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Spanish Top 40



Spanish AC

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IDEA TICKER

29,609

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Radio's Premier Management & Marketing Magazine

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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.

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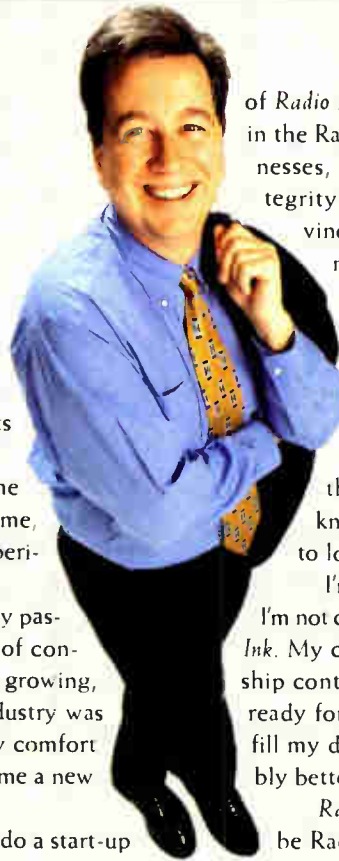
A wise mentor once told me, "Eric, there will be many seasons in your life. Spring is for planting, summer is for growing, fall is for the harvest, and winter is to nurture the soil. If your life is not experiencing its own seasons, you'll never really fully grow."

Sometimes we can work at something for decades, growing in the beginning and becoming stale over time. As another mentor once told me, "Eric, ask your self: Did you get 10 years of experience, or did you experience the same thing ten times?"

As many of you know, I needed a fresh challenge. Radio has been my passion since I entered the business in 1969. *Radio Ink* has been my way of contributing to Radio for the past 10 or 12 years. In my quest to keep Radio growing, I discovered a promising future for our business, but I realized our industry was not embracing this future. Someone needed to, so I stepped out of my comfort zone 18 months ago to explore a new era of Radio. My effort has given me a new education in a new industry on the other side of America.

Well, I thought I was Superman. I believed I could raise millions to do a start-up in San Francisco, build a new company and a new industry while maintaining responsibilities at Streamline, my company that publishes *Radio Ink*. Unfortunately, I was not good at running *Radio Ink* from a distance, so I began a search for my replacement. I wanted a special person who could live up to a standard of high integrity and who had the willingness to take the high road at those times when the temptation of prostitution crosses the desk of every business owner. Then I had to find a cultural fit, an individual who has a passion for Radio and its people as well as for my own team. Of course, he or she had to possess experience in Radio, publishing, sales, marketing and business operation, and be willing to wear all the hats required of a CEO in a company that publishes magazines and books and produces conferences. It's a tall order, and the search took me well over a year.

I'm thrilled to introduce Jim Tazarek as president of Streamline and publisher



of *Radio Ink*. With a vast history in the Radio and publishing businesses, Jim has credibility, integrity and passion. I am convinced that he will continue my mission of making Radio great every day, using *Radio Ink* to drive the success of our industry, to point out the errors of our ways, and to keep us all honest and thinking big. If you don't know "Taz" yet, you'll grow to love him.

I'm not leaving Radio, and I'm not certainly not leaving *Radio Ink*. My commitment and ownership continues, but *Radio Ink* was ready for a new season. Taz will fill my day-to-day shoes, probably better than I ever did.

Radio Ink will continue to be Radio's Premiere Management and Marketing Magazine.

We will continue to carry the flag for Radio and contribute to your personal growth. We are recommitted to bringing you fresh ideas and tools to make you efficient, effective and rich. Taz has spent a lifetime in Radio. Now, please welcome Taz to the family of *Radio Ink*.

Eric

B. Eric Rhoads, Publisher

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"I Sold A 21/52 And It Didn't Work"



ROY H. WILLIAMS

The single most often-asked question that I get these days is: "I sold a 21/52 and it didn't work. What went wrong?" To fully understand the question, you'll need to flash back a couple of years to a training series that was distributed to nearly 900 Radio stations. One of the things taught was The Advertising Performance Equation (APE), a comprehensive statement of the relationship between (1) the schedule, "Share of Voice," (2) the ad, "Impact Quotient," (3) the advertiser, "Personal Experience Factor," and (4) the marketplace, "Market Potential." Here is the APE in its entirety:

Share of Voice x Impact Quotient = Share of Mind
Share of Mind x Personal Experience Factor =
Share of Market
Share of Market x Market Potential =
Sales Volume of the Advertiser

The training series taught that a serious branding campaign requires that the ad with an average Impact Quotient must be heard at least three times within each seven night's sleep before there's any real hope of the message's being transferred from short-term (electrical) memory into long-term (chemical) memory. Obviously, ads with a higher-than-average Impact Quotient require proportionately less repetition. Ads with a lower-than-average Impact Quotient require greater repetition.

The training series further suggested that the same listener must hear the same ad no less than 12 times before the copy is changed, provided again that the Impact Quotient is average. Purely as a rule-of-thumb, the training series mentioned that a schedule of 21 ads per week (+ or - 2 ads), 52 weeks in a row 6 a.m.-7 p.m., would reach approximately two-thirds of the average Radio station's total weekly cum audience with an average weekly frequency of 3.

What did most Radio reps take away



You will be tearing out your hair if you don't stop oversimplifying sales rules and start selling quality advertising.

from that training? "Buy a schedule of 21 ads per week, 52 weeks in a row, and you're guaranteed success regardless of what you're advertising, what your ads say, or how poor your customer's past experience has been with you." Where did Radio get this tendency toward oversimplification?

Considering that most Radio reps and managers today continue to fire quick-fix bullets, gimmicks and hype, instead of learning to plant, tend and harvest real advertising results, is it any wonder that Radio people have the dubious reputation of being the "shoot-from-the-hip" gunslingers of media?

Were you aware that America's Radio stations outnumber all their competitors by a factor of 3 to 1? The US has fewer than 1,800 newspapers, fewer than 950 TV stations and fewer than 700 cable systems, but more than 10,000 commercial Radio stations — all currently billing a whopping 8 percent of U.S. advertising revenues. It appears that few advertisers have confidence in Radio today. I wonder why this is? ☹

QUICKREAD



» America's Radio stations outnumber all their media competitors by a factor of 3 to 1.

» But all 10,000 Radio stations combined are currently billing a whopping 8 percent of advertising revenues in the US.

» Considering that most Radio reps and managers today continue to fire round after round of quick-fix bullets, gimmicks and hype, instead of learning how to plant, tend and harvest real advertising results, is it any wonder that Radio people have the dubious reputation of being the "shoot-from-the-hip" gunslingers of media?

Roy H. Williams is president of Roy H. Williams Marketing Inc.

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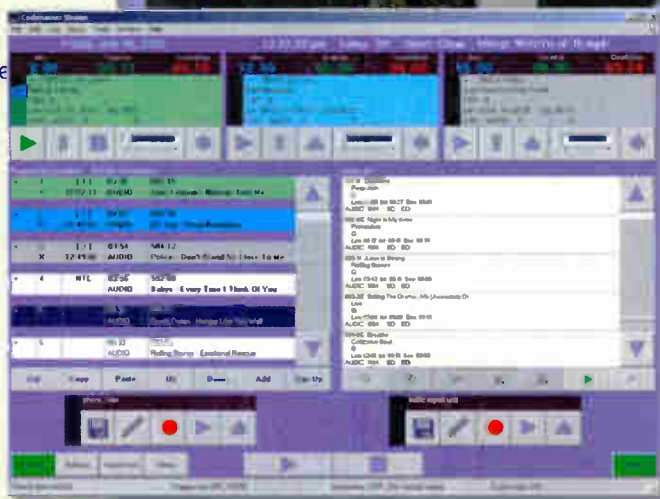
Ron Crider of Radio Colorado Network has some pretty cool things to say about BSI's digital automation...

August 21, 2001

Broadcast Software International
1925 Bailey Hill Road, Suite A
Eugene, Oregon

Seldom do I take the time to write a letter to a manufacturer praising a product. In the case of BSI, this note is long overdue. January of this year, I installed BSI's digital automation to operate AM 1060 KLMO Denver/Longmont. The reliability using Windows 2000, "well it's rock solid". The multi-tasking is the best. We have numerous delayed programs, as well as live joins to 14 different satellite receivers every day. BSI has done a job above and beyond our expectations. The WebConnect permits our Indianapolis News Department to e-mail our weather reports as well as our local news directly into BSI's digital automation program without an operator here in Colorado. The temperature is frequent and always correct. Our imagination seems to be our only limitation to what we can do with BSI's digital automation. Since KLMO coming on line, we have installed another BSI automation program on KWYD Colorado Springs for its Christian format and are now installing BSI's digital automation to operate the entire Radio Colorado Network. I have been in broadcasting for 40 years. The BSI systems are cutting edge, easy to operate, and reasonably priced.

Thank You BSI.
Ron Crider
President
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Fact-Finding Calls Are "Sales" Calls!



DAVE "GIFF" GIFFORD

First of all, there are 10 major objectives of fact-finding calls:

1. To uncover information
2. To ascertain which "pressure point" drives a given prospect. Is the prospect driven to dominate ("power"), or is the person driven to survive ("protection")?
3. To ascertain the prospect's "needs" and "wants"
4. To uncover objections
5. To overcome objections
6. To offer your "unique expertise"
7. To gain crucial agreements
8. To determine which "test" closes to use in a follow-up presentation
9. To determine which "action" closes to use
10. To close on your very first call! (conditional)

Point #1: As Machiavellian as it sounds, if you can find out their greatest fears about their business, you can sell them.

Yes, whereas my philosophy is that selling is helping and helping is closing, human behaviorists tell us that—because people are basically insecure—fear of loss is a far stronger emotion than desire for gain. Ipso facto, you need to paint in word pictures the consequence of what will happen to their business if they're foolish enough to cut back their advertising.

Point #2: The place to overcome major objections is during the fact-finding call, not during the presentation. Therefore, do everything you can to have present at the fact-finding meeting all parties to a decision on advertising.


Never set an appointment for a follow-up presentation unless you are totally convinced you overcame the major objections.

Why would you? If you don't overcome their objections during the fact-finding call, your presentation will be riddled with objections — the sales equivalent of walking into a moving propeller!

Point #3: Do most of your selling during the fact-finding call...

- Selling newspaper advertisers on the fact that poor sales is not their No. 1 sales problem, it's a symptom of their No. 1 sales problem. That their No. 1 sales problem is that there is a "fundamental flaw" in their advertising.
- Selling them on the fact that changes in business, and a change in markets, require changes in their advertising.
- Selling them on the fact that the noise level of advertising is louder today than ever before, and that the only way they're going to get their message across is to drive their message across repeatedly at levels of frequency only Radio can provide.
- Selling them on the need to expand their customer base, and the fact that the only way they're going to increase their share of market is to take it away from somebody else.
- Selling them on the fact that the successful business of the 21st century will be the business that markets itself as if it were a "brand."
- Selling them on the fact that you offer them a unique expertise unavailable from anyone else calling on them. And that you will return with a make-sense comprehensive marketing plan strategically designed to solve their problems and increase their cash flow.
- Etcetera.

Want to close more sales faster? Then make sure all your fact-finding calls are sales calls. ☎

QUICKREAD 

» Want to close more sales faster? Then make sure all your fact-finding calls are sales calls.

» There are 10 major objectives of fact-finding calls, including ascertaining "needs" and "wants" and finding and overcoming objections — maybe even closing on that first call.

» **Point #1:** Use their fears: Paint the consequence of what will happen to their business if they're foolish enough to cut back their advertising.

» **Point #2:** The place to overcome major objections is during the fact-finding call, not during the presentation. Have all decision-makers present at the first call.

» **Point #3:** Do most of your selling during the fact-finding call! Make sure all your fact-finding calls are sales calls.

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

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SERVING UP THE

INSIDE THE BUBBA THE LOVE SPONGE STORY

Sometimes it takes a major incident for a Radio talent to be noticed. In the case of **Bubba The Love Sponge** (although he'll tell you he was already nationally known), it was the unplanned and now highly publicized incident known as "Bubba's Roadkill Barbecue."

On February 27, Bubba broadcast the killing of a hog, carried out by two listeners in the station's parking lot. The two listeners, Bubba and Bubba's producer, **Brent Hatley**, were charged with animal cruelty. Bubba was suspended, and the station and Clear Channel issued an apology.

However, the story had and continues to have legs — for Bubba as well as for Clear Channel Communications. And that's a good thing for a Radio guy with the ambition of becoming a big-time syndicated talent. Isn't it?

Well, the answer to that question falls into a gray area. At times, this has been a thorn in the side of the Clear Channel conglomerate. Animal rights activists have clamped onto this incident like barnacles on the bottom of a fishing vessel. They made Bubba's firing Priority No. 1, seeing Clear Channel as a big-enough company to help them promote their cause.

At one point, one of the groups hoped the incident would cause shareholders to bail out of the stock. However, analysts consider this a non-event when it comes to the girth of the company and the CCU stock price. Besides, the economy is sluggish enough to give the CCU stock price fits.

While a lot of the activity surrounding the event has died down, during the pandemonium, even **Lowry Mays** in San Antonio and Bubba's mother in Indiana were getting threatening telephone calls from angry animal rights activists.

Following the incident, Clear Channel Radio CEO **Randy Michaels** called Bubba and read him the riot act. Michaels has publicly said that Bubba used bad judgment in this incident. Even Bubba's best friend, professional wrestler **Hulk Hogan**, told Bubba to cool his jets. "I told him the greatest thing you can do now is repent," says Hogan. "I said, 'Now that you have made this mistake, instead of being a macho, testosterone-dominant male, you need to back off and say I made a mistake. Let people know you are sorry for your poor judgment.' Even Bubba admitted he was lucky not to be fired."

Dan Diloretto, general manager of WXTB in Tampa, has been at ground zero during the entire episode. We asked him if the hog incident has

by
Ed Ryan,
Editor

been good or bad for Bubba and the station.

"That's a damned-if-you-do and damned-if-you-don't question," he said. "The entire incident was unplanned and, like anything in live media, impossible to take back after it happened. The station had a serious public relations issue to deal with in the weeks following the show. But that noise was whipped to a frenzy, mostly by certain reporters who had an axe to grind with Bubba for unrelated reasons, and by activists groups who saw this as a chance to further their own cause.

"Oddly, all the publicity caused people to tune in to see what the commotion was about. So, the ratings actually increased. Was that the goal? Absolutely not. Would we do it again if we had it to do over? No."

In addition to the public relations ordeal, Diloretto had to deal with advertisers' bailing on the station. Or did he? "Actually only a handful of advertisers left because of the incident itself," he says. "Most who left did so because they had issues with the same animal rights groups coming after WXTB, and wanted to get out of the way. The actual amount of business lost was only a fraction of what was reported in the trades and by our competition. WXTB's year-to-date Miller Kaplan rank has not dropped from 2000."

Before the incident, it appeared as though Clear Channel might have plans to turn Bubba into one of its nationally syndicated talents. They had dropped him into Jacksonville and West Palm Beach, hoping he could duplicate the huge ratings he was getting in Tampa. Now, the Clear Channel brass are in a wait-and-see mode on the Bubba rollout. They are coming across less than enthusiastic about making Bubba the top talent in their crowded stable, most likely until the hog incident concludes, most likely not until 2002.

"The volume of stations we commit to Bubba will be dictated by his future rating accomplishments, advertiser acceptance, and his ability to exercise good judgment going forward," says **Tom Owens**, Clear Channel's senior vice president of programming. "With our digital platform, we're experimenting with many talent cross-utilizations — 114 covering 300 dayparts currently. We are evaluating each of them at all times."

As for Tampa, Bubba pulls in numbers most Radio stations would kill for. According to the Spring 2001 Arbitron, Bubba has a 37.4 share with men 18-34, a 23.8 share with persons 18-34, a 19 share with men 25 to 54, and is No. 1 in several other categories.

12»



Todd "Bubba The Love Sponge" Clem

BUBBA'S GOOD SIDE

So who is Bubba the Love Sponge? Bubba is 35-year-old Todd Clem, a 15-year Radio veteran and former disc jockey, who was fired from his first eight jobs in Radio.

Bubba's mom, Jane Edmund, says he was the perfect child to raise. "If I had to pick a son, I could not have picked one any better. I thought he would be a sports announcer. He would sit when he was young and announce games. He was always the star, but he was always giving. He has a heart of gold. He won the principal's award in elementary school. He was captain of the football team. He is the most giving, loving, unselfish person I know. He would always bring home disabled kids or pets. He was there for everyone."

During his career, Clem spent time in Terra Haute, IN; Grand Rapids, MI; San Antonio, TX; Chicago, Philadelphia, Orlando and Milwaukee. After being fired in Milwaukee, he got a call from Tom Owens, offering \$30,000 and a promise of good weather to move to Tampa to work at the Power Pig.

Bubba says that, about 10 years ago, he finally got a company that believed in personality, in-your-face Radio. That was Jacor. "I hooked up with people who appreciate personality-based Radio. That has been parlayed at this particular point — knock on wood — into a decent little morning show."

His show is certainly in-your-face. It's very raunchy and at times offensive. Like other young shock-jockers, Bubba thinks, if given a chance, he can beat Howard Stern in the ratings. If he were granted one wish, it would be for Clear Channel to put him on in Orlando so he can try to prove his point.

Peter Ferrara, Clear Channel's southwest regional vice president, based in Orlando, at times is the butt of Bubba's jokes, as the morning man constantly rattles the Clear Channel cages on-air about how the company is dragging its feet on syndicating his program.

Ferrara takes the on-air insults in stride. "He is probably one of the best morning talents in the country," he says. "I'm glad he's with us and doing as well as he is. Talents like Bubba will be treated with skepticism. There will be people who will question if it will work. I am not suggesting it will work everywhere."

Hogan says his friend is the only one doing something different, calling him the "odddity in the circus." "He is the best thing on the Radio and the only thing that is not a cookie-cutter type approach to Radio. If you listen to the other stations, they are all the same. Bubba stands out."

When pressed on whether Bubba will be launched in Orlando, Ferrara says, "I don't know. One of the things we, the company, are looking to do more of is take people who are great talents and find ways to leverage that to our advantage, but also give them the opportunity and exposure they otherwise would not get, except with a company this size. The answer to Orlando is larger-picture in nature, in that the opportunity to give him growth in other markets is significant. Sometimes our idea of what is strategic and his might be different."

FEUDING DJs

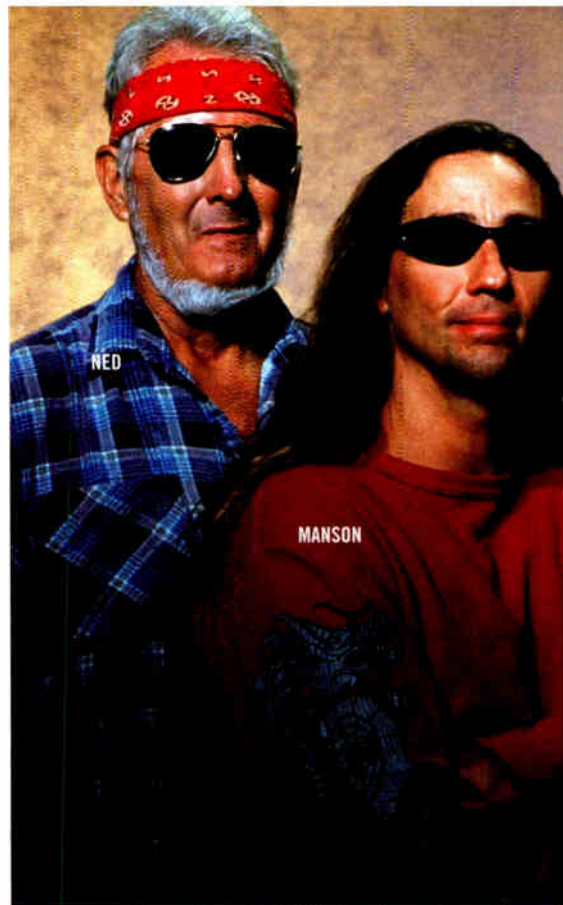
What makes the situation even more challenging for Ferrara, Owens and the programming decision-makers within Clear Channel is how they syndicate one talent without pissing off the rest of the talent stable.

Bubba says if not for the loyalty he has for Randy Michaels, Owens and others at Clear Channel, he would have jumped ship to Cox for what sources say was close to a \$1-million offer. Cox officials told *Radio Ink* they do not comment on personnel matters.

In Ferrara's own backyard, Orlando, there is a possibility that the midday team on WTKS-FM — called "Monsters of the Midday" — will be rolled out into national syndication. They are on a few stations already. This has instigated a small feud inside Clear Channel between Bubba and the Monsters of the Midday. Bubba's feeling is they are doing everything they can to keep him out of that market. Russ Rollins, lead talent on WTKS-FM, did not return repeated telephone calls to be interviewed for this story.

Throughout the entire hog incident, right or wrong, few believe Clem will be imprisoned. And the law in Tampa has done everything possible to fuel the popularity of this morning man — from carting him out during his arrest (just in time for the 11 p.m. news) to a judge's being dismissed because she wears pig earrings. The fact is that nobody really wants to try this case because it has become more of a publicity outlet for Bubba than an animal-cruelty case. And Bubba has manipulated the press at every opportunity.

"You can go one of three ways with the media," he says. "You can be their best friend and suck up to them. You can be the bad guy, like I am, and tell them what assholes they are and how they don't give you the right amount of coverage. Or, you can be middle of the road, and kiss up to them some of the



time, and let them bury you because they are the almighty media. Very few Radio guys will get any media attention at all. If you have the forum to bitch about it, it makes you look like the underdog. Obviously, people root for the underdog...a positive spin on a negative situation. You can make yourself look like the victim. I like to do that.

"I went out in January with Dion Sanders, and we handed out 5,000 food baskets at a church. The TV cameras were there, and I was standing next to Dion. The media cut me out. They hate me. And that gives me something good to talk about on the air. And, when I trip up — according to them, with the hog — they are there to kill me."

Hogan says Clem is very actively involved in community charities. "He does all kinds of stuff," he says. "He raises money for charities like the American Cancer Society and the Make-A-Wish Foundation. He does it because he wants to. He does not get a lot of press for it, and he does not want it. Out of the goodness of his heart, he does a lot of stuff off the air that he does not have to."

Clem says, "This is warfare to me. I have a Randy Michaels-type mentality. Randy told me, when I first came to this company in 1992, that it is better to do something and beg for forgiveness than end up missing the ball. I will take that to the grave, no matter what I am doing."



Bubba The Love Sponge Team

So is Bubba The Love Sponge the cruel man behind the hog killing, with similar stunts waiting in the wings? Or is he the softhearted, giving soul his family and friends make him out to be — with an on-air edge? You be the judge. Here is our exclusive interview with Todd “Bubba the Love Sponge” Clem.

RADIO INK: Was the hog execution and barbecue a pre-planned event?

BUBBA: No.

Do you think it spiraled out of control because of the sound effects you played?

Yes. The sound effects were canned. We played them for the detectives the next day. It should have been dropped after that.

Do you wish the hog incident had never happened?

I am sorry for the situation. I wish it had not gotten blown out of proportion. I wish it had not happened because it has been an anthill made into a mountain.

It has gotten you national attention.

I agree with that a little bit. I am fairly humble, and I am barely syndicated. I am not a big dog in the syndicated genre. I am a minnow. I think most people knew about me anyway. I have been doing this for 15 years. I don't think I gained notoriety or popularity in the business. It may have helped a little but it may have also scared some people.

Some say Clear Channel should have fired

you with all of the negative publicity they've been getting.

Things got sticky when this went clear to the Lowry Mays flagpole. Every other company in America would have fired me on this deal and that is a tribute to this company, Randy [Michaels] and everyone who stood by me. I'll never forget that.

I bitch and moan a lot about this company but at the end of the day, I want to be working for Clear Channel. Not too many places would allow me to be myself. The reason I do this kind of Radio is because I have the right backers supporting me. I hope I did not lose credibility with Randy or the powers to be with this hog deal. They have been in my corner. It is a sensitive issue, however. Regardless of what has been said or done, they are supporting me.

Did you talk directly with Randy Michaels when this went down?

Yes, several times, and it was heated. He said, “I don't think you broke the law, but you used bad taste and wrong judgment.”

Do you think you will go to jail?

No. In my opinion, the state attorney has a vendetta against me. In January, I made life real rough on him. Two 16-year-old boys killed another 16-year-old boy in town. I love to stick up for kids. I am an advocate. I think adults who touch kids and victimize kids don't get what they deserve. I got on the air and

stuck up for the kid who got killed.

The state attorney initially said in the newspaper that they were going to bring juvenile charges against the kids. I was critical of that. This is a case where you should charge them as adults. I told the listeners to call the attorney's office.

At that point, they had a personal vendetta against me. Anytime they have an opportunity to screw me, they will.

Where does the court case stand now?

I'm facing charges along with my producer, Brent Hatley. We recently changed judges. It's a soap opera. Next is the pre-trial deal. No judge wants this case. I don't think they know what they are getting into. I have faith in the system. This whole adage about “innocent until proven guilty”? My ass.

I am a bad man and can't get a fair trial. It is a joke. I was watching a hunting show on TNN the other day. They showed two guys shooting a buck. The show ends with them walking away, leaving the dead deer. That was entertainment.

Why aren't you on more than three stations?

I don't know. You need to ask Clear Channel. Personally, and I am not being cocky, I think I am one of the best kept secrets in America. I don't think there is anyone who does what I do. I think some people are afraid of it. Howard Stern had that problem for years until he parlayed his phenomenon out.

We are involved in the infant stages of this. We have only been doing this since January. I would have liked them to roll me out a little larger than they did. I have been sidetracked with this hog controversy. I think that is putting a molasses-type effect on this rollout.

If I can just get one more market, Orlando, and beat or be competitive with Stern, that will be when the ball starts rolling.

Do you think that if Jacor were still in existence you would be all over the country now?

Yes. I think, as large as we have gotten, the pig incident has hurt my chances.

Why should anyone think you are any different or better than anyone else now on the air?

I am not afraid to make myself the brunt of a joke. My show is about my life. It is about what 30-year-old men do. My show cuts on me more than others do. The guys on my show make jokes about how fat I am. I have no problems putting that on the air. That is what guys do when they hang out. I think my show is realistic, and I say it like it is. Others are more vanilla, >> 14

cookie-cutter, and afraid to talk about their competition, and that differentiates me from the others.

You seem to think the Monsters of the Midday in Orlando are lobbying against your getting a morning slot in Orlando. What is that all about?

They have always wanted to be in the mornings, and they would love to have an opportunity at that. I am being headed off at the pass in Orlando by them. I have talked to the management around here. It is jealousy and an opportunity for them.

You've said repeatedly that you could have gone to Cox for much more money.

Yes. They have a horrible product here in town. I am disappointed in Cox. My contract ended last year. We did have some discussions with Cox. I came to CC because of the syndicated deal. If I were going for the money, I would have gone to Cox. I came to CC for the opportunity.

Did you stay with Clear Channel out of loyalty or to be syndicated?

Both, but the loyalty is first. I owe everything to Randy Michaels, Mark Chase, Tom Owens, Brad Hardin, BJ Harris and my producers. Mark should have fired me 10 times back in the day.

Recently, you called Peter Ferrara some very unkind names on the air, and you said he is keeping you down.

I think Peter is afraid of me.

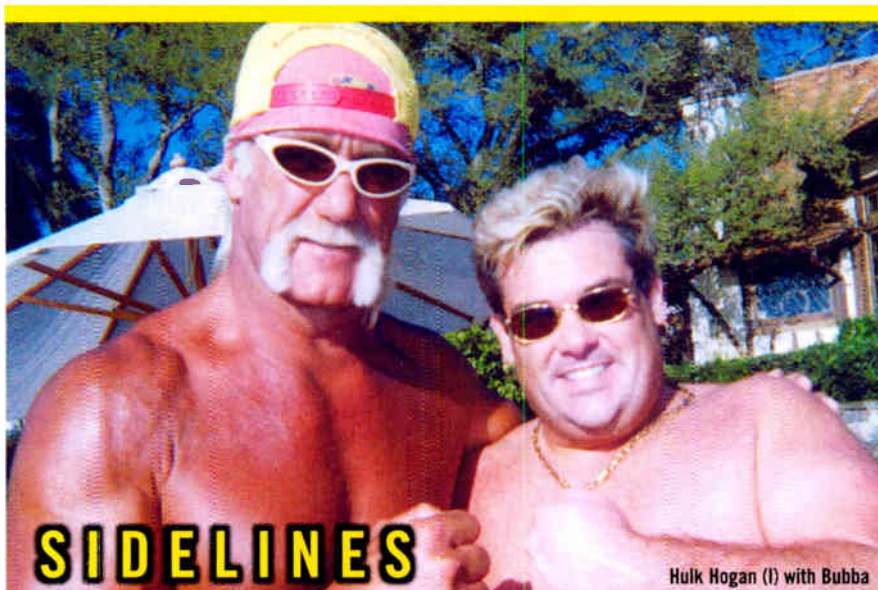
How would you beat Howard Stern in Orlando?

I will beat Howard because I go to the jugular more than he does. I think I am more shocking than he is. I am younger than Howard and have younger beliefs. I think my parody elements are better than his.

Howard is a good interviewer, but that seems to be all he does. Now he is bigger than the system. I think he has forgotten where he came from. If I hear him say someone else is a Howard wanna-be or that he is getting ripped off, I am going to be sick, considering I have caught him ripping me off several times.

One of the bits our producer Manson did — *Sensemilla Street* — is one of the most downloaded, ripped off bits on nefarious Websites, and Howard played it a few weeks ago. We did that four years ago.

I am the first person to get on the air and say, 'I heard Bob and Tom and they were awesome.' The other day, I was talking about Kevin Matthews from Chicago and how I have a phenomenal amount of respect for him. When is the last time Howard did that? I am more real than



What is your fascination with wrestling?

Some of my best friends are professional wrestlers. Hulk Hogan is my best friend.

What leisure activities do you enjoy? Racing sprint cars, weightlifting, football

What books do you recommend for our readers?

Hustler, Penthouse, Larry Bird's autobiography

Who is your mentor or role model?

Hulk Hogan, Randy Michaels, Mark Chase, Brad Hardin, Dan DiLoretto. I hate my real dad.

If you had 30 minutes to chat with one person, whom would you choose?

Brett Favre of the Green Bay Packers

Whose phone calls do you always return? My mom's, Hulk Hogan's, my partner's.

If you were granted one wish, what would it be? To have Clear Channel believe in me like they believe in Rush and some of their other talent.

If you could go back in time, where would you go?

The 1960s — you didn't need condoms then.

What did you want to be when you grew up? A pro football player or a dentist

What is your Website address?

www.bubbathelovesponge.com

The most embarrassing thing that ever happened in my career was... When I worked in Orlando, I was running the board on New Year's Eve for the PD, who was at a remote. I left my mike on during the break. You could hear me calling him a "fat ass" over the air.

What has been your most unattainable goal? Getting syndicated with this company. I need Orlando.

he is. He has put himself on a huge mountain and gotten somewhat arrogant. I will be arrogant enough to tell you that I will kick his ass when I go to Orlando.

Bubba, our readers are going to have a hard time believing Howard is stealing stuff from you.

Exactly. Howard has everyone conditioned. God bless Howard, but Jesus Christ, let's look at the truth. This is the most bullshit, jealous business in the world, and it is full of prima donnas and people who don't want to give credit where it is due. If you rip something off, give credit where it is due. Nobody does that because everybody is so scared of losing their job and are prima donnas. It is pathetic. I will give credit where it is due.

Why should GMs pick up your show?

If they are not afraid of controversy and they want to win. If they are getting their ass kicked by some personality-based morning show and they want to be competitive. If you want the all-request, cookie-cutter stuff, then I am the worst thing in the world. If you want a strong, opinionated-based, male-dominant show that

has never lost, you will get it. And we are practically giving the son of a bitch away.

One out of every three men is listening to my show 18+. We have damn near a 40 share. With persons 25-54, we have a 13 share. You may not know some of the terminology or the slang we use, but the one thing you can determine is that this guy shoots straight. I may be full of myself, but I shoot it straight. In this day and age of reality-based, non-refined, unedited TV and media, I think that is the jugular vein I hit.

Maybe you're just a good Tampa guy?

There are so many theories in programming Radio. There are many people who over-analyze the stuff. The bottom line is people over-analyze the mentality of the true Radio listener. Howard talks about a lot of New York references. To me, it is something that is compelling, and it does not matter where it is happening. You can talk about your lifestyle, regardless of where you live, if it is compelling. But you have to watch the local references, and it is something I probably need to work on if this thing gets bigger. ☎

NOTEWORTHY

You Are Thrown In As The New GM: How Do You Get Your Team To The Promised Land?

Typically, a Radio station manager is thrown into his or her new operation with a single mandate: "Increase the billing." After all, if the billing were where it was supposed to be, the last guy would still be there. It's all about the bottom line, and the honeymoon lasts about a day. So what's a GM to do when the hire is made and the keys are handed over?



Bob Visotcky

Bob Visotcky was recently appointed by Spanish Broadcasting System CEO Raul Alarcon to run KLAX and KXOL in Los Angeles. Here's his plan for the first month on the job: "The first few weeks, I'll access the staff and examine our strengths and weaknesses. I'll meet the clients and spread the good news of KLAX's successful numbers and our new station, KXOL 'El Sol,' on fire in the ratings. We are currently searching for a GSM and additions to our sales effort. The biggest challenge is spreading the success of our combo and selling it that way. We'll work fast and efficiently and get it done."

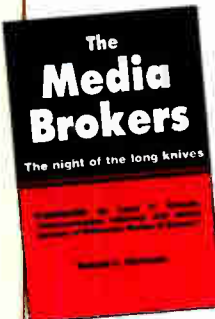
Visotcky formerly was AMFM vice president and L.A. market manager, overseeing six stations with \$250 million in revenue and \$125 million in cash flow prior to the merger with Clear Channel.

"It feels great to be back in the saddle and with SBS. We have an awesome opportunity to shine for SBS nationwide. If and when we succeed, it will dramatically help our company be even stronger than it already is. The Hispanic population is booming in L.A., and we're giving the community two excellent products to chose — KLAX and KXOL. In the latest Arbitron extrapolations, our combo is 1.1 share points ahead of the KIVE/KSCA combo. We have a lot of upside, and I'm here to lead them to the next level."

And as Visotcky points out, it's always nice to have a cheerleader at the home office. "We already have phenomenal support from Raul Alarcon and SBS corporate. If we set realistic goals, have positive attitudes and work together as a team, we'll get to the promised land a lot faster. We'll institute new systems, find an outstanding GSM to lead the sales effort, and super-serve our listeners and clients."

Who Knew Media Sales Were Entertaining?

Book Review: *The Media Brokers*
 by Ronald L. Hickman



To anyone who knows Ron Hickman, it comes as no surprise that his fictional story of *The Media Brokers* is a compelling tale that flows as smoothly as Hickman himself — his mellifluous voice

and delivery honed in three decades of Radio and television broadcasting. After listening to Hickman almost daily when he owned and managed WOTB-FM in Middletown, RI, and after reading *The Media Brokers*, I can visualize the natural progression in his career to media broker and then to author.

To the uninitiated, *The Media Brokers* not only reveals the inner workings of a "secret," unregulated industry [in broadcast station sales], it also lightly balances a gamut of human proclivities on ballet toes. Its sub-title, *The Night of the Long Knives*, sounds chilling, but even in its darkest moments of betrayal and greed, I see the author's shadow in protagonist Ashley Porter, with tongue in cheek and a twinkle in his eye. Refreshingly, the sex interludes are as gracious and romantic as a Gershwin tune. *The Media Brokers* is enlightening and entertaining. Who can ask for anything more?

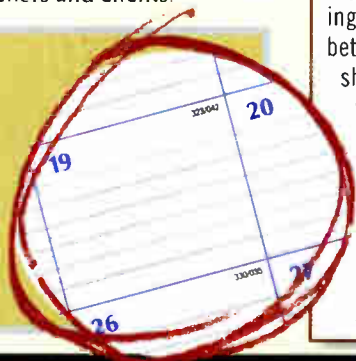
— Les Carpenter, Middletown, RI

NOVEMBER 19TH
**The 100
 Best General
 Managers
 In Radio**

**General Managers —
 Now It's Your Turn**

Mark Your Calendars! On November 19th, *Radio Ink* magazine will reveal the The 100 Best General Managers In Radio.

Details on how to nominate your general manager can be found at www.radioink.com.



MOVERS & SHAKERS



Gary McCoy

In Louisiana, Gary McCoy has been named director of programming for Clear Channel Radio in Shreveport/Bossier. Those stations are "Kiss Country" 93.7 FM, Sports Radio AM 1130, KEEL 710, K-94.5 FM, KVKI-FM and KTUX-FM.

Jack McCartney

"Cadillac Jack" McCartney has moved to Clear Channel's CHR/Pop WXKS Boston as program director. He had been station manager and PD of sister station WJMN.



Tricia Friedman, Matt Bruno, Ed Bruno

Seattle-based Loudeye Technologies recently announced several appointments. Tricia Friedman was named general manager of Loudeye's Radio Products Group. She previously was COO at OnAir Streaming Networks. **Matt Bruno** (c) was appointed program director for the Radio Group. He had been VP/programming at theDial. His brother, **Ed Bruno**, will serve as director of ad sales for the Radio Group. He also comes from theDial, where he was VP/sales.



Dave Herring, Christopher LaCroix

AP Radio has selected former regional sales representative **Dave Herring** (top) as its new manager of network sales. Based in Washington, Herring will serve as AP's primary liaison with domestic Radio networks and program syndicators. **Christopher LaCroix** (r) is AP's new manager of direct Radio sales. He had been the company's operations manager for the broadcast technology division.



George Mier

Spanish Broadcasting System Inc. named George Mier as program director of WSKQ-FM New York. Mier had been PD of Spanish-language Radio stations in Orlando, FL.

Al Fuentes

Al Fuentes was named director of imaging for SBS's WPAT-FM New York. He has held various positions as on-air talent and PD of Spanish-language Radio stations in Miami, New York, Boston, Tampa and, most recently, Puerto Rico.



MANAGEMENT



Sure, taking a plane to the Bahamas may be preferable to doing the budget, but the process can be made better.

Budget Process Simplified

10 Ideas To Make It Enjoyable

By Curt Brown

Enjoyable budgeting may be an oxymoron. Many GMs are trained/experienced in the sales end of the business, and sales types traditionally are not good at accounting. Therefore, it is essential that you have on staff a financial person who can talk laymen's talk so you can understand the terms and goals.

Here are 10 tips that can help make a tough job easier.

1. Be sure you understand what the home office wants. All companies have different forms and slightly different ways they want things presented.
2. Keep good records all year, and review them regularly so you will know just how good your budget stacks up with reality.
3. Be imaginative! You usually won't get what you don't ask for.
4. Try to relate your request for additional funds to Return On Investment. It will put you ahead of some of your peers when it comes to getting extra money to spend.
5. Build your budget to cover "what ifs," unexpected expenses that inevitably will occur.
6. Hold your department heads responsible for their own department budgets. Your department heads will know where the "fat" is. Of course, you will have to review it and double-check reality.
7. Ask suppliers for help — for example, ask the power company for possible rate breaks or for ways to cut power usage via more efficient equipment.
8. Start early. Avoid the terrible last-minute crunch, when everyone is out of sorts and can be mean-spirited.
9. Be as honest as possible. Don't under-estimate costs or over-estimate sales; it will bite you in the end.
10. Communicate, communicate, communicate — even in accounting, you can never over-communicate. Be sure you understand what is expected of you, and in turn, be sure that your subordinates fully understand what you want from them. If they don't give you what you want, it reflects on you for not being clear enough to them.

If all else fails, hire a good accountant, and take off for a couple of weeks in the Bahamas. No, not really, but it is tempting, isn't it? ☺

Curt Brown, former 31-year manager of KTTS-AM/FM, is a consultant in management, marketing and media. He may be reached at 417-883-1470 or bransonys@worldnet.att.net

Sales INK™

PRACTICAL HANDS-ON SELLING TIPS AND IDEAS

SALES TIP

Is it Time To Be Tough With Your Sales Team?

By Sean Luce

Do you have to be a human put-down machine to get things done? No! It's the take-charge, no-nonsense managers — who demand respect and get the best from their people, no matter the cost to the human ego — who ultimately have a positive effect on the staff. These managers might be hated or disliked by some of their people, but that's sometimes the price of success.



Jeff Parke (l) with author Sean Luce

Many managers are faced with the dilemma of deciding when it is time their employees know who is boss. Here are three scenarios, with recommendations.

Behind Budget: "I never yell, but I do raise the volume," says Jeff Parke, general manager of KCAL/KOLA in Riverside, CA. "I keep it factual and without personal slights. I've also taken advantage of visual aids. If the staff is way behind budget month after month, I might use a graph that shows their current path to failure. Then, I will have a second graph ready that shows their most recent trend of success and will pose the rhetorical question, 'What will it take to get us back on this path?' A warning — about what will happen if a trend of improvement doesn't occur FAST — follows this."

Your Numbers Just Came Out And They Suck: Here's where you need a "leader" (not manager) who will lay out a step-by-step plan to get back on top and not scoff as we so often hear, "It's just another Arbitron fluke." Take responsibility, and your staff will follow.

Merging Cultures: This is where a great manager insulates his or her team from worrying about things over which they have no control and focuses the team on nothing but work. During a merger, the leader can't be afraid to lay down the law and force employees to do things a certain way. In some cases, the "tyrant" management system works best with employees who are insecure and unsure about themselves.

Sean Luce is the Head National Instructor for the Luce Performance Group and can be reached at 281-496-6340 or by e-mail at LuceSe@aol.com.

TRUE STORIES

Avoid These Nightmares In Front Of Clients

They are sure to guarantee NO SALE.

By Barbara Pachter

Two competing Radio sales representatives met at a customer's office. They started yelling at each other about who had the next appointment. The customer had to break up their heated argument. They were both told never to come back to the office.

Suggestion: Screaming and yelling in business situations is simply not acceptable. Work out your differences politely.

A manager at a medical conference had a limited number of handouts available. When a woman asked him for one, he told her they were just for physicians. She responded, "I am a physician."

Do not assume — based on your biases — that the person to whom you are speaking is not the decision-maker.

Barbara Pachter is the publisher of the Newsletter *Competitive Edge*. You can reach her at 856-751-6141. Or by visiting www.pachter.com

Motivate The Customer

Not The Salesperson By John Graham

Today, as in the past, salespeople spend their time, trying to get in the customer's face. They concentrate on attempting to make a contact, build rapport, create a personal relationship, and identify the customer's so-called "hot buttons." While these may seem to be worthy goals, the expectation is unrealistic. The key to successful selling is having motivated prospects. This process has four components:

1. Identify the customer. Too many businesses fail at the basics, including knowing precisely with whom they want to do business, given the opportunity. Identifying the customer is a multifaceted process that most businesses fail to take seriously. The first step is developing in-depth profiles of customers who fit various niches of the business.

2. Get inside the customer's head. Assuming that you know what your customers want is the second fatal flaw. A medical-gases company's sales manager insisted that "our customers want good service and the lowest possible price. That's it." A customer survey revealed that scratched and dirty cylinders, late deliveries, and unresponsive equipment-repair service were the major issues. When customers of a data processing firm downsized staff members, the firm recognized an opportunity and offered to inventory their forms. This outsourcing helped retain and attract customers. Grasping precisely what the customer wants is called "magnetic power."

3. Pull the customer to you. The customer-created message or "pull" can be used in a variety of applications, from sending direct-mail pieces to distributing newsletters, holding seminars, placing articles in trade publications and advertising. In every instance, however, the goal is to present your company as a valuable, unequalled resource.

4. Keep your hands on the controls. An all-too-prevalent tendency is to view everything in a business as a project, an activity with a definable time frame. Project thinking is limiting. Marketing is not a project; it is an integral part of the company's total, ongoing operations. It is not something you turn on when sales are down or turn off after a new service is launched.

John R. Graham is president of Graham Communications, a marketing services and sales consulting firm. He can be contacted at 617-328-0069 or j_graham@grahamcomm.com.

HOW TO GET PAID

Tread Carefully With Chapter 11 Debtors!

by Peter F. Szabo

Acmé Clothing Stores has filed Chapter 11, under which it has remained in operation with a plan to repay creditors. Acme has requested air time to advertise its end-of-season sale on the station you represent. Should you extend credit, given Acme's precarious financial circumstances?

The answer is "maybe," but only after paying considerable heed to warnings about Chapter 11s. Extending credit to debtors remaining in possession or to their trustees under Chapter 11 may involve considerable risks. In general, extend credit only if you feel that the debtor has the ability to pay your bill out of its available cash flow and that there are more than sufficient equities in assets to pay your claim if things go awry. More specifically, it is critical that you become familiar with the legal aspects regarding each particular case.

In Chapter 11, the debtor in possession or trustee is allowed to continue operations. The debtor alone has up to 120 days to file a plan of reorganization that will describe repayment of debt. The first step you should take before extending credit should be to ascertain, from the creditor's committee or counsel, or by examining the court records in the clerk's office, what the stated assets and liabilities are, including secured debt. Credit should not be extended if all assets are encumbered.

Court orders on Chapter 11s vary regarding the terms upon which purchases may be made. If the order authorizes purchases on a C.O.D. basis only, then obviously you should not sell on any other terms. If the order explicitly authorizes purchases on credit, they will be paid out of the costs of administration, assuming there are sufficient funds in the estate.

And what if the order omits mention of purchases on credit? You may still expect to be paid from the cost of administration for sales on credit if that has been the debtor's customary manner of doing business, but make sure this is the case by taking notice of the debtor's arrangement with its lien holder.

Claims that arise before the date of bankruptcy are usually unsecured and may or may not be paid in full. Most major companies that file Chapter 11 have financing by secured lenders. These lenders usually have a comprehensive lien on all assets — that is, inventory, accounts receivable etc. Debtors must obtain consents from these lenders in order to use proceeds from collateral (i.e., accounts receivable, inventory etc.), or they must procure an order from the court authorizing the use of this collateral. You, as a creditor, should confirm that such consent has been given or order entered before extending post-petition credit.

In either case, when the order authorizes purchases on credit, or when the lender gives consent to the debtor to use proceeds, go one step further. From the debtor, get a letter stating that financing is in place to pay advertising bills and giving confirmation of your new terms of payment. Assuming all of the above are in order, monies owed for bills incurred after the date of the bankruptcy (post-petition) become



Crossing your fingers isn't the only action you should take to ensure payment from one of your clients who has filed Chapter 11.

priority claims along with administrative expenses, which are positioned for payment ahead of pre-petition debt.

WAIT, THERE'S MORE...

So, what can go wrong? Unfortunately, a number of things:

- The lender could cease allowing the use of proceeds of collateral — accounts receivable, sale of goods, and so on — to pay administrative claims.

- Or, the Chapter 11 is converted to Chapter 7 (liquidation). Under this arrangement, your position near the top of the list of payees suddenly drops. Generally, the order changes as follows: secured creditors, Chapter 7 expenses, unpaid Chapter 11 expenses, taxes, administrative claims, and finally, pre-petition claims.

So should you extend credit to Acme? The answer is still "perhaps," assuming you've taken all of the above precautions. Of course, your safest bet in dealing with any debtor in Chapter 11 is a simple one: cash in advance. ☒

Peter F. Szabo is president of Szabo Associates Inc., media collection professionals. He may be reached at 404-266-2464. The firm's Website is www.szabo.com.



REAL-LIFE EXAMPLES

Why Combining Your Sales Staff Works

by Frank Kulbertis

Many managers in many markets would rate this year as miserable. Most of the rest would call it disappointing. From cluster to cluster, the refrain is the same: Sales are soft and numbers are down. It's the perfect time to reevaluate the way you are doing things! In the August 27 issue of *Radio Ink*, we listed several common-sense reasons for combining your sales staffs into one all-station team. Now, here are five real-life examples of how that arrangement is working elsewhere.

1 This past March, American General Media's six-station group in San Luis Obispo, CA, went to a single sales staff and is seeing tremendous benefits. "American General Media is now a force to be reckoned with, as opposed to just single stations on their own," says Director of Sales Tom Keffury. "Reach now enters the picture. Our group cume is over half our market's population — bigger than newspaper, way bigger than TV. Our six-station buy is a great way for a big advertiser to get all the Radio they need. We've had a 12 percent increase in local billing this year, compared to last year."

2 Premier Marketing Group's seven-station cluster in Columbia, MO, is even newer to all-station selling. VP/GM John Ott combined his sales staffs in April and already likes what he sees. "Motivation, with realization of one's importance to the company, has grown. This will be great for retaining salespeople and for the continued growth of our sales," he says. "Also, we don't have to get seven people and seven reports to track an account; accountability becomes vividly clear."

3 General Manager Jerry Hinrikus of EBC Radio Group in Salina, KS, has had a combined sales staff for about three years. "It has helped us with less turnover, and you can imagine how tough it is to find reps for six different stations," he says. "I don't know if sales would be up or down, having more sales teams. I do know I would have more turnover, and with turnover, you lose dollars."

4 Dave Thomas is market manager for Clear Channel's properties in Middle Tennessee. To him, having sellers represent all stations is just common sense. "My first sales job was with an auto supply wholesaler who felt he had to have a diverse line of goods to sell to parts managers, giving him the opportunity to create more revenue. I agree with this concept in our business — let the seller have the opportunity to sell all our lines." Thomas, who has had an all-station sales team since 1997, says, "The system is working quite well."

5 Bea Raybourne has directed an all-station sales team for Sea-Comm in Wilmington, NC, only since May, but she agrees with that assessment: "We are definitely more productive now. Our sales are down in comparison to 2000, which is one of the reasons we made the decision to cluster sell. I will tell you that May was the first month of the change, and May was the first month we hit our station goal!"

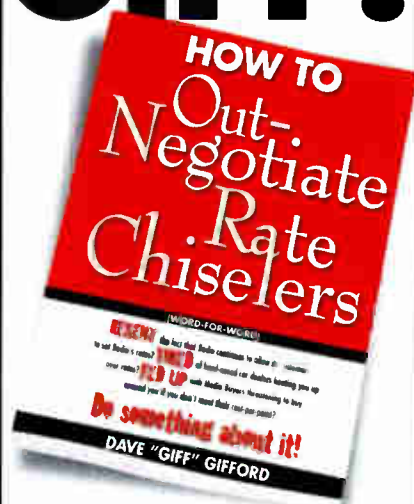
When times are tough, it is logical to wonder: "What could we be doing differently to be in a better position than we are now?" Selling all stations with a single sales staff is what these clusters are doing differently, and they are succeeding. ☐

Frank Kulbertis, as director of sales for the Adventure Radio Group, oversees cluster sales teams in Hilton Head Island, SC, and Savannah, GA. He can be reached at 843-785-9569 or e-mail sales@adventuremarketplace.com.



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DO YOU?

Give Great Phone! Two Experts Speak Up

by Tom Zarecki

How do you handle studio requests to benefit your station and ratings?

Glenn O'Brien of Buckley-owned WDRC-FM in Hartford, CT, Oldies 102.9, runs an intensive request show from 7 p.m. to midnight each weeknight. A veteran of Connecticut Radio airwaves since 1976, O'Brien has been at DRC for eight years. He says that on-air requests have multiple value. "Although requests primarily entertain the majority who never call, they also (1) demonstrate that the stations is interested in input; (2) lend identity to certain dayparts; (3) provide a personality window for air talent; (4) add an occasional 'oh, wow' tune for spice, and (5) let callers tell what they're doing while listening."

O'Brien has identified three types of request-line callers:

1. Regulars – "You know them by name. Some regulars call every day and never want to hang up. You can usually talk regulars into calling once a week and not requesting the same song. The music isn't their priority; the station or the personality is."

2. Song Addicts – "They don't call as often, but many spend huge amounts of time listening. Song addicts fixate on wanting to hear one specific song, or songs rarely in the regular format. Offer a BRIEF explanation why you can't or won't play it. Never get bogged down in a lengthy format discussion with a song addict."

3. Occasional Callers — "Prompted by a special occasion, such as graduation or anniversary, these callers want a 'favor' from you. Occasional callers can be like gold, providing some of the best material for phone bits or freshening your pool of callers."

O'Brien says variety and timing are essential, too: "Most calls should be edited to less than twenty seconds. Vary your intros and outros. Tag lackluster callers with your own enthusiasm or a listener benefit like 'OK, here's your song on the station that plays the most Motown.'" But, he cautions, don't get carried away: "These digital editors can be downright habit-forming if you are meticulous. Editing requests can take up so much time it's easy to overlook live promos, music info or lifestyle content."

Donna James is group PD for six FM stations owned by American General Media in San Luis Obispo, CA (KWSR, KZOZ, KKJG, KKAL, KIQQ, and KWVV). She has great insight into the mind of the request-line caller:

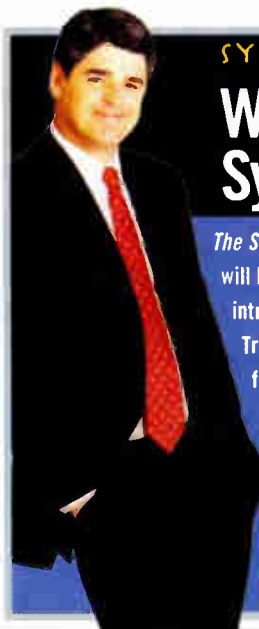
On persistent callers: "If they are regulars, tell them you can't play their song every day at 10 a.m.," says James. "What they really want is to feel special and unique, so make them feel important and a song won't be necessary."

On what energizes request-line callers: James says the critical point in taking requests is this: "It's all about the STORY of the caller. People listen to a Radio station because of the 'feeling' they get from it. Here's an example: Our midday host was having a baby, so we asked listeners to guess the date and weight. The winner was six months pregnant and a first-time mom who really needed the money. The winning date she picked was her grandfather's birthday — what a great story."

How to get good material from callers: James says quick probing goes a long way. "Ask relatives: If they got a new grill, do they have any family recipes? If they won the lottery, what is the first thing they would buy? People love to dream, so sell the dream! If they could be any singer, who would they be?"

James adds another point: "If less than 1 percent of your audience calls, the other 99 percent is listening. Entertain the ones who aren't calling. You're not there JUST to sell the music — you are selling fun!" She sums up the zen of taking requests with her own well-worn mantra: "It's not the song they request; it's the FEELING they get." 📻

Tom Zarecki handles marketing and public relations for RCS/New York. He may be reached at 914-428-4600, Ext. 143, or by e-mail at tomz@rcsworks.com.



SYNDICATION WATCH:

WABC's Sean Hannity To Be Syndicated Nationwide

The Sean Hannity Show, broadcast on WABC each weekday, 3-6 p.m. ET, will be syndicated across the United States, starting Sept. 10. "We are introducing the next major Talk show talent in network Radio," said Traug Keller, president of ABC Radio Networks. Hannity [at left] got his first commercial Radio job by posting a "Job Wanted" ad in *Radio & Records*. In 1996, Fox News boss Roger Ailes snagged Hannity from a later job in Atlanta for a New York gig, co-hosting Fox's new *Hannity and Colmes* show. Rivaling Geraldo in ratings, Hannity caught the attention of WABC, and he moved there in 1997. "I can't wait," said Hannity, "to get started on great discussions with people all over America."

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INFORMATION FOR THE NEW MILLENNIUM MANAGER

WEB STRATEGY

Integration May Be Key To Success

by Marijane C. Milton

To best realize the ratings/revenue potential of a Website, it must be successfully integrated into systems and processes at the station. Stations are learning that integration may be the key that unlocks the Website power. Here are examples of your colleagues, effectively using Websites for P1 outreach and non-spot revenue generation.

Entercom's WBEE Rochester, NY

Country station WBEE integrated its on-air contesting with its online contesting, because the most likely individual to join the WBEE Fan Club was probably already a P1 to the station. Via traditional mail, the station sent a flyer to all listeners in its contesting


database and invited them to listen each weekday for the song of the day. When that song played, the ninth caller could win a cash prize. The flyer also encouraged a visit to the station's Website to join the WBEE Fan Club — members could double the cash prize if they won. The station further integrated the campaign through on-air announcements, liners and more. WBEE also e-mailed existing club members to encourage them, through a points system, to sign up friends — the result was more than 2,000 additional listeners in the fan club.

"What a success that was for us!" said Amy Lombardo, Entercom Rochester's director of Internet operations. WBEE is also successfully integrating on-air and online sales. "We tied a casino and resort into an online blackjack game," said Lombardo. "And the casino sponsored the page on which the game appeared. They were very happy with the outcome."

Journal Broadcasting's Wichita Cluster

Journal's four-station Wichita cluster wanted to reach new potential customers to offer them an affordable way to become involved with the Radio stations and their Web program. Through training programs, the staff learned about Website potential and the avails already integrated for solving clients' marketing challenges.

Director of Sales Tim Link introduced structured processing, and consequently, the sales staff sold local advertisers on a program that included a couponing component on each of the cluster's Websites. Results are still coming in, but new revenues from the program are exceeding expectations. "The most exciting thing to me is that in addition to the non-spot revenue, we now have dozens of brand-new clients with whom to start building relationships," Link commented. "We hope to use the Internet program as a springboard into additional Internet sales as well as new spot revenue."

Radio stations of every format in markets of every size are experimenting with new ways to make the Web work. Share your successes. Together, we can learn how to drive ratings and revenue into our Radio stations with the power of the Web. 

Marijane C. Milton is vice president of training for First Media Works and director of FMW University. Reach her at 949-369-5900 or Mj@firstmediaworks.com.



Breaking News

New Streaming Company Emerges

What Would You
Like To Stream
Today?



SyncCast Offers Licensed Streaming Solutions For Broadcasters — Includes Provisions For Past Broadcasts

Calling itself an added-value streaming provider, SyncCast has begun aggressively marketing an existing license agreement with the Recording Industry Association of America's digital rights organization, SoundExchange, to stream on-air broadcasts.

What may be of interest to broadcasters is that SyncCast's license agreement pays past streaming liabilities and covers all the required reporting and compliance issues for broadcasters.

SyncCast obtained its digital media license agreement at the request of one of its streaming clients, KKBT (100.3 The Beat) in Los Angeles. For more information, visit www.synccast.com.

DANGER AHEAD

Are You Stealing Content?

9 TIPS THAT PUT YOU IN THE KNOW

by George Galt and Allison Leader

In an effort to improve the bottom line, the GM or PD says, "Hey, we are not a news-intensive Radio station. The Internet is a great source of news and information for my Radio station's limited needs. It is free and easy to use."

Watch out! This attitude could change your bottom line significantly — by getting the station in some serious legal trouble and costing the station a lot of money, even millions of dollars in damages.

Let's say your on-air talent surfs the Internet for breaking news and then reads on the air a breaking news story. Your station has just made an unlicensed use of that story and infringed the copyright in that story.

The same is true if your on-air talent reads an article from a newspaper on the air without permission. Using the facts from a news story as a part of your broadcast can subject your station to damages for unfair competition and misappropriation, which protect the effort and expense of newsgathering by protecting the facts in a news story.

The laws that protect music and movies also protect news stories. News that you find on the Internet — or in newspapers or other places — cannot be broadcast over your station without a license from the originator of that material.

Many people believe that using news found on the Internet is a "fair use." First of all, "fair use" will not protect you from being sued. This defense only comes into



the picture once you are in court and spending more than you want on attorneys' fees.

Second, most uses of copyrighted news by a Radio station will not be considered a "fair use" by a court, because the Radio station is a commercial entity. By using some other entity's news, the Radio station prevents that entity from profiting from its news.

RULES FOR INTERNET "FREE" INFORMATION SOURCES

- Reading news found on the Internet without a license may violate copyright and other laws.
- Even by rewriting or paraphrasing news material that you are not licensed to use, you can violate copyright and misappropriation laws.
- Copyright violations are subject to severe penalties — including criminal penalties. Courts can award up to \$150,000 per story used — plus attorneys' fees.
- Posting material on the Internet does not strip it of legal protection or put it into the public domain.
- Copyright does not protect just "artistic works" like movies, novels, and songs. News services are protected by copyright law. This includes news stories, photographs, videos, graphics and audio.
- Even if you don't know who holds the rights in a story, the rights holder can still sue your station for copyright infringement.
- Just because a work doesn't have a copyright notice ("©"), doesn't mean that the work is not protected by copyright.
- If you think that using news is a "fair use," watch out. Most use on a Radio station may not be considered a fair use by a court.
- Giving credit to a work's author will not save you from copyright liability. Attribution is not a defense to copyright infringement.

The safest course is to do your own work — research and report information, using your own efforts and licensed sources. If you license content, be careful that your source is legitimate — if your source stole the content, you can still be sued for copyright infringement. Remember, if you take information from the Internet or another source, you run the risk of violating the law. Whether or not you get caught or sued, taking your on-air news from the Internet without permission is still stealing from someone; it's not fair and it's not legal. ☹

George Galt, Esq., is director of business affairs for The Associated Press Broadcast Services. Allison Leader, Esq., is attorney for the same group. More information can be obtained at www.apbroadcast.com. Questions may be e-mailed to iprights@ap.org.





The MOST Admired ENGINEERS In Radio

They are the unsung heroes of Radio. They are never the center of attention, and they never really get the credit they deserve. They work in the middle of the night and on weekends and holidays, making sure that, when we show up for our shift or show off our facilities, they sound and look the best they can be. It's not the most glamorous of Radio jobs.

At times, we criticize them for not showing up yesterday, for not fixing a problem quickly enough or not knowing why that knob all of a sudden makes that CD player do those weird things.

Yet if it weren't for the engineers that build, rebuild, fix and in some cases solder together our Radio stations, we wouldn't be able to succeed the way we do today.

Consolidation is putting as much pressure on engineers as it is on managers and salespeople. More facilities are being combined into one building, with smaller budgets and less time. And, as you'll find out, the biggest challenge they face is grooming the next corps of great engineers.

Our most admired engineers were chosen following a request for nominations. Once the nomination process was closed, we consulted engineers and industry vendors to determine a consensus on whom they believed to be the best. We then asked the engineers to vote on the order of the list.

We received more than 1,100 nominations from every size market. If space had allowed, we would have recognized every single one of them. Here are the 30 most admired engineers in the business today.

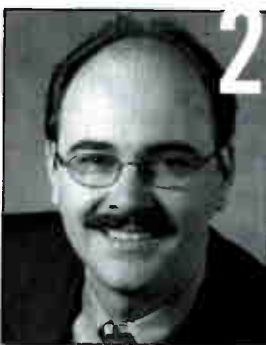


Milford K. Smith Jr.

Vice President/Radio Engineering,
Greater Media
732-247-6161 x1221
msmith@greater-media.com

Milford Smith is the most admired engineer in the business today as voted by his peers in the engineering field. His responsibilities include oversight of Greater Media's 19 owned radio stations and its tower rental business as well as interfacing with the FCC and other agencies and doing industry work with NAB and the NRSC. He currently chairs the NRSC's DAB sub-committee, which is engaged in an evaluation of digital radio systems.

"The biggest challenge I face is simply trying to keep all the various balls (and occasionally a chain saw or two) in the air at the same time," says Smith. The number and scope of the major projects we now routinely undertake is appreciably greater than at any time in radio's recent past. At the same time, the emphasis on efficiency has never been greater, so finding and deploying the necessary resources is a continuing challenge. The net result is that I think we all tend to focus a little too much on the micro, rather than the macro, which is ultimately of significantly greater importance."



Jeff Littlejohn

VP of Engineering Services,
Clear Channel Radio
859-655-2267
jefflittlejohn@clearchannel.com

Littlejohn is responsible for engineering staffing and operations at all Clear Channel stations. "Just knowing which ones they are can be a huge challenge."

"A great engineer will, of course, have an expansive knowledge of all things technical," says Littlejohn. "He'll also know how to put together a budget and stay within it. He can manage and prioritize the dozens of projects and fires that arrive on the desk every day, and handle them all quickly and with a pleasant bedside manner. A great engineer will make sure that his station is the loudest and best sounding on the dial. A great engineer couldn't fathom working in any other business, because this one is simply too much fun."



Ed R. Buterbaugh

Director of Engineering, WJR Radio,
ABC/Detroit
313-873-9703
ed.r.buterbaugh@abc.com

Buterbaugh is the director of engineering for WJR, an ABC station in Detroit. He says: "To be a great engineer in today's major-market, high-tech environment, you must have a great support staff, one that is diversified in technology, eager to learn, and committed to excellence. I consider myself extremely fortunate to be part of such a great team." Buterbaugh says the biggest challenge he faces is keeping up with today's rapidly changing technology while attempting to maintain day-to-day operations at a consistently high level.



Dom Bordonaro

Chief Engineer, Cox Radio/Connecticut
203-783-8260
dom.bordornaro@cox.com

Bordonaro is responsible for the technical operations of Star 99.9 (WEZN-FM) Bridgeport, CT, and WPLR, New Haven, CT. He oversees WSTC and WKHL Stamford, CT, and WNLK and WEFX Norwalk,

CT. Bordonaro says nowadays the key to being a great engineer is "the ability to see the big picture and prioritize with the available time. It's important to be able to see what needs to be done first, whether or not it happens to be important to you or to someone else. You also need solid working relationships with the other departments and people within the company."



Margaret (Maggie) Bryant

Director of Engineering/Technical
Operations, ABC Radio Networks, Dallas
972-448-3372
Margaret.Bryant@abc.com

Bryant is responsible for the 34-studio ABC Radio Networks Dallas facility. Bryant says, "I have two big challenges. First is doing more with less. No matter how much money, people or time you have for a project, it never seems to be enough. Second is finding good technical people and keeping them happy in what can be a difficult working environment."

"Today, top of the list for a good engineer would be being a good manager — not only to other engineers but also to 'manage up' to your superiors and 'manage out' other to other departments. Good people skills are essential."



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Martin Hadfield
Vice President/Engineering and
Information Services, Entercom
Communications Corp.
206-726-5487
mhadfield@entercom.com

Hadfield is responsible for Entercom's technical oversight of broadcast engineering operations, FCC compliance and budgets for 96 stations (36 AMs and

61 FMs) in 18 markets. Hadfield says, "It takes a solid technical background, thoughtfulness, adaptability, appreciation for the stresses on the entire staff in consolidated facilities and a good handle on the goals of the company — in other words, a working understanding of the big picture. The biggest challenge is to keep myself and my station engineers adequately educated in the ever-changing technical matters. Working with fewer people, yet accomplishing more, requires creative management techniques."



James Carollo
Director of Engineering,
WGN Radio, Chicago
312-222-4701
jcarollo@tribune.com

Carollo is responsible for the technical operations of WGN Radio, which includes the stand-alone Chicago AM station and Tribune Radio Networks, which distributes

the Chicago Cubs. Because of its stand-alone position, WGN must research equipment choices directly. The obvious advantage to this, however, is that anything purchased is selected with only the station's needs in mind. The other area of concern is the ability to compete with the group stations in live coverage of events. "The biggest challenge I face," says Carollo, "is the same one that every other engineer has: translating today's complex technical choices into non-technical terms so that it can be communicated to the rest of the management group in terms that they are comfortable with."



Conrad H. Trautmann III
Vice President/Engineering,
Westwood One
212-975-3873
chtrautmann@westwoodone.com

Trautmann, corporate engineer for Westwood One, oversees the Radio Network, which includes uplink facilities in New York and California as well as studios in

Washington. "We have approximately 48 channels of audio leaving NY and 30 in CA," says Trautmann. "In addition, Westwood One owns Shadow and Metro traffic with offices in 80 markets. Clearly very important is the ability to communicate well with managers and the people you support. Understanding how to prioritize well is also important. And you must always stay up with the current technology, learning as much as you can. I think the pool of talented engineers is dwindling fast; finding people for open positions is probably the most difficult challenge at the moment."



Richard A. Rudman
Director of Engineering, KFWB,
Infinity Broadcasting
323-871-4680
rrudman@cbs.com

Richard Rudman is responsible for KFWB's infrastructure. Rudman says that, in today's environment, to be a great engineer takes high personal and professional stan-

dards. "The SBE Cannons of Ethics sum it up," he says. "Having good people around you, knowing you can reach out to your peers and they can reach out to you when it counts, supporting volunteer efforts that have helped make broadcast engineering a profession I am proud to call my own, staying current when you know your format. Knowing that your contribution to it can make a life-and-death difference, as does ours at KFWB, you try harder." He says his biggest challenge is "living up to my own personal standards, which include making the time to support our profession's infrastructure."



Thomas R. Ray III
Corporate Director of Engineering,
Buckley Broadcasting/WOR
212-642-4462
tomray@wor710.com

Tom Ray is responsible for WOR, New York; The WOR Radio Network, New York (National); The WOR Radio Network No. 2, New York (National). He says to be a

great engineer takes "flexibility, a willingness to learn new skills, an understanding family and a good sense of humor." Ray says two major challenges face engineers. First is finding qualified people. "Most college people want to work 9-5, dress like a slob and forget the place exists from Friday at 5 p.m. to Monday at 9 a.m. We don't have the time to teach them, and the pool of people coming up through the ranks is no longer there." Second is "keeping up with the rapidly changing technologies, from transmission to digital audio to computers and computer control."

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Jon Rivers, Morning Host at K-LOVE stations in 38 states loves his Scott System

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Scott Studios

13375 Stemmons Freeway, Suite 400
Dallas, Texas 75234 USA
Internet: scottstudios.com



David Stewart

Director of Engineering,
Hispanic Broadcasting Corp.
214-525-0450
dstewart@hispanicbroadcasting.com

Stewart says that, to be a great engineer today, "we have to do more things with fewer people or less hardware or less space etc. We have to spend time on projects with the most long-term importance, and diplomatically get away from projects with less payoff. It's important to properly pick battles, and find ways to manage fellow employees' expectations. We aim to put as many repetitive or less-critical tasks in the

background, to keep people focused on the more pressing tasks. If management is the art/science of getting work done through others, engineering may be the science/art of getting work done without others." His biggest challenge, Stewart says, is finding new people and "keeping work flowing without all of us becoming ulcerous, alcoholic cranks."



Tom Atkins

Director of Engineering,
Entercom Buffalo
WGR, WKSE, WBEN, WTSS,
WWKB, WWWS

Atkins says engineers must now have a good working knowledge of programming and sales. "My years behind

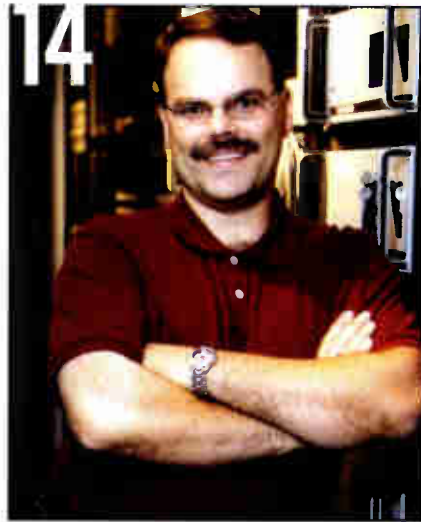
the mike and as a program director paid off as has the ability to multi-task. Since engineering touches every corner of the Radio station, you must be able to keep several projects going at once." Challenges include keeping up on technology changes and getting/keeping staff: "New engineering talent tends to go for the higher paying computer job that doesn't require a pager or cell phone for round-the-clock, on-call work."



Norman Philips

Director of Technical Operations,
Susquehanna Radio Corp.
214-520-4380
nphilips@dfwradio.com

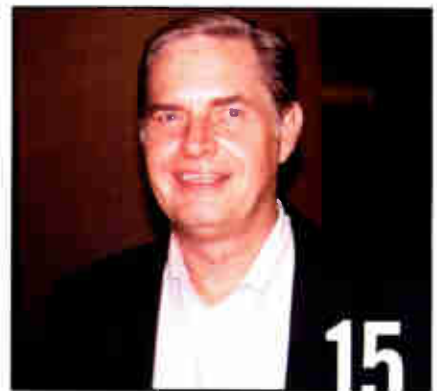
Norm Philips is responsible for the daily technical operations for all Susquehanna Radio stations. "A great engineer," says Philips, "must embrace not only new technology but new management styles. Engineering staffs are larger than ever, and team building is important. Our biggest industry challenge is finding and cultivating new engineers. If you can find a technical person who wants to be in this business, take the time to mentor them and include them in every project that you can."



Benjamin Brinitzer

CSRE, MCP
Regional Engineering Services Manager/
Market Engineering Manager, Raleigh
919-874-8750
benb@clearchannel.com

Brinitzer handles daily operations for five Raleigh outlets while also overseeing asset management for 68 Clear Channel outlets in North Carolina, South Carolina and Virginia. "Great engineers must have understanding of information technologies, as well as traditional broadcast operations," says Brinitzer. "But most of all, they MUST be people-oriented. Engineering is a solution-oriented career. We're here to serve others and solve problems through technology. Those of us who are successful have a great grasp of time management."



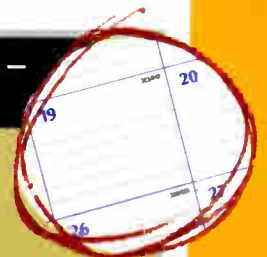
Doug Gossett

Chief Engineer, Memphis Radio Group
901-537-9135
dgossett@memphISRadiogroup.com

A 25-year veteran of the company, Gossett oversees four stations. "What worked yesterday may not work tomorrow," he says. "Always keep in mind that you have more than one station. What may be good for one may be bad for the others. The greatest challenge today for engineering is balancing constant technology change with the old ways. A telephone handset held to a speaker still works."

General Managers – Now It's Your Turn

Mark Your Calendars! On November 19th, *Radio Ink* magazine will reveal the The 100 Best General Managers In Radio. Details on how to nominate your general manager can be found at www.radioink.com.



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16 **Mark S. Olkowski**
 Director of Operations/Engineering,
 WINS, WCBS, WNEW, WFAN New York
 212-315-7130
 olkowski@ny.cbs.com

Olkowski says that being a successful engineer takes a "good bullshit source. You have to be flexible and multi-faceted. You must be able to deal with all kinds of personalities and issues — things that people have not had to deal with before, like technology. We are all learning, and that is part of the challenge — adjusting to new technologies and keeping current."



Shingo Kamada
 Director of Engineering,
 San Francisco Radio
 Group (Bonneville Intl.)
 415-284-4434
 skamada@koit.com

18 Kamada looks after three stations in the Bay Area and relies on multi-tasking to get it all done. "Wearing several different hats is the key to success," he says. "The biggest challenge is staying current with the ever-changing technology. It is impossible for one person to learn everything, so the challenge is to assemble a team that has members who have skills that cover all the areas of engineering."

17 **Mark Stennett**
 VP/Engineering, NextMedia Group
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Stennett's responsibilities — overall engineering efforts within NextMedia Group — include capital budgeting and approvals, consolidations, rules compliance, lease negotiations as landlord and tenant, acquisition due diligence, and a host of other issues as they pop up. According to Stennett, a great engineer must be a good taskmaster with a keen ability to manage others efficiently: "In this age of consolidation, everyone is being asked to do more with less. A great engineer must also be proficient in computer technologies — the physical plant relies heavily on computer systems to deliver the product." Finding and recruiting new blood into our industry is the biggest challenge, according to Stennett. "With increased competition from the cellular and computer industries, it is no surprise."



John P. Baker
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 Clear Channel Radio/
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19 Eight stations plus the company's local traffic network rely on Baker for a quality signal. "While engineers may build the Radio station bus, other people end up driving it," he says. "We need open minds to ideas that may not be our own. The Engineering Division is really a service organization — customers and clients happen to be our fellow employees. Great engineers listen and possess the same admirable attributes: passion, dedication and an enthusiasm to explore and learn new ideas."



Max Turner
 Regional Engineering
 Manager,
 Susquehanna Radio

20 Turner keeps tabs on stations in Indianapolis, Cincinnati, Atlanta and other related markets, as well as special assignments throughout the chain. "I'm always looking for quality people who have progressed from the pocket-protector image into a management attitude with a multitude of skills," he says. "Always look five or 10 years into the future, and stay away from the usual 'fire-fighting' approach that many engineers never seem to pass."



Greg M. Savoldi
 Director of Engineering,
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In addition to Clear Channel duties, Savoldi also is Central Ohio's Society of Broadcast Engineers' Frequency Coordinator. "Flexibility is crucial," he says. "You have to see a VERY broad picture but still have the ability to 'micro-tweak.' The engineer must balance daily needs with the last-minute corporate requests and unexpected failures on mission-critical equipment."



John Mathews
 Corporate Director of Engineering, Radio One
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Mathews manages technical operations while planning market expense and capital budgets for 50 FM and 14 AM facilities and one LPTV signal. "Finding and keeping good engineering staff is my most difficult, daily task," he says. "The broadcast industry is losing engineers at an alarming rate to other technical fields, [and there is] lack of interest from the engineers just entering the work force."

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23 Tom Koza
 Chief Engineer,
 KPWR Radio (Emmis
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"Engineering today requires the individual to focus on constant service to the various entities within the station," Koza says. "A team-player spirit is extremely important, and so are understanding the station's ultimate goals and seeking ways in which engineering can make a difference."



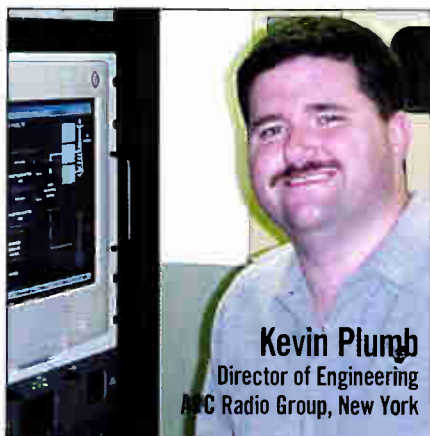
24 Charles Kinney
 Director of Engineering, WSB Radio Group
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In addition to Cox's five Atlanta properties, Kinney handles technical aspects of Cox syndication properties, and he is consultant to Cox stations in Honolulu and Greenville, SC. "Engineers must be able to help other departments, such as helping sales people with voice mail," he says. "But your knowledge is useless if you cannot provide information to people in a form they can understand."



Andy Laird
 VP/Radio
 Engineering, Journal
 Broadcast Group Inc.
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25 Laird coordinates engineering activities for 36 stations across 8 cities. "Major strategic initiatives need to be implemented in such a way that they generate the best long-term results for our employee-owners," he says. "The great engineer defines the goal for each project and then divides the project into self-managed "do-able chunks."



Kevin Plumb
 Director of Engineering
 ABC Radio Group, New York

26 As many engineers would agree, Plumb lists working with telephone companies as a constant hurdle. He gets it all done, thanks to New York transportation and cell coverage. "A good engineer in this city needs an EZ Pass (toll-booth pass) and a fully charged Nextel phone," he says. "Flexibility on all fronts, and a great support team are also crucial."



Dave Edwards
 Chief Engineer, Citadel
 Communications Corp.,
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27 Edwards is hands-on at four stations in Syracuse and two in Cortland/Ithaca, NY. He also provides desk support for Citadel stations in smaller markets. "Today's engineering position is a lifestyle, not a job," he says. "Hitting the road at three in the morning in a blinding snowstorm to resuscitate a rig on a lonely mountain top, is pretty much par for the course."



Clay Steely
 Director of
 Engineering, ABC
 Radio Group, Dallas
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28 Since 1990, ABC Dallas has built new studios for all five stations and transmitter facilities for four of them. "Things just keep getting more intense," Steely says. "Unlike most other businesses, ours never stops. Other types of companies may operate 24/7, but very few serve as many customers with as small a staff as a typical broadcast group."

29 Chip Morgan
 President, CMBE Inc.
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 chip@cmbe.com

Morgan publishes a daily newsletter to broadcasters, consults about 25 broadcast clients worldwide, and manages the daily operations of CMBE, including its divisions: BroadcastSystems.com, REALcoverage.com and SignalStrategies.com. "I specialize in balancing art with science," he says. "A good engineer can explain complicated issues in simple, relatable terms. A great engineer works closely with air and programming talent to produce great Radio."

30 Bob Cook
 Chief Engineer, Three Eagles
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Photo courtesy of Bill Payne family photo album.

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