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RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE

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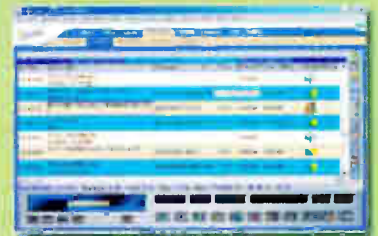
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14 "Heeere's Becky!"

Becky Brenner excels in talking, and she always dreamed of hosting *The Tonight Show*. Instead, she is now the radio program director for KMPS and KYCW in Seattle. She thinks radio is amazing, and that passion has put her in the top spot in our Top Country PDs for 2004.

Cover and interview photographs

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32,707

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

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16-page pullout

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EDITOR-IN-CHIEF

Reed Bunzel reed@radioink.com

ASSISTANT EDITOR

Mary Crowley marycrowley@radioink.com

NEWS EDITOR

Mike Kinosian mike@radioink.com

CREATIVE DIRECTOR

Jim Nicholas jimnicholas@radioink.com

VP/OPERATIONS

Tom Elmo tomelmo@radioink.com

DIRECTOR OF SALES

Lois Ann Chooljian lois@radioink.com

VP/NATIONAL SALES

Chuck Renwick chuckrenwick@radioink.com

SHOWCASE/CAREER CENTER

Eric Raskin ericraskin@radioink.com

CUSTOMER SERVICE

800-610-5771

CONTRIBUTING WRITERS

Lee Abrams, Rhody Bosley, Jim Boyle, Julie Lornax Brauff, Curt Brown, B.J. Bueno, Bill Burich, Holland Cooke, Bob Davis, Lindsay Wood Davis, Danny Fletcher, Dave Gifford, Bob Jenkins, Frank Kulbertis, Philip J. LeNoble Ph.D., Pam Lontos, Sean Luce, John Lund, Harvey Mackay, Big Mike McDama, Kipper McGee, Chuck Melford, Bill Moyes, Bob Ottaway, Lisa Patera, Jack Rattigan, Al Ries, Walter Sabo, Ed Shane, Jim Tazarek, Jack Trout, Bill Troy, Roy Williams, Tom Zarecki

STREAMLINE PUBLISHING, INC.

CHAIRMAN/PUBLISHER

B. Eric Rhoads, CRMCA/FRSM

CONTROLLER

Rick Allen accounting@radioink.com

STAFF PHOTOGRAPHER Bruce "Flash" Cooley

WASHINGTON, D.C. COUNSEL: Carvey, Schubert & Baser

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

Career Center/Showcase PHONE 800-610-5771

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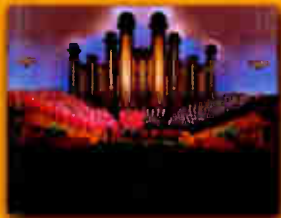
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The Great Airwaves Debate

Radio thinks that satellite Radio is the enemy. Current thinking is that we [Radio] should not run their ads and should do everything within our power to keep them from succeeding. **News Alert:** Even Radio's enormous power cannot stop or slow the adoption of satellite Radio. Why fight it?

I hear Radio people talking from both sides of their mouths. "Don't help them succeed; don't run their spots," they say from one side while the other side says, "They won't succeed anyway; why would people pay for Radio when they can get it for free?" **News Alert:** People will pay to NOT hear commercials if we exceed their commercial tolerance levels. Naysayers also point out the small number of satellite subscribers as an indication that this is a service only for the elite and is doomed.

The first commercial Radio station, KDKA, went on the air in 1920. With its launch was an ad in the Pittsburg paper for Kaufman's department store, selling the first kits for consumers to build their own Radio receivers. The kit was \$20, which would be equivalent to today's thousands charged for a plasma TV. Radio began as a service for the elite. In the first five years, almost no sets were sold, but by 1930, everyone in America had a Radio. Mark my words: Every car in America will have satellite Radio within 10 years. Within three years, satellite Radio will be a standard feature on new cars (along with HD Radio for AM and FM). Subscription will be optional but built into lease payments, making it invisible.

Radio people are deluding themselves by thinking that local Radio is better than national and that Sirius or XM cannot and will not succeed. Can your local TV station produce a local Jay Leno or David Letterman with the same quality? National wins on television, and it is likely to win on Radio as well.

Talk Radio is proof of national Radio success, with Stern, Limbaugh, Dr. Laura, Hannity, Savage and others. Radio will lose listeners to satellite Radio on the music side because it has no commercials and, in some cases, has better programming.

I have satellite Radio in my car, and I use it a lot. I also frequent local stations for traffic news and weather, but I find myself listening to the satellite Radio more and more because of its variety and lack of commercials. It is notable that XM plans to use local repeaters to offer local services.

Satellite Radio is probably not a threat for advertising. Though XM currently has more subscribers, Sirius is the buzz on college campuses. Kids are opting to pay more for Sirius because it does not have commercials on any music channel. XM caught on and just made a similar announcement. The big win for the satellite guys is the non-commercial world. Consider *USA Today* vs. local papers — each has different advertisers. Did you know that, as of this writing, Sirius is the highest volume stock traded on Wall Street?

It is exciting that a Radio company trades more shares than any other company on Wall Street. Why are we as an industry ignoring them? We should embrace them as one of our own. They are creating new interest in Radio. Their very presence will get non-Radio advertisers excited about Radio; and all Radio will benefit, lifting the tide of all Radio advertising. This was proven in the United Kingdom when local Radio tried to stop national Radio. In the end, Radio billing went up because national Radio brought new interest to all Radio, including local.

Satellite Radio IS a threat to Radio listening, especially music formats. Radio is driving people to satellite Radio. We need to be better — digital, better

programmed with localism that no one can reproduce — not just because of satellite Radio but because listening is eroding. What can you do?

1. No Radio station in America should end 2004 without converting to digital HD Radio. The world is digital, and Radio is not. This is insane.

2. Music Radio stations must cut their spot loads and charge more. If you don't do it now, you'll be forced into it later. Satellite radio places a magnifying glass on radio's overt commercial policy.

3. Focus again on localism and creativity. Now is the time to build or reinforce listener loyalty. Now is the time to invest in programming.

4. Ask yourself what you can offer that no one else locally or on satellite can offer. Do that thing, and market it heavily.

5. Start marketing again. Most stations do not promote outside our medium. You tell advertisers to do it, yet you do not. Practice what you preach.

6. Invest in youth. Advertisers do not give us incentives to create youth-oriented stations. The young, therefore, do not listen as much, because there is little targeted to them. Those young non-listeners won't suddenly become Radio fans when they become part of the 25-34 demos. If you don't win them today, you won't have them tomorrow.

Satellite Radio may be the best motivator for making Radio great again. They are not the enemy. They will share some listening, as do other stations in the market share, but local Radio will still be very viable — that is, if we strive for greatness in our product. ☺

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
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RAB2004: FULL OF WINNERS

Now that everyone is home from the Radio Advertising Bureau's successful gathering in Dallas early this month, here are some photographs, reliving some of the many events connected with RAB2004. *Radio Ink* presented the Radio Wayne awards to top sales and management radio people — some of those images appear on this page. The next page highlights RAB activities as well as a couple photos from Luce Performance Group's appreciation dinner, another concurrent event.



Clockwise from above: *Radio Ink* Publisher/CEO Eric Rhoads presents Cox Radio President **Bob Neil** with this year's *Radio Ink* Executive of the Year award; Rhoads honors Clear Channel-San Diego's **Noreen Ippolito** (NTR Director of the Year), Susquehanna-Indianapolis' **Todd Schumacher** (Sales Manager of the Year), Greater Boston Radio's **Caroline Murtagh** (National Sales Manager of the Year), and Susquehanna Radio's **David Kennedy** (Broadcaster of the Year).



SEIZE THE DAIS

The Radio Advertising Bureau tried something new at RAB2004 in Dallas this year: They decided to seat the attendees on the dais at the opening luncheon, while the board of directors sat at tables in the ballroom. Actually, with so much going on over the three days of the event (Feb. 5-7), an informative and fun time was had by just about everyone — except the market manager whom Susquehanna's David Kennedy said "was mugged of \$36 in cash and \$4800 in trade."



LETTING LUCE:

Luce Performance Group presented its 2003 sales and management awards at an appreciation dinner in Dallas on February 5. Inducted into LPG's Hall of Fame for distinguished service to broadcasting were *Radio Ink* publisher **Eric Rhoads** (at right with Sean Luce) and **Bill Johnstone**, executive director, Oregon Association of Broadcasters. One table of diners (far right) included several Radio Wayne nominees.



OBITUARIES

CHARLES F. WILLER

Broadcaster and entertainer Charles Franklin "Charlie" Willer died Jan. 27 in Ft. Wayne, IN, at age 49. A broadcaster in Indiana and Ohio since 1968, Mr. Willer was a disc jockey, most recently with WLDE-FM 101.7, and he owned Charles Willer Productions. He played piano, composed music and was known in the region as "Chuckles the Juggling Clown." Co-founding the local juggling club, Mr. Willer also had a passion for trains — he was promotions director for Little River Railroad and helped found Three Rivers Railroad Heritage Council Inc. Survivors include his wife, Kate, and two daughters.



Events

ARBITRON DATES

Winter 2004: Jan. 8-Mar. 31
Spring 2004: Apr. 1-Jun. 23
Summer 2004: Jul. 1-Sep. 22
Fall 2004: Sep. 23-Dec. 15

FEBRUARY

Feb. 26-28 — American Women in Radio & Television Leadership Summit & Business Conference, Washington, DC. ☎ 703-506-3290. URL: www.awrt.org
Feb. 26-28 — R&R Talk Radio Seminar, Washington, DC. ☎ 310-788-1696. URL: www.radioandrecords.com
Feb. 29-Mar. 3 — NAB State Leadership Conference, Washington, DC. ☎ 202-775-3527. URL: www.nab.org

MARCH

Mar. 2 — 2004 Country Music Hall of Fame Inductions, Nashville. URL: www.crb.org/awards
Mar. 3 — Katz Media Group's 2nd Annual Women's Career Summit, New York City. ☎ 212-424-6485. URL: www.katzwomenscareersummit.com
Mar. 3-6 — CRS-35, Country Radio Seminar 2004, Nashville. ☎ 615-327-4487. URL: www.crb.org
Mar. 6-10 — Winter Music Conference, Miami Beach, FL. ☎ 954-563-4444. URL: www.wintermusicconference.com
Mar. 7-9 — Great Lakes Broadcasting Conference & Expo, Lansing, MI. ☎ 517-484-7444. URL: www.michmab.com
Mar. 9-14 — Natl. Broadcasting

Society/Alpha Epsilon Rho Conference, Miami Beach, FL. ☎ 866-272-3746. URL: www.mbs-aerho.org
Mar. 11 — Kagan Spring Radio Conference, New York. ☎ 831-624-3105. URL: www.kagan.com
Mar. 11 — 18th Annual Bayliss Radio Roast, New York. ☎ 831-655-5229. URL: www.baylissfoundation.org
Mar. 12 — Natl. Assn. of Black Owned Broadcasters 20th Annual Communications Awards Dinner, Washington D.C. ☎ 202-463-8970. URL: www.nabob.org
Mar. 16-17 — Radio Ink's "Roy Williams Live in Austin," Austin, TX. ☎ 800-610-5771. URL: www.radioink.com

APRIL

Apr. 2-3 — Oklahoma Broadcasters Convention, Oklahoma City. ☎ 405-848-0771. URL: www.oabok.org
Apr. 16-18 — BEA 2004 Broadcast Education Association Convention, Las Vegas. ☎ 888-380-7222. URL: www.beaweb.org
Apr. 17-22 — NAB 2004, Las Vegas. ☎ 202-775-3527. URL: www.nab.org
Apr. 19-21 — RTNDA@NAB (Radio-Television News Directors Assn.), Las Vegas. ☎ 202-659-6510. URL: www.rtna.org
MAY
May 5-9 — National Public Radio Conference, Los Angeles. ☎ 202-513-2300. URL: www.npr.org

May 7 — Vermont Assn. of Broadcasters Convention, Killington. ☎ 802-476-8789. URL: www.vab.org
May 15-16 — Pennsylvania Broadcasters Convention, Hershey, PA. ☎ 717-482-4820. URL: www.pab.org
May 16-18 — Broadcast Cable Financial Mgmt. Assn./Broadcast Cable Credit Assn. Annual Conference, Atlanta. ☎ 847-296-0200. URL: www.bcfm.com
May 17 — Peabody Award Presentation, New York. ☎ 706-542-8983 (Eric Holder). URL: www.peabody.uga.edu
May 18 — Human Resource Managers Symposium, Washington, DC. ☎ 800-342-2460. URL: www.nab.org
May 20-23 — Alabama Broadcasters Convention, Perdido Beach, AL. ☎ 800-211-5189. URL: www.al-broadcasters.org
May 21-22 — Talkers magazine's New Media Summit 2004, New York City. ☎ 413-739-8255. URL: www.talkers.com
May 21-23 — Hawaii Assoc. of Broadcasters Annual Convention, Oahu. ☎ 808-599-1455. URL: www.hawaiibroadcasters.com

AND MORE...

Oct. 6-8 — 2004 NAB Radio Show, San Diego, CA. ☎ 800-342-2460. URL: www.nab.org
Dec. 6-7 — Radio Ink's Forecast 2005, Harvard Club, New York City. ☎ 800-610-5771. URL: www.radioink.com
Send calendar items to Mary Crowley at 561-655-8778 or marycrowley@radioink.com.

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How To Hold Your Salespeople Accountable

OK, it's a new year, and sales are soaring, right? No? Why not? Could it have anything to do with the lack of performance by certain salespeople who don't do what you hired them to do? Without exception, accountability problems can be traced to one or more of the following:

- You hired the wrong salespeople (primarily because you didn't "test" them);
- During the hiring process, you weren't precise in detailing the job description;
- You failed to explain — in explicit detail — the standards of performance you expect;
- Your training is on life support;
- You haven't exactly been "The Great Communicator," and
- You're not the "Tough Love" sales manager you should be.

Did you take your salespeople, word-for-word, through the company's manual containing your regulations, policies and procedures? And did they fully understand that, with their signature attached, said text represented your company's "Conditions of Employment"?

Does your manual make it clear that, if AEs don't sell enough time, they can't work for you any longer, because you only hire and keep salespeople who hit their targets, salespeople who can sell, salespeople who hold themselves accountable? Further, does it explain your firing policy? (You do have one, don't you?)

Does your manual clearly state the consequences for failing to fulfill specified provisions? In other words,

depending on the nature of certain infractions, you will take away accounts.

Did you tell new recruits that their first year is a learning year, not a payoff year; that the second year is their "ah-ha" year when they finally get their arms around the job; and that it isn't until sometime in the third year when they can expect to make some real money?

Did you explain that more calls does not equal more sales? They must know that their income will be totally dependent on how many different businesses they ask to buy something. As a consequence, some things must be micro-managed, as in your making sure they make more presentations, more presentations, and more presentations — accountability!

Did you explain there are only two kinds of business — new business and repeat business — and they can't have one without the other? Also, because radio's No. 1 problem is that we don't sell enough advertisers (there aren't enough radio accounts to go around), they should know that their future income will be more dependent on selling more new customers (radio's only growth market) than selling old customers.

Did you explain that, if they're looking for a 9-to-5 job, they should be interviewing with the government, instead of with you?

Did you also explain that a Radio cluster is a small business with limited resources and that, in addition to your regular training program, they will be expected to invest in some extracurricular scholarship of their own? Be sure they understand that Radio salespeople are really in the advertising business, not the radio business, and therefore must

be perceived as among the most knowledgeable advertising people in your marketplace.

Are any of the above salespeople being held "accountable"?

The answer is "Yes!" Proven veterans hit their targets consistently because they can't help themselves. They are superstars who run very successful businesses of their own inside your business. Next case...

If salespeople miss their targets, that is not your problem! That's just a symptom of your problem. It's all about Cause & Consequence! They miss their targets because they don't make enough presentations and first-time-ever "opportunity calls." They don't sell enough new accounts. They have low closing ratios, a low average order value, a low average unit rate, etc. But, chances are, they're also lazy, they're late to work and meetings, they miss deadlines, and so on.

So, what's your real problem? Face it, it's one thing if you are not seeing results; but if you don't see effort, what does that tell you? Lack of commitment = lack of accountability. Your real problem is that they're not committed to radio as a career!

FOUR SOLUTIONS: 1. Hire salespeople looking for a career, not a job. 2. Get your current sales staff to make a commitment to their careers or replace them. 3. Hold your salespeople accountable. 4. Resign if you can't handle solutions 1, 2, and 3. ☒

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.

Radio Books: Super Hot Blow-Out Sale



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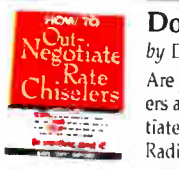


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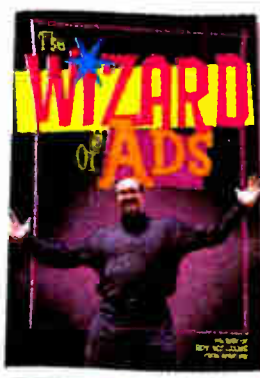


Blast from the Past: A Pictorial History of Radio's First 75 Years by Eric Rhoads
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World Radio History

» **QUICKREAD** » Written words have no meaning until they've been translated into the spoken words they represent. » Wernicke's area of your brain attaches the sounds we call nouns to the persons, places and things they represent. » Meanwhile, Broca's area in your brain attaches the verb sounds to provide the action. » Wernicke and Broca allow you and me to speak worlds into existence. » Speak a new world into your own consciousness, and you will have mastered motivation and goal-setting. » Speak a world into the mind of another, and you'll have learned the art of persuasion.

Speaking Worlds Into Existence

Come with me, and I'll take you to where an invisible ballerina shoves icy clouds through the night. She pauses to spin on hilltops and watch the leaves fall sighing, to lie among the bones of other white leaves from other cold years. Down in the village, little dogs bark like freight trains. Or was that only the ballerina's song? Come. It is time for us to go.

Interestingly, written words have no meaning until they've been translated into the spoken words they represent. In the paragraph above, Wernicke's area of your brain attached the sounds we call nouns — "ballerina," "clouds," "hilltops," "leaves" and "bones" — to the persons, places and things they represent. Meanwhile, Broca's area in your brain attached the verb sounds — "shoves," "pauses," "spin," "fall" and "lie" — to provide the action. According to M.I.T.'s Professor Stephen Pinker, the ability to attach complex meanings to sound is the singular gift that allows mankind to reign supreme. Animals have the ability to attach meanings to a few simple sounds, but it is Wernicke and Broca that allow you and me to speak worlds into existence.

Speak a new world into your own consciousness, and you will have mastered motivation and goal-setting. Speak a world into the mind of another, and you'll have learned the art of persuasion. People can do only what they have first imagined. Your ability to cause others to imagine doing what you want is the measure of your ability to motivate and persuade.

Do you have the courage to speak possible worlds into existence? Will you say what others are afraid to say? The creative use of language is the very essence of selling. It is also the strength of radio. Think about it. If commercial radio remains what it is today — little more than a music

delivery vehicle — it is doomed. Emerging technologies will continue to erode commercial radio until it becomes only a pale shadow of its former self. Learn to harness the power of words, however, and all your dreams become possible.

Give me an open mind, and I'll give you something else to think about:

In the first 25 verses of Genesis, chapter one, God **speaks** a universe into existence, then creates a miniature of himself and calls it man:

"Then God said, 'Let us make man in our image, in our likeness, and let them rule ... over all the earth, and over all the creatures that move along the ground.' So God created man in his own image, in the image of God he created him; male and female he created them."

"As the rain and the snow come down from heaven and do not return to it without watering the earth and making it bud and flourish so that it yields seed for the sower and bread for the eater, so is my word that goes out from my mouth: It will not return to me empty, but will accomplish what I desire and achieve the purpose for which I sent it." — Isaiah 55

So we clearly see that, according to the Bible, God's word goes out from him to reveal his will and bring new things into existence. And just as God is the father of his words, you and I are the fathers (and mothers) of our own.

In the opening chapter of John, we read: "In the beginning was the Word, and the Word was with God, and the Word was God. He was with God in the beginning. Through him all things were made; without him nothing was made that has been made."

Another intriguing incident is recorded

in Genesis, chapter 11:

"Now the whole earth used the same language and the same words. It came about as they journeyed east... they said, 'Come, let us build for ourselves a city, and a tower whose top will reach into heaven, and let us make for ourselves a name, otherwise we will be scattered abroad over the face of the whole earth.' The Lord came down to see the city and the tower which the sons of men had built. The Lord said, 'Behold, they are one people, and they all have the same language. And this is what they began to do, and now nothing which they purpose to do will be impossible for them. Come, let us go down and there confuse their language, so that they will not understand one another's speech.' So the Lord scattered them abroad from there over the face of the whole earth; and they stopped building the city. Therefore its name was called Babel, because there the Lord confused the language of the whole earth; and from there the Lord scattered them abroad over the face of the whole earth."

Isn't it interesting that when God saw man attempting to become his own god that he thwarted man's effort by confusing his speech? Evidently, language is a very powerful thing... "And now nothing which they purpose to do will be impossible for them."

What new worlds will you speak into existence — in your own heart — and in the hearts and minds of others?

Are you committed to learning to harness the power of words? ☞

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

**RADIO
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**Top 10
COUNTRY
Roads**

World Radio History



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A Special Radio Ink Report: **The Top 10 Country PDs In Radio**

Despite an overall loss of 95 stations in the format last year, three new major-market Country stations launched in 2003: KZBR-FM in San Francisco, KTYS-FM in Dallas, and KTHH-FM in Houston. In fact, the format said "farewell" to only one top-20 market outlet, KIKK-FM in Houston (which evolved into Jazz KHJZ). According to Country Radio Broadcasters Executive Director **Ed Salamon**, "the increased major-market presence positions Country radio for growth in the new year." More good news, he observes, is that "market managers and general managers are being at least as aggressive as last year in their projections for revenue growth in the coming year."

Still, Country radio is not without its problems. Many media buyers continue to give it the brush-off, audience levels have dipped, the industry hasn't seen a new superstar in years, and the labels often seem to be working at cross purposes with Country radio stations. In a format that's heavily based on oldies and recurrent music, new artists don't get the exposure they once did and thus have difficulty building a fan base. Meanwhile, as downloading refocuses attention on individual songs, Nashville is faced with a rapidly evolving business model that today finds a dwindling enthusiasm for albums amidst a growing popularity of singles.

These are just some of the numerous challenges facing today's Country radio programmers. Eleven are highlighted on the following pages because of a tie. These are the men and women who have been identified by the Country Radio community as the most talented and innovative PDs in the format. Day in and day out, they balance the

tastes of the listener with the needs of the advertisers and the near-impossible budgets demanded by today's industry while achieving solid ratings and revenue success (as well as the admiration of their Country Radio colleagues).

Every year when we put together this feature, we ask a broad cross-section of the radio industry to identify those individuals who exemplify the best in Country programming. During this selection process, we look at a variety of criteria, including ratings

success, continued leadership, professional respect, and a reputation for taking risks when others hide behind their cookie-cutters. Each year, a number of fine Country programmers come to our attention, and we'd like to be able to expand this listing to include each and every one of them.

Please join us in honoring the top Country programmers for 2004. All of us at *Radio Ink* extend our heartfelt congratulations to one and all!

Ten Things You're Sure To Hear At The Country Radio Seminar*

"I'm very confident, playing the 'futures market' with new music today"

"Radio needs to find artists they believe in, and partner with labels to develop these future stars."

"It's not good at any time when people are dropping out of the format that's an indication that the format is less viable."

"We can no longer just 'ride the wave' of success as programmers. We must now think strategically and find ways to convert listening from other formats."

"Country programmers must be smarter and more savvy in terms of market conditions and changes in audience tastes. The way we did things 5-10 years ago may not apply."

"When a 25-year old construction worker and a 57-year old grandmother ask me where they can buy the same record, I throw demos out the door."

"People will plunk down their cash for something that they have an emotional attachment to. Hopefully we're making music that fills that bill."

"I hear more comments about 'where can I buy that song?' than I do about 'where can I buy that album?'"

"Country Radio brings a very real, down to earth honesty to the medium. We're less about flash and hype, and more about being friendly and realistic."

"First and foremost, advertisers like the honesty and loyalty of the Country listener."

(*Note: They're direct quotes from some of this year's Top Country PDs.)

#1 Becky Brenner

KMPS-FM, KYCW-AM
Seattle (Infinity)

"The stigma that people place on Country music is just about the only thing that just drives me completely insane," says Brenner, who's also the cover interview for this issue of Radio Ink. "People always say, 'Why is KMPS so successful up there in Seattle?' Well, it's because we all live the lifestyle, we love the format, and we have respect for the listeners. We don't believe that our listeners are pick-up-driving, trailer-park, no-teeth people. None of us believes that, and the audience knows it. So it just drives me insane when people lump Country in that kind of stereotype."

Brenner says she's extremely passionate about radio and all the responsibility that goes with it. "People who are in my position have an amazing amount of power and responsibility to do good with what we have," she explains. "I once saw a motivational speaker who said, 'If you do good, you'll do well.' That really encapsulates everything we believe at KMPS. If we're out there doing good for the community and being a service for our listeners and our advertisers, we're going to do well. Some people don't take that responsibility very seriously anymore. As with artists, you know the people who are in radio just to be a star and make the big money. Then you know the people who do it because they just love radio, they love the audience, and they love the responsibility that comes with it."



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#2
Scott Lindy
WPOC Baltimore
(Clear Channel)

"There are many exciting new artists coming out of Nashville, but they seem to be fewer in numbers right now," says Lindy. "That's just the natural ebb and flow of the evolution of sound in our format. The labels, artist managers and performers are always helping to evolve the sound of what's available to radio. The wide diversity of sound has always been a special thing for Country music. Creating such a wide appeal can weaken certain areas of our approach to airplay because of the variety in sound. I like the fact that we can afford to play so many musical styles and still appeal to a core audience."

Will the new artists that are available now take country to higher listening levels? "I can't make that argument, but I can tell you that the current situation is not one that will make us lose audience," Lindy continues. "I think we're cycling back up for a good two to three years with the evolution of sound we're experiencing now. That's why I love this format! Just when you think you know what will really work for your listeners, along comes this new sound or new style on an old sound that everyone likes. It's not the 'same old, same old' every time you put in the new song from an established artist or a new artist."

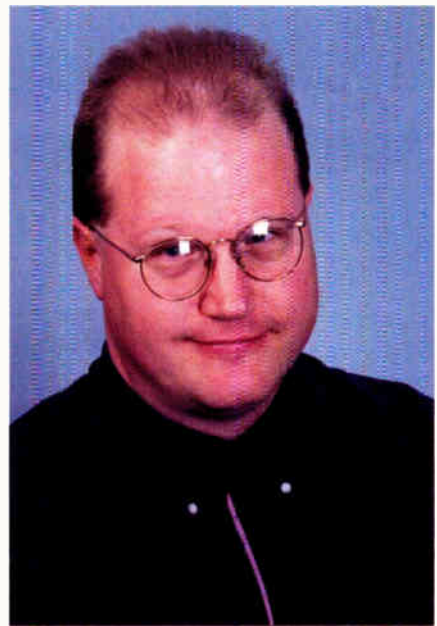


#3
Paul Williams
KPLX Dallas
(Susquehanna)

"The Wolf is a slightly different Country station, as we didn't play over 30 of last year's top 100 songs nationally," Williams observes. "We not only look to Nashville for new product, but also we have struck oil with Texas folks such as Pat Green, Jack Ingram and Cross Canadian Ragweed. We're not the typical 'soccer mom' Country station — we're more like a Top 40 Country station."

"The Wolf philosophy is to build passion for the music that inspires our listeners to go out and buy the CDs and concert tickets. It's our opportunity to strengthen the relationship with our listeners."

Williams says that one way the station does this is by streaming audio on the Internet: "We have embraced the new technology to grow our products — we use our website as an interactive programming tool to give our passionate Wolf fans more info, inside scoops and early chances to hear new product. We'd love to have even more from the labels to promote like this."



#4
Gregg Swedberg
KEEY Minneapolis
(Clear Channel)

"The chart system has really screwed things up, along with some fear at the programmer level," Swedberg says. "Record companies battle for limited airplay, rarely letting go of songs they know aren't real hits. They spend stupid promotion money to garner small gains in spins, especially in markets where they couldn't possibly sell enough records to recoup their investment. Radio holds its collective hand out, looking for their piece of the promotional pie and committing airplay to songs that sometimes don't deserve it."

"Meanwhile, good songs get lost on CDs because labels can't afford the investment of one more single, or even to support the single they have. For example, we're over two years into Keith Urban's spectacular Golden Road CD, and two of the best songs are still left on the record — we many never get to them." Swedberg's solution: "Nashville should just track the plays on an album, rather than by single. That way, we could play two or three Tobys or Kennys or Tims."

clear pride in our country



Coyote Calhoun
WAMZ Louisville



John Crenshaw
WCOL Columbus



Scott Lindy
WPCC Baltimore



Gregg Swedberg
KEEY Minneapolis



Kerry Wolfe
WML Milwaukee



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#5
Kerry Wolfe
WMIL Milwaukee
(Clear Channel)

Is enough new, good music coming out of Nashville to sustain and grow the Country radio audience? "Absolutely," says Wolfe. "I'm very excited at what I've heard so far in the first quarter. I'm

also glad to see people such as George Strait and Brooks & Dunn bringing new talent with their tours. This should be a good career boost for Kellie Coffey, Dierks Bentley and Josh Turner.

"It's also nice to hear some of our familiar artists with great product — artists such as SHeDAISY and Lee Ann Womack. Lee Ann's return to a Country sound is welcomed. We've relaunched Brooks & Dunn and Alan Jackson to superstar

status again after a few bumps in the road."

Wolfe says that product loyalty, exclusive audience, listener lifestyle, and the family values of the music and the format are what attract advertisers to Country radio. "Our boob would never come out at half-time at the Super Bowl," he says.



#6
R.J. Curtis
KZLA Los Angeles
(Emmis)

"Historically, Country always works best when there's a handful of superstars who drive the format," says Curtis. "Right now, neither the radio nor record industries are developing new superstars. We're both looking for overnight successes, and that isn't happening.

"When labels tell me it takes roughly \$1 million to launch an artist, that shows the high stakes and the pressure they're under to recover that investment as quickly as possible. This creates more of a churn with artist rosters. The way the system is going right now, it's designed for *status quo*.

"By the way, the real superstars usually happen organically, as opposed to being manufactured. Radio needs to find artists they believe in, and partner with labels to develop these future stars together."

Country radio also

must be concerned about new media and technology, according to Curtis. "From what I've seen, downloading is happening everywhere," he says. "Country music fans have not only come to the party, but also their participation is growing all the time. The threat is less immediate for us, but as we try to develop new fans of this format, they will have less of an emotional connection to a radio station. Developing lifelong fans will be harder and harder. Long term, it's a huge challenge."



#7
John Crenshaw
WGOL Columbus, OH
(Clear Channel)

Is there enough new, good music coming from Nashville to sustain and grow the Country radio audience? "Absolutely," says Crenshaw. "Alan Jackson, Toby Keith, Kenny Chesney, Brooks &

Dunn and Tim McGraw are stellar performers who will continue to sell product and fill concert venues.

"Meanwhile, Keith Urban, Sara Evans and Rascal Flatts are satisfying the core audience and bringing younger listeners into the fold. There's a bright future for Dierks Bentley, Buddy Jewell and Jimmy Wayne, too.

"I'm very confident in playing the 'futures market' with new music today. People will plunk down their cash

for something that they have an emotional attachment to. Hopefully, we're making music that fills that bill."



#8
Mike Hammond
WIVK Knoxville
(Citadel)



#9
Coyote Calhoun
WAMZ Louisville
(Clear Channel)



#10 (tie)
Tim Closson
WUBE Cincinnati
(Infinity)



Dave Kelly
WKDF Nashville
(Citadel)

"The music coming out of Nashville today is very good overall," says Mike Hammond. "It's some of the best I have heard in years. However, we are not seeing the format grow 'stars.' At some point, someone has to emerge with the star quality to replace the current stars. The lack of a strong female newcomer is also a factor in the format's growth. My sense is that the Country audience has gotten older; as a format, we need to attract younger demos. Most stations want the 25-54 age group, but in most cases, the strength of country is actually 35-plus. Some stations are doing a good job among 18- to 34-year-olds, and I think the music coming out of Nashville is helping attract younger listeners." Bottom line, Hammond says, "We must remember that we are in 2004, and the way we did things five or 10 years ago may not apply today."

"In the last couple of years, the quality of Nashville music has really improved," says Calhoun, who this year received the Kentucky Broadcasters Association Stephen Foster Award. "We have some new artists that could be on the verge of breaking out and going to the next level."

One challenge, Calhoun concedes, is that the record-buying public often falls in a demo that is slightly different from the Country radio listener. "It doesn't take a rocket scientist to figure out that 35-54 is where our best chances of ratings success lie, while my friends in the record industry tell me that 25-34 is the demo that buys the most product." Still, local advertisers like the honesty and loyalty of the Country listener. "We live in a fickle society, and the consumer's taste in music and 'what's hot' are not immune to that," Calhoun says.

"I'm very impressed with the music now coming from Nashville," says Closson. "There's a great variety in many different styles. Plus, there are new acts that have superstar potential." He says he isn't overly concerned with the dip in the overall numbers of Country stations, noting that "it's business." He says that Radio often is chasing the "next hot format" in order to provide a quick fix to programming problems. Besides, he says, "many markets with multiple Country stations still have one or two, too many country stations. The primary demo for most is 35-44, but the great thing about country music is that it places in the Top 5 in most demos in many markets. Not many formats can say that!" Closson has held his current position since November 1990, and during that time, his station has been recognized as a six-time finalist for the Country Music Association's Station of the Year.

"In order to grow, we not only need great music, but we need more superstars to break through," says Kelly, whose first radio gig was at Christian-formatted WHYD in Columbus, GA, when he was 14. "I'm not sure the audience really knows most of the acts we are playing now."

Kelly moved to overnights at WCGQ (Top 40) in 1986 at age 18 and remained in that position until 1992, when he moved up to APD/MD night talent. WCGQ's parent company received a new signal in the Columbus area, and Kelly was part of its November 1992 start-up as PD/MD and morning talent. By spring 1993, KISSIN' 99.3 was No. 1 Country and No. 3 for 25-54 in the market.

In 1995, John King hired Kelly to move to Nashville and program WSIX, and he subsequently worked for Radio & Records before joining WKDF in 2001.

Country Radio Broadcasters:

Who Are Those Guys?

By Ed Salamon

This year marks the 35th anniversary of the first Country Radio Seminar, held annually since 1970 in Nashville by the Country Radio Broadcasters, Inc. CRS, as the event is known throughout Country radio, is attended by programmers from virtually all the major groups that own Country stations. Additionally, some of these groups even schedule corporate meetings adjacent to the convention. **Bob Raleigh**, corporate director of programming/Country for Cumulus, says that CRS is where Country radio “converges at home, like long-lost relatives at holiday time.”

CRS is a “must attend” because each year brings new concerns and challenges for the Country radio and music industries. As Clear Channel Regional VP/Programming **Alan Sledge** says, “Thanks to CRS, we can at least discuss these issues openly.” The vitality and success of this event, which even in a more consolidated radio and record environment still brings together nearly 2,000 industry professionals, overshadow the more recent initiatives of the Country Radio Broadcasters.

REGIONAL CRS — 10 YEARS AND GROWING: After relying on only a single initiative — the Country Radio Seminar — the CRB in 1994 launched a second product, a regional seminar, which likewise has been held annually. This year, the event’s format has been revised, and it will be held in Las Vegas (CRS*LV) to coincide with the Academy Of Country Music Awards. “The regional CRS is a small gathering that includes top decision makers in our industry,” says **Gene Bridges**, the event’s regional chairman and president of Bridges Consulting. “It’s an up-close and personal opportunity to access the people you really want to see.”

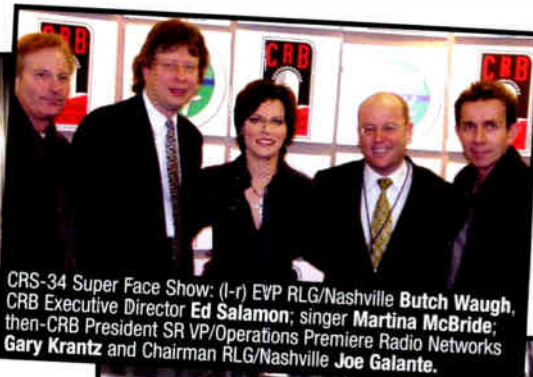
THE FALL FORUM — IMPACTING RELATED PROFESSIONALS: In 2001, the CRB instituted a Fall Forum in an effort to develop a dialogue between radio and songwriters, music publishers, booking agents, talent buyers, and others in related industries who do not normally attend CRS or the Regional seminar. This afternoon seminar is held each year during the week of

the CMA awards, and it is intended to make a difference in the careers of the music professionals that attend. All three music-licensing organizations — ASCAP, BMI, SESAC — as well as NSAI and the CMA have done mailings to offer this opportunity to their constituents in the Nashville area.

DEVELOPING ARTISTS FOR THE FORMAT — THE NEW FACES OF COUNTRY MUSIC: Also in 2001, CRS radio station attendees began to select the artists who appear on the CRS *New Faces Of Country Music* show. This radio-voted award usually is the first national recognition received by a Country artist. Each Country Radio Seminar has included a *New Faces* show, reflecting the interest that Country radio has in helping the music community develop artists for the format. Universal South’s **Joe Nichols**, *New Faces* Class of 2003, says: “The *New Faces* show is the launching pad for a young artist’s career. A lot of people who make radio decisions are in that room — the Who’s Who of Country Radio.” The 2004



Charlie Walker, the senior member of the Country Music D J Hall of Fame, announces the Hall's 2004 inductees, as CRB Executive Director Ed Salamon looks on. (Nov. 2003)



CRS-34 Super Face Show: (l-r) EVP RLG/Nashville Butch Waugh, CRB Executive Director Ed Salamon; singer Martina McBride; then-CRB President SR VP/Operations Premiere Radio Networks Gary Krantz and Chairman RLG/Nashville Joe Galante.

discussion, led by the heads of Nashville's record companies, followed by a song-writing panel. The program will end with a networking opportunity for registrants, providing those in the music industry with access to radio CRS attendees from all over the country.

New Faces Of Country Music are Dierks Bentley, Pat Green, Buddy Jewell, Craig Morgan, and Jimmy Wayne.

A YEAR-ROUND ONLINE FORUM — WWW.CRB.ORG: In 2002, the CRB reinvented its passive website, which had been used chiefly to allow registrations via the Internet. It became a proactive site that issues Executive Memos from industry leaders. Contributors have included leading consultants Rusty Walker, Jaye Albright, Mike McVay, and Joel Raab, as well as artists, radio executives, and trade publication heads such as Radio Ink's Eric Rhoads. These articles are now read by more people than attend CRS, providing Country radio with a year-round forum for industry issues and opinion.

HONORING OUR PAST — THE COUNTRY MUSIC D J HALL OF FAME: In November 2003, the CRB relocated the plaques of The Country Music DJ Hall of Fame, from the Opryland Hotel to the Nashville Convention Center/Renaissance Hotel lobby, a move that allows them to be seen by significantly more people. Each year, CRB holds a dinner at which current Hall members welcome new inductees. It is largely funded by an auction of memorabilia donated by the industry. The CRB became trustee of the Hall in 1987.

AN ANNUAL ASSESSMENT — THE STATE OF COUNTRY RADIO: At the end of last year, I issued the first of what is intended to be



New Faces Of Country Music — Class of 2003: Back row: the group Emerson Drive. Front Row: (l-r) CRB board member and New Faces show MC, Charlie Monk; Kellie Coffey; Joe Nicholas; Steve Azar; Tammy Cochran; CRB Vice President/Mayne Entertainment President Bill Mayne, current CRB President and Westwood One VP/Programming Charlie Cook. (Mar. 2003)

an annual "State Of Country Radio." The article was based on input from the daily CRB office contacts with Country radio — from group owners and large-market and station managers to air personalities in the smallest markets. CRB President Charlie Cook, of Westwood One, says: "This is a great way for CRB to take the lead in our industry."

A NEW EVENT — THE SPRING TOWN MEETING: This year, the CRB launches another initiative, the Spring Town Meeting, in an effort to improve the health of related industries. Encouraged by the success of The Fall Forum (and following a tough year for the Country music business), the organization is staging a second event for the benefit of music professionals. During CRS-35, there will be a panel



BNA recording group Lonestar sings the national anthem to start the opening ceremonies of CRS-34.

35 YEARS OF GROWTH THROUGH SHARING — THE COUNTRY RADIO SEMINAR: Even with these new initiatives, the Country Radio Seminar remains the CRB's best-known and most successful product. When the Country Radio Seminar began, there were only about 600 full-time Country stations; today there are more than 2,000. As CRB Past President and board member Gary Krantz (of Westwood One) points out: "The week that the Country Radio Seminar is held has grown into a 'market week' for Country radio. This is the one week of the entire year when the radio and music industries gather and showcase new programming and new talent." ☐

Ed Salamon is executive director of Country Radio Broadcasters, Inc. For further information on the CRB, visit www.crb.org.

Country Radio Broadcasters, Inc.

is a 501(c)3 nonprofit organization and is largely dependent on volunteers. The CRB is run by a volunteer board, which has members representing radio, the music industry and other related fields. The agenda for the CRS is planned by a volunteer agenda committee. Volunteer students from MTSU, Belmont University and David Lipscomb University provide most of the manpower for CRS. CRB has a full-time staff of four, as well as several part-time and temporary persons that are hired regularly as needed.

Country Radio:

The Pendulum Swings Back

By Reed Bunzel, Editor-In-Chief

There's no question that 2003 was a tough year for Radio. Total ad dollars for the industry increased a paltry 1 percent for the year, compared with an already dismal 2002. Following a modest first quarter, geopolitical events (i.e., the war in Iraq) put the kibosh on continuing improvement. By the fourth quarter, any hope of recovery was pushed to 2004.

Meanwhile, the Country music industry suffered its own slump. According to Nielsen SoundScan, Country record sales plummeted 9.8 percent in 2003, despite a holiday-fueled surge in the fourth quarter. While the labels are quick to point a finger at the radio industry for extended periods of play that result in slow music charts, there's no question that the pendulum that saw a 12-percent increase in Country music sales in 2002 is now swinging the other way.

Against this backdrop, the number of Country radio stations declined from 2,150 to 2,055, according to Country Radio Broadcasters Executive Director **Ed Salamon**. Still, three major-market Country stations debuted in 2003: KZBR-FM San Francisco, KTYS-FM Dallas, and KTHT-FM Houston. Meanwhile, with the exception of such artists as Trace Adkins, Joe Nichols, Toby Keith, and George Strait, most of the Country records that were certified Gold or Platinum

last year were "catalog" or "greatest hits" packages. In a format that's heavily dependent on "recurrents" and "gold," this is understandable, but it raises the question: "Where will tomorrow's hits come from?"

Radio Ink invited some of this year's Top 10 Country programmers to participate in a "virtual roundtable" designed to address some of the more pressing issues in the format. Participating in the discussion were **R.J. Curtis** from KZLA Los Angeles; **WPOC** Baltimore's **Scott Lindy**, **WIVK** Knoxville's **Mike Hammond**; **WAMZ** Louisville's **Coyote Calhoun**; **KPLX** Dallas' **Paul Williams**; and **John Crenshaw** from **WCOL** Columbus.

In his State of the Format address, Country Radio Broadcasters Executive Director Ed Salamon noted that the format lost 95 stations last year. Is this a concern for you?

CURTIS: It's not good any time people are dropping out of the format. It's an indicator that the format is less viable.

LINDY: Losing 95 stations in one year is certainly not good for the format, but I see this as a business decision that reflects on Country Radio's not being where it was in the past decade. If a station can't make the monthly budget, no matter what the format, it's time to consider a change. In the Country boom 10 years ago, all you had to do was be in the format, and you were competitive — but that's just not true now. In the long term,

this is actually good for Country radio programming. We can no longer just ride the wave of success as programmers. We must now think strategically and find ways to convert listening from other formats, as well as become more worldly in our promotions and image, strengthening our positions as a strong radio station as well as a Country radio station.

HAMMOND: It is a concern when a format loses almost 100 stations. However, this shows that Country programmers must be smarter and more savvy about market conditions and changes in audience tastes. We must remember that we are in 2004 — the way we did things five to 10 years ago may not apply.

CALHOUN: Outside of a couple stations that come to mind, I bet the vast majority of those that switched from Country to something else were the ones that were totally satellite and were just thrown on the air with no promotional or marketing budget. With that mindset, those operations will be changing formats quite regularly.

The audience for Country radio often is described as a “family reunion,” but who is the format’s primary demo group?

CURTIS: Country is probably 35-plus at this point, skewing heavily female — probably not the same group that purchases music.

LINDY: I’ve almost given up on demos in this format. I see a huge 18-34 book for WPOC, and the next one is down so far it looks ridiculous. Obviously, we’re strongest in 35-54 on a pretty consistent basis, market to market. While I can’t get comfortable programming to a demo, I do get excited programming for a fan of Country music. Core values of family and patriotism are exceeded only by a song that touches [a fan’s] personal life. When a 25-year-old construction worker and a 57-year-old grandmother ask me where they can buy the same record, I throw demos out the door. Yes, we’ll run the numbers, do whatever we can to bring in another Number One book, manipulate the Arbitron system to our advantage, market in unique ways, and put on the air good programming strategies that are ratings-driven as well as entertainment-driven.

In the end, however, I want the most passionate records on my radio station for the most passionate listeners, no matter their ages.

HAMMOND: My sense is that the Country audience has gotten older; and as a format, we need to attract younger demos. Most stations want the 25-54 age group, but in most cases the strength of Country is actually 35 plus. Some stations are doing a good job among 18- to 34-year-olds, and I think the music coming out of Nashville is helping attract younger listeners.

WILLIAMS: The Wolf is a bit different. We’re not the typical “soccer mom” Country station. We are more like a Top 40 Country station. The Texas music brings some younger listeners, who buy CDs and go to more concerts. The Wolf philosophy is that it is our job to build passion for the music that inspires Wolf fans to buy the CDs and concert tickets. It’s our opportunity to strengthen the relationship with our listeners.

CALHOUN: It doesn’t take a rocket scientist to figure out that 35-54 is where our best chances of ratings success lie, while my friends in the record industry tell me that 25-34 is the demo that buys the most product.

So you’re not necessarily serving the same customer.

CRENSHAW: People will plunk down their cash for something to which they have an emotional attachment. Hopefully, we’re making music that fills that bill.

LINDY: I hear more “where can I buy that song?” than I do “where can I buy that album?” I’d like to think that the core demos for Country radio are the people buying the CDs with the songs that we play, but I have not heard good news from Nashville about this in years. Some labels have the strategy that they want to build individual artists as brands, which is a good idea — if there is a major body of successful songs over a significant stretch of time. But in order to get more buying, labels may need to offer single-song CD purchases and downloads for less money in hopes that the total income is bigger.

From a sales perspective, what do advertisers like about the Country radio audience?

LINDY: Country Radio brings a very real, down-to-earth honesty to the medium. We’re less about flash and hype, and more about being friendly and realistic. We seem to have a better starting point for this look-you-in-the-eye, sincere presence, thanks to the messages in the music that we play. Quite simply, we “BS” less because we don’t have to in our format. The straightforward approach in imaging and on-air entertainers (some people call them DJs), combined with expert planning, is the heart and soul of great radio in general. Add interesting content that we’re all already talking about anyway, a touch of humor and vulnerability, and you have great Country radio. Ninety percent of products in this world today can benefit from that approach — or at least from being associated with it.

CURTIS: Advertisers like the exclusivity, loyalty and near-symbiotic relationship that Country radio has with its core fans. Country fans are very responsive to advertisers, due largely to the trust they have in their radio station. They are very good consumers. In some cases, advertisers also like the value system that Country radio brings to the party.

WILLIAMS: We deliver customers. Wolf listeners react with great passion, not only for our product but also the products we endorse by advertising.

HAMMOND: Advertisers love the audience loyalty. They have money to spend, and they will support the advertisers who support their Country radio station.

CALHOUN: First and foremost, advertisers like the honesty and loyalty of the Country listener. We live in a fickle society, and the consumers’ taste in music and “what’s hot” are not immune to that. Just like Urban and Christian format listeners, Country listeners are intensely loyal to the format. Advertisers understand that this also makes them more likely to be brand/product loyal. “If I can win them, I can own them,” the advertiser says.

CRENSHAW: Listeners are loyal to the station, the format and, by extension, to its advertisers. They also generally can be motivated to attend station events, giving advertisers additional opportunities to reach out directly to our listeners. ☐

CRS 35 Radio Humanitarian Award Finalists

Caring For The COMMUNITY

The Country Radio Broadcasters' Humanitarian Award is presented to full-time Country radio stations for their efforts to improve the quality of life for communities they serve. The 2004 Award will be presented to stations in market categories of Large (markets 1-50), Medium (markets 51-130), and Small (markets 131+) for public service performed between November 1, 2002, and December 1, 2003.

Large Markets

KEEY, Minneapolis/St. Paul, MN (Clear Channel)
KILT, Houston, TX (Infinity)
KNIX, Phoenix, AZ (Clear Channel)
KZLA, Los Angeles, CA (Emmis)
WMZQ, Washington, DC (Clear Channel)

Medium Market

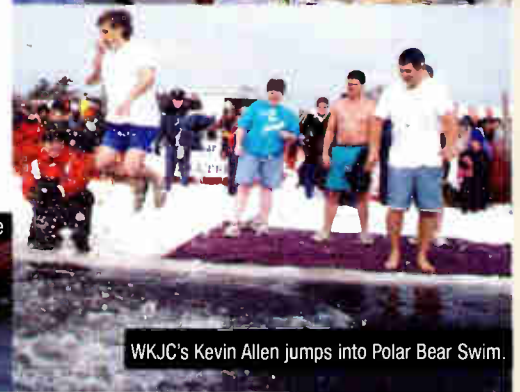
WIVK, Knoxville, TN (Citadel Communications)
WPCV, Lakeland, FL (Hall Communications)
WQMX, Akron, OH (Rubber City Radio Group)

Small Markets

KDXY, Jonesboro, AR (Saga Communications)
KGEE, Midland, TX (Cumulus Broadcasting)
WIBW, Topeka, KS (Morris Communications)
WKJC, Tawas City, MI (Carroll Broadcasting)
WTHI, Terre Haute, IN (Emmis Commun.)
WYTZ, Benton Harbor, MI (Mid-West Family Brdcast Grp)



KZLA presents check to children's charity.



WKJC's Kevin Allen jumps into Polar Bear Swim.



WIBW's "Tie-a-Yellow-Ribbon" campaign



KILT billboard: Young boy signs billboard message.



WYTZ's Wild Bill "Stuffs The Truck."

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KEEY Minneapolis



KNIX Phoenix



WMZQ Washington, DC



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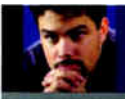
Congratulations to all of the Country Cares for St. Jude Kids[®] radio partners nominated for the Country Radio Broadcasters Humanitarian Award.

As we celebrate 15 years, we extend our sincere thanks to the country music industry and our Country Cares stations for your continued support and dedication to the kids of St. Jude Children's Research Hospital[®].



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World Radio History *Finding cures. Saving children.*



» QUICKREAD » Dave Ratner is one of the few "one-man cult brands" out there. » Dave is a smart business owner and a genius marketer who is fighting big-box corporations on their own turf and winning the war. » Dave Ratner loves radio. » Radio allows him to tell a complete story — it lets him get the essence of his brand across. » He says, "I don't understand why any retailers would waste their money trying to use radio for promotional items that are available everywhere. Radio is about telling a story; the selling happens later." » Radio is a branding tool — not promotional, not transactional.

Radio: A Stage For Branding

There are few "one-man cult brands" out there, but Dave Ratner happens to be one of them. His demeanor is disarming, removing defenses as soon as he says hello. Dave is a smart business owner and a genius marketer who is fighting big-box corporations on their own turf and winning the war.

He sits on the board of directors of the Retail Advertising & Marketing Association and is also a member of the Young Presidents' Organization. If all this wasn't enough, he is also the host of his own radio show called *Minding Your Own Business* on Clear Channel's WHYN and a television show about pets on WGGB-TV. The TV show ratings beat *Saturday Night Live* consistently.

This guy is amazing!

Despite his business' humble beginnings, Dave Ratner has managed to build a powerful brand.

Local radio reps wanted to sell him hype-packed ads that drove results: "good advertising." But Dave saw more in radio than those in charge of selling it.

When we set out in our quest to discover different views of radio, I knew Dave's perspective was a must for an industry that needs more champions. Here's what he had to say:

"I LOVE RADIO!

"It's a big stage, where I can let the world know my stories. Radio allows me to tell a complete story — 60 seconds of just me and my audience. It's a tool that allowed me to get the essence of my brand across.

"In all my years of experience, I have learned that radio helps me sell things with emotional connections that are not commodities. In my business, people will drive

I was always told that radio was "on the go" and transactional — fast when you want customers now. But Dave Ratner sold himself into the true power of radio, the power to tell his story, the power to build his brand. Radio is a branding tool — not promotional, not transactional.

100 miles for a puppy. A puppy is going to be a part of their family, and making the right choice is important.

"However, no one will come to my stores for pet food when they can buy it five minutes from their home. This is why I insist on using radio: only to tell big stories, not to focus my ads on merchandise sold by everyone else in town and easily accessible.

"Radio is a perfect story-telling medium. The most successful weekend we had was a live broadcast. Radio's power can be seen whenever I go outside the normal broadcast, and that fills my stores. I have to say nothing beats radio for live events. It's exciting and fun, and it puts my stores at the center of the action.

"I find it funny that most sales reps continually try to sell me on advertising that features price specials. It makes me wonder whether they understand their own medium. When I advertise specials, I use coupons. My focus is on those people who will drive to my store. This ensures that all my ad dollars are working. I spend money mining my own databases to target my best customers. Those customers

are the ones that get the best rewards."

Dave could not have spelled it out more clearly for us: Radio builds brands!

As an outsider to the industry, I was always told that radio was "on the go" and transactional — fast when you want customers now. But Dave sold himself into the true power of radio, the power to tell his story, the power to build his brand.

What can we learn from Dave Ratner?

Radio is a branding tool — not promotional, not transactional.

However, this is not how it is sold. Radio has paid a price for not understanding what Dave Ratner has always seen. Next, we will be talking with a Wal-Mart executive, who will reveal what I feel will be the catalyst of change for an industry that needs to get it soon.

B.J. Bueno is author of *The Power of Cult Branding*, a book with a revolutionary view that has jolted the marketing world. Reach him at bjb@cultbranding.com or 321-287-4919.

“Heeeeere’s
Becky!”



That's how Becky Brenner always imagined her dream job would begin, with Ed McMahon introducing her as the host of NBC's *The Tonight Show*. "I was absolutely convinced when I was in high school that my job was going to be to take over from Johnny Carson when he retired," she recalls. "That's what really drove me to major in Radio, Television and Film in college, plus one thing I always excelled at in school was talking — just talking, talking, talking and then talking some more."

In fact, Brenner says she never was one of those "contest pigs," who called request lines and played deejay in the bedroom. Like any other teenager, she listened to the radio, but it wasn't until she got to the University of Wisconsin in Oshkosh that the radio bug first began nibbling at her. "I had to pay my own way through college. The very first day I came into the Radio-TV-Film Department, a guy said to me: 'What you need to do is get a job in radio right now — it will pay your way through school.'" The suggestion took hold, and for the next four years, she held down afternoon drive on WOSH/WYTL Oshkosh.

Despite her work at the AM/FM combo, Brenner still had visions of hosting *The Tonight Show* — until a TV producer of *Evening Magazine* in Green Bay wrote her: "I love your writing, your interview skills are great, your story was good. Now, if you really want to do TV, you'll have to lose 20 pounds and cut your hair, and you need a much better wardrobe." Brenner says she sat there looking at that letter and thought: "Why would I want to go through my entire life taking abuse like this in such a backstabbing industry when I'm having so much fun doing radio?"

Many people wouldn't think of a major market like Seattle as a strong Country radio market, yet KMPS consistently has been the Number One station 12-plus. Why is this?

One advantage we have in Seattle is that we do have a rural component. Washington is the Dairy State, and that makes a difference, because there are people who are more inclined to live the country lifestyle. But in our six-county metro, there are only two or three pockets like that. It's amazing to me that people still perceive Country as being only for that group of people. Microsoft multi-millionaires and BMW-driving lawyers from Bellevue love the radio station. In our Scarborough indexes for owning multiple dwellings, for post-high school education and income, results are more middle-to-upper-class than middle class.

So why does Country have a hard time playing in New York or Los Angeles?

I've never programmed in those two markets, but it's always surprised me that there hasn't been more Country impact there. Maybe it has to do with how it's presented. From my limited knowledge of it, I have a sense that they always try to do not just Country. Instead,

She never looked back.

A Seattle native, Brenner returned to her rain-swept hometown as soon as she got the chance, landing the 7-midnight shift at KMPS one year after graduating from college. "I did every job there ever was at KMPS from 1982 to '92," she says.

Brenner left the station to become VP/programming and country consultant for Broadcast Programming and the BP Consulting Group, which later became part of Jones Radio Networks. She returned to KMPS in 1995 as general program manager for American Radio Systems in Seattle, responsible not only for Country stations KMPS and KYCW, but also Classic Rocker KZOK and CHR-formatted KISS 106. Today, Brenner is program director for both KMPS and KYCW (for which she voicetracks an airshift) and continues to do voice work for JRN.

"What always amazed me about radio was how much a part of people's lives you are," Brenner observes. "People think of you as their best friend, when you don't even know them. When I was in school, they would come up to me and say, 'Did you pass that class? I listen to you every day.' I also had the opportunity to work with charities, local communities, and do live remote broadcasts. I just felt it was the most amazing service industry there ever was."

Radio Ink recently sat down with Brenner, who has been identified this year by her programming peers — and the editorial board of this magazine — as the Number One Country Programmer in Radio.

"Heeere's Becky!"

they try to do Country for the urban people. They try not to play anything with too much twang — they add a little bit of the Eagles or other music that might be more hip Country to those people. There's some fear of actually doing Country and being Country. There's a big difference between being Country and being Country/Western.

The audience for Country radio often is described as a "family reunion," but who is the format's primary demo group?

Our primary target has always been 25-54. That's the money demo, and it's what the salespeople look at. A narrower focus for us is 28-44, and in all the time I've been doing this, it's never shifted more than two to three years on either side. We have enough people who come into the format that, even when the older people pass on or move to something else, we still have a really good core. That's different from formats such as Oldies or Classic Rock. We seem to be able to grow because we have so much new music available to us. In the 18-34 demo, we've been in the top five for a number of books, thanks to artists like Kenny Chesney, Rascal Flatts and Toby Keith.

» 16

Is this the same demo that's buying records?

While I still believe radio helps sell records — it's the primary source for people to find out about new music — one of the challenges facing Country is that the format is a little older. The younger demos tend to buy pop music, and they're also much more into buying. A Country listener who's a 25-54 year old adult wants to know an album has two or three hits before they buy it, and it takes a lot more to motivate them to buy. It's not that they don't buy records; it's just a different buying cycle, and that makes it a little bit slower on the Country side than on the pop side.

In his recent "state of the format" address, Country Radio Broadcasters Executive Director Ed Salamon said that the format lost 95 stations last year. Is this a concern for you?

In our current economic situation — and the number of short-term business plans out there — many people are looking for the quick fix, so it doesn't surprise me that that many stations change format. Flux in the number of stations is normal, but it still stays at a high level in terms of the total number of Country stations. The biggest challenge is on the budgeting side, not on the audience side. Many markets could still

support multiple Country stations, but the challenge is that buyers are willing to buy four AC stations or five Rock stations in a marketing mix, but only one Country station. The buyers are young, they don't understand the format, and they don't understand the audience — we end up with a Country station that's pretty successful in the ratings but not able to make the revenue needed to meet the current demand.

Why does Country still have such a stigma with media buyers?

I've never figured out why they insist on only one Country station on a buy, especially because Country formats have a much better exclusive come, a very loyal audience and high TSL. The listeners are very active with the station, so it's an audience that's right for buyers. The audience is so interactive with the station — they believe we tell them about only good things and support only good products and events — so advertisers can take advantage of that loyalty when advertising on Country. I just can't explain why they don't go more than one deep.

It's not just a perception among media buyers. A lot of non-Country fans seem to view it as an extension of the characters on *Hee-Haw*.

The stigma that people place on Country music just drives me completely insane, because it's coming only from the people who don't understand the format. People always say, "Why is KMPS so successful up there in Seattle?" Well, it's because we all live the lifestyle, we love the format, and we have respect for the listeners. We don't believe that our listeners are pickup-driving, trailer-park, no-teeth people. None of us believes that, and the audience knows it, so it just drives me insane when people lump Country in that stereotype.

Is Nashville at risk of losing the unique edge that for so long has defined it to its fans and listeners?

There are so many great songwriters in Nashville, and so many great musicians and talent coming out of there, that I've never feared Country will lose its edge or lack something to offer. Whenever it starts to look that way, something great always comes out. Lyrics make Country great. They must have some depth, there must be a story, and there must be a connection. It can't be just fluff, like you hear in pop music. In some cases, Hip-hop probably has more meaningful lyrics than does AC, if you can understand them and can stand to listen long enough to figure out the message. That's the challenge for parents who have to listen to it.

Why Should You Attend "Roy Williams Live"? Here's Proof ...



Proof #1: In March 2003, Jeff Norman, age 25, started as an account executive for Cumulus' Macon, GA stations. In June, he attended our Roy Williams event in Atlantic City at his own expense, and he immediately started following Roy's system. Three weeks ago, he was named AE of the Month for the entire Cumulus group. Today, he has 20 annual advertiser contracts and just over \$1 million on the books — all since June.

Proof #2: Cumulus just paid \$70 million to buy a Sioux Falls station that bills \$9 million annually (unheard of in a market this size). GM Don Jacobs told me that the majority of his clients are annual advertisers and that he owes a giant part of his success to systems he learned at Roy's Wizard Academy. He says the systems will work in any market if management adopts them.

IF YOUR COMPANY WON'T SEND YOU, INVEST IN YOUR OWN CAREER. YOU WON'T REGRET IT.

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One World Theatre
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What leisure activities do you enjoy? I enjoy playing volleyball, going to my kids' sports events, playing pinochle, going to concerts, and reading.

What books do you recommend? I just finished *The Five People You Meet In Heaven* by Mitch Albom. That book has an awesome life lesson.

Who are your mentors or role models? I have been very fortunate to have four very strong mentors/role models in the course of my 27-year career: Fred Schumacher, Jaye Albright, Edie Hilliard, Lisa Decker and Don Bouloukos.

If you had 30 minutes to talk to one person, who would that be? Oprah Winfrey. I have always wanted to know her on a personal level since I admire her accomplishments so much.

Whose phone calls do you always return? My husband's, my kids' and the rest of my extended family's.

If you could go back in time, where/when would you go? Since I really have to have electricity, running water and some of the other "luxuries" we enjoy today, I think I would say my college years.

What did you want to be when you grew up? I truly believed I would replace Johnny Carson as host of *The Tonight Show*.

What is your favorite radio format? Country will always be my favorite, but I enjoyed doing call-in Talk shows in my early years, and I would enjoy programming Oldies as well.

What's your #1 "guilty pleasure" website? Anything I consider a "guilty pleasure" has nothing to do with the Internet.

What has been your most unattainable goal? Hosting *The Tonight Show*.

Of what achievement are you most proud? I am most proud of raising my 17-year-old daughter and 15-year-old son. We're not done yet, but so far so good!



How do you develop a solid working relationship with a record label?

As long as you're either a music director or a program director who loves to listen to music, give feedback, listen to full albums, enjoy live shows, and participate in the process of trying to break and build new artists and maintain the ones we have, the relationship is great. At the same time, [Music Director] Tony Thomas and I are not for sale, so we don't wheel and deal on things. I believe promotions have to work for the station and benefit the artist, but we need to be on the song already.

For the last few years, Country radio listening has decreased significantly. Is this due to Country music, or is it part of a greater issue of increased competition from other media?

Time spent listening has gone down over the years because people have so many other choices. Today, it takes more time and more repetition of the message in order for people to figure out something. Familiarity used to be easy to build and maintain, as when people would become familiar with a song and an artist. Now, with supposedly 3,000 daily messages that people try to absorb, it takes longer for us to build that recognition.

Nashville record labels complain that Country radio playlists move too slowly for them to expose new

artists, while Country programmers are trying to meet the tastes of the listeners. How do you balance the needs of the labels and radio stations?

It is a tough balance. In the last six months of 2003, we attempted to move on things faster, increase spins, and raise the familiarity rate faster, so we could determine what are hits and what aren't. That's working for us, but it creates a situation: By the time the labels are able to get a song in the top 10, we're done with it. We need to play the best songs, we have to play the hits, we have to get the songs familiar, and we have to be able to move them to "recurrent" and "gold." There's a little science and a lot of art. For the science — which is 60 minutes an hour and 13 units of commercials and service elements and everything else — you can play only so many songs. That's where the balance becomes so difficult.

There is talk that Nashville may return to a single-based business. How would this affect radio?

The opportunity to have one or two singles available before the album is out really drives the listening. We love it if our station is the only place you can get the song if it's not available for sale. I'm sure the labels will find a way to get the singles out more quickly. Of course, online services will have ways to distribute singles very quickly, so we may not have that exclusivity any more. Having said that, I

would hate to see a business based on singles, because there is still a value for albums. People want to listen to their favorite artists and hear some of the tracks that are not the "radio hits" but are just great music.

Consolidation has caused many programming decisions to be developed at the regional or national level. Have individual programmers lost the influence they once had?

We're so fortunate that at Infinity we're still autonomous. I've never had a mandate from our company to play a single, and I hope that continues. Every country station is a little different, because it's based on the feel of the program director, the music director and the audience. However, some PDs and MDs feel their hands are tied because programming is done on a mass level from a regional or corporate office — and that's bad. It shrinks the farm club, which already is so small. That has been my concern for the last five or six years — new people who never get an opportunity to experiment and learn and do their thing in a smaller market. That's the way good talent was always developed, but it doesn't exist anymore.

Spot loads have increased steadily over the past few years. What's your take on this?

It's very challenging. We are » 18

competing with the Internet, with satellite radio, and all the other entertainment options that people have in their homes. People are so inundated with commercials wherever they go that we have to be very careful about going beyond their tolerance level.

Consolidation also meant an increase in voicetracking. Is this good or bad for radio?

It has a place when it sounds live and local. You'd be hard-pressed to find a Classic Country 1090 listener who thinks that it's voicetracked. We're live in morning drive. The rest of us doing the daytime shifts do them either daily or maybe two days at a time. We all look for live and local elements to talk about. We have a feedback line, so people can call in and we can interact. When voicetracking is used properly, it's a great tool. It helps that station, because it's an AM that wouldn't have the kind of advertising volume that an FM would, so we can keep the expenses down and still operate a really successful radio station.

Arbitron just announced that it would be conducting further tests of the Portable People Meter, this time in Houston. What's your opinion of the PPM?

It scares me a little, but it will be exciting to see how much more exposure people have to radio than diaries would ever record. There's a possibility that stations could get a stronger sample if people use it right. The experiments in Philadelphia have had plusses and negatives, just like any measurement methodology. I'm not afraid of it — it's going to be interesting. We won't get quite the TSL we have right now, but we'll probably get more cume.

How do you balance the needs of the sales department and the music product that KMPS listeners want to hear?

My job is to protect the product. Still, I serve the advertisers, as well, so from a programming and promotions perspective, we try to make the best marriage that we can. On the flip side, I said in the sales meeting this week: "I don't want to hear one more person say, 'We owe them a promotion a quarter.' Why do we owe them a promotion a quarter? When salespeople responded, 'Well, that's what the agreement was.' I asked, 'What are they bringing to the table?' Their answer: 'Uh, well, nothing.' At which point, I said, 'Well, then, there's pretty much nothing we can do.'

Does this create friction between programming and sales?

I'm on a crusade to move it back in a direction that's more manageable. That puts us a bit at odds with the sales department, but we come up with some great, creative things that work well for the stations and the client. I love those.

Voicetracking has a place when it sounds live and local. You'd be hard-pressed to find a Classic Country 1090 listener who thinks that it's voicetracked. We all look for live and local elements to talk about. We have a feedback line, so people can call in and we can interact. When voicetracking is used properly, it's a great tool.

It's just that the volume and the pressure on the sales side have become so tremendous that those requests have increased exponentially — and that's hard to keep up with.

How critical is music research?

We use it as a tool. When it's used right, it's great, because you get a feel for what the audience wants. It can't be just my decision and Tony's decision. Initially, our gut instinct must say whether or not this is a record we're going to expose, but once we move beyond giving a record some airplay, something must tell us what the audience likes and doesn't like. We use call-out research, and we do at least one music test a year for our whole library, just to be sure we're still on track.

There's a perception that Country artists are more "touchable" than artists in other formats. Why is this?

Country artists are more human than you find in most other formats. Their songs touch people so deeply. We also do a lot to promote who they are and what they're about. These people are willing to do a lot of things on the air and off the air to make sure the audience gets to know them. Because we have multiple stations in this building, it's amazing how many times other PDs will say, "Wow, your artists are so cooperative — they do so much for you guys." In pop or hip-hop, the artists seem to be doing it because "I'm going to be a star... it's all about me." Country artists are more about the music and making it happen for the audience.

When Natalie Maines of the Dixie Chicks made her now-infamous comments about President Bush, how much of a programming challenge was that episode?

The incident with the Dixie Chicks wasn't as much about political persuasion as it was where Natalie said it and when she said it. Our area has the third largest U.S. military installation, behind Norfolk and San Diego, and it was a very challenging situation. We never banned the music, but we did slow it a little bit. I took hundreds of phone calls and got hundreds of e-mails, and I tried to walk them through it. It was a 60-40 split for us: 60 percent of the audi-

ence was adamantly against having the Dixie Chicks on the radio, and the other 40 percent was a mixture of "I hate what they said, but I love their music" or "Right on, they had a right to say that." There was no way in the world we were going to win in that situation.

Despite all that, the Dixie Chicks sold out their tours last spring.

Country listeners are very forgiving. Over time, it's getting better. I hope the Chicks come out with another Country album. I love them, and I want them to be part of Country. I just wish they would sing and do their concerts and not make comments — then nobody would know, and that would make my job a lot easier.

How concerned are you about competition from new technologies and new media?

Terrestrial radio is not going away. Look at the threat of television, then cassette tapes, CDs, and now satellite radio — we're still the free service, and we're still considered local and part of your community. As long as we're doing our job, getting out in the community, doing public service, and super-serving the local situation, there will be some life for us. Obviously, it's all competition, and it chisels away, very slowly, some of the audience. Hopefully, it will never be down to the point where you can't hear us anymore.

What part of your job makes you want to get up in the morning and go to work?

I'm very passionate about radio. People who are in my position have an amazing amount of power and responsibility to do good with what we have. I once saw a motivational speaker who said, "If you do good, you'll do well." That really encapsulates everything that we believe at KMPS. If we're out there doing good for the community and looking at truly being a service for our listeners and our advertisers, we're going to do well. Some people don't take that responsibility very seriously anymore. As with artists, you know the people who are in radio just to be a star and make the big money. Then you know the people who do it because they love radio, they love the audience, and they love the responsibility that comes with it. ☺



HOW TO MANAGE A PRIMA DONNA

By Joanna L. Krotz

We've all encountered prima donnas — employees who swagger into meetings, convinced that rules are made for everyone else. They dispense tons of advice and ideas, but when it's time to jump into the trenches to dig, they're otherwise engaged. In fact, though, the prima donna is often very good at his/her job and holds the employer hostage by this.

To retain the best traits and lose the rest, check out these five ways to manage a prima donna's performance.

Feed the need. First, acknowledge the obvious and make a considered choice. This is an employee who requires extra handling. Too many business owners ignore that. Be ready to invest the individual time and attention that will yield the business benefits you want.

Find the key. Prima donnas tend to behave in similar ways, but their internal motivations differ. Some may crave more recognition. Others will respond to bonuses, time off, or work-at-home privileges. Rewards should be on condition, of course, of ongoing respect for co-workers and on acceptance of other rules or policies you set.

Build fences. One idea is to isolate the prima donna, assigning him or her to some crucial Lone-Ranger project that will boost the ego and prevent disrupting other employees — a good plan for high-energy workers. Another idea is putting the prima donna on a project that requires a team, focusing the person's efforts and herding him or her in the right direction.

Check the heart. Arrogance or rough edges is one thing. Actively working against the business is quite another. You must determine where their heart is. Does the prima donna want the organization to succeed? Does he/she want you, the boss, to fail?

Make them accountable. There's no room for high performers with faulty ethics or a disregard for policies central to the company's mission. Such people must clean up their act, no matter how good they are.

Before throwing in the towel, try to adjust the prima donna's behavior. Peer evaluations or 360-degree performance reviews (always anonymously collected) can also help. Sometimes stars are unaware of their behavior's negative impact. Offer feedback and rewards for small victories.

For more marketing and management advice, visit the Website <http://www.muse2muse.com/m2m.html> for Krotz's company, Muse2Muse Productions.

Help Yourself To Some Low-Hanging Fruit

Short of acquiring radio stations, there are three fundamental ways in which we can build income. We can cut expenses, we can win new business, or we can win increased business from our existing clients — which I like to refer to as “low-hanging fruit.”

Since most good stations have reduced their expenses to the point of being static, and since time possibly is our most finite resource after cash, I suggest we get to the low-hanging fruit as the priority.

Clients love attention. They are flattered by enthusiasm, strategies, and ideas to help build their business. Existing clients want to know the people at the station; they feel that the more people they know, the better deals and efforts they get. Account executives, product personnel and station management should all be available to make calls. Each has resources to offer, not to mention personal warmth. Marketing is the job of everyone connected to the radio station. While this seems obvious in today's revenue-sensitive environment, it generally is not practiced.

Integrity of management is vital. Leadership must lead from the front of the market, not from behind the desk. The resistance that managers offer to this notion of making calls (and in this case, upgrading clients), is remarkable; yet without leadership's commitment to stretching the margins of income potential, competitive media eats much of this low-hanging fruit.

Have you ever asked yourself why newspaper gets a massive percentage of the monthly buy from the local automotive dealer group, while your station(s) receive just a sliver of the percentage pie? The answer is that you are not leveraging your relationships. Your clients like you, so they will listen to new ideas. Ideas directed to current needs produce additional income an overwhelming percentage of the time.

The first step in the “picking” process is identification. Simply break out your annual billing, and select the top third of your billing accounts to call on. The hardest part of the process is the appointment. Insist on it. Micro-manage the effort of appointment-setting by account executives. One or two upgrade appointments per week per AE is about right, because you need time to prepare.

Preparation is underrated and generally

underserved by radio marketers. It is, however, essential in the case of upgrading existing clients. Our best marketing work comes from understanding our clients' businesses, anticipating needs, and asking laser-focused discovery questions.

Put in writing a standard of preparation for your sales staff, and get them involved in this process. It establishes buy-in from the staff. Here are some suggestions:

- » Directly after the appointment is set, send a note to confirm the meeting.
- » Drop off or send an informational item that says, “We are thinking about your business.”
- » Review client need analysis questions. In deference to a meeting that might be interrupted, identify the 10 most important questions that must be asked.
- » Review the content of all current mass-media advertising, looking for agreement of client's message, positioning statements, new initiatives.
- » Prepare a brief review on market-wide competition for the client, assessing strengths and weaknesses.
- » Review the category. Look at all current station presentations on this category, as well as station personnel who are “experts” in that category. Become highly informed.
- » Brainstorm; prepare at least one focused promotional idea.
- » Plan your budget request. What is the client capable of investing with us as a percentage and whole number of their annual budget?
- » Select and bring one powerful piece of station evidence to be presented if challenged.
- » Review current advertising rates market-wide in all mass media, and be aware of client's budgets with competitors.
- » Choose the team making the call, and determine roles.
- » Dress beautifully for the call, and confirm the appointment the day of call.

You have now accomplished the unthinkable: You have identified and taken a clear path to the juiciest piece of fruit on the tree. You have focused your resources on ideas and strategies to elevate your top client's business. Your team is now confident — very ready to surface new needs, gain additional share of billing, and dramatically build client rapport. Piece of fruit, anyone? ☞

Michael B. Benjamin is executive vice president of WJDA-AM 1300/WESX-AM 1230 in Quincy, MA; he can be reached at 617-479-1300 or by email at mberjamin@wjda1300.com.



8 QUICK WAYS TO SABOTAGE YOUR CAREER

By Morrie Shechtman

Here are eight problematic behaviors prevalent in sales-driven employees:

1. Procrastination: "I know my performance is not meeting standards, but I have a big change coming up, *the first of the month after next*," says Anita. She's giving herself time to renegotiate or postpone getting started.

2. Total disorganization: Chaos is the best way to describe the condition of Lee's calendar, to-do list, papers, leads, car trunk, and cubicle.

3. Blowing off meetings: "Even though I am strongly encouraged to attend this weekly progress meeting, I just don't have time," Carole explains. Alternately, a "blow-off" may physically show up but have nothing to contribute.

4. Playing the blame game: Tim tends to blame the leads, products, systems, changes, and offices for his failures. "There is just something wrong with the deal here," he says. "Of course, I am going to stay here anyhow."

5. Dishonesty with family regarding performance: When Lori isn't doing well, she puts on a façade in front of her family. It's more important to appear to be a "good provider" than to actually do something about the problem.

6. Driving a clunker: Even though William must do a lot of traveling and the condition of his car reflects the company image, he continues to drive a bedraggled car with no clear plan for change.

7. Tax denial: It's Becky's responsibility to file her own 1099 income taxes, yet she lives in complete denial of federal, state, and social security obligations. She fails to set aside money to pay quarterly taxes, and filing time means a monumental problem.

8. Lottery psychology: Robert clings to the belief that he will "hit it big" with a major client, so he doesn't have to do the day-to-day hard work required to be a successful salesperson.

Do you recognize these behaviors in your own company — or in yourself? Don't be discouraged: Knowledge is power, and knowing that you have a problem is the first step in breaking the cycle.

Adapted from Fifth Wave Leadership: The Internal Frontier (Facts on Demand Press, January 2003), by Morrie Shechtman. For a copy, call 800-929-3811.

How To Get A "Piece Of Mind"

At a recent seminar, a sales associate at a radio station in Hagerstown, MD, asked me to provide some information on the concepts of "share of voice" and "share of mind."

Consider this: two dogs are howling. Fido has a pitch that is tolerable yet annoying, and he barks with a frequency of two woofs per second. Rufus barks louder, is very annoying and has three woofs per second. Each dog barks for 30 minutes. As there are only two dogs barking, there are only two dogs vying for barking dominance. If they bark for exactly the same duration, then Rufus has the larger "share of voice."

SHARE OF VOICE

According to Richard Weiner, of *Webster's New World of Media and Communications* (1990), "share of voice is a brand's percentage of its advertising in relation to the total advertising in its category." If a person who shovels snow is advertising, and no other snow shoveler is advertising on any medium (not just radio) in that market, then the snow-shovel guy has a 100-percent share of voice in that market. Share of voice can be calculated for the marketplace as a whole or for a single medium; this is where you get into media dominance.

It's possible for an advertiser to have a 100-percent share of voice on a particular station, yet they still advertise in the newspaper — if you are calculating SOV only for your station. Unless you get the exact frequency of the ads in the newspaper and the reach, however, it's pretty tough to decipher the exact share of voice in the marketplace for this advertiser. It's always preferable to work with a local advertiser to whom you can guarantee a 100-percent share of voice on your station(s) because nobody else is advertising in that category (such as homebuilders).

Now, a greater share of voice doesn't necessarily mean that an advertiser running 20 ads per week has a bigger share of voice than the next advertiser, who is running 10 ads per week. Depending on the demo and daypart that you are measuring, you still would have to figure a reach-and-frequency schedule to determine who has greater share of voice, because it would come down to the advertiser who has more frequency in that demo and daypart relative to that category of business.

SHARE OF MIND

Again, *Webster's* says share of mind is "the percentage of all brand awareness or brand-advertising awareness in a category of product or service, usually elicited on an unaided basis."

The average consumer encounters thousands of advertising impressions per day — the exact number is not known. Share of mind again goes back to the category you're talking about and the number of advertisers in the universe. (This is the same as your radio station's AQH rating, and it is measured by a factor of the total population.)

Let's say the average consumer is deluged with 2,000 advertising impressions daily in a specific market. If Burt's Burgers is running 10 ads per day and Bill's Burgers is running five ads per day (same category), then Burt has a 0.005 percent SOM that day vs. Bill, who has a 0.0025 percent SOM that day. Essentially, Burt has a bigger share of mind over Bill, if the audience is exposed to the exact same advertising impressions or at least is exposed to the same frequency. (Now you see where advertising week-in and week-out, 52 weeks a year comes in play.) This does not take into consideration any outside advertiser who is battling for SOM in the national spectrum and is reaching the market via national medium (such as satellite radio or *USA Today*).

Does it matter that one ad is recalled better than another advertiser's ad, resulting in skewing the market's SOM for that consumer? Sure it does! Find this year's most recalled Super Bowl advertisement and see who won for total recall by percentage of surveyed audience. One advertiser who ran one ad but is recalled twice as much as an advertiser who ran three ads can still have a greater share of mind, since the recall of the ad was better (though this doesn't necessarily mean the ad moved more product).

Simply put: If your client is top-of-mind in the consumer's brain when they shop for that advertiser's product or service, that's the only piece of mind you need. How to get inside the consumer's head, of course, is another thing. ☐

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

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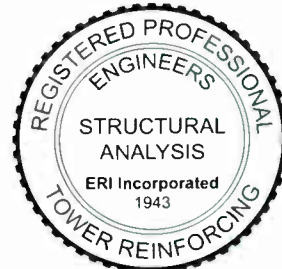
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All photos will be returned, but please be sure to LABEL them with identifying captions, including a return address and contact name. Mail to: Mary Crowley, Asst. Editor, Radio Ink, 224 Dabara St., Suite 1015 West Palm Beach, FL 33401.

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