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The Changing Face Of Radio Marketing & Promotion
Industry consolidation is affecting every department of a radio station, including the marketing department. R&R spoke with prominent radio people to find out the qualities a good marketing director needs for the new millennium. The story includes results from our annual Marketing & Promotion survey.

Page 2

What’s On The Tube?
Consolidation is going to have long-term effects on TV ad strategies as well, the experts say. The owners of a station cluster now have more control over which stations get advertised in a particular period; messages are moving from tactical to image-building; and :10 and :15 spots are becoming a staple.

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PR Basics: For Good Times ...And Otherwise
Setting up a good station PR plan is as essential as any other marketing function. It could also preserve your station’s good reputation when a crisis situation hits.

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1997-1998 Marketing & Promotion Calendar
Now in an easy-to-use, month-by-month format, check out industry events, artist birthdays, holidays, and special days you can use to create events.

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The Superstars Of Non-Traditional Revenue
Here’s where a promotion department can be worth its weight in gold. R&R Radio Editor Frank Miniace explores four ways radio stations generate revenue without using valuable airtime.

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Web Sites Worth Watching
Your home page can speak volumes about the quality and depth of your web site. But is there a limit to how much you should throw on that page? R&R’s resident web wizard Jeff Axelrod showcases some of radio’s best home pages and dispenses advice on how not to jam your bandwidth.

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Marketing Design Showcase
One of our more popular features, here’s a sampling of radio’s best billboards, busboards, bumper stickers, logo designs, and other merchandising we’ve collected in the last year.

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Marketing & Promotion Resource Directory
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The Changing Requirements Of Radio Marketing And Promotion

‘Forces’ are pulling radio’s marketing departments in all directions

The ongoing consolidation of the radio industry is forcing GMs, GMS, and PDs to throw away the old rules and adopt new ones. If you serve as your station’s marketing & promotion director, you might as well do the same.

Oh sure, you’ll be coordinating car dealer remotes, TV ad production, the annual holiday concert, T-shirt and bumper sticker printings, and movie premiers... well into the next century. But there are three newer forces at work:

1. Industry consolidation is allowing operators to allocate their marketing dollars differently. An owner with five radio stations in a market may choose to advertise only one of them on TV, allowing more rating points to be thrown at just one set of call letters and thus reducing confusion with other TV spots. Furthermore, an operator who “owns” a particular format may choose to spend no ad money at all; now that the “competition” is under the same roof.

2. Radio is getting more sophisticated at marketing. Branding, a device that’s been advanced by a few key researcher/consultants including Stratford Research’s Lew Dickey, is becoming more accepted as radio formats become less competitive and marketing campaigns don’t rely on the, “We’re better than the other guys” concept as much.

3. The marketing department is a revenue source. Concerts, job fairs, wedding shows, web sites, “900” lines, clothing, and database are just a few of the things that generate so-called NTR (non-traditional revenue). Some stations are already generating millions from NTR and have created whole departments around it. If not, you’re probably the station’s NTR expert... right?

What will make a good marketing & promotion director in the new millennium? R&R asked this question to both GMs and marketing directors around the country. We also sent a written survey to additional marketing directors — the answers of which represent more than 900 stations.

GM Responses

First, the general managers had their say. Commented KFWB-AM & KTWW-FM/Los Angeles VP/GM Tim Pohlman, “The characteristics I seek are passion for the product, creativity, and energy. I expect Marketing & Promotion Dir. Bonnie Chick to be absolutely more involved in sales-oriented promotions. The key is to be smart about it, because more is not always better. It’s about allocating resources and going to the right places. There’s no point in her spending a four-day promotion to make a $5000 buy. We do events that make sense for the station and the perfect way for sales to make money is through event marketing.”

WTIC-AM & FM/Hartford VP/GM Suzanne McDonald agrees, “The key words are marketing and promotion. We need someone with both characteristics who is not just going out and setting promotions up, but is working in all areas and putting together a complete package.”

McDonald also pointed out that a stronger sales orientation is “absolutely” necessary, “Especially since marketing and promotion directors now have to do multiple station duty. You have to have marketing from both a sales and a corporate standpoint, making sure you have positive synchronization between all of the departments. Following that, they have to choreograph between stations.”

McDonald added it’s vitally important for marketing and promotions directors to be aware of what the other stations under the same ownership are doing. That way, each station get the most bang for its buck.

Said WNUA/Chicago VP/GM Ralph Sherman, “The two things I look for in a mar-
keting and promotion director are someone who combines an assertive personality with the ability to think creatively in terms of audience’s lifestyle. They also need to think outside the norm of usual promotional thinking. The future of this station is in non-spot revenue and event marketing. This has been very important at WNUA in recent years and will become increasingly important in the future.”

There was one holdout who wanted his marketing director focused only on his product. KGO & KSFO/San Francisco President/GM Michael Luckoff noted, “If you can build a strong enough product, sales will take care of themselves. We strive to promote product. The sales stuff is really secondary to us as far as promotions. Radio is in a tremendous growth mode, and as an industry will enjoy a thrust in the days ahead. Regardless of whether you’re part of a mega-duopoly or just a duopoly, it’s still very important that we market each individual property as if it were the only one.

The Other View
OK, that’s what the GMs said. What about the promotion directors themselves? Here’s a sampling of their comments:
• Katie Everly, KMEL/San Francisco: “Having a broad background with a variety of experiences — a jack-of-all-trades — is very important for a promotion director today. Technology is changing, the marketplace is changing, the demographics of your audience is changing, and staying on top is critical. The growth of street marketing has increased over the years.”
• Brad Behnke, WUSN/Chicago: “You have to be flexible and sales-friendly, as well as programming-friendly. The promotion must be both exciting on the air and a valuable sales tool. Most stations are sales-driven when you are part of a mega corporation. We are trying to do more multi-station events with our sister stations. My position has evolved into a sales promotion director; we now have a programming promotions director.”

• Jim Furgeson, WKTI/New York: “A promotion director must be able to juggle many balls at the same time and maintain attention to small details as well as the big picture. He must possess the uncanny knack of getting call letters exposed where you wouldn’t normally see them. We’re going to have a director of marketing and special projects who will work with the sales department. In addition, there will be a director of market development. Our Sales Promotion Director is Janeen Shaitclman. Our marketing director will work with NTR and the ‘big picture.’
• Abigail Pollay, Emmis/St. Louis: “Having flexibility with the changing environment today is key. You have to be aggressive, extremely organized, and maintain a keen sense

Continued on Page 4

Top Marketing Slogans By Format

ADULT ALTERNATIVE
“Rock Alternative”

AC
“Lite Rock (Favorites):Less Talk”

ALTERNATIVE
“The New Rock Alternative”

CHR
“Today’s #1/Best Hit Music Station”

COUNTRY
“Today’s Hot New Country”

Hot AC
“Best Mix/Variety Of The ’80s, ’90s, And Today”

NAC/SMOOTH JAZZ
“Smooth Jazz”

OLDIES
“Great Times - Great Oldies”

ROCK
“Rocks”

URBAN
“Jams”
Continued from Page 3

of the sales and programming goals to bridge the two for the common goal of the radio station. My role has changed where I'm overseeing all three of the Emmis properties in St. Louis. The overall success of all three stations as a whole is more important than just one station now. What I have spent the least time on is the day-to-day operation, which is handled now by the three promotion directors that are under me.”

- Marida Petitjean, KZIA/L.A.: “A promotion director who can work with sales and programming side-by-side ... someone who sees the value from both sides. The listener benefit is as important as the station's financial gain. Technology is becoming a factor with NTR.”

- Robie Jefferson, KYJQ/Houston: “Someone who understands the needs of the community and the radio station at the same time. Sales and programming are working closer than ever before.”

- Scott Mackenzie, Capstar/Honolulu: “Even as we speak, my title and responsibilities are changing. The faster you learn not to be so competitive within your own chain (or new acquisitions), the better it will be to manage consolidation. People that used to be our competitors are now walking through our building. Flexibility and creativity will keep you up with the fast-paced energy and movement of the larger radio groups. Unfortunately, there is a decreased amount of time for the creative process while I am managing more. Eventually, all our stations are looking forward to coordinating events that benefit several of our formats at the same time, which will go nicely with all our combined strength and community presence.”

- Heidi Dagnese, WPLJ/NY: “A promotion director should always go the extra mile to make something really personal and intimate for their listeners — creating something that is very exclusive. You're always wearing 12 hats. You become more of a manager operating several assistants and a large group of interns. Visibility in the streets is very important.”

- Shane Johnson, KVIL/Dallas: “A promotion director has to have an understanding of the station's objectives. Time must be spent on researching the target audience and studying the marketplace — creating events and promotions that cater to that particular group and staying within

Continued on Page 6
An Outstanding Way To Promote Your Event!

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Continued from Page 4

those boundaries. "Consolidation has changed how
you do things. With a group as large as CBS in
Dallas, you have brothers and sisters but you're
still your competition for events and promotions."

- Alan Heness, Operations Director, WSTR/
Atlanta: "I work differently than many promotion
directors. I am involved in every aspect of the sta-
tion except for the music. In promotions, it's im-
portant to compile a great staff. I hire people who
can deal with clients, go to meetings, and carry
themselves on any level with a lot of flexibility.
My staff is capable of handling everything if I was
gone for an extended length of time."

The Survey Stats

Here's how the overall numbers break down.
Companies our respondents work for own an av-
erage of 3.5 stations in their markets, while each
company employs an average of two promotion
directors to oversee those stations. About 40% of
respondents said their company employs a mar-
teting director who oversees all stations in the mar-
ket. The typical promotion department employs 2.3
fulltime and 2.1 parttime employees.

The Learning Curve

R&R's survey also asked the marketing directors what element of their jobs
was essential they learn more about.

Among the more popular answers (which came from all-sized markets):

- Internet marketing
- Generating more non-spot
  revenue
- Reaching listeners in new ways
- Developing exciting weekend
  promotions
- One-to-one marketing
- Management skills and
corporate operations
- Time/stress management

And some direct quotes from the surveys:

- "Teaching assistants the sales process and the value of the sales staff."
- "How to get department heads to make decisions in meetings."
- "Competing against sister stations without crushing them."
- "Please sales while remaining true to the station."
- "Would like to know more about programming the station."
- "Being able to plan ahead and be creative ... not just put out fires."

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How To Focus Your Station's Graphic Identity.

The key to higher ratings is targeting your market. But all too often, many stations simply take their graphics for granted. It's just the call letters and frequency, right? Wrong. Your graphic image is a lot more. It communicates your style, format, attitude, position and most importantly, your success.

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What's On The Tube?

Consolidation is forcing the industry to re-think its TV advertising strategies. Shorter spots are coming into vogue.

Radio and television are both powerful media. In many instances, they share the same audience. So it makes sense for radio to take advantage of TV's visual strength to create a memorable image that listeners can recall when tuning to a particular station.

While some elements of TV production and media usage haven't changed much, radio's motivation for advertising on TV has begun to change, thanks to consolidation. As one TV producer put it, the creative and marketing techniques that worked for radio in the '80s are no longer useful. With less in-fighting and direct format competition, stations are going to the TV airwaves with fewer "million dollar" giveaways" and more "image."

R&R gathered some of the best minds in TV production and media buying for radio stations and asked them what's new on the landscape.
Wayne Campbell, Sr. VP/Marketing at the Nashville-based Film House, says one trend to watch is an increased use of :10 and :15 spots. “Five years ago, it was difficult to buy :10s with any sufficient weight in much of the country. In some markets, you just couldn’t buy them. Period. But there seems to be more :10 avail and most interesting is that my clients seem to be getting them as bonus spots in many more situations instead of having to buy them.

Campbell offers two reasons why :10 and :15 spots are becoming more popular: First, the ongoing fragmentation of the TV market is causing stations to be more flexible in their negotiations with advertisers, and there’s the consolidating radio industry — which gains more clout with TV with each new duopoly deal. “We know from following national trends that in many markets, radio stations are not that far behind car dealers (the traditional No. 1 local advertiser on TV) in their use of local TV. So as these stations consolidate under common ownership, they are becoming big and very attractive accounts for TV stations and a force to be reckoned with.”

Aubrey Potter, who operates Broadcast Marketing Group — a media buying service for radio stations — confirmed (and endorsed) the increasing popularity of :10s and :15s. “They can be a very effective way to back-up or reinforce a message that’s already familiar with the audience. Obviously, there’s not much room to introduce a new concept in a :10, but there’s a lot one can do with it.”

Consolidation Crunch

Producer Peter Rossler believes consolidation has pushed radio groups to become more cost-aware. As a result, he sees them planning ahead better and allocating their dollars a little smarter.

Said Rossler, “Broadcasters must become more marketing oriented. This is already happening more with the larger groups; they understand marketing, positioning, and differentiating their products on their various stations far better than the stations that live book-to-book.”

Potter believes consolidation can benefit radio groups because the TV airwaves no longer have to be cluttered with so many different radio stations during a rating period. And he also suggests to stations using imaging campaigns to advertise prior to a rating period. You’ll be going up against fewer radio competitors and it’s usually cheaper.

“Now, it’s possible for an operator of a cluster to choose the one or two stations most in need of a TV campaign and go with just those. Obviously, with fewer competi-

Inset right: A real “rocker” moves back and forth in the chair as WMMS rocks Cleveland.
tive commercials on the air leaves the remaining stations with a better shot at audience retention.”

IQ Television’s Tony Quinn notes one profound change in TV for radio is a flip from format infighting to format imaging. “That’s a shift from tactical advertising (‘we play more music than the other guys’) to image advertising (‘keep us top-of-mind’). Today the game is not traditional positioning, it’s to capture the imagination of your target. The only way to do that is with a big idea as special and unique as your station is. Whether you are selling your music or your morning show, it takes great creative to get noticed and great ideas to make your station important.”

Although the TV producers can — and often do — put together 11 hour radio campaigns, many sensed a growing number of stations and groups executing strategically planned, well-orchestrated marketing plans.

“A television campaign can come together anywhere from months to days in advance,” remarked producer Robert Michaelson. “Radio stations often advertise on television because they are reacting to something their competition has done ... I took three calls one day in April from stations wanting to do some TV after the Spring survey began!”

But he pointed to a growing number of stations that know several months ahead of a book what they’d like to do. That’s a more comfortable time line for Michaelson, though he says he could turn a spot around in just a day if he had the necessary elements.

Michaelson suggests stations also should budget at least a minimum of a week between the time they receive a produced spot and the time it’s supposed to first air in case of a mistake or a needed adjustment.

Rossler stresses as much time for pre-production as possible. “TV is a very pre-production medium; you have to solve and resolve all of your problems in pre-production or else you’re going to be screwed budget-wise.”

**Taking Out The Seams**

By the way, not all the developments are on the production and buying side. Have you noticed how many prime-time TV shows have no commercials between them? In the TV world it’s called “seamless programming” and it’s being used with increasing frequency (we in radio call it the “segue” and learned this audience retention device about 30 years ago!).

Before seamless began, the only local positions in prime time were between shows. Now, your message is seen within a TV show where viewer levels are obviously higher than between programs.
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 Generating and managing press relations for your stations, "is an ongoing endeavor that calls upon some very basic skills," CBS Radio/Communications Helene Blieberg noted in the 1994 R&R Marketing & Promotion Guide. "These include good writing, a keen sense of perspective, and the ability to convey ideas and strategies." Here are some elements you should consider when incorporating a PR plan into your marketing & promotion campaigns.

1. MAILING LISTS. The foundation of a good media relations program. Create separate lists for different editors and reporters so each receives only those materials that pertain to their beats. Consider using an "enhanced fax" service or your own fax software. Be sure to keep your lists up to date and accurate.

2. PR LETTERHEAD. It's also called a "masthead." Keep it simple, make it stand out, and make the most of the 8 1/2" x 11" sheet of paper. You don't need to write "News Release" across the top. Better: Create a headline for the story as if it were in a newspaper. Make sure your address, phone, and fax numbers are on the page. If you deal with several stations and those stations have separate identities, make sure your PR efforts reflect those separated identities as well.

3. PHONE. Faxing has replaced "snail mail" in many instances, but how you use it will indicate the level or urgency in your message. Keep in mind that faxes don't always make it to the intended recipient with the kind of immediacy you'd expect. Therefore, use your judgment on whether or not to follow up with a phone call (and a snail-mailed hard copy).

- Telephone communication will always be an essential tool but it must be used wisely. When calling to follow up on a press release, always have something to add to the info in the release so you have given reporters a fresh angle. Be aware of their deadlines and always return phone calls!

- E-mail is beginning to supplement or replace faxes and hard copies of press releases. Inquire if this is an option at the news organizations you service.

4. KNOWLEDGE OF THE PRODUCTS. Your success at placement will be directly related to your familiarity of the publication or news program you're working with. Always look for different angles ... there's only so much room in a Radio/TV column, so find something a different editor could use.

5. ACCESS TO STATION. Strive to make the station as familiar to members of the media as you do your listeners. Bring them to the station occasionally; invite them to remotes, movie premieres, client parties, and other station functions. The more familiar they are with your station, the more comfortable they'll be doing stories on your behalf.

6. LINES OF COMMUNICATION. Keep them open, especially when negative situations arise (see accompanying story). There's usually something you can say on the record and it's important to do that as soon as possible. Strive to take the offensive rather than having to respond to alternative points of view. By the way, not every story you pitch them has to be about your station. Become an industry resource for reporters in the market and provide them with background without negative-selling the competition.

7. CREATING SPECIAL EVENTS. Selectively schedule press conferences for major announcements; do special, customized mailings occasionally; visit their offices and bring them lunch on a busy day.

8. WORKING WITH TV. We know how tough it is getting TV stations to cover your events and mention your call letters when they do. However, if you have a newsworthy item, TV stations will be more appreciative if you reserve space for cameras, provide audio feeds, and otherwise stage your event with the "visual" aspect in mind. Make sure you have plenty of station signage.

Good press relations requires solid planning
CBS Radio’s Helene Blieberg says you don’t have to have a press release for everything you do, but do take time to prepare something in writing for every newsworthy item. Here’s a rundown:

- **Press Releases** should be error-free, comprehensive, and easy to read. Use a clear, concise headline followed by information-packed sentences that flow in logical order. Close the item with a “boiler plate” paragraph that describes your station, its format, dial position, and ownership (or other pertinent facts). Always include a press contact and direct phone number.

- **FYIs, Media Alerts, and Press Advisories** provide the basics. This could include your weekly schedules of programming and promotions, music charts, etc.

- **Photo Captions** often serve in place of press releases so be sure they include a synopsis of the full story. Make sure captions are securely attached to the photo. (For photo-taking tips, see accompanying story, next page).

- **Fact Sheets** can describe ongoing programs, corporate profiles, bios, or other basics. They can be sent once or twice a year and provide good background.

  - **Press Kits** have a tendency to be cumbersome and inconvenient. In their place, try simple **Broadcast Guides** that include all necessary details in one accordion-folded piece. These can be used for special events such as an annual station concert, fund raiser, etc.

- **Web sites** are now in use at hundreds of stations and are an ideal place to store your press releases for instant retrieval by the press or public. If you don’t want public access to your press releases, ask your webmaster to give them an address that is accessible only by those of your choosing.

---

**The Perfect Press Release**

*If it’s worth promoting, it’s worth putting it in writing*

---

**When Something Goes Wrong**

*Select one spokesperson, stick to planned themes during a crisis*

---

In an ideal world, your PR efforts would only be about events you control. Alas, such isn’t the case at a lot of radio stations, particularly if you have an aggressive morning show or conduct a lot of outside promotions.

So what do you do when you have to go into “crisis PR” mode?

Radio execs who’ve been thrust in the media spotlight offer these suggestions when you face a similar situation that involves your station:

- **Always, always tell the truth.** Anything else, or anything less, will catch up to you. And if you lack credibility, nobody will have reason to believe anything else you say.

- **Listen to your listeners.** They may be wrong, they may be misinformed. But allowing your listeners to vent their anger over something they heard on your station or witnessed at your promotion may be all that’s needed to calm a situation.

- **Have an emergency plan.** Anticipate the unexpected ... consult the checklist below for ways to prepare yourself for emergency PR.

- **One voice, one thought.** Select a credible, articulate spokesperson during crisis mode and use only that person for media interviews. Select a theme and stick with it. You have one story ... make sure it’s yours and not the media’s!

Crisis PR expert Lee Echols suggests the following six items in any “crisis communications program”:

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

- **The crisis checklist/timetable** explains what to do when the phone rings and all hell breaks loose. Include all steps here; even the smallest of details must be addressed: Who calls whom? Who tells employees? How do we tell employees? Where do we evacuate the staff? Who writes the press releases? Who is the chief law enforcement contact?

- **Collect case studies** that address radio crisis situations. Learn from what other stations have done right or wrong in a crisis situation.

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

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

- **The key message platform** finalizes the crisis communication program and should include key sound-bite messages for any crisis. Come up with 20 key messages to communicate to the public and the press. When a crisis hits, look to these messages and determine what needs to be said. “Use the key messages as the nucleus of your crisis communication program.”
How To Take Perfect Photos

You don’t always need a professional photographer to get good shots

Let’s face it, your station probably can’t afford to hire a professional photographer every time an artist makes a visit or you stage some kind of promotion. One good alternative is to bring in a talented photography student from a local university. For the cost of film and developing, you get your photos and the student earns school credit and portfolio material.

If you can’t get a photo intern, you can also take the pictures yourself. It really isn’t difficult achieving near-professional results as long as you follow some rather simple rules:

• **Use a 35mm camera.** Thank goodness those disc and cartridge cameras don’t exist anymore! Go with the pros and invest in the best 35mm camera your station can afford. A single-lens-reflex camera (SLR) allows you to interchange lenses for long and close shots, plus you have more flexibility with attachments, such as a more powerful flash. Cameras like these run in the $500 range. If your budget is more modest, many brand-name cameras starting at around $100 can produce great pictures. Those new Advantix cameras have received good reviews for picture quality, but the hardware, film, and processing are more expensive and harder to find. As for Polaroid pictures! They’re great for handing a client an instant picture of themselves posing with a visiting recording artist — but not for much else. Furthermore, save your money on those new digital cameras until quality improves and prices come down.

• **Always use flash!** That’s right, whenever taking pictures of people who are within eight feet of the camera, use flash … even outdoors! Flash does a wonderful job of filling in shadows and making colors appear more natural in outdoor shots. If you take a lot of flash pictures, purchase a more powerful flash unit (that attaches to the top of your camera) that can “recycle” faster and throw light farther than those built into the camera.

• **Use low speed film.** Film with an ISO rating of 100 or 200 will fill most of your needs. You’ll end up with pictures that are more detailed and of higher contrast than higher speed film.

• **Use color!** Photographers used to shoot in black and white because it was cheaper and produced higher resolution pictures. These days, color film and processing is almost as economical and most publications (including your own web site) use color.

• **Stage your shot!** Presidential candidates love giving speeches on New York’s downtown waterfront in order to have the Statue of Liberty beaming over their shoulders. It’s called a photo-op … and every picture you take should have similar goals. Keep in mind what’s going on behind the subjects when taking a picture. Is your station’s banner in the shot? Is it a pretty scene that enhances your project? Are you avoiding the sun?

• **Don’t take pictures of statues!** Taking aside the previous mention of the Statue of Liberty, don’t turn your subjects into statues. There’s nothing more mundane than five or six people facing a camera, artificially smiling, with their hands at their sides. Turn one row of people into two, position them on stairways or carnival rides, have them holding something — even each other! And use your ability to make people feel more comfortable to get them to smile naturally.

• **Take a lot of pictures!** Film and processing is cheap these days, so don’t hesitate to take multiple shots of everything. That way, you’ll find more success getting that shot without someone turning their head or closing their eyes.
1997-'98 Marketing & Promotion Calendar
shows the following at a glance:

- National holidays
- Sporting events
- Awards ceremonies
- Special days, weeks and months
- Radio industry dates and events
- Artist birthdays

If you would like to see additional events on the next calendar, please give us your suggestions! E-mail mailroom@rronline.com or call the R&R news desk at (310) 788-1699.

If the facing calendar has been removed from this issue, extra copies of the Marketing and Promotion Guide are available for $10 each. To order, call the R&R Circulation Department at (310) 788-1625.

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READY TO AIR WORLD,

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Research that is custom designed for your station, your duopoly, your multi-opoly. We can help you find a franchise format or a strategic niche, improve your ratings, or strengthen your leadership.

- Perceptual Studies
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- Call-Out
- Auditorium Format Analyses
- Tracking Studies
- Focus Groups

No preconceptions. No agenda. Just tons of experience and all the right tools, from the people that radio stations have come to trust most. To learn what we can do for you, call Michael Henderson at (303) 922-5600.
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
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<tbody>
<tr>
<td>1</td>
<td>World's largest garage sale</td>
<td>2</td>
<td>First state to prohibit alcoholic beverages (1851)</td>
<td>National Bathroom Reading Week</td>
<td>4</td>
<td>4-7 PROMAX Convention: Chicago Navy Pier; (310) 708-7600. Shopping cart invented (1937)</td>
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<td>3</td>
<td>National Flag Week</td>
<td>10</td>
<td>Ballpoint pen</td>
<td>10-16 National Dog Bite Prevention Week</td>
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<td></td>
<td>Les Paul (1923)</td>
<td>10-16</td>
<td>Jackie Wilson (1934)</td>
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<td></td>
<td>Boz Scaggs (1944)</td>
<td>16</td>
<td>16-22 International Country Music Fan Fair. Tennessee State Fairgrounds, Nashville; (615) 244-2840.</td>
<td>17</td>
<td>Watergate Day</td>
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<td>15</td>
<td>Justice For Janitors Day</td>
<td>17</td>
<td>Watergate Day</td>
<td>18</td>
<td>Count Your Money Day</td>
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<td>Kid's Fishing Day</td>
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<td>16</td>
<td>National Skillet Throwing Contest</td>
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<td>Watergate Day</td>
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<td>Count Your Money Day</td>
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<td>Alex Van Halen (1950)</td>
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<td>Nick Rhodes (1962)</td>
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<td>Todd Rundgren (1948)</td>
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<td>22</td>
<td>1-800-320-7870</td>
<td>23</td>
<td>Jeff Beck (1944)</td>
<td>25</td>
<td>Leon Day (exact halfway point to Christmas, spells &quot;noel&quot; backwards)</td>
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<td>Mick Fleetwood (1947)</td>
<td>24</td>
<td>Carly Simon (1945)</td>
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<td>Leon Day (exact halfway point to Christmas, spells &quot;noel&quot; backwards)</td>
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**MONTH-LONG OPPORTUNITIES**
- American Rivers Month
- Fresh Fruits & Vegetables Month
- National Dairy Month
- National Adopt A Cat Month
- National Frozen Yogurt Month
- National Iced Tea Month
- National Pest Control Month
- Portable Computer Month
- Supreme Court Month Of Tough Decisions
- Zoo & Aquarium Month
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<td>• Hitchhiking Month</td>
<td>• Bureau of Internal Revenue established (1867)</td>
<td>• Air Conditioning Appreciation Day</td>
<td>• &quot;American Top 40&quot; first aired (1970)</td>
<td>• Birthday of the bikini (1946)</td>
<td><strong>JULY</strong></td>
<td><strong>1997</strong></td>
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<td>• National Anti-Boredom Month</td>
<td>• First nude scene in a movie (1915)</td>
<td>• First American bank opened (1819)</td>
<td>• Independence Day</td>
<td>• Workaholics' Day</td>
<td><strong>1997</strong></td>
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<td>• National Hot Dog Month</td>
<td>• National Ice Cream Month</td>
<td>• National Tennis Month</td>
<td><strong>DEBBIE HARRY (1946)</strong></td>
<td><strong>RINGS STARR (1940)</strong></td>
<td><strong>WOODY GUTHRIE (1912)</strong></td>
<td><strong>JIM KERR (1959)</strong></td>
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- Chocolate Day
- Major League Baseball All-Star Game. Jacobs Field, Cleveland.
- Wall Street Journal first published (1889)
- "American Bandstand" debuted (1956)
- McVay Media's '97 Radio School. Renaissance Hotel, Cleveland; (216)892-1910
- 16-20 Upper Midwest Conclave. St. Paul Radisson, Minnesota; (612) 927-4487.
- Creative Ice Cream Flavor Day
- Private Eye Day
- "American Cheer Up The Lonely Day"
- "Eat Your Jell-O Day"
- National Bookstore Weekend
- "All In The Family Day"
- Comedy Celebration Day
- Hamburger Day
- Marry A Millionaire Day
- Birthday of the bikini (1946)
- Workaholics' Day
- Debbie Harry (1946)
- Ringo Starr (1940)
- Woody Guthrie (1912)
- Linda Ronstadt (1946)
- Jim Kerr (1959)
- Arlo Guthrie (1947)
- Ronnie James Dio (1949)
- Peter Murphy (1957)
- Stewart Copeland (1952)
- Spencer Davis (1941)
- Martha Reeves (1941)
- Carlos Santana (1947)
- Cat Stevens (1947)
- Don Henley (1947)
- Martin Gore (1961)
- Paul Anka (1941)
- Kate Bush (1958)

**Radio Date**

The #1 Choice In Radio Datelines™... 1-800-320-7870

**July 1997**
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</table>
| • 1-6 — Child Injury Prevention Week  
  • National Oral Hygiene Week  
  • Labor Day | • Bowling shirt is designed (1921) | • First bowling league in the U.S. (1921)  
  • First professional football game (1895) | • The Beatles record their first single (1962) | • National Shrink Day | • Barry Gibb (1946) | • 7-13 — Kiss A Bald Head Day  
  • National Housekeeper’s Week  
  • ESPN premiered (1979)  
  • First Miss America pageant (1921)  
  • Postal Worker Day  
  • Buddy Holly (1936) |
| Barry Gibb (1946) | 8      | 9       | 10        | 11       | 12     | 13       |
| • National Grandparent’s Day | • National Boss/Employee Exchange Day | | • Fall Arbitron (through December 10)  
  • U.S. Air Force established (1947) | • World’s first beauty contest (1888) | • Blame Someone Else Day  
  • First automobile fatality (1899) | • Freddie Mercury (1946)  
  • Roger Waters (1947) |
| • 14      | 15     | 16      | 17        | 18       | 19     | 20       |
| • National Chiropractic Day | • 16-22 — National Singles Week  
  • National Sports Junkie Week | • 17-20 — NAB Radio Show, New Orleans Convention Center; (202) 429-5420  
  • 17-20 — 52nd RTNDA International Conference & Exhibition, New Orleans Convention Center; (202) 659-4510  
  • National Tie Week | • Fall Arbitron (through December 10)  
  • U.S. Air Force established (1947) | • World’s first beauty contest (1888) | • B.B. King (1925)  
  • Otis Redding (1941)  
  • Joe Perry (1950)  
  • Otis Redding (1941)  
  • Joe Perry (1950) | • NFL Monday Night Football first broadcast (1970)  
  • National Yo-Yo Day | • National Chiropractic Day |
| B.B. King (1925) | 17     | 18      | 19        | 20       | 21     | 22       |
| • 16-22 — National Singles Week  
  • National Sports Junkie Week | • 17-20 — NAB Radio Show, New Orleans Convention Center; (202) 429-5420  
  • 17-20 — 52nd RTNDA International Conference & Exhibition, New Orleans Convention Center; (202) 659-4510  
  • National Tie Week | • Fall Arbitron (through December 10)  
  • National Yo-Yo Day | • 23-29 — Roller-skating Week  
  • National Checker Day | • 23-29 — Roller-skating Week  
  • National Checker Day |
| 23-29 — Roller-skating Week  
  • National Checker Day | • CMA Awards, Grand Ole Opry, Nashville; (615) 244-2840  
  • Buy Nothing Day | • First major league baseball doubleheader  
  • National One-Hit Wonder Day | • "Rocky Horror Picture Show" premiered (1975)  
  • "Mama" Cass Elliot (1943) | • Answering machine invented (1950)  
  • Frankie Avalon (1940)  
  • "Mama" Cass Elliot (1943) | • Joan Jett (1958)  
  • Ray Charles (1930) |
| Joan Jett (1958) | 24     | 25      | 26        | 27       | 28     | 29       |
| • CMA Awards, Grand Ole Opry, Nashville; (615) 244-2840  
  • Buy Nothing Day | • First major league baseball doubleheader  
  • National One-Hit Wonder Day | • National Alcohol & Drug Treatment Month  
  • National Beach Clean-Up Month  
  • National Cholesterol Awareness Month  
  • National Honey Month | • National Chiropractic Day  
  • National Elfie Elze Day  
  • First automobile fatality (1899) | • National Chicken Month  
  • Self-Improvement Month | • National Yo-Yo Day  
  • Baby Safety Month  
  • Marriage Health Month  
  • Children’s Eye Health & Safety Month  
  • Classical Music Month  
  • International Visitor’s Month  
  • National Courtesy Month  
  • National Ice Cream Sandwich Month  
  • National Courtesy Month  
  • National Ice Cream Sandwich Month  
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  • National Ice Cream Sandwich Month | • 2000-320-7870 |
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<td>Autmo Battery Safety Month</td>
<td>Fire Prevention Month</td>
<td>Federal Fiscal year begins</td>
<td>Eyebrow Day</td>
<td>&quot;Andy Griffith Show&quot; first</td>
<td>Nona Hendrix (1944)</td>
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<td>Children With Cancer Awareness Month</td>
<td>Healthier Babies Month</td>
<td>Walt Disney World opens (1971)</td>
<td>Name Your Car Day</td>
<td>Rosh Hashanah</td>
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<td>Computer Learning Month</td>
<td>National Dollhouse &amp; Miniatures Month</td>
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<td>Cookbook Month</td>
<td>National AIDS Awareness Month</td>
<td>National Dollhouse &amp; Miniatures Month</td>
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<td>Cooking, Crafts &amp; Home Books Month</td>
<td>National Car Care Month</td>
<td>National Dollhouse &amp; Miniatures Month</td>
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<td>Co-op Awareness Month</td>
<td>National Clock Month</td>
<td>National Dollhouse &amp; Miniatures Month</td>
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<td>Crime Prevention Month</td>
<td>National Dental Hygiene Month</td>
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<td>National Dessert Month</td>
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<td>Firefighters Week</td>
<td>Industrial Average first reported (1896)</td>
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<td>National Pet Peeve Day</td>
<td>National Dish Day</td>
<td>World's biggest pizza baked (1987)</td>
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<td>White House (1792)</td>
<td>14 — National School Lunch Week</td>
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<td>Richard Carpenter (1946)</td>
<td>National Dish Day</td>
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<td>Paul Simon (1941)</td>
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<td>John Lennon (1940)</td>
<td>National Dish Day</td>
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<td>Ceremony, Chicago Cultural Center; (312) 629-6005.</td>
<td>National Shampoo Week</td>
<td>National Dish Day</td>
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<td>Peter Tosh (1944)</td>
<td>21 — National Pet Peeve Week</td>
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<td>John Lennon (1940)</td>
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<td>Tom Petty (1953)</td>
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<td>Jackson Browne (1948)</td>
<td>National Dish Day</td>
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<td>19</td>
<td>Daylight Savings Time ends</td>
<td>Mother-In-Law Day</td>
<td>22 — First college fraternity founded (1833)</td>
<td>National Dish Day</td>
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<td>26</td>
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<td>28 — November 4</td>
<td>29 — First college fraternity founded (1833)</td>
<td>National Dish Day</td>
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<td>18</td>
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<td>Mother-In-Law Day</td>
<td>30 — Bodybuilder's Day</td>
<td>31 — Halloween</td>
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<td>Daryl Hall (1948)</td>
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<td>27 — National Pet Peeve Week</td>
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<td>Charlie Daniels (1936)</td>
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**Radio Date**

The Most Trusted Name In Radio

1-800-320-7870
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**MONTH-LONG OPPORTUNITIES**
- Made In America Month
- National Drunk Driving Awareness Month
- Read A New Book Month

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**Radio Datelines™**

The #1 Choice In Radio Datelines™ ... **1-800-320-7870**
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<td>New Year's Day</td>
<td>EMI Records fire Sex Pistols for misbehaving in a TV interview</td>
<td>National Egg Month</td>
<td>1st Computer patented</td>
<td>Winter '98 Arbitron (through April 1)</td>
<td>Atom first split (1918)</td>
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<td>2 Jan 1998</td>
<td>1st Photo of the moon taken (1831)</td>
<td>1st U.S. Presidential election (1789)</td>
<td>New Year's Day</td>
<td>1st Dimes氏的月球照片被拍摄</td>
<td>Winter '98 Arbitron (through April 1)</td>
<td>Leisure Suit Sunday</td>
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<td>3 Jan 1998</td>
<td>1st Photo of the moon taken (1831)</td>
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<td>4 Jan 1998</td>
<td>Blender invented (1910)</td>
<td>1st FM Broadcast demo (1940)</td>
<td>Rid the word of fad diets and gimmicks day</td>
<td>1st Computer patented</td>
<td>Winter '98 Arbitron (through April 1)</td>
<td>Vinyl record debuted by RCA &amp; Columbia (1949)</td>
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<td>5 Jan 1998</td>
<td>Elvis Presley passes military physical (1957)</td>
<td>1st Public museum opened (1773)</td>
<td>National Clean-Off-Your-Desk-Day</td>
<td>1st Computer patented</td>
<td>Winter '98 Arbitron (through April 1)</td>
<td>Vinyl record debuted by RCA &amp; Columbia (1949)</td>
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**Radio Date**

Radio’s Hottest Non-Traditional Revenue Generator™...

1-800-320-7870
# 1998 February

## Month-Long Opportunities
- Afro-American History Month
- American Health Month
- American History Month
- Canned Food Month
- Chocolate Month
- Creative Romance Month
- International Embroidery Month
- National Cherry Month
- National Snack Food Month
- Responsible Pet Owner Month
- Sleep Safety Month
- Return Shopping Carts To The Market Month

## Special Weeks
- **First Week:**
  - Boy Scouts Of America Anniversary Week
  - National School Counseling Week
  - National Kraut & Frankfurter Week
- **Second Week:**
  - Celebration Of Love Week
- **Third Week:**
  - National Condom Week
  - International Friendship Week
  - National Engineers Week
  - Pay Your Bills Week
  - National Pancake Week

## Calendar

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<td>“Frankly I Don’t Give A Damn” Day</td>
<td>The Day The Music Died (Buddy Holly’s death, 1959)</td>
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<td>Bob Marley (1945)</td>
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<td>Science Fiction Is Fantastic Day</td>
<td>Presidents Day</td>
<td>Carole King (1941)</td>
<td>Roberta Flack (1940)</td>
<td>Male Centerfold Day</td>
<td>20-21 — Dan O’Day’s PD Grad School. Site TBA, Los Angeles; (310) 476-8111.</td>
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The Most Trusted Name In Radio
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<td>Lou Reed (1944)</td>
<td><em>I Want You To Be Happy Day</em></td>
<td>Mary Wilson (1944)</td>
<td>Andy Gibb (1958)</td>
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<td><em>Burn Your Guitar Day</em></td>
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<td>Bobby Womack (1944)</td>
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<td><em>Most Boring Films Of The Year Awards</em></td>
<td>James Taylor (1948)</td>
<td><em>Strip tease introduced (1894)</em></td>
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<td>Mike Love (1941)</td>
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<td><em>St. Patrick's Day</em></td>
<td><em>18-22 South By Southwest Conference. Austin Convention Center; (512) 467-7979.</em></td>
<td>Neil Sedaka (1939)</td>
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<td><em>National Teenager Day</em></td>
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<td><em>National Agriculture Week</em></td>
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<td><em>National Coffee Lovers Week</em></td>
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<tr>
<td>5 • Daylight Savings time begins</td>
<td>6 • 6-9 NAB '98, Las Vegas Convention Center: (202) 775-4970. • 6-9 NAB Multimedia World Las Vegas Convention Center (202) 775-4970. • Mormon Church founded (1830) • Twinkies Day</td>
<td>7 • Matches invented (1827) • No Housework Day • Television first shown to the public (1927) • 7-13 National Birthparents Week • Billie Holiday (1915) • John Oates (1949) • Janis Ian (1951)</td>
<td>8 • Behave Yourself Day • B-14 National Garden Week</td>
<td>9 • Egg Salad Week • Longest Word Day</td>
<td>10 • Good Friday</td>
<td>11 • Sexual harassment banned (1980)</td>
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<tr>
<td>12 • Easter • Stupid Pet Tricks Day • World's Largest Trivia Contest</td>
<td>13 • World's Largest Hula Competition</td>
<td>14 • Webster's Dictionary first published (1828) • 14-20 National Library Week</td>
<td>15 • Get That Stain Out Day • First McDonald's (1955 — Des Plaines, IL) • National Hostility Day • Rubber Eraser Day • Dave Edmonds (1944)</td>
<td>16 • Lookalike Day • National CPAs Golf-Off Day • National Stress Awareness Day • Dusty Springfield (1939) • Bobby Vinton (1935)</td>
<td>17</td>
<td>18 • First crossword puzzle book (1924) • First Walk/Don't Walk sign (1955)</td>
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<td>19</td>
<td>20</td>
<td>21 • 21-28 Big Brothers/Sisters Appreciation Week • National Lingerie Week • Professional Secretaries' Week • Iggy Pop (1947) • Robert Smith (1959)</td>
<td>22</td>
<td>23 • New Coke introduced (1985)</td>
<td>24 • Change Your Batteries in Your Car Alarm Day • National TV Turn-Off Day</td>
<td>25 • Abortion first legalized (1977) • Take Our Daughters To Work Day</td>
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<tr>
<td>26 • National Crayola Day • Largest bank robbery (1981, Tucson, $3.3 million)</td>
<td>27</td>
<td>28 • Kiss Your Mate Day</td>
<td>29</td>
<td>30 • National Honesty Day</td>
<td>MONTH-LONG OPPORTUNITIES</td>
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<td>• National Anxiety Month • National Fresh Celery Month • National Humor Month • National Occupational Therapy Month • National Poetry Month • National Recycling Month • National Woodworking Month • Parkinson's Awareness Month • Prevention Of Cruelty To Animals Month • Sexual Assault Awareness Month</td>
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</tbody>
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**Radio & Records**

The #1 Choice In Radio Datelines™... 1-800-320-7870
### 1998 May 1998

<table>
<thead>
<tr>
<th><strong>SUNDAY</strong></th>
<th><strong>MONDAY</strong></th>
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<tr>
<td>- Breathe Easy Month</td>
<td>- Modern Dance Month</td>
<td>- National Barbecue Month</td>
<td>- National High Blood Pressure Month</td>
<td>- Kentucky Derby</td>
<td>Empire State Building completed (1930)</td>
<td>- Take Your Baby To Lunch Day</td>
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<td>- Electrical Safety Month</td>
<td>- Motorcycle Awareness Month</td>
<td>- National Bike Month</td>
<td>- National Photo Month</td>
<td>- Relationship Renewal Day</td>
<td>First postage stamp (1830)</td>
<td>Ricky Nelson (1940)</td>
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<td>- Healthy Baby Month</td>
<td>- National Allergy &amp; Asthma Month</td>
<td>- National Senior Travel Month</td>
<td>- National Strawberry Month</td>
<td>- Let's Go Fishing Day</td>
<td>Batman (1939)</td>
<td>Gary Glitter (1944)</td>
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<td>- Better Hearing Month</td>
<td>- National Hamburger Month</td>
<td>- National Egg Month</td>
<td>- National Strawberry Month</td>
<td>- Spitting outlawed (1896)</td>
<td>Cheerios (1941)</td>
<td>- Tear The Tags Off The Mattress Day</td>
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</tbody>
</table>

### Key Dates

- **3 May**
  - First comic book published (1934)
  - Frankie Valli (1937)
  - James Brown (1928)

- **4 May**
  - Kentucky Derby
  - Naked Day
  - Relationship Renewal Day

- **5 May**
  - S-11 Be Kind To Animals Week
  - Carpet Care Improvement Week
  - Cartoon Art Appreciation Week
  - Just Say No Week
  - National Nurses Week
  - First perfect baseball game (1904)

- **6 May**
  - Bob Seger (1945)

- **7 May**
  - National Teacher's Day

- **8 May**
  - National Third-Shift Workers Day
  - No Socks Day

- **9 May**
  - Tear The Tags Off The Mattress Day

- **10 May**
  - Mother's Day

- **11 May**
  - Let's Go Fishing Day

- **12 May**
  - Spitting outlawed (1896)

- **13 May**
  - Richie Valens (1941)
  - Stevie Wonder (1950)

- **14 May**
  - Bobby Darin (1936)

- **15 May**
  - Stewardess Day

- **16 May**
  - Brian Eno (1948)

- **17 May**
  - National Memo Day

- **18 May**
  - Visit Your Relatives Day

- **19 May**
  - 19-25 National Cellular Phone Safety Week
  - National Safe Boating Week

- **20 May**
  - Pete Townshend (1945)
  - Joey Ramone (1952)
  - Cher (1946)
  - Joe Cocker (1944)

- **21 May**
  - National Waitress Day

- **22 May**
  - Mister Roger's Neighborhood Day

- **23 May**
  - Bernie Taupin (1950)

- **24 May**
  - First auto repair shop opened (1899)

- **25 May**
  - Memorial Day

- **26 May**
  - Dow Jones Industrial Average birthday

- **27 May**
  - Golden Gate Bridge opens (1937)
  - 27-June 2 National Frozen Yogurt week

- **28 May**
  - Papa John Creach (1917)
  - John Fogerty (1945)
  - Gladys Knight (1944)

- **29 May**
  - National Spelling Bee finals

- **30 May**
  - First compact disc introduced

- **31 May**
  - Take This Job And Shove It Day

### Advertisements

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- **Radio & Records**
  - 1-800-320-7870
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involves, captures, records, and rewards your listeners in seconds! It can go everywhere to excite your listeners or make your Listener Club come alive.

The DMR Interactive Card Machine is Windows® 95 compatible. It's easy to program and your station can use it to create contests, print coupons, and ask questions. Because it can record over 10,000 listeners without being downloaded, you can take it anywhere.

And your listeners will be sure to follow.

Best of all, no one but you will ever touch your database! You're in total control.

DMR is Direct Marketing Results. We make direct marketing work. For you.
The Superstars Of ‘NTR’

Who’s making money from ‘Non-Traditional’ Revenue?

By Frank Miniaci, R&R Radio Editor

Boy, have times changed. Gone are the days when radio promotion directors dressed in chicken suits handed out bumper stickers. On today’s agenda: turning ideas into dollars, and making your listeners’ loyalty count. All this is due to the surge in “non-spot” or non-traditional revenue (NTR).

Broadcasters such as Jacor and others have made NTR a major priority in 1997. Non-traditional revenue has created entire departments at radio stations, staffed with creative managers who have marketing and special events titles and are given the responsibility of creating opportunities for both financial growth and listener benefit. This is especially true when there’s an avails shortage.

Who are today’s “NTR Superstars?” Let’s take a look at four of them:

Database Marketing

A common thread for non-traditional revenue sources lies in the lifeline between a station and its listeners — a good database.

One station that’s done an amazing job over the years of turning a lifestyle into dollars is Jefferson-Pilot AC WLYF/Miami, where Promotions Director Lori Sheffield has been doing just that for over 12 years.

“The largest percentage of our dollars is spent on marketing,” Sheffield says. “We had always spent most of our money on print and TV. In 1996, WLYF decided to put our relationship with our listeners more on a ‘one-to-one’ basis with direct-response marketing. We feel this is where the industry is heading. This has become our total promotional focus at Jefferson-Pilot.

“We specifically designed something that we were going to do each month: in January, we started with a calendar. In February, it was a Valentine’s card. In March, it was our largest event — a tennis tournament — and we sent out cards to our database as a reminder.”

Sheffield claims the station has something going on every month. And when a listener sends something back to the station, the station responds with a thank you card. “It’s like having over 85,000 people on our Christmas list,” she says. “This is how you are going to get the listener loyalty, which ultimately translates into advertising dollars.”

WLYF produces a semiannual publication

Special Events

Radio station-sponsored special events and concerts have long entertained listeners. Today, broadcasters also see them for their tremendous revenue potential. In fact, some stations have created entire departments to handle such activity. One such station is Jacor AC WPCH (The Peach)/Atlanta. Nancy Joffrey is Director/Special Events for Jacor/Atlanta, which include’s PCH, WGSTM-AM & FM, and WKLS-FM.

“The Peach started the ‘Lunch Specials’ years ago and has grown into eight events annually,” relates Joffrey. “WGSTM now does four yearly and our rocker (WKLS) will do a five one this summer. ‘The Peach 94.1 Listener Lunch’ was the pioneer of all these events. WPCH’s focus is on getting workplace listening. The ‘Lunch’ sprang from an idea that cost us $20,000 just to see if it would work. We felt it was a great way to promote the radio station and feed an average 3000 people in a captive environment.”

Continued on Page 32
Special Events & Merchandising

Many stations are so embedded in their local communities that "revenues" and "listener benefits" co-exist just fine. They create events and products that become a virtual goldmine of profitability to the station. One such combo also dominates its market in many ways: Waterman Broadcasting's News/Talk KTSAM and CHR/Rhythmic KTFM FM/San Antonio are revenue and ratings leaders. Brunella Bruni is Director/Special Events and Promotions for both stations and comes from a concert promotion background.

"The revenues generated by our events and merchandising projects well exceed one million dollars annually," Bruni says. "The most profitable has been our 'Summer Jams,' which feature various 'track acts' that are coordinated between the record labels and KTFM PD Cliff Tredway."

Bruni says "Summer Jam" is more like an "event" than a "concert": "It enables us to have many KTFM artists to be showcased on one stage. It is much easier to pull off than to have just one or two major performers. The average Jam attracts in excess of 30,000 listeners. They have been so successful that we've added a "Winter Jam."

An event like this, according to Bruni, becomes a mutual revenue generator for both station and clients. A percentage of gross receipts is taken from the event admission charge, which itself is set very low and affordable for its audience. "It really is mutually beneficial for all — the record label with the performer, the clients with visibility and merchandising, the radio station with revenue, and ultimately the listener, who gets big entertainment value they could not have obtained anywhere else at such minimal cost."

In addition to the "Jams," this year Bruni will stage the "3rd Annual KTFM Masquerade Parade" (a "Cinco De Mayo-meets-Mardi Gras" celebration of sorts), the "3rd Annual Salsa Cook Off & Diezy Seiz Celebration," "A Little Christmas Village at La Villita," and "Shots for Tots," (an immunization drive and health fair). "You can do something really special and rewarding for your community, merchandise it as a health fair, and make it a real win-win for all involved," Bruni notes of the latter event. "Merchandising and sponsorship are very key at KTFM. There are so many opportunities to do this year-round, the revenue and listener benefits become endless."

The station offers various levels of sponsorship, including a "Presenter's package," with whom they'll share the name of the event, and which generates the largest income. Lower-level sponsor packages are available as well. The station also branches out to vendor marketing.

Continued on Page 32

900-Number Romance/Datelines

Every station seeks revenue potential with the lowest possible maintenance from the station. Interactive phone dating services have been found by many stations to be an excellent way to tap into a turn-key source of NTR. The growth curve in "personals" is phenomenal — you'll find them in just about every daily and weekly newspaper these days. Several companies have even expanded into radio classifieds, which will compete head-to-head with traditional print classified ads for readership and revenue.

Marida Petitjean, Promotion Director at Chancellor Media Country KZLA/L.A., describes how it works: "We've been doing the 'KZLA Singles Phone Line' for a little over a year. It is almost like a separate entity that works alongside the radio station. Listeners call an 800-line and answer the 100-question profile. Then, based on their responses, they are matched with people who expressed similar interests. They are given a PIN number, and then it works just like an answering machine. After a few years, they'll call in on a 900-number (at a per-minute cost), and KZLA gets a percentage of the revenue generated. It's very simple for the caller — just like a long distance call. The volume generated increases during the holidays and going into the weekends. This is just one way to make revenue with the service."

Petitjean said the way to really generate revenue is to tie in events, concerts, clients sponsorships, mixers, singles nights, and the like. "This is where your database comes in," she notes. "Sponsorships provide large monies since the client gets its 30-second spot played every time someone uses the singles line. It really becomes a win-win for both the client and the station."

The beauty of the service, Petitjean says, is that KZLA doesn't have any technical operational headaches to deal with — the dating service provides 90% of everything needed, including customer service calls. "We send out invites to our database for special events and tie-in with our web site. Annual NTR profitability is somewhere in the low-six figure for KZLA."

Another station making money without using valuable airtime is Clear Channel Urban AC KMJQ/Houston. Promotion Director Bobbie Jefferson, who has been with "Magic" for five years, operates the "Magic Connection," which she notes has been responsible for eight marriages and generated over $150,000 last year.

"We get lots of media coverage, especially when Continued on Page 32
Database Marketing
Continued from Page 30

called Litelines, which started in 1990 as a two-fold. It has grown into a 16- to 20-page monster, full of information and articles about the station. “We are a Soft AC, and our target is a 40-year-old working mom. Our claim to fame is work-place listening, and our Litelines piece reflects that listener.”

The publication generates hundreds of thousands in NTR for WLYF; Sheffield says ad count in the magazine can run as high as $22, sold mostly in quarterly, semiannual, and annual deals. But: she stresses, “It is not just a sales piece. If it doesn’t appeal to my listeners as well as our advertisers, then it ain’t going in. This publication has really helped to bridge the gap that often exists between sales and programming.” Litelines recently took first place at the Florida Direct Marketing Association Awards, which Sheffield points out is ironic — “since we are a radio station and not in the direct mail business.”

Special Events
Continued from Page 30

Joffrey says this is an excellent way to merge sales with programming: “So often, the two departments are on opposite ends. These events match up our consumers — who are our listeners — with our customers — who are our clients. “We do these two-hour events in an office park,” she explains. “We locate one and look for a minimum of 3000 people to attend. The smallest one we’ve done is 2500, and the largest one drew nearly 6000. It is sort of like a flea market with piped-in music from ‘PCH’ and every available opportunity for vendors — from acting as the event’s sponsor, to having a booth, to displaying a car, to giving things away that we can stuff in a bag as listeners leave the event.

“The biggest value goes to sponsors who can buy an entire year. Of course, many advertisers have ‘seasonal’ concerns and we try to schedule the events at the right times of the year so it makes sense for them and the consumer. We have a lot of repeat advertisers who see the value in a captive audience. Once they get to an event, they are sold!”

There are occasions, admits Joffrey, where there will be a problem convincing the property manager of the complex to agree to the event. “They often can’t believe that we will feed all their tenants for free and make the event look like it was theirs. They want to know what the catch is. We’ve found that some of these office complexes have budgeted $10,000-$20,000 every year to do ‘tenant appreciation events.’”

“Often, there is something the station’s format can do that a local artist to perform. “I am currently working on a ‘how to’ pack for all of the Jacor properties since the buzz phrase within the company is ‘events marketing,’” Joffrey says. “The Marketing and Promotions departments are hopping right now at Jacor.”

Special Events & Merchandising
Continued from Page 31

where, for instance, they’ll set up a “register-to-win display,” “a meet-and-greet with a band at a retail store,” and other such events... all of which generate additional income.

“We can own our events, control all the elements, and bring in additional revenue that doesn’t have anything to do with avalis, since we are always sold out,” boasts Bruni. “Being sold out creates an opportunity to find new ways to increase revenues that work within programming, which is the only option you have as a radio station without raising rates to increase income. NTR has always been very important at KTFM & KTSA.”

900# Datelines
Continued from Page 31

the dates lead to marriage,” Jefferson says. “We merchandise the lines with sponsorships and ticket giveaways for concerts and sporting events. We really don’t even know the line exists at times, because it is a very low-maintenance way of getting maximum exposure along with added station revenue.”
Web Sites Worth Watching

By Jeff Axelrod, R&R Associate Editor

When it comes to radio's World Wide Web sites, I've seen 'em all. The good, the bad, and the ugly. The clever, the insipid, and the inspired.

What makes a web site good? As the "linkmaster" of R&R's web site (www.rronline.com), I've visited enough homepages to pick up an opinion or two. The best sites achieve the elusive "cybertrinity" — creativity, functionality, and graphic artistry — while keeping download time to a minimum.

On the following pages, you'll see some of the sites that live up to that definition, along with the reasons why. And if you're designing or redesigning a web site, you may find a few ideas you can use to make yours a site worth watching.

(By the way, this isn't necessarily a "best of": These "sites worth watching" were chosen from a random sampling of R&R ONLINE Passport links, and many were included because of certain characteristics worthy of mention.)
1. **WJJZ/Philadelphia**
   The menu's typeface and the minimalist splashes of color look like NAVI/Smooth Jazz — good thing the station is one. The color splashes also serve to highlight the menu options. The page's black background and white type make it easy to read, and the introductory text is easily read and easily updated for timeliness.

2. **KCMO/Kansas City**
   This page's use of color is excellent. The old-fashioned jukebox motif lends itself to the neon effects and the animated bells and whistles of the "ONLINE" section. The neon, though, is set off by a subdued background so that the page doesn’t get too bright for its own good.

3. **WART/Chicago**
   The layout of this page is very clean. Each of the three columns serves a distinct purpose: On the left, notes about what's on the air. On the right, notes about what’s on the Web site. And in the middle, text that points out items of special interest on the air or on the Web. Bonus points: The page is updated not only daily (with birthdays) but every day apart, with reminders of who's on the air and who's coming up.

4. **KLBJ/Austin**
   Another use of columns to create a clean layout. The page runs a little long (you only see the top here), but fortunately there's a "click-on" navigation box that takes you directly to other pages so that you don’t have to scroll down to find the feature you want.

5. **WFLA/Tampa**
   Many stations use the car radio dial as a navigation tool, and this is one of the better ones. The "buttons" use identifiable icons — a baseball, a satellite weather map, a set of chattering teeth (for the hosts, of course), etc. — and reinforce the link destinations with text pointers.

6. **KZLA/Los Angeles**
   Simple can be effective if you've got the right tools and design. This page balances a colorful logo with a fast-loading background and bold, well-stated menu options — and all of the vital stuff is contained on a single screen, so there's no unnecessary scrolling.

7. **WIBC/Indianapolis**
   This is essentially a functional introductory page. The sun and the helicopter — both of which are animated and eye-catching — are links to weather and traffic information. That helps identify WIBC as an information-based station, and the date stamp gives the page a sense of immediacy ... that the station's information is up to date.
The Frame Game

1. **WLUM/Milwaukee**
   By configuring frames both vertically and horizontally, this page creates a separate viewing window within the page, keeping menu options on the left and navigation options on the top bar at all times. Good use of color and type fonts as well.

2. **WEBX/Champaign, IL**
   Although the page is long, a scrolling frame menu makes navigation much easier. The "flowchart" menu is attractive and functional, and the site earns extra points for featuring an updated calendar of events. Salespeople, take note. WEBX's server also hosts sites for several of its sponsors.

3. **KTCL/Denver**
   Like WLUM's page, this one uses frames to create a viewing window. But since it formats frame borders, you'd never know it until you clicked over to a feature that requires scrolling. This site also makes good use of animation in an eye-catching intro.

4. **KDWR/Minneapolis**
   This page makes good use of frames for navigation, with the menu staying on-screen constantly. The opening graphic uses vibrant colors and a scrolling message across the bottom of the screen is a nice effect.

Interesting Intros

5. **KFOG/San Francisco**
   Another trend I like is using an introductory home page before reaching menu options. Both of these stations have designed beautiful intro pages, with striking graphics and links that clearly let you know that there are more pages to follow.

6. **KRTR/Honolulu**

7. **WEBN/Cincinnati**
   The "Rock & Roll Admissions Test" is an excellent use of the intro page. It's interactive, it defines the station's musical lean, and it's fun.
   Get all three questions right and proceed to the menu. Fail, and you're randomly banned to a site the station thinks is tame.

When I (intentionally) failed, it sent me to a Barry Manilow page, the "Capt. Kirk Sing-A-Long Page," and some French page about bedwetting. Penalties: The "flagrant self-promotion" of talking about — and showing — the magazines that think WEBN's site is great is a waste of download time and makes the site a little less great.
Background Check

1. WRCX/Chicago
Rock 103.5 uses repetitive backgrounds to good effect on both its intro page and its menu page. Whatever the intro background is (any guesses?), it matches the visual tone of the graphics well. The chain-link fence design on the menu page (which also uses frames nicely) works to perfection.

3. WSJT/Tampa
By laying out the sand and surf as a lower-resolution background file, the page's other graphics load more quickly. The menu options are also clear and well-defined.

4. WEGR/Memphis
At first, the background on this page looks like it's colored texture. Then, almost subliminally, you realize it says "Rock 103." Then the site adds a nice twist by "punching a hole" through the background, revealing a blinking eye. (And at less than 1K, the background also loads and becomes visible in a flash.)

2. WUSI/Philadelphia
The "spiral notebook" theme is extremely effective visually and doesn't require a large background file. The red and white-on-black color scheme also works well.

These are a few of the common design pitfalls that detract from a web site's effectiveness. Avoid them if you can!

- GRATUITOUS ANIMATION — If it isn't paid for or doesn't enhance your station's image, it's a waste of download time. Who really needs to see a spinning Netscape "N" or a self-folding piece of mail?

- HORIZONTAL SCROLL — The graphics and layouts that look so awesome on your designer's 19" monitor might not fit the average user's 14" screen. Don't make them work to get "the big picture". Set maximum page widths that conform to average-sized screens.

- RUN-ON PAGES — Why do some stations feel the need to cram their entire web site onto just one page? Download time skyrocketed, scrolling's a pain, and where's the interactivity?

- NEON SCREENS — Backgrounds, graphics, and text in excessively bright colors make copy difficult to read and are hard on the eyes. Unless Lensescribers is a major sponsor, try to maintain a color balance.
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STATION MAGAZINES
Sex, Thugs & Rock 'n' Roll!

Radio rolls out its outdoor cannons for 1997

Check out the messages on these outdoor showcase pages and you'll notice there's little room for doubt as to the image these stations convey. At left, there's "nails on the blackboard" Mancow, the station for "jocks" at the lower left; a new, brash morning personality on Z100, the irreverent Bubba The Love Sponge in Tampa; and artist boards in Chicago.

JOIN THE MOVEMENT.

Bubba The Love Sponge. Mornings.
Outdoor advertising campaigns are often the most difficult (and most misused) efforts a station can attempt. Obviously, the benefits are tremendous since radio is primarily an out-of-home medium. But all you’ll get from a typical viewer is 7-10 seconds of their time ... max! So, structure your words and images carefully.

These guidelines have been developed by the Outdoor Advertising Association Of America and other veterans when designing outdoor ad strategies:

**Advertise one thing.** Is it the morning show, the station’s image, artists you play, a contest, a sports team? Obviously, this answer comes from the station’s master marketing plan (you do have one, don’t you?). Pick the element that would be most affected by the driving segment of your audience and use that for your campaign.

**Keep it readable.** Keep the number of elements on a board to a bare minimum. There’s probably going to be a graphic of your station’s image or personality, a logo, and a short statement. STOP! That’s all you need for an effective campaign.

**Use the right lettering.** Simple sans-serif typefaces work best on billboards. Avoid ornate faces and styles that are too thick or too thin. Don’t cram letters or words — they’ll blend into an unreadable block at a distance. A combination of upper- and lower-case letters are easier to read than all-upper-case lettering.
Make the message memorable. But don’t make it too long. Seven words is an industry-accepted maximum.

Select high-contrast colors. A combination of yellow and black seems to offer the highest contrast for outdoor advertising. White and black, and white and blue are good alternatives. Otherwise, choose color combinations that stand out sharply against each other.

Make it adaptable to different sizes. Boards come in two primary sizes: The “bulletin” (or “painted”) board, at 14x48 ft. is the largest standard-sized board. It’s called a “painted” board because they used to actually be painted on the scene (these days, billboard companies print them on vinyl at a factory and hang them on the boards. The vinyl can then be moved to different locations). These offer a higher-quality image but are quite expensive.

The other is the “30-sheet” (12x25 ft.) and is more common. This is known as a “poster” board because the image is printed on paper and glued to the board.

In urban areas, the “8-sheet” (about 1/4 the size of a 30-sheet) is also used. Different sized boards serve different purposes. The “bulletin” is for high-traffic areas and offer “reach.” The “30-sheets” are in more locations and thus provide frequency.
Design an all-purpose logo.

When settling on a station logo, keep in mind its various uses: letterhead business cards, banners, billboards, bus boards, bumper stickers, TV spots and the like. One design may not serve all purposes, but your graphic artist can develop an array of designs that remain true to the station's overall image.

"Media Placement for the Consolidation Era."

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- **Aaro Marketing Inc.** (513) 321-1117
- Adobe Graphics & Design (800) 726-9683
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- Lee Arnold Promotions (414) 351-9088
- Banners On A Roll (800) 786-7411
- Broadcast Direct Marketing (305) 858-9524
- California Dreamin' Balloon
  - *Adventures* (619) 438-9550
  - *Chuck Dees Associates* (517) 882-1809
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  - *Easy Up Canopy Products* (800) 432-7987
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  - *KD Kanopy Inc.* (800) 432-4435
  - *Nalpac Ltd.* (800) 837-5946
  - *Northeast Promotional Marketing Group* (330) 336-4570
  - *Promo Depot* (800) 337-6801
  - *Promotional Ventures* (800) 772-7732
  - *Results Marketing* (800) 786-8011
  - *Roll A Sign* (800) 231-2417
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  - *Designer Decal* (800) 622-6333
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  - *Good Swag Merchandising Inc.* (212) 807-5728
  - *Images INK* (888) 768-4259
  - *Kaja One Creative Services* (310) 836-5858
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  - *Promotional Ventures* (800) 772-7732
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  - *Results Marketing* (800) 786-8011
  - *Secret Identity Merchandising* (213) 857-5520
  - *Specialized Promotions* (800) 666-7736
  - *Star Screen* (800) 742-1569
  - *U.S. Tape & Label* (800) 569-1906

### COSTUMES
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- Dynamic Displays/Fabulous Inflatables (800) 411-6200
- Hazel's Fantasy Factory (405) 942-9960

### DATABASE MANAGEMENT
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- Impact Target Marketing (508) 535-4500
- In-House/RDS Marketing (908) 709-1300
- IntelliSearch (505) 243-4904
- Link Marketing (513) 684-1500
- M Street Corp. (800) 248-4242
- Neal Communications Inc. (800) 833-6325
- NICHE Marketing Inc. (205) 970-9095
- The Pinpoint Group (314) 878-0673
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### DISPLAYS & VEHICLES
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- Broadcast Products Inc. (800) 433-8460
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- Dynamic Displays (800) 411-6200
- Fabulous Inflatable (800) 411-6200
- Easy Up Canopy Products (800) 432-7987
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- Heckman Design Studio (616) 866-6997
- Inflatable Images (330) 273-3200

### EVENTS
- Bailiwick Company Inc. (609) 397-4880
- California Dreamin' Balloon Adventures (619) 438-9550
- Celebrity Suppliers (702) 451-8090
- Chip Morgan Broadcast Engineering (800) 801-2623
- Contemporary Group (314) 962-4000
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- Majestic Control Entertainment & Mouth Almighty Publicity (212) 489-1500
- Measured Marketing Inc. (770) 455-1757
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**The Pinpoint Group** (314) 878-0673
**PromoSuite For Windows** (212) 321-1629
**Promotional Broadcast Network** (800) 292-5882
It may be a client, a friend, or sweetheart.

It might be a big order, a crisis, or an invitation.

Curiosity is just one reason the telephone is so powerful.

So is its ability to deliver a personal message. Respond to questions and be interactive.

And do it all in the complete privacy of a secret communication. The telephone is the most powerful communications device ever invented, personally touching virtually everyone, anywhere, at anytime.

What other instrument combines warmth, comfort, privacy, urgency, emotion, and technology?

How else would you tell someone something important when you can’t be there in person?

Why wait to put the phone to work for your station?