We focus-group tested it pretty elaborately. Edison Media Research says it's the only concept that they tested that got a 100-percent-favorable response — not the product, but the concept: all comedy on the Radio. » 18

What it is:

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What's your target demo?

The target is Adults 25-54, but we are expecting — and programming for — a 60-percent male lean. It's not all bathroom humor or camp-fire humor; it's funny stuff, but it's probably funnier to a guy. We have tested it with women to see what the repulsion factor might be, and it turned out to be very low, because we don't get into the gutter with the fart humor or excrement humor. We do get sexual, but we're FCC-friendly. We also get into a lot of relationship stuff that's funny.

Do you daypart for "mature" audiences?

We do daypart, but the more intense stuff will be dayparted later. I call it the "garlic bread theory" — I like garlic bread but not for breakfast. So we will daypart, and that's written right into the codes we use in Selector.

Radio programmers tend to prefer risk-free, tried-and-true formats. Are you meeting with much resistance to 24/7 comedy?

You're right — people in Radio are reluctant to try new things. Fifteen years ago, I was part of the group that started All Sports Radio at KJR. WFAN-New York had a bit of a head start, but KJR in Seattle was one of the very early SportsTalk Radio stations. In those days, it was not

uncommon to have a station play oldies during the day and then play football on weekends or baseball at night. For a station to go All Sports 24/7 was uncommon, and we found that many people were very reluctant to try that. Now, any market in America can have several All Sports Radio stations — and some of them are taking their feeds from Sporting News Radio or ESPN's syndicated product. We think All Comedy will grow on a similar track to All Sports. People will take a wait-and-see approach in the beginning, and then we'll start getting some traction.

Comedy is not easy to sustain day after day. Can you be sure that your content won't get stale?

That is the big question that I get from affiliates: "How can you sustain it?" And that's the code-cracking that I think we've done in putting together this format. Is it a format that people will tune to and listen to for 10 hours? Absolutely not.

It's not so much that we're going more for cume, but rather a Mother Nature factor. This will be a mood button. People are stuck in traffic in Omaha just as they are in L.A. If they've checked the weather and the traffic, they've gotten their dose of classic hits. There will be a time when they'll just want to laugh for a while.

I expect the format to be very high cume and relatively low TSL.

What sort of stations are you looking for as affiliates — facilities that have nowhere to go but up?

We have looked at this 27 ways, taken every devil's advocacy position. I've been there on the other side of that desk. I've had vendors pitch new ideas to me, and I think we have addressed all the issues. Still, it is something new, and it is like that first person to open an oyster shell and say, "I think I'll take a bite of this." It's going to take a little bit of traction, and it's going to take some time to convince managers to try this. But when it does, we will obviously offer market exclusivity. We are looking for the best in every market for the best obvious possibility. At first, this will be a tough sell. I have created the Oyster Award to be presented to GMs who sign on with us. It's called that because it probably took a lot of guts for that first GM to eat that first oyster.

If you don't get enough people willing to eat those oysters, who will pay the bills?

We are not going to traditional advertisers initially. We know we will get traditional advertisers on a cost-per-point basis after we deliver "X" number of

Arbitron listeners.

What John Storer did very successfully with Comedy Central was to go to New York, Los Angeles and Chicago ad agencies that specialize in special marketing and promotion — you might even call it product placement. There's a whole division of advertising commerce in this area, and John has done a great job with it.

So you're borrowing a page from the Golden Age of Radio?

Sure. If you think back to the original era of commercial Radio and TV, there were the *Hallmark Hall of Fame* and the *Milton Berle Texaco Theater*. So, prior to having any salable Arbitron numbers, we're forming alliances with significant national advertisers that want to be a part of something on a national basis, even though they know we'll debut with a limited position.

We're writing contracts that will let these people join us on the launch and have confidence in what we're going to do. It's very much like investing in product placement inside a movie.

That's a piece of the revenue pie that is very non-traditional, and because we're self-funded, we don't have huge overhead. None of us is taking a salary at this point. We're able to get this product to market for dimes on the dollar, compared to what it would take a traditional broadcaster.

So — all things being equal — why hasn't anyone done this version of comedy Radio before?

There is a homogenization, a sameness, a boredom factor going on in Radio today. But we're going to come in and give people something that's really fresh, something that is different and compelling and that has a pop to it.

It will take entrepreneurs to do creative things like this, because the big public companies aren't out there testing new formats; they can't afford to. ☐

About All Comedy Radio

LAUNCH: "We're planning a 'soft launch' in late July," says CEO Michael O'Shea. "That means we will be broadcasting 24/7 programming from our studio in Hollywood via satellite uplink. We will have a few beta-test affiliates, nights and weekends while we 'smooth' the product and tweak the rotations."

PROGRAMMING: "We will be offering 24/7 from the get-go, although most stations we're signing want to put a toe in first with daypart clearances," O'Shea says. "Right now, it looks as though most affiliates initially will pick up specific dayparts, though it is our very strong intent to develop All Comedy as a 24/7 Radio format in short order."

SHORT-FORM FEATURES: "We are also offering short-form programming features that can run easily on music stations, AM/PM drive, nights and weekends," O'Shea explains. "Our short-form products are 1 to 3 minutes long, and are driven from the comedy content we currently manufacture." These include:

- » *Drive-By Comedy* — 3-minute compilations. Fast-paced, upbeat, funny, topical. For morning shows or afternoon drive.
- » *Freeway Threeway* — 90-second to 2-minute stacks of three comic stand-ups, tightly edited, upbeat, funny, big punch lines. To run in afternoon drive on music stations.
- » *Sitdown Standup* — 3-minute interview segments with touring and star comics doing their routine in a living-room setting.
- » *Incoming Comedy* — 60- to 90-second "blasts" of comedy material, highly produced and edited with strong comedic content.

All Comedy Radio also is developing a late-night/overnight comedy show, airing from 9 p.m. to 6 a.m. Pacific Time. Hosted live from Hollywood with Radio and comedy "legends," the program will feature live drop-bys of touring comedians, live phone calls, comedy bits and parodies.



BUILD CUSTOMER RELATIONSHIPS

Still in doubt that focusing on customers' needs is the best way to increase your sales? Here's some proof from *What's Working in Sales Management* (6/30/03):

A manufacturing company tested relationship-building by having a customer-service representative and an engineer call half of the firm's top customers. Instead of selling, they simply asked about their customers' needs, followed up quotes, and offered new product info. The result: The company increased the number of orders among this group by 12 percent, and the size of the orders increased 14 percent.

By contrast, the control group — those customers that did not receive courtesy calls during the same time period — actually decreased their orders by 18 percent and their order size by 14 percent. The comparison demonstrates that strong customer relationships can lead to stronger sales.

KNOW YOUR BRAND

To strengthen your sales efforts, make sure that your salespeople are communicating your brand message to clients and prospects effectively. Achieve this with carefully considered marketing and a selling strategy that uses your core audience as a springboard to new clientele. Ask yourself: **Do your AEs believe in the product?** If your salespeople can speak proudly and truthfully about the quality of your brand, they can relay that pride and confidence to your customers — an essential component for brand success.

What do your customers think of your station? You want your customers to rely on you and the value of your product; that is the basis of brand loyalty.

How do you want to evolve? Create a vision for your brand name, and the details for reaching that goal will come into focus.

Will your market help or hinder you? Look at long-term indicators in your market. Examine common economic models and more industry-specific gauges of where your market will be over the next decade. What will it take to maximize your brand recognition at those intervals? What resources will be required to match growth — or recession?

Source: Issues and Answers In Sales Management: 6/30/03

Recognition Doesn't Have To Be Humiliating

In the weeks since publication of my column "Up Against The (Sales Department) Wall!" (*Radio Ink*, March 31), I have received many e-mails from managers across the country to say that putting up the "leader board" in the sales bullpen is rather harsh and condescending.

My response? Don't forget that we are in sales, and as managers, we're not running a country club. I firmly believe that motivation comes from within each sales rep and that the strongest form of motivation is having reps see where they are, in respect to their peers. I did not suggest you put up actual numbers, but rather percentages, since there are many variables to actual billing numbers.

No matter how close a sales manager gets to his or her people, sales reps always look for an internal leader on the team. They need someone they can look up to, which is why senior billers have much more responsibility than to be just the top biller. They must also provide leadership for the rookies and lead by example. Most sales reps really do care about the team, especially if compensation is tied to overall performance. The top reps also know who's bringing up the bottom of the totem poll. Is it fair to call this to the attention of everyone on the staff? Some examples:

THE TROLL AWARD: This is one of my sales staff's distinguished awards that went to the person who brought up the bottom of the leader board that month. This person received a small troll, which was put atop the rep's cubicle, signifying to everyone that the rep was low biller for the month. A funny thing happened: You never saw that rep in the office during the month that the troll was on the cubicle. The rep was out busting tail, making sure to avoid "two in a row." Somehow, this provided the motivation to make sure the rep hit budget the following month. Nobody laughed. In fact, everyone encouraged that sales rep to get better to help the team achieve budget. Is this humiliating a sales rep? I think not. If you're going to reward and recognize the best, why not make note of the worst performance of the month?

THE HALF-ASSED AWARD: Whenever a rep

puts in a poor performance, the rep is handed a roll of toilet paper in the sales meeting. I know what you're thinking: how humiliating! But the fact is, the manager had to give it out only once. Nobody wanted to be recognized for that award. By the way, before you use that one, you might want to make sure you have a mature staff that understands what you're doing, or you might get it thrown back in your face.

SILVER LINING

Let's take a look at the flip side of bringing up the bottom. This e-mail comes from Shawn Katzbeck, director of sales for Badger Communications in Marinette, WI. Katzbeck started using the leader board several months ago. What has happened? In the eight short months since he took over a staff that had lost its top biller, its sales manager and all reps except one, the new staff is now setting billing records. Here's a recent e-mail from Katzbeck about the leader board:

"Here's the story about the 'Rugrats Board.' I had decided to put up a leader board, showing how much each sales rep was selling for the month, in percentages. I still had some of the reps come to me and tell me this bothered them. It was interesting because it was coming more from the top reps; we forget it can be very lonely at the top, as well as on the bottom. One of the reps suggested code names. I took it one step further by having fun with the names. I use the Rugrat names. This has accomplished several things. First, the reps feel as though they have some decision-making say on the sales floor. Second, they see that I am willing to accept their ideas and implement them; and third, it trivializes the board and makes it less intimidating. More important, all the reps strive to be on the top of the board, yet nobody except the rep knows his or her standings in the pecking order!"

Last time I checked, there was still a leader board on the PGA and LPGA circuit. And it's there for a reason: Everyone wants to see who's on top! ☺

Sean Luce, the head national instructor of the Luce Performance Group, can be reached at 281-496-6340 or by e-mail at Sean@luceperformancegroup.com.

BOOK REVIEW:

OK, you TV watchers, what auto commercial makes you ache for that cool car: 1) the one sitting in the showroom

while salespeople flash by, shouting miles-per-gallon and zero interest; or 2) the one streaking through the twists and turns in the bright sunlight and open air? Radio listeners, which hit home: "The Champagne Of Bottled Beer" or "It's Miller Time"? "See the USA in your Chevrolet" or [what IS Chevy saying these days?]

Michael Chandler says GM is getting smart once again, though, with "Like A Rock" for its trucks. In his book *Dreamweaving: The Secret To Overwhelming Your Business Competition*, his recurrent theme is **the buyer's thinking**. Successful advertisers and sellers must sell to clients' hot buttons.

Chandler's ethereal-sounding concept is based on emotion — your client's emotion. His assertion throughout this easy-to-read book is that the focus should be on the client's wants and needs, rather than product descriptions and praises. If you hit the client's "want" button, the client will then justify the buy with logic. The key, then, is listening for what customers want with their emotion, understanding it, and only then telling how you can fulfill their dreams — dreamweaving.

Chapter 9 — "Which Medium and Why?" — is of particular interest to Radio people. Chandler likes Radio, calling it "a very cost-effective advertising vehicle" and lauding Arbitron studies as a big arrow in the advertising quiver. His 28-page appendix has eight Arbitron customer profiles from its *Media Targeting 2000* study.

Some of Chandler's examples seem dated, however, and the "Proof of the Pudding" testimonials are all from banks, but his theories must hit many hot buttons: His flyleaf bio claims 41 Silver Microphone Awards for outstanding marketing. The bio also mentions 25 years of lecturing to universities, corporate retreats and banking conventions.

This book should nudge Radio salespeople to focus on the client's wishes, not the product. Can't wait to hear what our columnist Roy Williams [the Wizard of Ads] thinks of this: Regular readers know that his focus is similar, albeit from a somewhat different direction.

— Mary Crawley, Asst. Editor



We May Have To Destroy The System In Order To Save It

The man was in his early 30s, an account executive, and this was his first time at my workshop on writing Radio spots. "I have a question for you," he said with an extremely broad smile. We were starting a lunch break, and he approached the lectern and lowered his voice so his question wasn't heard by anyone around. "My new client has a refrigerator sale next weekend. I don't want to hold you from lunch, but do you have any thoughts?"

I mentioned a salad bar.

"I mean, do you have any ideas for a commercial for my refrigerator client?"

I stared at him. "An idea?" I asked him.

"Yes. Something really funny."

He obviously had recognized a difference between us. I was famous for funny Radio spots, while he knew he was a man virtually bereft of funny ideas. He was certain that I carried around a massive load of funny ideas about refrigerators or cars or pickled beets or, gosh, just about any subject — and he, on the other hand, didn't carry around funny ideas about anything. He was taking advantage of his good fortune on this day — a class with a man who had funny ideas stacked so high in my funny-idea, mental storage room, I wouldn't mind sharing one or two. That apparently explained his perpetual smile, an ingratiating and joyful façade that would charm me to my very toes.

"You mean something I just happen to be carrying around?" I asked.

"Right."

"It doesn't work like that." I said.

"What doesn't?"

"I don't have a storage room of funny ideas."

"Then where do they come from?"

"Well, I need to know something about the client, his way of doing business, his merchandise and..." I began.

"Oh," he said, clearly disappointed. "But I don't know any of that stuff, and I don't have time to get it." There was a long pause between us. "So what's the secret?" he asked. "Is it that some people have that ad-writing ability, and some don't?"

"No, it's an ability we all have, but it takes

practice and self-discipline."

"Doing what?"

"Asking questions, listening, observing."

"Really?" The broad smile was now a serious gaze.

"Do you like to read books, do research on the Internet, or talk to people?" I asked.

"My schedule is too busy for that. I coach Little League baseball and watch all the pro games on TV. And, frankly, I'm not much of a reader."

"Well, you'll need to do some of those things, or maybe writing Radio spots isn't your thing."


His smile was back. "Well, thanks anyway," he told me. "I'm headed for Lou's Quickie Grille. Want to join me?"

The young man was a member of the fast-order generation. If his job couldn't get accomplished in the amount of time it takes to make a hamburger, he wasn't interested. As he turned to leave, he gave it one last shot: "So, no ideas for a funny refrigerator sale? I need one to make my monthly quota." It was almost a plea.

"Sorry; nothing," I replied as he grimaced.

Generalizations are always dangerous, but as a result of this experience, it struck me — as it has on a score of other occasions — that American Radio is only as good as the people selling the medium (and, much too often, also doing the writing). Also, the people selling the medium are only as good as the management who manages them. And management — from top to bottom — is only as good as the system of Radio sales compensation. Does that current commission system work, and is it worth saving? I say it's not worth saving unless....

Here's what Howard Luck Gossage says:

"... unless we can learn to look at advertising not as a means for filling so much space and time but as a technique for solving problems. And this will not be possible until we destroy the commission system and start predicating our work on what is to be earned, rather than on what is to be spent." 

NAB Hall of Famer Dick Orkin, co-founder of the Radio Ranch in Hollywood, CA, produces award-winning radio advertising campaigns. He may be reached at 323-462-4966 or e-mail dick@Radio-ranch.com.



JUST ASK!

Did you know that an estimated 60 percent of sales calls never include a direct request for the customer's business? According to sales guru **Tim Breithaupt**, this is a major reason why the average close rate is only 20 percent — and it's enough to drive any sales manager bonkers. In his new book, *10 Steps To Sales Success*, Breithaupt says sales managers should raise the bar and push salespeople to deliver at least a 50-percent close rate. While this may seem impossible for some sales reps to achieve, Breithaupt says it's not an inconceivable level, especially if managers and salespeople alike look to improve in the following areas:

Ask for the business. Customers expect to be asked for their business, and they are irritated by salespeople who fail to complete the sales call with no direct close. If a salesperson has developed rapport, built trust, and convinced the customer he or she represents a solution to the customer's needs, the only remaining issue is to ask for the business. If you don't, someone else will. Even if you get a "no" at that point, it doesn't mean the sale won't ever happen. More than likely, it means the salesperson needs to go back and spend more time building rapport and trust.

Make prospects meet your criteria. Salespeople spend far too much time selling to the wrong people. Breithaupt says AEs would close significantly more deals if they would just do a better job of qualifying prospects by likelihood to buy. Salespeople think nothing of spending time trying to match their services and products to a prospect's criteria, but they might be more effective if they were a little more selfish and reversed that process some. Before they call anyone, they should develop a list of requirements that prospects must meet to merit a call. That way, AEs will be calling on more prospects who are likely to buy — and calling more of the right people is more profitable than simply calling more people.

Be more than a "people person." Most salespeople consider themselves "people persons" and think they don't need to work on this area. Chances are, however, that the last time they lost a sale it was because they hadn't created rapport with the key person who decided "no." The fact is, people are attracted to people like themselves, but salespeople must sell to people with whom they don't have natural rapport. Salespeople who succeed at this are the ones who practice going outside their comfort zones, working to build rapport by adopting a customer's style.

Adapted from 10 Steps to Sales Success by Tim Breithaupt, published by AMACOM. Source: What's Working In Sales Management; 6/13/03

How To Sell Radio To Car Dealers

In the 1920s, bank robber Willie Sutton was asked why he robbed banks; he was credited with saying, "Because that's where the money is."

In this new millennium, why do you need to sell Radio advertising to car dealers? It's the same answer, isn't it? Automobile dealers are cash-intensive, high-dollar advertisers, many of them with budgets that go into the hundreds of thousands of dollars monthly. If you're going to sell them (and keep their business), you have to shift your mental paradigm of who they are and what they want their advertising to achieve.

Car dealers are the gunfighters of the Wild West. Many are self-made, and all are entrepreneurs. Fiercely competitive, they love calculated risks. They are looking for promotions to drive business and draw crowds. I never sold a car dealer a remote broadcast; I always created promotions that included a progressive spot schedule ending with an event that coincidentally also featured an on-site broadcast. One of our biggest events was a professional wrestling match in the parking lot of a Ford dealership.

Statistically, only 2.6 percent of the population is in the market for a new or used car now. Three weeks from now, the prospects will be an entirely different 2.6 percent. Once these people buy a car, they are effectively out of the market for 3.8 years. So car dealership advertising demands immediate, measurable audience response. Most dealers are not interested in image or institutional advertising; manufacturers do that. Dealer focus is on short-term results.

Do not try to sell boutique schedules to car dealers. Don't think in terms of "placement" — think "poundage." Remember, a prospective car buyer has a very short shelf life. It is important to hit the same prospect with multiple impressions to inspire an immediate call-to-action response. Think "urgency" when you design the message.

Dealers expect you to deliver qualified buyers. The worst thing you could do is to sell them a schedule that works too well, flooding their showroom with non-qualified prospects. Many Radio stations have been eliminated from future consideration by delivering the wrong audience. The ideal demographic is 25-64 affluent, credit-worthy adults.

Never sell a spot schedule. Create something

new and unique every time you show up. Dealers are receptive to ideas — remember, most of their agencies are in-house, and they are usually out of fresh ideas. They'll welcome creativity.

Two-thirds of car sales happen after the 15th of the month. That's true nationwide, and no one has ever been able to successfully change the flow of that river. It has something to do with the way money flows through the American economy. Chisel this in stone! Selling a heavy schedule or promotion in the first 15 days of the month is doomed to fail — or at least under-perform.

Believe it or not, the very best time of year for automobile sales is the week between Christmas and New Year. The worst months are January followed by August. Other than those two exceptions, car sales are fairly even throughout the year.

Format demographic is very important when matching the message to the market. Heavy truck-sale dealerships are best suited for a Country market audience, whereas middle-line imports such as Nissan, Toyota and Honda are better matched with contemporary and ethnic audiences. Used cars and low-end new cars skew younger. If the dealer is seeking "credit-challenged" customers, we're looking at late-night and weekend schedules.

Car dealers are some of the highest-profile characters you'll find anywhere. Egos loom large, and car dealers are all about shameless self-promotion. Beyond branding, more than an identity, you must create a "personality" for the dealership, an image that becomes a recurring theme in everything they do without losing the immediacy in the message. In general, car dealers — actually, all clients — like and respect the sales representative who comes in with a unique idea and an attitude that says, "I care about you and your business, and I really want this to work for you." 🚗

James A. Ziegler, CSP, is a professional speaker, author, sales and management trainer and nationally recognized expert in the retail automobile industry. Now the featured columnist in DEALER magazine, he was in the Radio business for nearly 10 years as a salesman, promotions director and air-personality at WAPE in Jacksonville. See his websites at www.ZieglerDynamics.com and www.ZieglerSuperSystems.com.

CREATIVE CONNECTIONS: Best Radio Station Promotions

One of Radio's greatest strengths is its ability to engage listeners in a personal way that no other medium can. Newspapers, television stations and cable franchises periodically attempt to involve people in local causes, sponsoring chili cook-offs at street festivals or erecting booths at country fairs, but no one seems to have the creativity and the commitment to connect with its listeners as Radio does.

With this issue, *Radio Ink* would like to begin sharing some of the best promotions ever concocted by Radio stations. We will present some of Radio's greatest promotions, cause-marketing efforts, and unplanned, spur-of-the-moment stunts — plus some horrific "stinkers" that never should be tried again.

Of course, no one — not even Radio — likes a copycat, so if you find something in these pages that catches your eye, we suggest you adapt the concept for your market. And in the interest of fair trade, we invite you to submit your own promotions to *Radio Ink* so we can print them in a future issue. Enjoy!

THE WHINEY AWARDS

Every weekday at 5:55 p.m., WEEI-Boston airs the "Whiner Line," a daily opportunity for Boston sports-fan "whiners" to call *The Big Show with the Big O*, Glenn Ordway and air their beefs about their favorite teams and players. The "whines" are extremely creative, including imitations of famous people and players. The station turned the feature into an annual black-tie event, complete with red carpet,

Klieg lights and celebrity presenters from the world of sports. This brought television coverage, print coverage, lots of sports stars, listeners turned into celebs, a website for listeners to vote for their favorite "whines" and a great month of ratings for WEEI.

STAR STYLE DISCO BALL

WQSX-FM (STAR) in Boston appeals to women 25-54, and the STAR Style Disco Ball is designed for them. The event

features a night of forward fashion and retro music, with such headliners as the Trammmps, Evelyn "Champagne" King, Tavares, the Covergirls, Rob Base — and today's "Rhythm of Boston" new artists, Reinna and The Sicilians. The event also includes runway fashion shows from Betsey Johnson, Nicole Romano and Anthony Ferrara. STAR's request lines burned up for weeks with listeners trying to win tickets to the sold-out event. "Caught on Camera," STAR's online tie-in, allowed attendees to see themselves on the STAR website the next day, while thousands of listeners who couldn't get in were able to click through the photos for days, checking out the celebrities and the fashion at this STAR hit promotion. The result: Four weeks of TSL-building, ticket giveaways, press coverage and thousands of web hits — all evidence that this is one of STAR listeners' favorite annual events. — Beverly S. Tilden, *Integrated Marketing Director, Entecom Communications*

STEVE AND MARIA IN THE MORNING ARE FIRED

Cox did a stunt on 106.1 WBLI-Nassau/Suffolk on a Friday morning when the morning show's Steve and Maria were discussing how unhappy they were about gas prices and about not

being reimbursed for their gas to get to and from work. They were making a big stink about it on the air when our program director called in and told them to cut it out. Right before the last hour of their show, he got really angry with them and told them to see him in his office immediately. They left the air and "went to his office." The producer and the stunt man did the rest of the show, sounding very confused on the air. The program director then went on the air and told listeners that Steve and Maria had been "fired." Listeners called in outrage, threatening not to listen to 'BLI anymore. We also received angry e-mails and letters all weekend.

The following Monday morning, for the first couple of hours of the show, we still had the producer and stunt man do the morning show. At 7:00 a.m., Steve and Maria came back on and said that, yes, they were fired — fired up about gas prices and that they were going to do something about it by offering listeners gas for the low price of \$1.06 per gallon on a set morning. The listeners were pretty shaken up about this stunt, and they still talk about it, but it got us great publicity, since local news stations covered the "firing" and the \$1.06 gas promotion!

— Kim Guthrie, *Regional VP, Cox Radio*

TREATS FOR TROOPS

Kit and Mike, from KPEK-Albuquerque's morning show, lived in the mall for three days to sell Girl Scout cookies. The cookies were then shipped to the New Mexico military troops stationed overseas. 2003 was the second year that KPEK did Treats For Troops, and we well exceeded our cookie goal, with a total sale of 8,731 boxes, raising \$26,193 for the Girl Scouts.

The event was a joint effort of promotions, programming and sales. The idea originated when KPEK's promotions director saw her brother-in-law off to serve in Saudi Arabia. After getting Kit and Mike to agree to sacrifice three days of their lives for the Radio station, the sales department was brought in to help cover the costs of shipping. A local shipping company, The UPS Store, covered the entire cost of sending the boxes to the military bases around the world.

The event was a huge success for the station, and it spread to other Clear Channel Radio stations in the country. New Mexico Congresswoman Heather Wilson even presented the idea to her constituents in Washington in an attempt to get other cities to replicate the event.

— *Cindy Schloss, Regional VP, Clear Channel-New Mexico*

PRAYER CHAIN FOR COLUMBINE

Most stations wanted to do something the morning after the shooting at Columbine High School in Littleton, CO. We came up with the idea of a "Prayer Chain," deciding if there was any reason to use the word "prayer" on our air, it was now. We cut strips of construction paper and took them out to schools and businesses and asked people to write a prayer, a note, a thought — anything for the people of Littleton. By the next morning, my office was full of multi-colored chains from schools, businesses and organizations. We had promised our listeners that we would deliver this chain to

Columbine, so we told the audience that we would accept chains until Friday, then ship them out.

By Friday, the station was so full of chains that I thought we couldn't just mail them to Columbine; we had to deliver them. By the end of the day, we had chartered a jet and had made a banner made that said, "Our thoughts and prayers are with you — the city of Fort Wayne." There were no logos, no call-letter credit, no logo-ed clothes, no live broadcasts. I did not want anyone to think we were exploiting this tragedy in any way, but we were overwhelmed with the response.

The local post office worked with us to box the chains and ship them out for arrival that Monday. I called and arranged for a van rental at the airport (the people of Littleton were very helpful and very generous).

Early Monday morning, we flew from Fort Wayne, arriving in Littleton around 10 a.m. We went to the post office and reassembled the chain from 15 boxes. It filled the van from top to bottom. Then we went to the park at the school, which was full of flowers, posters, memorials. It was so very moving. The only reason I didn't break down was because we had a job to do. We focused on that, swallowed hard and moved forward. As we began to pull the chain from the back of the van, people appeared from nowhere to help. They found comfort in their grief by helping, and we draped the chain from tree to tree. It ended up being over a mile long. We hung the banner, said our own personal prayers and headed home.

One of our local TV stations was out there covering a local connection. They heard we were coming out, so they delayed their return and got video of what we did. A small clip made it on the national news. No credit, but they showed the chain being taken out of the van. The *Denver Post* interviewed me as we hung the chain, and the local papers covered the event. For weeks afterward, I

received e-mails from residents of Littleton.

Several months later, I was contacted by Generation Hope, which was working on creating an anti-violence campaign for schoolteachers and communities to use. The group changed the name to "Peace Chain" and included it in their book.

This was not a Radio station promotion, but it was something we did that affected people: the people here in Fort Wayne, because we allowed them to reach out and feel as though they did something, and the people in Littleton, because they received our prayer chain and were so grateful.

— *Barb Richards, PD, WAJL-Ft. Wayne, IN*

THE SEARCH FOR THE GOLD HAMMER

The worst promotion we ever did was the "search for the gold hammer." About 25 years ago, we hid a gold hammer and gave out clues, for a scavenger-hunt thing. The prize was \$5,000 — at the time, the most money given away in Knoxville. As we gave clues, listeners started digging up public and private property. We had to repair people's yards while constantly telling people not to destroy property to look for the hammer. We had tied in with a client, and in the end, one of the client's employees told someone where the hammer was. Needless to say, the entire promotion was a disaster. We awarded the \$5,000 and, to keep from having further problems, we did a second contest, giving away another \$5,000. We learned a lot from this promotion.

— *Mike Hammond, PD, WIVK Knoxville, TN*

WHAT THE HELL IS THAT?

Any station can do the same old boring secret-sound promotion, but Q100 Atlanta took this simple Radio game in a new direction for our spring-book promotion. Branding it "Q100's What The Hell Is That?!", Q100 had Atlanta listeners asking that very question for over six weeks.

But what started as a well-laid plan was quickly disrupted in the first two days of the promotion.

The goal was to have three sounds that would stretch over the six-week promotional plan. Panic struck after the first 12 hours, when a listener guessed the first sound and took home \$19,800 of our budget.

Day two: We needed a harder sound and thought we had one — until Friday in the 5 p.m. hour, when another listener guessed the correct sound and took home \$21,000 of our budget!

It was going to be a long weekend — one that included a top-secret meeting of the promotion director, the program director, and our production director. We had to have the end-all of secret sounds. After 30 minutes, we were convinced that we had the all-time best sound — no one would get this one — or at least that's what we were telling ourselves!

And we were right! One week went by and then another. We had people calling in, telling us their entire office was keeping a tote board with all of the wrong guesses. Everywhere the station went, people were asking, "What the hell is that?!" Countless phone calls were coming into the studio with bribes for just a hint of what the sound might be. Eventually, we posted all of the wrong answers to Q100Atlanta.com. We even started to give clues on the air.

After three and half weeks, we finally got our \$28,900 winner, who knew the sound of a cell-phone charger being plugged in to a cell phone.

What made this contest so successful was that we played every hour, and contestants had to be listening to hear guesses being made by other listeners. It was a proven success when we saw our online listening numbers grow each week — we doubled the amount of unique listeners during the promotional run dates.

— *Marc Apple, Promotions Director, WWWQ-Atlanta*

Big Prize Promotions Draw Big Results

Radio stations are continuing to look for ways to increase ratings, build TSL and CUME, generate additional NTR, draw retail traffic for advertisers, and maximize sports sponsorships. More and more radio stations are finding great success with on-air contests and traffic-building promotions with a life-changing prize! Here's how radio stations have turned up their ratings and revenues with SCA!

MNF Promotion Increases Revenue by 500%

OBJECTIVES: KOZE in Lewiston, ID, wanted to increase listeners, create more excitement during the football season, and partner with Bridge Street Connection Sports Bar. The local bar wanted to increase their crowd on Monday nights.

SOLUTION: Offer listeners a chance to win \$1,000 or more each week by coming to the bar during a Monday Night Football Big Play promotion.

Patrons register as they enter the bar. Once a Big Play occurs, a registered patron is selected and SCA pays the prize! Cash prizes are awarded for ANY kickoff returned for a touchdown, a punt returned for a TD, and even if the game goes into overtime.

RESULTS: With chances to win from start to finish, fans stayed throughout the game, increasing traffic and revenue for Bridge Street by 500%! KOZE increased listeners as they promoted the station to their target audience.

Million Dollar Exposure

OBJECTIVES: Looking to boost ratings, CFCW needed a promotion to make an impact on their market. They wanted to partner with local businesses to attract crowds at different remote locations.

SOLUTION: CFCW turned to SCA to cover a \$1,000,000 prize, the largest prize that would be awarded in Canadian broadcasting history. To win the million, listeners entered a 6-digit number to crack the code. Listeners followed the Vault to different remotes every weekday. This allowed the station to incorporate more local businesses, increasing revenues.

RESULTS: The station's greatest success was at a fair where 211 contestants tried the Vault in an hour and a half!! Just 20 days into the contest, one listener punched in the winning digits! CFCW received exposure from all three major T.V. stations and two newspapers. "SCA gave us million dollar exposure without our having to pay a \$1 million!" says Marty Stevens, promotions director.



\$1,000,000 Birthday Bash

OBJECTIVES: 104 FM of Washington, D.C. was looking for an attention-grabbing promotion for spring book. They wanted to be the first radio station in the market to offer a \$1 million prize for an on-air promotion.

SOLUTION: The solution was SCA's Birthday Bash promotion with a three-tier prize structure. A birthday month was announced each weekday morning, and one lucky caller, born in that month, instantly won \$1,004. The caller then gave their birth date or any day of the month for a chance at \$5,004. A correct guess moved them to the million-dollar round where he or she chose a year between 1934 and 1980 for the \$1,000,004 grand prize.

RESULTS: The million dollars was awarded! This promotion not only created excitement for their listener base, the station generated a tremendous amount of local publicity and increased the station's share.

WBZZ Helps Increase 7-Up Sales By 45%

OBJECTIVES: Create name recognition for the morning crew of WBZZ - Pittsburgh and increase Pittsburgh 7-Up sales.

SOLUTION: The station partnered with the local 7-Up bottling company to create a Collect & Win bottle cap contest incorporating SCA's prize coverage for \$1,000,000! WBZZ printed names of the morning crew on 20-oz bottles and invited listeners to collect all four.

RESULTS: One lucky customer won the \$1,000,000 prize. Names of the morning crew are now highly recognizable in Pittsburgh, and 7-Up sales increased by 45% during the promotional period.

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SCA leads the industry in providing the widest range of retail, sports, and radio promotions. We have dozens of CUME and TSL building promotions as well as remote promotions to drive sponsor traffic. We have promotions to make your events even bigger and your sports sponsorships even more exciting. And all of our promotions will help you generate additional revenue for your station and added value for your sponsors.

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ARMY NATIONAL GUARD

The Army National Guard (ARNG) became the first national Non-Commercial Sustaining Announcement (NCSA) participant in 1996. The ARNG cannot purchase broadcast airtime, and it benefits from the airtime received through the NCSA program provided by state broadcasters associations. When new EEO regulations were becoming a reality, the Army National Guard wanted to help. The ARNG created the *Hometown USA Career Fair Manual* for local broadcast stations to use with their local ARNG units. This step-by-step guide for a diversity-recruiting festival brings together the resources of the Army National Guard, state broadcasters associations and local stations to create a truly exciting community event. Stations co-sponsoring this event with the ARNG will earn credit toward new EEO regulations.

Point of contact:
MSG Thomas Holley
Army National Guard Advertising Branch

NGB ASM A
1411 Jefferson Davis Hwy.
Arlington VA 22202

Ph: 703-607-3551
Fx: 703-607-3628
Thomas.holley@ngb.army.mil

Hometown USA Career Fairs are happening all over the country at local Army National Guard armories. Here are some examples:



OPEN A DOOR TO OPPORTUNITY, WITH THE HOMETOWN USA CAREER FAIR!

The Hometown USA Career Fair is a unique recruiting festival that brings together the resources of the Army National Guard, State Broadcasters Associations, local businesses and community leaders to create a truly exciting, one-of-a-kind event.

H O M E T O W N U S A C A R E E R F A I R

The word is out! The Army National Guard and State Broadcasters Associations across the country have partnered to create the Hometown USA Career Fair, a one-of-a-kind recruiting festival designed to help people plan for their future and have fun doing it.

Now, thanks to our step-by-step Hometown USA Career Fair Resource Guide and Video, you can organize and produce your own spectacular event. No matter where you're located, no matter what your budget is, you can follow these step-by-step instructions to create your own successful career fair.

The Hometown USA Career Fair is the latest and greatest way to meet your recruitment needs while building stronger ties with your local community.

By combining the resources of the Army National Guard, including local armories and exciting military equipment, with the media prowess of the State Broadcasters Associations, the Hometown USA Career Fair is simply the most spectacular recruitment event in the country.

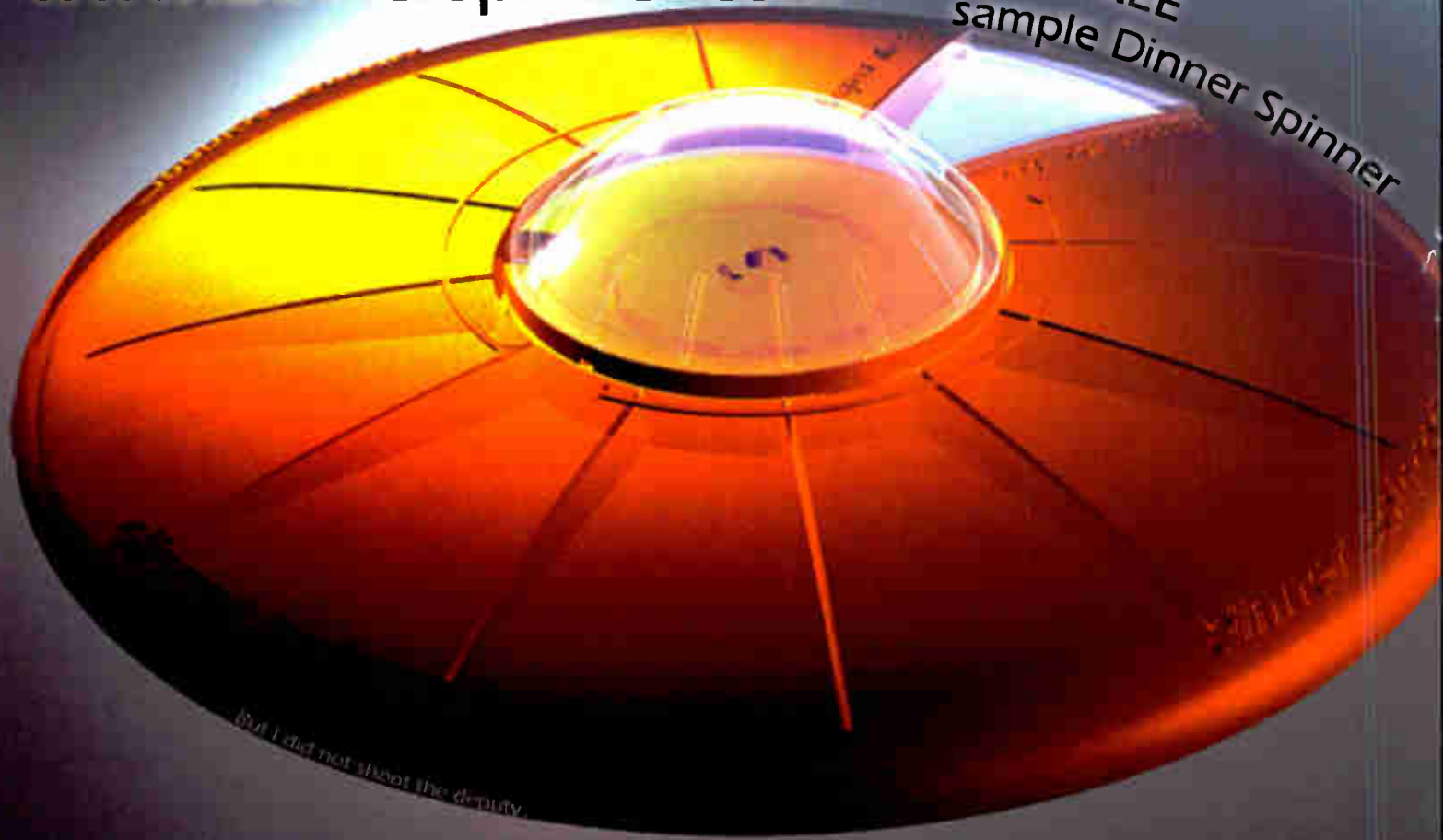
Opportunity is knocking, and it's time to open the door. It's time to host your own Hometown USA Career Fair!

To get your free Career Fair Resource Guide and Video or for more information contact your State Broadcasters Association or MSG Thomas Holley at thomas.holley@ngb.army.mil



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Holiday & Seasonal Promotions

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**MEDIA
PLAYER:**

Beatrice Fretwell was not just playing around. She poses in KWEA studios in Shreveport, LA, during a 1929 broadcast for experimental Radio station W9XX, which provided audio for experimental television station W5XA. Photo and caption information courtesy of Joey Kent, Shreveport, LA



SEARCH YOUR ARCHIVES. Pull the brass from your storage chest. Radio Ink magazine is searching for old (or should we say mature?) photographs of people, stations or promoters to use on our 100th page. All photos will be returned, but please be sure to LABEL them with identifying captions, including a return address and contact name. Mail to Mary Crowley, Asst. Editor, Radio Ink, 224 Daburi St., Suite 1015, West Palm Beach, FL 33401.

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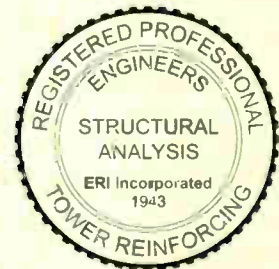
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Thursday, October 2
Group Executive Session



Wednesday, October 1
Super Session

John Walsh
America's Most Wanted
ABC Radio Networks



Thursday, October 2
NAB Marconi Radio Awards
Reception, Dinner & Show

Master of Ceremonies
Steve Harvey
Comedian & Host
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Thursday, October 2
Keynote Address
Rush Limbaugh
Premiere Radio Networks

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Moderator
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The Sean Hannity Show
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"As a listener, I know how my station uses eListenerSuite (eLS) for music testing. I get regular requests to try out new music, which makes me feel important to them. As a computer programmer for First MediaWorks, I like how simple it is to 'snap on' eLS to existing Websites."

Patricia Weaver
Online Developer



"Using eLS, my local station has built a personal relationship with me and other listeners. They frequently ask me for a little information each time I visit the site, and being at FMW, I know they use that information to fine tune their play list to our listening preferences. I feel that, in some small way, I impact the kind of music they play!"

Neil Sinay
Affiliate Relations



"I heard about a contest on my way into work one morning. They said to tune in around lunch time for the Song-of-the-Day. The first 10 callers would win tickets to Alicia Keys. When I got in at 8 a.m. there was an email message to Listener Club members with the exact time to listen. I didn't win but felt special to be tipped off like that."

Lori Takahashi
Web Designer



"I'm a member of my hometown ESPN radio station's 'Fan Club.' I get regular updates on the home team scores and it keeps me connected. This is one of the most common benefits I hear stations talk about: how they're able to keep listeners even when they move away."

Peter Baiert
Affiliate Relations



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