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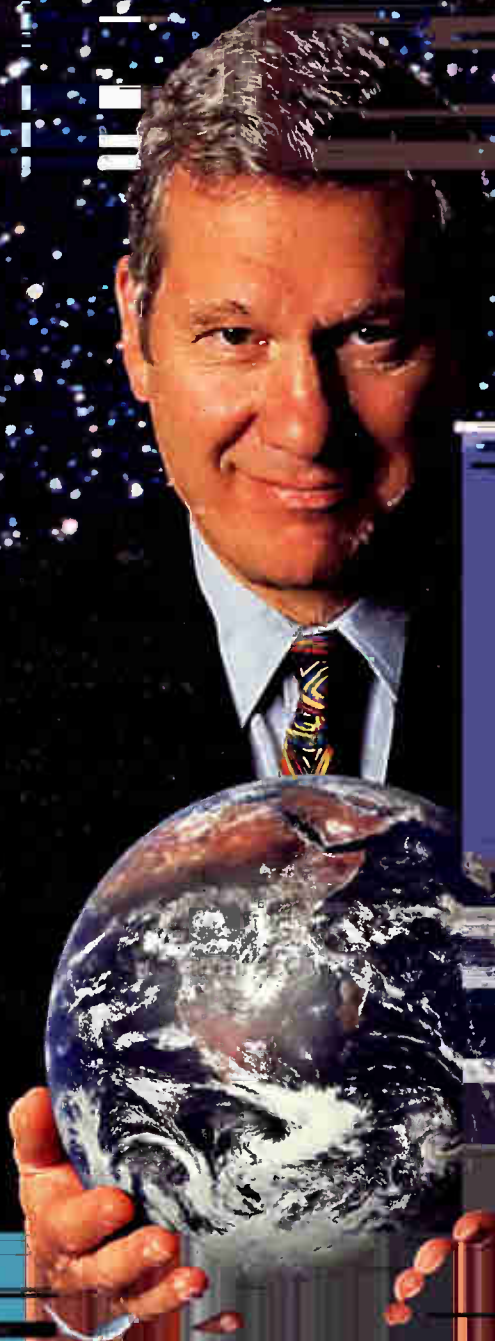
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Vol IX, Number 12
June 6 - 19, 1994

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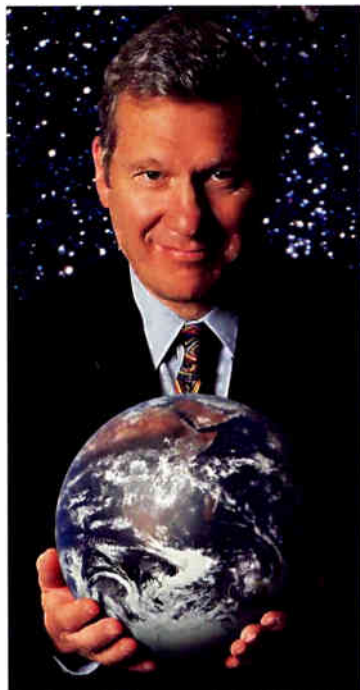
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Circle Reader Service #105

World Radio History

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Special Report: 10 Really Cool Sales Promotions

Coming up with sales promotions can be a challenge — even to the most creative people on your staff. So, we've provided 10 really cool sales promotion ideas for you to try.

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- The Value of Local Talent

Cover photo by Jerry DeWilde. Digital art by Steve Brown.

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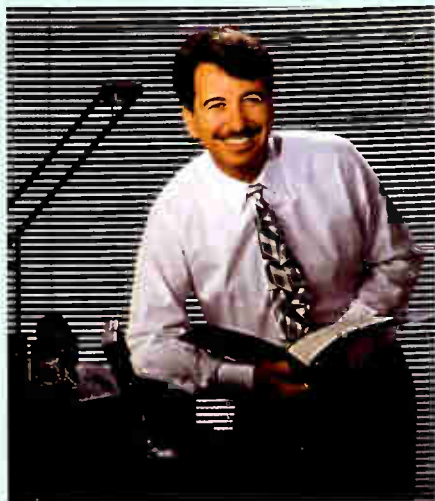
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PUBLISHER'S NOTES

Hooray For Radio!



In case you hadn't noticed, Radio is booming. According to a report just released by McCann Erickson, from 1992 to 1993 Radio's share of advertising dollars increased by \$803 million, which is within 1% of the RAB's 1993 estimate. In 1992, Radio's share was 6.6%, meaning the 1993 increase puts Radio's share at 6.8%. That means \$276 million came from all other media. Radio was the only medium to grow significantly faster than overall advertising expenditures which had grown 5.2% from 1992 to 1993. Additionally, the RAB reports a 13% increase for the first quarter of 1994. The \$803 million gain from 1992 to 1993 is equal to Radio's total billing in 1964.

So to what (or whom) do we attribute this growth? I suppose the first response would be the return of a healthy economy.

A great deal of credit has to go to the industry leaders who are promoting professionalism, training, and giving more tools to the industry. The bulk of that praise would then be targeted to the Radio Advertising Bureau and its aggressive crew, board, and leader, Gary Fries. It's obvious to me that leadership and a

well-communicated common purpose can go a long way.

We cannot ignore the national reps' efforts. Both Interep and Katz have undertaken extensive new business development divisions and have instituted creative programs to bring new people into Radio.

One of the other factors which I believe is among the most important reasons for Radio's growth is the Radio Mercury Awards in New York. These awards offer big money prizes (\$200,000) to creative directors who do great Radio. CDs who were before only interested in producing TV spots because of the recognition it gave them, are now interested in Radio for the same reason. A \$100,000 first place prize is a lot of recognition and is going a long way to bring new people into the Radio fold.

Next week will be the third annual Radio Mercury Awards (June 15) at the Waldorf-Astoria in New York. It is the big dinner for Radio and a night you should not miss. If space is still available (212-387-2156) you should make a point to attend. It's a black-tie event that will make you proud to be in Radio ... and make you understand the value of Radio's strategy to involve the creative community.

Give yourself a pat on the back. Radio's growth may have been directed by many different forces and individuals, but none of it would have happened without your hard work and enthusiasm ... and you ain't seen nothin' yet! Wait until the '94 figures are released.

Eric

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Steve Ennen, General Manager
WUSN - US99 Chicago, CMA Station of the year



Rhythm City Videos - an upbeat program featuring hot urban contemporary music. Current music videos, a close up look at urban performers and news on what makes the urban contemporary format so popular.

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Don McLeod, Marketing Director
WYCD, Young Country, Detroit

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Circle Reader Service #107

READER LETTERS

Beware Brewing 'Partner'

I find it interesting that Peter Coors, vice chairman/CEO of the Coors Brewing Co., is calling for a partnership "between the brewing and broadcasting industries to fight the threat of alcohol warning 'labels' in broadcast advertising." I'm not surprised that any member of the brewing industry would want such a thing. I'm surprised that any member of the broadcasting industry would go along with it.

I can hear the cries now. "Think of all the money the Radio (or television) industry would lose if we lost the beer dollars." My response is, think of all the money we would make if we sold those beer units at rates in line with what the rest of the advertisers on our station pay.

Coors is a perfect example of wanting everything and giving nothing. This year we walked from the Coors business because I could not/would not meet their

\$5 cost per point. The market is coming in at \$18 to \$20 cost per point.

The agency buyer who had just bought the station at that cost level, now said she could not believe I would not work with her to bring the buy in. I had come down from the previous rate level to \$14 CPP, but that was not good enough. "I might be able to go to \$6, but you're not willing to work with me." Of course, I am hearing the Coors spot on several local stations.

Now that the beer industry is under congressional attack, Mr. Coors wants us to work as partners. To him that means we put forth our best efforts to try to get Congress to kill the warning label legislation, but it does not seem to mean that Radio is going to get what it is worth when it comes time to place advertising.

I think the best way for the beer industry to beat the warning label legislation is to point out to Congress that if it weren't for the beer industry, those running for political office would have to pay more for Radio advertising. After all, we have to charge the lowest unit rate,

and for just about every Radio station I know, that simply means going to the beer contracts to see what they are paying.

Roy F. Sova, VP/Sales
Pinnacle Broadcasting
Kinston, NC

Taking Our Bows

Your [May 9-22] Publisher's Notes, ["Radio Needs Your Help—Now!"] was excellent. *Radio Ink* is the class periodical of all broadcast publications.

Joe Vincent
Joe Vincent & Associates
Pensacola, FL



I have been impressed by some of your positions regarding indecency. When I was Joint Board Chairman of the NAB, I felt alone many times because of my position on trying to maintain ethical and moral standards in broadcasting.

As broadcasters we have both an opportunity and a responsibility to maintain high ethical and moral standards. That is the essence of leadership. When we let greed drive us, we are doomed to disserve our fellow man. When we truly serve, our success is a by-product.

Ted Snider
KARN-AM
Little Rock, AK

You should be like a proud father. *Radio Ink* is a very necessary part of broadcasting, and it gives me great pleasure to see that it has become so prosperous.

Bob Elliott, GM
WROK-AM/WZOK-FM
Rockford, IL

I have canceled my subscription to *Radio Only* and have enthusiastically opened my subscription to *Radio Ink*! Your publication is "head and shoulders" above the others in the industry.

Steven J. Autey, CRMC
Brooklyn Park, MN

ADDRESS ALL LETTER TO:

Reader Letters, c/o *Radio Ink*, 8000 N. Federal Highway, Boca Raton, FL 33487. Or fax to 407-995-8498. Each letter should include your full name, address and telephone number, and may be edited for clarity or space.

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BEER-WINE DOWN ... BUT NOT OUT Crucial Battles Still To Come On Hill

by Reed Bunzel

When Sen. Strom Thurmond (R-SC) late last month elected not to put proposed legislation calling for health warnings within beer and wine advertising to a vote in the Senate Commerce Committee, the National Association of Broadcasters uttered a collective sigh of relief — but not too deep, and not for very long.

While Thurmond lacked the committee votes this year to muster majority support for his legislation, a statement issued by his office suggested that he would try again in the next session of Congress — one which could look significantly different than this one. “We’re certainly pleased with this development, but Thurmond already has issued a statement indicating that he is hopeful that he and his allies could draft legislation in the future,” observed NAB President/CEO Edward Fritts. “We are firmly and unalterably opposed to any content regulation in this area, and we encourage broadcasters to keep up their anti-alcohol abuse efforts. We think they have done an outstanding job in promoting social responsibility in the use of alcoholic beverages, and have made a big difference both in society and on Capitol Hill.”

Fritts told *Radio Ink* that, while victory on this issue is sweet, it is only temporary — and only one of many challenges still facing broadcasters in Washington. “We predicted at the outset of this Congress that this would be perhaps our most important year on bottom-line issues that could have a really significant impact on this industry,” Fritts recalled. “We’re about halfway through the last session of this Congress now, and our words were very prophetic. There seem to be more stinger missiles in the air now than I’ve ever seen before.”

One of these stinger missiles is Performers’ Royalty Rights legislation, sponsored by Rep. William Hughes (D-NJ), chairman of the House Intellectual Property Subcommittee. This legislation currently seeks to impose a royalty fee for digital recordings equal to 3% of gross receipts on broadcasters (and other related industries), and is being pushed strongly by the recording industry. Hughes had been expected to introduce a revised version of his bill on May 18, but it was delayed until after the Memorial Day recess.

NAB, of course, is opposed to any performance rights legislation that does not specifically exempt broadcasters. “We’ve alerted broadcasters in specific districts whose representatives are on this subcommittee to weigh-in with their members of Congress,” said NAB Exec. VP/Government Relations Jim May, who noted that Hughes has stated his intent to achieve some sort of performance rights legislation in this session of Congress.

Perhaps the most threatening measure being considered by Congress this session, however, concerns the proposal to

ABC Radio Networks Moves More To Big D

Two years after moving much of its programming operations to Dallas, ABC Radio Networks is planning an additional relocation from its headquarters at 125 West End Avenue in New York. A significant number of positions — including many in affiliate relations, finance, and research — are being relocated to Dallas, while New York advertising sales and affiliate sales will move to a mid-town office in order to be closer to the networks’ client base. Program operations will remain in Dallas but, with the migration south from New York, the entire set-up will move into new facilities not far from those currently being used. ABC Exec. VP/Programming, Marketing, and Sales David Kantor will maintain offices in both cities, and will be joined in his regular commute by ABC Networks President Bob Callahan and ABC Radio International Exec. VP Bart Catalane.

Operations for Paul Harvey will stay in Chicago, production of American Country Countdown and American Top 40 will remain in Los Angeles, ESPN and The Babe will stay in Connecticut, as will Dick Bartley. ABC Radio News, ABC Radio Sports, and Information programming will remain where they are in New York, while the Washington, D.C. news operation will stay put.

These changes are being made “to spark greater customer service, product growth, and business efficiency,” said a high-level ABC executive. “They are never easy, but are very necessary to position our company for the future.” All changes are expected to be completed by Jan. 1, 1995.

RAB Sets New Fee Structure

The Board of Directors of the Radio Advertising Bureau has approved a new dues system for its members structured on a station’s annual gross revenues rather than on a multiple of each station’s reported average unit rate, which currently is in use. According to RAB President Gary Fries, the new dues structure will group stations and sales organizations into 12 revenue classifications, “ensuring that every member contributes equally to the support of the organization.” Operating on the honor system, RAB members will be asked to designate their classification on an annual basis using the previous year’s gross revenues. The new system is expected to accommodate duopoly and LMA situations better by treating commonly owned or operated stations in one market as a single facility. The new dues structure is effective immediately for all new members; current members will convert to the new structure Jan. 1, 1995.

Brenner Ascends To King’s Throne

On Monday (June 13) comedian David Brenner replaces 16-year talk show veteran Larry King in the afternoon (3 p.m. to 6 p.m. ET) slot on Westwood One Entertainment. King, who earlier this year hinted that he had grown weary of Radio and likely would leave the fold when his contract expired, last week stepped down from his 16-year gig with the Mutual Broadcasting System to concentrate on CNN’s Larry King Live — which will be simulcast nightly on Westwood One, from 9 p.m. to 10 p.m. ET. The new David Brenner Show will originate this summer from Branson, MO, where Brenner is performing his “Super Summer Spectacular” in the Ozark Theatre.

12 ►

NEWS FEATURE

Study Shows Children Listen To Radio ... A Lot

by Reed Bunzel

This probably comes as no surprise to parents who have children at home, but a new research study confirms it: 91% of children 2-11 years old listen to the Radio for at least five minutes during the average week, compared with 95% of teens 12-17 and 98% of adults 18 and older. Additionally, children 2-11 spend an average of seven hours a week listening to the Radio.

These are just some of the findings revealed in the Arbitron Family Radio Listening Pilot Study, a survey of 1,043 persons age 2-plus in 444 households throughout the Minneapolis metro commissioned by the Children's Satellite Networks last fall. Long ignored by most Radio ratings researchers (except for Canada's Bureau of Broadcast Measurement, which measures persons aged

7-11), children "are a meaningful segment of the Radio audience," says Bonnie Burgess, director of Radio marketing at Arbitron. According to the study, "Not only do formats targeted to children attract a significant audience among the children and their parents, but other stations and formats capture the younger set as well."

By merging data from this Children's Pilot Study with audience estimates from the 12-week fall 1993 Arbitron local market report for Minneapolis-St. Paul (both surveys were conducted during this same period), researchers were able to determine differences and similarities in Average Quarter Hour Persons using Radio levels. Their findings: listening habits and levels are similar among children 2-11 and teens 12-17, but different from adults 18+. Listening among

children 2-11 peaks Monday-Friday from 6 a.m. to 10 a.m. and 3 p.m. to 7 p.m. and, as one would suspect, drops to its lowest point during Monday-Friday 10 a.m. to 3 p.m. — which is consistent with when the majority of those in this demographic group are in school. By contrast, adult listening also peaks in the 6 a.m. to 10 a.m. period, but declines gradually over the rest of the day. Radio listening on weekends, however, is very similar among all three cells.

When plotted according to Time Spent Listening, children's listening is very consistent when compared with teens 12-17 and adults 18-plus. Children tend to listen to the Radio the same number of hours regardless of daypart, while teen listening begins low in the morning, rises in the afternoon, and peaks at 7 p.m. to midnight — the time when homework theoretically is being done. On the other hand, the adult TSL curve starts high in morning drive, peaks in mid-days, then declines in afternoon drive and even further in the evening. The amount of TSL on weekends, however, is similar, suggesting that when lifestyles among these three demographic groups are similar, so is Radio listening.

The Pilot Study shows that children 2-11 listen to a wide variety of formats which, among other things, suggests that their listening patterns are influenced to some degree by their parents' listening habits. According to the chart on page 12, the children 2-11 cume audience is highest among AC stations, followed closely by CHR/Top 40, AOR, and a virtual tie between country and children's format (for and by which the study was commissioned). As stated in the study's report, "this chart is not an indicator of station ranking or necessarily of the format preference of children ... (although) it is reasonable to assume that children would not choose news/talk, country, or perhaps album rock and are therefore listening to their parent's station selection."

Additionally, the study found that persons in households with children

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Washington-At-A-Glance™

• **The FCC has issued Infinity Broadcasting another Notice of Apparent Liability**, this one for \$200,000, for "indecent programming" reported by a listener in Buffalo. The fines cover broadcasts on Dec. 6, 1993 and Jan. 19, 1994.

• **J.C. Corcoran, air personality** at WFXB-FM St. Louis has filed a \$2.2 million lawsuit against WKBQ-FM, rival morning jock D.C. Chymes, and station intern Tim Melton, stemming from an incident at a St. Louis charity event in April. According to the suit, first reported in the St. Louis Post-Dispatch, Corcoran charges that Melton and Chymes filed a false police report in which they stated that Corcoran had hurt Melton physically during an altercation; the suit further alleges that the WKBQ duo interrupted Corcoran's broadcast at the charity event.

• **Bob Hooper, morning man** at WESC-AM Greenville, SC, was charged with several counts of perpetrating lewd acts on a minor for allegedly fondling three young girls in the back of a station van at a remote broadcast. Hooper and the station VP/GM maintain that the charges are completely false; Hooper was suspended one day before returning to the air, pending trial.

• **Federal Judge Frederick Motz** has dismissed a \$3 million lawsuit filed by WCBM-AM Baltimore against EFM Media, claiming breach of contract in EFM's decision to shift the Rush Limbaugh Show to cross-town WBAL. Judge Motz ruled that the current contract, signed in 1990, provided for just such a move if 90 days' notice was given. WCBM is considering appealing the decision.

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\$6 M: KJAZ-FM ALAMEDA (SAN FRANCISCO), CA; SELLER: KJAZ INC.; BUYER: Z-SPANISH RADIO INC.; BROKERS: RAY STANSFIELD AND RANDY GEORGE.

\$4.5 M: WCOA-AM/WWRO-FM PENSACOLA, FL AND MOBILE, AL; SELLER: WKRG-TV INC.; BUYER: COAST RADIO L.C.

\$3.75 M: WKEZ-FM HOLLAND, MI; SELLER: HOLLAND COMMUNICATIONS; BUYER: PATHFINDER COMMUNICATIONS CORP.; BROKER: BLACKBURN & CO.

\$2 M: WWWZ-FM SUMMERVILLE, SC; SELLER: MILLENIUM COMMUNICATIONS; BUYER: SOUTHERN COMMUNICATIONS INC.

\$1.65 M: KFTH-FM MARION, TN (MEMPHIS); SELLER: BIG BEN COMMUNICATIONS INC.; BUYER: FLANN BROADCASTING CORP.

\$1.65 M: WNTA-AM/WKMQ-FM ROCKFORD, IL; MIDWEST FAMILY BROADCASTING; BUYER: AIRPLAY BROADCASTING.

\$1.5 M: WMKT-AM/WKHQ-FM CHARLEVOIX, MI; SELLER: JAY MEYERS (RECEIVER FOR A.J. WALKER COMMUNICATIONS); BUYER: MACDONALD BROADCASTING CO.; BROKERS: BLACKBURN & CO. AND QUESTCOM RADIO BROKERAGE.

\$1.3 M: KORD-AM/FM PASCO-RICHMOND, WA; SELLER: 4-K RADIO; BUYER: DESCHUTES RIVER-TRI-CITIES BROADCASTING INC.

\$1.12 M: WZZF-FM HOPKINSVILLE, KY; SELLER: REGIONAL BROADCASTING INC.; BUYER: WRUS INC.; BROKER: MEDIA VENTURE PARTNERS.

\$1.1 M: KKTK-AM/KSTR-FM GRAND JUNCTION, CO; SELLER: FIRST STAR CORP.; BUYER: LEGGETT BROADCASTING.

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TOP STORY

◀ 9 Beer-Wine Continued ...

create a new spectrum royalty fee to help pay for implementation of the GATT treaty. Under this proposal, broadcasters would be charged a 1% gross receipts tax the first year, with the amount increasing by 1% per year for five years — which would raise \$4.8 billion during the first five years of its implementation. Aside from the negative financial impact such a tax would have on the Radio industry, and the reversal of 70 years of providing free, over-the-air service, this proposal is patently ludicrous because the trade deficit produced by GATT would not involve Radio or television in any way.

Political strategists believe that this piece of proposed legislation is the high price a strong lobby organization has to pay in Washington. Since Congress either has to fund the deficit or waive the budget rules requiring them to fund it, some observers suggest that the administration's Office of Management and Budget is counting on NAB and other organizations to effectively defeat the spectrum royalty fee so that Congress has no other alternative but to waive the rule.

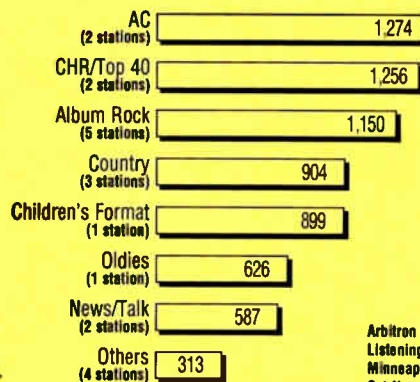
A slightly less egregious proposal, but one which NAB still opposes, would require that the Federal Communications Commission be fully funded through user fees. The White House is calling for full funding so that any budget savings could be funneled into a program to help

states pay for incarceration of illegal aliens — a notion that has met with stiff resistance both in the House and the Senate. Still, there are indications that full funding through user fees does have some support.

With all these issues, "We encourage broadcasters to use every opportunity — not just when the industry is under attack — to get acquainted with their members of Congress and to let them know what the broadcasters perspective is on various issues confronting our industry," concludes NAB's May.

COMBINED STATIONS' CUME

Children 2-11 Listening, by Format Monday-Sunday 6 am-Midnight



Arbitron Family Radio
Listening Pilot Study
Minneapolis-St. Paul Metro
Oct-Nov 1993

◀ 10 Children Continued ...

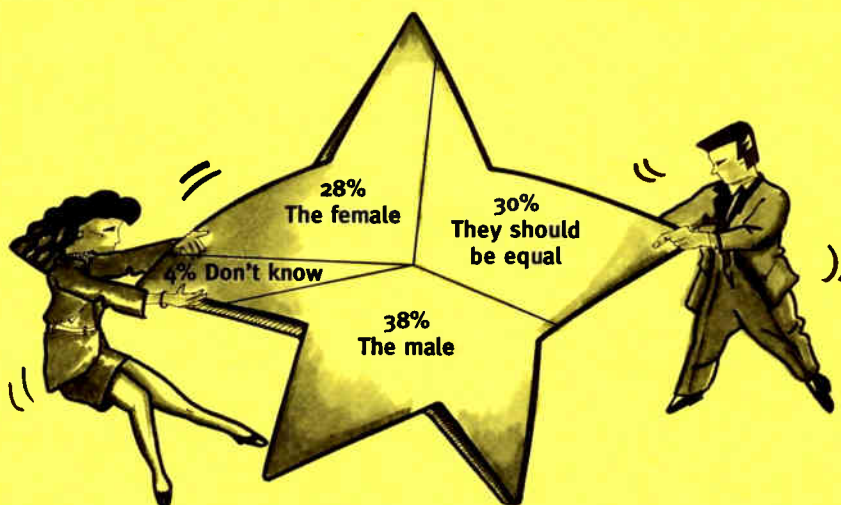
2-11 spent more of their time listening to Radio in the car during the average week than persons 12 and older in the total population. In fact, listeners to the child-formatted station spent an even greater percentage of their listening time in-car — 51% over the total week. "The high share of listening in-car for the child-formatted sta-

tion may indicate that children influence the choice of station when in the car," suggested Arbitron's Burgess. It also suggests, perhaps, that such formats serve as a peacemaker for parents whose attention is split between the road and their kids.

Interestingly, response rate among the households who agreed to participate in the Children's Pilot Study was 66.2%, compared with 44% in the Fall '93 Minneapolis Arbitron report.

A Man or A Woman ...

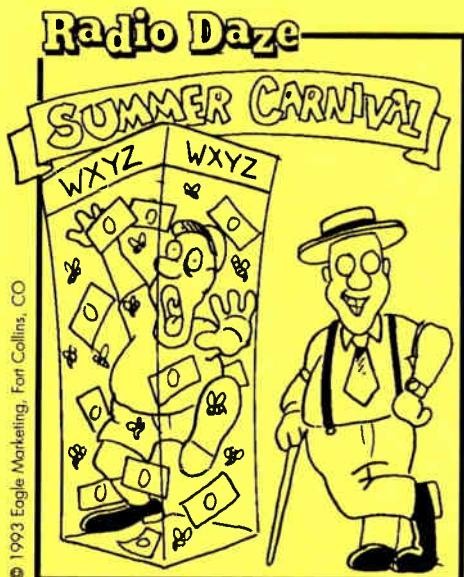
Who would you prefer as the main host or star of a morning Radio team?



VALLIE/GALLUP RADIO POLL

A look at statistics that shape Radio

Source: Radio Ink—Vallie/Gallup Radio Poll of 1,003 adults, margin of error ± 3%



A promotion to avoid — the combination Big Money/Mad Hornet Booth.

FORUM:

How does your station utilize interns and what benefit do they bring?



**Judi Pearl, Director
Promotions/Marketing
Paxson Broadcasting
Orlando, FL**



**Matt Mills, VP/GM
KISS-FM
Boston, MA**



**Cindy Weiner Schloss, GM
KRZY-AM/KRST-FM/KOLT-FM
Albuquerque, NM**

We use interns in the promotions, programming and sales departments. In the promotions department, interns assist in the in-office coordination and on-site execution of remotes and station events. They also work on projects such as updating media lists and data bases.

Programming uses interns for specific shows on each station that involve a lot of listener interaction.

We use interns in our programming, promotion and news departments on a regular basis. Most receive class credit.

Our programming interns are primarily used as request line operators. Once we feel comfortable with them, we assign duties such as tabulating the request sample each week for use in our music meetings, calling record stores to aid in compiling sales reports, or assisting our person-

Our stations use interns wherever possible. The concept is win-win-win. The stations win by having a new person who is eager to learn and ready to help. The interns win because they have the opportunity to learn how a station operates and may ultimately get considered for a job opportunity. The broadcast industry wins because through internships we are training the great morn-

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107	114	121	128	135	142	149	156	163	170	177	184	191	198
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CASE STUDY



Dwight Case

You're AC with no format competitor. A new 'Arrow' threatens. What do you do?



Allen Tibbetts, PD
WRFC-AM
Athens, GA

Reaction should depend on what kind of adult

contemporary station you are (e.g., hot AC, oldies-based, etc). For a more currents-based AC you may well decide what you are doing is so different from what the Arrow station will be doing that no music changes are necessary.

Though most AC formats will duplicate a lot of what your Arrow competitor is going to be playing, I'd take a close look at those songs and—at least temporarily—cull the weaker ones from rotation. The idea being that whatever duplication occurs, it's not going to be with so-so songs.

Also, position your broad-based format as superior to the Arrow's narrow format. Use liners, for example, that play up the fact that you are drawing from the "best of the '70s, '80s, and '90s."

Most important, don't overreact. When you tamper with your existing format, it's either fine-tuning or it's change. As a programmer, you must realistically expect some audience sampling of the "new" station, and you must expect some attrition.



Russ Morley, PD
WRMF-FM
West Palm Beach, FL

One of the greatest advantages to program-

ming a foreground AC Radio station is its flexibility. Unless you promote yourself as some sort of homogeneous music station, or box yourself in with positioning statements that limit your music parameters, you can "flex" your station to counter a new threat or combat a current music trend.

My initial thought is to slightly increase airplay of our '70s categories and make sure when we do play them, we make them stand out more on the Radio. The types of music played on most "Arrows" would not be an expected fare on this station. But it might be strategic to increase awareness of the fact that this era of music is available in the market, and the new station isn't as unique as they claim.

Arrow is another oldies station. As I understand it, one of the more limiting oldies formats to come along in some time. As *Radio Ink* publisher Eric Rhoads stated in a previous editorial, in a market large enough to support a niche format, it could do very well. Win? Doubtful. Impress? Certainly, if promoted well out of the gate. Longevity? Time will tell.

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IF YOU WOULD LIKE TO RESPOND

to a Case Study scenario, call the editorial assistant at 407-995-9075.

FORUM:

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Programming uses interns for specific shows on each station that involve a lot of listener interaction. Interns assist the DJs by taking listener calls, pulling requested CDs, taking traffic feeds, etc. It allows the DJs more time to prepare for each break.

In the sales department, interns help prepare presentations, put together wrap-up materials at the end of a schedule and mail out order confirmations and research materials to clients.

Working with interns gives the company and the Radio industry a good base from which to hire entry-level employees. There is less time and money spent on training, and they graduate from college with a working knowledge of the industry.

We use interns in our programming, promotion and news departments on a regular basis. Most receive class credit.

Our programming interns are primarily used as request line operators. Once we feel comfortable with them, we assign duties such as tabulating the request sample each week for use in our music meetings, calling record stores to aid in compiling sales reports, or assisting our personalities in the control room by filing CDs and commercials.

Our news department allows the interns to learn the basic elements of Radio production: cleaning carts, carting up sound from the AP feed, the essentials of tape editing, and organizing wire copy. In addition, they learn the fundamentals of news writing.

Our promotions department interns are involved in writing copy, mailings to our data base, matching winners with prizes, prize inventory, answering phone inquiries, and assisting at events.

Many of our interns have "graduated" to full-time positions.

Our stations use interns wherever possible. The concept is win-win-win. The stations win by having a new person who is eager to learn and ready to help. The interns win because they have the opportunity to learn how a station operates and may ultimately get considered for a job opportunity. The broadcast industry wins because through internships we are training the great morning talents, SMs, PDs and GMs of tomorrow.

Many of our interns have become full-time employees, and some have become clients. An intern accepts the role because they want to learn, not because they want to be a gofer. Be careful that your intern doesn't become one. Generally an intern is a free or minimum wage employee and it's easy to give them tasks that no one else wants to do. Manage an intern as you would any other employee and you'll be building your bench-strength for tomorrow.

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by Sharon Crain,
Ph.D.

Benchmark Outside Radio

For Best Competitive Strategy

Benchmarking, called creative swiping by some, is more traditionally defined as a technique to measure your operations and services against those of top performers, then to figure out these leading companies' secrets of success — and copy them.

While this process may sound rather wimpy, it's ethical, legal and is, in fact, a required strategy to win the coveted Malcolm Baldrige Quality Award.

How benchmarking works is best demonstrated by Motorola's approach when they wanted to speed up their delivery process of cellular phones. They visited Domino's Pizza — an acknowledged leader of quick delivery to discover how they made good on their 30 minute/\$3 delivery guarantee. Federal Express was the next stop on their discovery process.

Beyond Radio

Let's look at five major mind-set shifts that define this strategy of benchmarking:

1. From internal to external focus. Rather than focus on how to improve

delivery time by problem-solving within the company, Motorola forced themselves to think "outside the box" by visiting Domino's.

Stations whose management is locked into an "inside the box" mind-set will look primarily to improve some aspect of last year's performance by 10 percent, for example. These stations are disregarding the fact that others may already have figured it out and have improved performance by 100 percent or better.

2. From competitor comparison to best-in-class comparison. Initially it might seem wise and certainly easier to focus on benchmarking our competitors' success secrets. Yet, to acquire another station's strategy wouldn't put us ahead — just even. It's outside the Radio industry where you can find access to cutting-edge techniques which you then apply to Radio.

For example, First Chicago Bank benchmarked airlines to find secrets to handling long customer lines. Xerox benchmarked L.L. Bean to improve warehousing operations. This resulted in a 10 percent gain in productivity.

The benchmarking strategy is not a shoot-for-mediocrity approach but rather to find the world-class performers and find out how they do it.

3. From "We've always done it this way" to "What's the best way to do it?" Any approach that has worked for many years and has not been updated and improved should be highly suspect. The old adage, "If it ain't broke, don't fix it"

most certainly has given way to "If it ain't broke, break it."

More Pillars, Please!

4. From one way to many ways to make money. This element perhaps more than any other will define those stations that will lead the pack into the next decade. Stations need to ferret out their many unrecognized assets and turn them into income opportunities. When a business is supported by only one profit pillar, there is an inherent instability. When a business is supported by a number of profit pillars, there is much more oppor-

To acquire another station's strategy wouldn't put us ahead — just even.

tunity to grow and develop important strategic alliances. The stations of the future are those who continue to expand the definition of the business of Radio.

5. From incremental improvement to quantum change. To the degree that we continue to do the same things in the same way and attempt to get better at it, usually we will see an incremental improvement. When we benchmark world-class companies, we are likely to leap ahead of our direct competition. Our task then is to translate the state-of-the-art principals into the Radio business.

The future will be owned by stations that not only learn from other industries but form strategic alliances that allow quantum leaps in profitability.

Dr. Sharon Crain is an industrial psychologist and a pioneer in the field of biofeedback to manage stress. She may be reached at 602-483-2546.

QUICKREAD™

- Shift from an internal to an external focus to maximize improvements.
- Shift from competitor comparisons to comparisons with successful companies outside Radio.
- Don't cling to "we've always done it this way." Update and improve old methods.
- Improve business stability by looking for more than one way to make money.
- Set goals in terms of quantum change, not just incremental improvement.



by Ted Bolton

Unparalleled Marketing Power Taking Advantage of Listener Rituals

Rituals are a powerful means of marketing your Radio station. If you understand and orchestrate ritualistic listener behavior, you can develop marketing powers unparalleled by others. Why? Because rituals are a vital part of everyday existence.

A ritual provides people with a sense of belonging. We all know that belonging to a common group brings with it a certain sense of comfort and opportunity for celebration. Rituals are also a means of entitlement and recognition. Virtually every successful organization, religion, or political party takes great care in the development and maintenance of its own unique set of rituals. Even the Grateful Dead understand that their success is one part music ... and one part ritual.

There's Nothing Like a Successful Ritual

According to a survey by a New Hampshire Grateful Dead publication called *Deadbase*, the average Deadhead attends 75 Dead concerts in their lifetime. Yes, they go for the music. But the concert-goers also talk about the complete Dead concert experience. What

the Grateful Dead have done is not only create a single experience, but they duplicate the experience time and time again until it becomes a ritual. While every show is different musically, each is also a ritual defined by how you dress, act and feel. It's the Dead guarantee, and they deliver every time.

The result is a **loyalty and religious** dedication to the experience of the ritual. The question is whether or not your Radio station can develop these rituals to your advantage.

The answer is yes because it has been done before, and it's going on right now.

Radio Rituals

You need only turn to the most successful Radio stations across the country to find benchmarked station rituals that have become institutions over the years.

KBCO Denver developed a combination of music and land/water racing called Kinetics. Participants turn out in strange attire and self-constructed crafts that compete in a race over land and water. Kinetics has become part of Denver's Guide to Tourist Attractions and Events.

This past April, WHFS Washington, D.C., sold 45,000 tickets to the WHFestival in four hours. The festival is a celebration of music, sideshows, dancing and stage diving that goes on for 10 hours under the heat of the Washington sun. WMMR Philadelphia's best ratings took place when the station upstaged all others with their annual Louie Louie

Parade. Every Friday in Philadelphia also became WMMR's Hawaiian Shirt Gonzo Friday.

The key to these events is that they are regularly scheduled. These are not one-shot deals. They are institutions, and they are identified by the rituals that take place during the event.

Even the Grateful Dead understand that their success is one part music ... and one part ritual.

Create Your Own

Ted Levitt, a professor at Harvard, once coined the term "innovative imitation." The idea is to take an existing idea and creatively make it your own. The same applies to the development of your own rituals.

Look around for rituals that can be tied to your format. It may deal with music, seasonal changes, a location in town, or a sporting event. Whatever you do, don't rely on somebody else. You must create and control the event and the rituals surrounding it. If it works ... keep it. If it doesn't, go back to square one.

The secret to bonding groups of people together lies in the ability of these groups to participate in rituals surrounding an event. Be smart and take advantage of what people want. Better yet, get out your tie-dyes and go to a Dead concert.

Ted Bolton is president of Philadelphia-based Bolton Research Corp., a Radio research and marketing firm, and publisher of "Radio Trends." He may be reached at 610-640-4400.

QUICKREAD™

- Making an institution out of a marketing event requires a successful ritual surrounding it.
- Successful rituals — like a Grateful Dead show — give people a sense of belonging and breeds loyalty and dedication.
- "Innovative imitation" means taking an existing idea and making it your own. The same can be done with rituals.
- Think of innovative rituals that can be tied to your format, basing it on music, a change of seasons or a sporting event.

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THE INTEREP  RADIO STORE

Selling Today...Innovating for Tomorrow



by Mike McDaniel

Food For Four A Grocery Promotion

Pile the food high in the grocery store, and pile the money high on your way to the bank. Here's how you do it.

Talk your friendly grocer into displaying, in the middle of the store, enough food to feed a family of four for a month. Boxes and crates are piled to the ceiling. A big display. Lots of bulk items.

Encourage the public to visit the store, survey the mountain of food and register a guess as to the total dollars to buy it all. Here's the hitch: They must go to registration locations. A promotion based on human need with a prize (food) everyone can use. A sharp grocer will work with the food vendors at no cost.

The winner claims the prize (food) in four weekly visits. Each visit the winner selects the food items on the prize list. No substitution. Each food item that goes in the display goes on the official prize list, along with its price. Grocery people are experts at telling you how much a family should eat, so let them pick it all out.

QUICKREAD™

- Talk your grocer into displaying, in the middle of the store, enough food to feed a family of four for a month.
- Encourage the public to visit the store, survey the mountain of food and register a guess as to the total dollars to buy it all. The hitch is they must go to registration locations.
- All the food on display goes on a prize list for the winning entry to choose from.
- You make your money by selling the registration locations. Give each location regular commercials as well as promos inviting listeners to register.

No Substitutions

Display a big sign at the grocery store with a list of all the food to be given away. (Frozen food cannot be displayed in the middle of store.) Mark it no substitutions so the winner won't hassle the grocer to change this and that ... "I don't like cottage cheese, I want ..."

Have signs at all registration locations. You may put a photo of the mound of food at all registration locations. All locations should post simple rules and a list of sponsors encouraging listeners to visit other stores to register. A large banner can be hung from the grocery ceiling. You may also explore putting laminated signs (not really expensive) on each shopping cart, telling of contest and listing all sponsors (value added).

Broadcast promos with a partial list of food items to be awarded. Broadcast different promos telling listeners where to register to win the food. Broadcast the rules at least once a day with a matter-of-fact announcement.

What You Sell

You make your money by selling the registration locations. Give each location regular commercials as well as promos inviting listeners to register. The grocery store agrees to be part of the promotion and to arrange the food in return for the numerous promo mentions for the length of the contest. Complete the promotion in 45 days, with split, even billing for up to 10 sponsors.

Here's how to price it. Get a base figure by multiplying 45 days by the number of commercials per day at rate card. Get an "extras" figure by adding the value of 45 "Register at" promos. Plus, figure the value of generic promos

or announcements and rules listing and the cost of registration boxes and slips and any extras, and divide by the number of sponsors. Combine the base and "extra" for "per advertiser" price. Add 10 to 15 percent as a promotion bonus for the station.

Some Value-added Ideas:

- Broadcast the drawing of the winner — live from the grocery store.
- If store doors will permit, display a pickup truck in the store, overloaded with groceries, on the hood, in the seat, on the floor around. This will work only in a store not obsessed with floor space use. It makes a great display idea for a truck dealer.

Your profit is almost 100 percent. The only cost is time and some signs. Grocery store people are experts with signs and will provide most on request.

The Pitch

Here are the points for salespeople to make in the presentation:

- Grocery stores have great traffic patterns. Everyone has to eat.
- This promotion pulls traffic to your store.
- You get mentioned in "Register at" promos.
- You get signage display at the store.
- You get registration box and slips (and picture of food), and you get listed in shopping cart sign.
- Plus, three (or more) half-minute commercials per day for 45 days.

Mike McDaniel produces the Action Auction promotion nationwide, has written a book about promotions, and owns and operates two Radio stations. He may be reached at 812-847-9830.



by Kathryn Maguire

The Agency Route

Avoiding Roadblocks to Your Vendor Program

One of the biggest reasons stations are looking more toward vendor sales as a new business generator is because it tends to be direct, numbers-proof billing at a higher average spot rate. The underlying theme here is that we don't have to call advertising agencies to get this big-buck business. But, alas, we are still running into agency walls and are sometimes unable to get over them.

One of the most predominant Radio station concerns is losing the agency's business. Few Radio stations call on retailers for retail-driven vendor programs because of this. Occasionally, stations develop incremental sales promotions for manufacturer sales reps only to get halted by the company's agency so that they can check the efficiency of the Radio buy.

Agency Advice

Here are some tips on interacting with advertising agencies when they have connections to vendor-oriented accounts.

1. If you are targeting a retailer that is an agency account, your best bet is to go to the agency first. (Your only exception here would be if it's an agency that does not buy your station and/or medium.) Retail-driven vendor programs cannot be pitched or carried out through a typical advertising agency. Sit down with the people at the shop who have the relationship with the account. This is not typically the media buyer. Explain briefly how a vendor program works, showing why you must meet with retail buyer(s). Make the agency understand that the new dollars you will be raising are not a current part of their ad budget.

2. The agency will have the same objections as the retailer. Be prepared for

this. Look for: "We're getting all the possible funds from our vendors." Or "We don't want you calling our vendors." Another is: "We don't want to destroy our relationship with our vendors." Answer all of these as you would a retailer.

3. Remember that it is not for you to decide if the agency gets commissioned. It isn't the agency's decision either. The account should make that call. Don't feel like you didn't do it right if your billing didn't end up direct. The largest retailers are the best vendor program prospects, and they are nearly always covered by an agency. You are better off partnering with an agency rather than alienating them. This may be the difference in you doing a program or not.

4. If you are conducting the vendor program, with the agency's best wishes, and the agency is getting commissioned, you must decide up front what percentage of the vendor money will be billed on your station. Most vendor programs are two- to six-week, theme-oriented promotions, not annual programs. So less money is raised.

Try not to turn this into a typical Radio buy. If your station were to receive 100 percent of the vendor dollars raised, remember that the promotion is also going to be demonstrated in signage, displays, retailer's print ads, shelf talkers, price reductions, sampling/demos and/or whatever else you come up with. It's your job to see that the vendors get what they need to increase their sales. That's what will bring them back next time.

Avoiding Roadblocks

5. This tip concerns vendor-driven programs—that is, doing a sales promotion working with one manufacturer who

QUICKREAD™

- Educate the retailer's agency on why/how you wish to do a vendor program.
- Be prepared to answer the same objections you would hear from a retailer.
- Let the account decide if the agency gets commission.
- Ask lots of questions if a manufacturer feels he must take your promotion to his agency.

will use your campaign to gain incremental sales with one or more of his retailer accounts. If in the closing stage of presenting your campaign, the manufacturer sales rep says he must get "approval" from the company's ad agency, here are some questions to ask or points to make:

- "Why?"
- "When you take other deals or promotions to your accounts, do you run these by your agency too?"
- "When a retailer requests funding from you for a promotion, do you go to the agency for approval or funding?"
- "Often agencies try to make sales promotions into Radio buys. We're concerned that if your agency tries to break up this package, we will be unable to provide these things."
- "How do you feel about this package?" (I like it.) "Do you think your accounts will respond to it?" (Yes.) "Would you agree that you know more about selling your product than your agency?" (Yes.) "Somehow you must communicate to them that although you wish for them to see your promotion, you believe it is a terrific incremental sales program and should not be altered."

Kathryn Maguire is president of Revenue Development Systems. She may be reached at 617-589-0695.



by Holland Cooke

This Won't Hurt a Bit

Painless Talent Checkups

Too often, while we (management) think we're "coaching," they (talent) feel like they're in the dental chair. Performers' egos are every bit as sensitive as their teeth and gums. So, based on my experience as both doctor and patient, here's some "nitrous."

"Logger" machines are the best source for critique tapes. Knowing that the machine is constantly rolling, talent eventually becomes desensitized ... or at least real careful about what's said on-air.

Worst source for critique tape: Airchecks you ask talent to tape for review later. Or they see you set up a special recording in the production studio. Either way feels more like employer-employee than the ongoing partnership you should have.

Two Techniques

Unless you need to pinpoint a certain moment, I recommend two techniques that have worked well for (and on) me:

1. Ask talent to choose a show they thought went well. Why rake 'em over the coals for one even they didn't like? And a tape with none of their perceived

negatives allows you to focus on any points you want to make ... and offer positive reinforcement for what worked.

2. Grab several shows, and ask talent to choose one at random, like they just turned on the Radio.

Suggestion: Talent should listen to airchecks at least a couple weeks old or older. Talent hears them with more objectivity than more recent tapes, when they can remember each break word for word, how they felt *that day*, etc.

Three's A Crowd

Who should attend aircheck meetings? As few people as possible. Pride-of-authorship is powerful, so unless you're working with an on-air team, three's a crowd. In fact, why not just present talent an aircheck to listen to on their own? We all tend to be our own worst critics. "Have a listen, and tell me what you think worked ... and what you'd do differently" is very non-threatening. And take-homes allow talent to listen where so many listeners do, in the car.

Major Surgery?

Gab is a gift, but brevity is a blessing. Listeners have more choices — and shorter attention spans — than ever. So if there's someone on your air who uses 17 words to communicate what they should be saying in seven, try this method of demonstrating "word economy." It'll take some prep on your part, but the results can be worth it.

Play back several **versions of the same aircheck:**

1. The first is lean and mean. It moves right along. It should. Before the meeting, you've edited an actual show down to only what should have been said. Talent hears themselves sound tight and bright. "Nine before three on WXXX!"

2. Then play the original uncut version. "It's just about nine minutes before

Worst source for critique tape: Airchecks you ask talent to tape for review later.

the hour of three o'clock right here on WXXX Radio."

3. Finally, play the edits. "It's just about ... minutes ... the hour of ... o'clock right here ... Radio."

The point you're making: Not only can you do what I'm suggesting. You did! Hear how much better it sounds without what was cut out? You might task talent to similarly edit other tapes, acquiring, with benefit of hindsight, a sense of how to execute live with the same frugality.

How Many Checkups?

Just as you manage each employee individually, the frequency of aircheck review will vary from person to person. Bottom line: Make an aircheck review an ordinary part of your relationship, so that it's not perceived as fault-finding but simply one of the things coach and player do. If you make the most of this special opportunity, talent will appreciate the attention.

Holland Cooke is a Washington, DC-based programming consultant specializing in news/talk and full-service AM. He may be reached at 202-333-8442.

QUICKREAD™

- **The worst way to critique is to ask talent to tape themselves for review later or let them see you set up a special recording in the production studio.**
- **Two effective techniques are to ask the talent to select a show they thought went well or select several shows and ask them to pick one at random.**
- **Usually, only you and the talent should attend an aircheck meeting. Better yet, have the talent review themselves.**

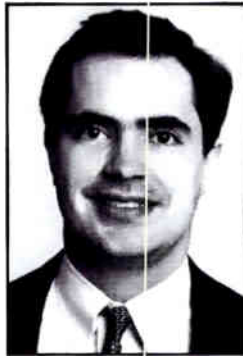
What do these Emmis Broadcasting Account Executives have in common?



Sharon Ritterband
WQHT
Hot 97



Ana Deranja
KPWR
Power 106



J. Chapman
WENS
Lite Rock 97



Linda Sutton
KSHE
KSHE 95



Robin Daugherty
WKQX
Q101

(Choose one.)

- A. They are members of the Revenue Development Systems Network.
- B. They won Emmis' Fourth Quarter (December-February) New Business Sales Contest.
- C. Their picture is in this ad.
- D. They are going on a cruise.
- ☒ E. All of the above.

Congratulations!

EMMIS
BROADCASTING





by Chris Lytle

Quit Making Sales Calls

It's Presentations That Count

"I require my salespeople to make 10 calls a day," boasted the sales manager. "The more doors you open, the more sales you close."

"Are they making budget?" asked the consultant.

"Not all of them. Should we up the number of calls to 15 per day?"

The solution to most sales problems is making more sales presentations, not just more sales calls.

Just Visiting

By calling everything they do "sales calls," salespeople fool themselves into thinking that they're selling when they're just visiting. You know you're in trouble when people start writing things on their call sheets like this:

"Dropped off station coffee mug."

"Made a cold call, but Ed was out for pizza."

"Faxed information about new package."

Seven more calls and this person has put in a full day. Frightening, isn't it? But it could be happening in your sales department unless you insist on ...

Truth In Labeling

To build accountability and sales, salespeople need to accurately label each

Week	Seeds	Letters	Dials	Contacts	Appt's Set	Data Base Interviews	Present's w/ Schedules	Sales	\$	Commiss
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the receptionist, and talks directly to the advertising manager. He cannot meet with her for a month due to his vacation. She gets two hatch-marks for this effort: one dial and one contact.

Bingo. She makes her fourth dial, talks to the decision maker, and books an appointment for the following Monday. She marks down another dial, another contact, and one appointment (booked).

And She Scores!

At 9:20, she meets face to face with a direct account to take a tour of a new location. They also sit down to discuss an upcoming grand opening. At the end of the meeting, she books an appointment to make a presentation with the client in three days. Chalk up a data call and another appointment set.


Her 10:30 meeting is a formal presentation with a spec tape. She asks for \$2,300 and ends up with a \$1,900 sale (in large markets, add a zero). The box score would reflect one presentation and a sale.

She takes a client to lunch and over coffee steers the discussion toward an upcoming promotion. She decides to call it a data call. This continues throughout the day.

At the end of the day, she sends a letter to a client she has been unsuccessfully trying to reach by phone.

She clips an article from the *Wall Street Journal* on automobile leasing, copies it five times, attaches her business card to each, and mails the five article copies to her car dealers and banking clients. She notes one letter and five seeds.

At the end of the day she reports accurately to the sales manager, "I made 12 dials, five contacts, booked three appointments, made two presentations, sold \$1,900, and sent out one letter and five seeds."

Quit making sales calls and start counting the things that count. Tracking the behavior you want is the first step in getting that behavior consistently. If you can't measure it, you can't manage it.  Chris Lytle, president of The AdVisory Board Inc., is author of the *Radio Marketing Master Diploma Course*. He may be reached at 1-800-255-9853.

BUSINESS FACTS

by Ken Costa, RAB: 212-387-2100

Oh well, the TV shopping channels will love this ...

some 37% of adults have changed their shopping habits (where they shop and when) due to fear of crime. Of them, 43.6% don't shop after dark and 15.3% never shop alone. 25% feel unsafe in malls where they once shopped. Among categories, banks were the highest on the "fear" list (39.1%), followed by fast food 15.4%, grocery stores 14.8%, drug stores 13.6% and video stores 9.9%.

COPY THOUGHT: why not promote stores and malls as being safe ... security-patrolled, well-lighted, electronic detectors, etc. How about stores on the same block as police stations!

(Source: *Video Store*, May 8, 1994.)

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by William P. Suffa

Keeping Quality Engineers A Matter For Discussion

As I write this I am sitting in Munich, Germany, listening to one of three (1) privately owned Radio stations that cover the city. In Germany — as in other European countries — the State, Post and Telecom officials provide all equipment necessary to transmit the signal over the air. The State also provides all maintenance on the transmitting equipment (for a monthly fee of course).

The Dichotomy Dilemma

I point out this one difference between our system of broadcasting and Europe's — the maintenance aspect — because it brings up a dichotomy which presented itself quite clearly in two different conversations I had recently in the States. One was with a very competent station engineer who was considering leaving his company in light of an ownership transfer. Seems he was concerned that the new owner would eliminate his position, that capital budgets would be slashed, and he would lose pay and benefits. So he was considering a way out ... to a more "stable" industry like Cellular Radio, PCS or Cable. The other was with a Radio group owner who asked me why it is so difficult to find and keep qualified technical staff at Radio stations. Seems he had to rid one of his stations of a thoroughly incompetent individual.

Sell Your Value

Certainly, there are a number of very good engineers. But the money issue is clear: If it's not there, it's got to come out of someone's budget. Conversely, if the smart engineer knows he/she can have a better life (more money, shorter hours and better benefits) by

working in another industry, he or she will leave.

Much of the income issue may be attributed to the engineer's lack of salesmanship. I've seen contract engineers undervalue their services by neglecting to include things like overhead and travel which can add 100 percent or more to their cost ... and then complain about having to work so hard just to make a buck. I've said it before, but it bears value repeating here. The engineer should know his/her value to the station and should "sell" that value to management.

It's Not Just The Pay

It's not just the pay either. Often, engineers have to work with transmitter or antenna systems during "after midnight" hours (to avoid disrupting prime listening times). Unless your station has an auxiliary transmitter and antenna system, maintenance must be performed at night — or not at all (guess which option the over-worked engineer chooses). It's not easy to put in a full day at the studio and a full night at the transmitter. Contract engineers who have big companies with a large staff can provide that kind of service — some self-employed engineers tend to overwork themselves to keep their income at a reasonable level.

There are a lot of demands on an engineer in today's Radio environment. Newer, solid state transmitting equipment and well-designed transmitter plants reduce the need for some midnight work. Unfortunately, unless a reasonable capital program has been in place for a num-

QUICKREAD™


- How you keep qualified station engineers may depend on better internal communications, salesmanship, prudent use of contract engineers along with a willingness to pay for their skills, operational improvements, and continuing education.

ber of years, many transmitting plants fall in the "high maintenance" category. And, some of the oldest equipment is in the smaller markets ... areas where the engineering problems are most acute.

So how can you keep qualified engineers? Certainly, management and engineering staff can work to improve internal communications. Engineers can use sales training to improve their ability to communicate "value" to management. Prudent use of contract engineers, along with a willingness to pay for their skills, can provide a good supplement to station staff (or be the "station staff" for

Much of the income issue may be attributed to the engineer's lack of salesmanship.

smaller stations). Also, consider asking your consulting engineer to recommend staffing and operational improvements that can both improve engineers' efficiency and reduce their burden.

And continuing education is very important. It should be encouraged and scholarship programs established. I know of only one scholarship designed for Radio/communications engineering students.  William P. Suffa is principal engineer for Suffa & Cavell Inc. in Fairfax, VA. He may be reached at 703-591-0110.

The Next Generation Digital Audio System

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02:29:32 ON **LPB** **22:09**

L **SALSA** **ON AIR**
R **PAUSE**
ERROR

00:	ALABAMA	BORN COUNTRY	03:07
03:	HIGHWAY 101	WHO'S LONELY NOW	03:09
06:	ALAN JACKSON	CHASIN THAT NEON R	02:58
09:	THE JUDDS	LOVE CAN BUILD A	04:04
13:	THE BROWN ADOBE	SALSA SPECIALS	00:30
14:	WYBU LEGAL ID	SPRING MARATHON ID	01:00
14:	LEWISBURG PHOTO	SPRING FEVER SALE	00:30
15:	CARLENE CARTER	COME ON BACK	02:46

SPORTS NEWS (updated at 3pm)
The Philadelphia Phillies, fresh off a losing streak on the road, rallied to beat the San Diego Padres 15-12 in a home-run slug fest at the Vet.
In the third race at Aqueduct, Beetlebaum finished 6 lengths ahead of the pack to beat 36 to 1 odds.

ON AIR **PAUSE** **ERROR**

ON AIR **PAUSE** **STEP**

MENU **CLOCK** **TIME EVENT**

SEARCH **TEXT**

TITLE **NEWS**

ARTIST **SPORTS**

ALBUM **WEATHER**

TEMPO **STOCKS**

THEME **LOCAL REPORT**

TIME **FARM REPORT**

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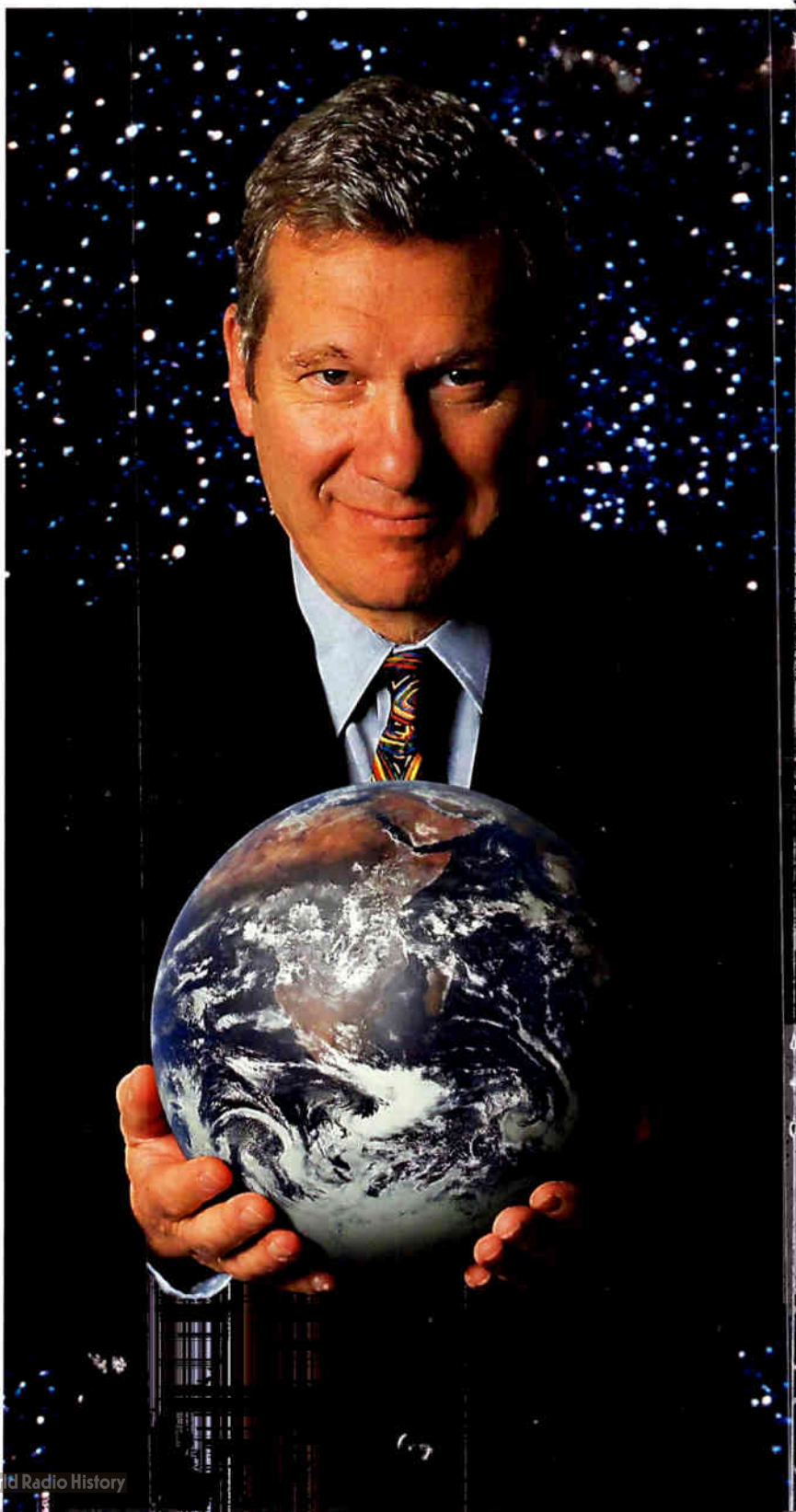
He's Got The Whole World ... In Radio's Hands

Tom Rounds, president Radio Express

Tom Rounds is president of Los Angeles-based Radio Express, a leading global Radio programming syndication company he founded in 1985. Radio Express distributes programming and program-related products to Radio stations throughout the world, and also sells advertising time and program sponsorships to multinational advertisers serving 93 countries. Radio Express represents programming produced by such suppliers as ABC Radio Networks, TM Century, FirstCom, and Sound Ideas, and recently launched its own proprietary programming, including The World Chart, Hollywood Express, and Love Songs.

Rounds' career in Radio began after graduation from Amherst College, where he formatted and commercialized the school's Radio station. He landed a job at WINS-AM New York as news supervisor, and subsequently moved to KPOI-AM Honolulu, where he served as news director, afternoon drive personality, and program director. During this time he also served as president/CEO of Arena Associates, a concert production firm. In 1966 he was named PD at KFRC-AM San Francisco where, as part of a station promotion, he developed the KFRC Magic Mountain Music festival, widely regarded as the first pop music festival in the United States. In the late 1960s he moved to Los Angeles to become president of Charlatan Productions, and in 1969 founded Watermark Inc., a diversified media company perhaps best known for the creation and production of American Top 40. ABC purchased Watermark in 1982, and Rounds continued to serve as president of ABC/Watermark until he founded Radio Express three years later.

Rounds lives with his wife Barbara in Los Angeles. They have three children, Debbie, Michelle, and Tom IV.



INK: With *Radio Express* you literally are undertaking a venture of global proportions. How did you develop the concept that there was a global market for American Radio product?

ROUNDS: Actually, the idea goes way back to 1970 when we started *American Top 40*. Our arrangement with *Billboard* magazine permitted us a certain number of ads in the magazine, and some stations in international markets almost immediately began to respond — especially Australia. The Australians, who have always had a great Radio industry, looked to us Americans as the source of ideas and everything that was exciting and happening. The show became very successful there, and began to spread throughout Southeast Asia and to South Africa, before eventually taking hold in Western Europe and Latin America. So, way back 24 years ago, there began to appear to be an international market for this kind of thing.

INK: To what extent did the sale of *Watermark* to ABC Radio in 1982 affect your international marketing efforts?

ROUNDS: When ABC acquired the company, [ABC Radio President] Ben Hoberman requested that we take over the odd pieces of international business that were running through ABC headquarters in New York. By 1985 it became clear that what was beginning to happen in the world was very similar to what had already happened in American syndication, which had changed from a cash business into an advertiser-supported business. We felt that if we could sell the benefits of barter syndication to world player multinational advertisers, we had quite a promising business opportunity.

INK: Both the Radio industry and the world have changed considerably since you entered the global marketplace. How have those changes affected the way you do business?

ROUNDS: First, we've gotten a lot smarter. There really is only one company like *Radio Express*, and we decided at the start that we would focus completely on sales, marketing and establishing markets for Radio product. The production end has been handled very nicely by ABC, TM Century, FirstCom, Hot Mix, and other companies, which enables us to zero in on developing contacts in the marketplace, educating people, and es-

tablishing channels of communication. Our data base has grown from about 1,000 accounts to about 13,000 accounts — and twice that many personal contacts. We basically have identified the total potential world market, although that keeps changing because Radio continues to become privatized and deregulated. This means that a lot more stations are coming on the air all the time, especially in developing countries.

IN DEMOCRACY'S STEPS

INK: Where do you see the greatest potential today for commercial Radio programming that didn't exist five years ago?

ROUNDS: Two years ago I would have written off Africa, but Africa is moving very quickly right now. As Africa becomes democratized Radio will follow. Also, the Radio stations in China that were under government control now are becoming quite independent.

INK: What do you consider the strongest commercial markets today ... where do you see the greatest potential for growth?

ROUNDS: The developed countries are those where all the advertising money is being spent. For a variety of reasons, however, our best markets tend to be developing countries where Radio is essential in the media mix. In developed countries, Radio in some cases has become a secondary medium — it's what advertisers use to back up their television and their print. But if an advertiser is trying to reach a broad audience in developing countries, you've got to use Radio. It's the only medium that is cheap enough for the people to afford, and therefore it reaches people wherever they are — and whatever they are doing.

INK: To what extent do you credit *Radio Express* with opening up these markets?

ROUNDS: One of the best relationships we have had — and still have — is with Armed Forces Radio and Television Service, which go back to our first deal with *American Top 40* in 1971. In addition to American servicemen who tuned in, a huge local population also listened — especially in Japan and Germany. In a lot of ways, the early affiliation of AT40 with Armed Forces introduced our product to the global population. It also has made Japan and Germany great markets for us today.

INK: But you've taken that introduction

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SIDELINES

◆ Leisure activities: sailing, hiking, playing/listening to music.

◆ Recommended reading: *Preparing For The Twenty-First Century*, by Paul Kennedy; anything by Carlos Fuentes, Gabriel Marquez, or Peter Matthiessen.

◆ Mentor or role models: polar explorer Roald Amundsen, movie director Jonathon Demme for his skill at mixing media, and Radio guys Casey Kasem, Bill Drake, Ron Jacobs, and Ed McLaughlin.

◆ If you were granted one wish, what would it be? That the media discover an effective way to motivate people on issues relating to the environment.

◆ If you could go back in time, where would you go ... and why? To the 1960s and the Renaissance ... two times when media were mixed freely and optimism was high.

◆ What did you listen to on Radio when you were growing up? Jack Armstrong, Capt. Midnight, and Sgt. Preston, Lowell Thomas, newscasts, Jack Benny, The Lone Ranger, suspense, and The Shadow.

◆ When you were a kid what did you want to be when you grew up? I was brought up much too well to say I wanted to be a DJ, but I broke a lot of records cueing them up on the family record player.

◆ What is your pet peeve with Radio? Research, ratings, too many stations, infiltration by the music business.

◆ What is the most embarrassing thing that ever happened to you in your career? In 1964 I was riding a burro in the KPOI Donkey Derby, and my mount developed an irresistible urge for the mount of one of my fellow jocks.

◆ What has been your most elusive goal? Discovering a simple but effective method to help advertisers really understand Radio.

◆ What would you do differently if you had it to do over again? Fewer hours behind the mike and more time on the street would have been good.

◆ What advice would you give someone who wants to get into Radio? Learn disciplines that don't come easy. To succeed in Radio you must be a master of many trades.

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and run a long way with it.

ROUNDS: Yes ... but the main difference between Radio in 1970 and 1994 is that we're now dealing with a global market. Anybody who is going into the Radio business is sending people here to the United States. They come into a market and listen to all the stations, or they hire a professional scout, which the Japanese have done on a number of occasions. We also have our own scouts, and we do extensive traveling and research. Also, since so much of our business is in barter syndication, a lot of our introductions to new broadcasting operations in these countries are through the field representatives of such traditional advertisers as Coke, Pepsi, Sony or Kodak. These people have been in the market for a long time, and they know what the global media opportunities are. Also, we're always combing through every broadcasting publication we can get our hands on. Plus, we've worked side by side with the National Association of Broadcasters in attracting foreign visitors to their conventions. At the Radio Show here in Los Angeles in October we're expecting at least 1,200 foreign attendees.

INK: You also must get to travel to conventions a lot ...

ROUNDS: We do. We attend as many foreign conventions as we possibly can. We go to Canada and Mexico every year. Brazil and Argentina are really good shows for us. We'll be doing the Montreal

show this summer, and Poland has had a wonderful Radio show for the last couple of years. Singapore has a very good Radio show. We've identified about 45 shows that we should be going to.

INK: Are other countries interested in American Radio product because we do it so well, because we're American, or despite the fact that we're American?

ROUNDS: In most countries, American popular culture is still as red hot as it ever was. The rest of the world looks at American pop music as being original, unique, inventive, fun, and probably one of the great representatives of the youth culture ... and MTV has paved the way for much of this. MTV has identified some common denominators, wants, and needs throughout these markets that people are responding to. And they are doing it primarily in English. The English language is the language that you want to sing in if you want an international hit record. Depending on the country, because of movies and pop music, most of the younger generation knows enough English to be able to enjoy music.

INK: Obviously, none of this could be done without the advertising. How does the international advertising community differ from doing business here in the States?

ROUNDS: Most American corporations that are doing business globally have foreign branches that are variously autonomous. Some years ago, one of our biggest multinational sponsors decided that they would disband their international operation, which was centralized in New York, and transfer most of the

people who were involved in that operation into six different global regions. When they did that, the company was able to be a lot more appropriate to the region in which it was doing business. These companies know that, if they are going to market on a global basis, they also have to market locally at the same time. Every account that is in-



involved with one of our shows has many moving parts. All of the budgets we have pursued have a great deal of local input. There is no territory outside of the United States where we don't have to get complete approval from the local people, which includes the advertising agency, the distributor, and the manufacturer.

INK: Are international media buyers more receptive to Radio than they are here in the United States?

ROUNDS: We have to fight for Radio's share of the media budget and, in most cases, television still gets a lot of the share. There is a lot of work to be done in that area. Marketing people generally look for ways to show their product, and they don't know very much about the magic of Radio. But a lot of Radio's sales techniques have never been exposed in these markets before, so we have a great story to tell. People are pretty receptive to it, because we're talking about something that is quite economical.

INK: Are the marketing objectives of international advertisers very different than those of domestic clients?

ROUNDS: Lynn Anderson, worldwide director, sales and marketing, has identified seven different stages in the selling process. The one that we spend the most time with is development. In development, you've got to be a great listener and try to determine the wants and needs of the local advertising people. You may get several different stories, so you try to talk to as many different people in a company's marketing division as possible. Then, once we are able to show them how we can help them achieve what they want, we can begin talking seriously about Radio.



Discussing promotional tie-ins with some of the weekly programs are (l to r): Miriam Ivey, VP of sales; Rounds; Lynn Anderson, VP, worldwide sales and marketing; Ileana Landon, promotions manager; and Clemment Connolly, VP of sales.

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THE GLOBAL MARKET

INK: In lieu of any tangible global research information, how do you demonstrate to an account that the listeners are out there — and that they're reaching their target?

ROUNDS: The advertisers we deal with are pretty smart and already have a good feel for their markets. Even without any ratings at all, it's not too difficult to tell what stations people are listening to in what markets. There is research in every world market, although much of it is useless or out of date. What strikes me as odd is how, in a lot of countries, going after reach is the rule rather than the exception. Now, we have to be careful about the definition of terms, because reach is how many people in a total population are apt to listen to a specific station over a long period of time, which is a vital part of any mass formula when you try to figure out what you're actually delivering and what you're buying. But here in the United States, we need a lot more than reach to make sales.

INK: So how do you demonstrate results?

ROUNDS: We have to look for other ways to sell ... and one of them is with promotions. Every advertiser-supported project that we have going has lots of promotions with trackable results. You're asking people to pick something up at a specific location or make a phone call or mail something in. All of these mechanisms are very important when it comes to validating the advertiser's decisions to buy these sponsorship packages.

INK: We've recently heard a lot of complaining about such value-added promotions here in the United States. How receptive are stations to these techniques on a global front?

ROUNDS: They love it. Right now, we're organizing some extra value-added call-in promotions associated with our shows in China. When advertisers want to introduce a product in China, they give a lot of it to Radio stations to give away because it gets the buzz going. China is pretty amazing, because there are huge product categories that are virtually unknown there, and which advertisers would like the population to become acquainted with as soon as possible. Radio is a really good way to do that.

INK: In your overseas travels, what myths have been dispelled ... and what lessons have you learned?

ROUNDS: One myth that threw a lot of people off balance was that there isn't any good Radio in Europe. A lot of people here in the United States thought all they had to do was go in and put a good American Radio station on and it would take off. The fact is, European Radio is really good. Europeans have made a huge effort to come over here and find out what works and what doesn't work. Australian Radio has always been super ... some of the best in the world. And in Latin America, Radio is a well-developed, highly professional business.

INK: What could we learn from our overseas counterparts?

ROUNDS: There is one big difference between American Radio and Radio almost everywhere else — we've got too many Radio stations. As a result, stations have to pursue more restrictive format perimeters. The number of stations per capita are far fewer almost everywhere else, which means that Radio stations can be much more full-service than they

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"A Dollar a Holler"

Now's the time to think about first-class give-aways for remotes.



Lapel Pins

Here's the deal: Our high-quality cast pewter key tags and lapel pins are priced at just a \$1.00 each plus set-up and shipping. Minimum quantity 250 pieces per item. Please call for details and ordering information.

Take advantage of our introductory offer ... send us your logo and \$100.00 and we will send you 50 tumbled pewter keytags or lapel pins.



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Circle Reader Service #112

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are here. News, special events, and creative Radio projects are much more present in foreign Radio. It's always refreshing to go listen to Radio outside this country because you hear a lot of stuff that you would really have to hunt for here. Radio stations in other countries view their responsibility to the listening audience in much broader terms than American Radio stations tend to do — and that's something great.

THE WORLD CHART

INK: Where do you feel the most innovative music and programming is coming from — and how receptive do you think this country and other countries would be to more of a "world music" approach to Radio programming?

ROUNDS: First, let's get our definitions straight. A lot of people call world music "world beat" music which, actually, is indigenous cultural music that is not in the mainstream of Western pop music. Having said this, we compile a world chart primarily based on the stations that are taking our mainly American Radio programming and are playing what they call international music ...



Rounds examines the international territories he covers.

INK: Does this chart look or sound very much different from our charts here in the United States?

ROUNDS: International music is dominated by American and British popular music, with some European and some Australian material, and most of it would be familiar to audiences here. What we've been doing is putting all these stations' playlists into a computer and tabulating the results, unweighted so that each station has equal input. Two hundred and fifty stations actively participate in com-

piling this chart, and we're flattered that a lot of them are using this chart to do their own local countdown shows. Ironically, the Radio Express World Chart has become a factor in this genre of world programming. No matter where you go, no matter how far off the beaten path you get, you'll always find at least one Radio station that's playing Western music that is familiar to people in the United States and Europe. This is an interesting common denominator because it's something everyone can relate to, and we're launching a World Chart Radio program for the world market this year.

INK: How does this music mix with "traditional" programming in specific markets?

ROUNDS: Well, I'm not sure how well you can mix mainstream Western music and, say, Chinese music, but it's being done. You'll hear a popular music station playing traditional Chinese music, which is almost impossible for most Westerners to listen to, right next to Mariah Carey. ... Basically, Radio has to stick with one genre or another. It's been a long time since stations like KMPX in San Francisco were playing everything from Tchaikovsky to Iron Butterfly. It was fun while it lasted, but it never really worked.

IN THEIR OWN VOICES

INK: How crucial are locally produced "co-productions" in breaking the language barrier?

ROUNDS: It's an important element that we brought into the game. In fact, it's really nothing new. Some of our international subscribers in the '70s did voice-over translations, talking over Casey Kasem and, later, Shadoe Stevens. We got to the point where we thought that was not the greatest way to enjoy listening to Radio, so we began to train foreign disc jockey talent to do the show in

their own language by sending them the different components every week. Currently, we have 34 of these operations in various places around the world — three in China alone. It works so well, in fact, that we access many thousands of times more listeners than we could access with a purely English-language Radio program.

INK: And these listeners, one might assume, are a bit more upscale?

ROUNDS: Exactly. A good example is American Top 40 which, in the United

States, is perceived as a youth Radio program. But it isn't handled that way in Latin America. It's handled for an upscale market, because the upscale market comprises those who speak English as well as Spanish. In a lot of developing countries some stations are structured to sell to a wealthy listening clientele, and the age/sex demographic isn't as important. In the United States, it is believed that all people between the ages of 18 and 24 will behave more or less the same way.

INK: Do you think we in the United States ignore some of these global influences that inevitably have a hand in shaping the direction of the world?

ROUNDS: In his book, *Preparing For The Twenty-First Century*, Paul Kennedy raises the point that, as the developing country populations grow, you see a planet with 80 percent of the population in developing countries and 20 percent in industrialized societies. All the leverage in terms of world media is going to be in developing countries. Now, American entertainment has been very successful in the form of movies, television, and music, but we have to ask ourselves whether there is a point at which these forms of entertainment will cease to grow. American entertainment will always be acceptable and there will always be a great deal of interest in it, but we've already begun to experience — especially in fundamentalist countries — people who say "no more."

CULTURAL COOL-DOWN

INK: So, as red hot as American popular culture is today, we can expect it to cool?

ROUNDS: We should expect it to change. Therefore, to serve our market, it is necessary to begin to look for ways that we can continue to do what we do without it being seen as an American cultural export. By cooperating with our co-producers and making them regular parts of the programming, and by focusing on some of the events that are happening in their areas, we can create a product that will grow into the next century. A lot of the conditions that were present when American Top 40 got started in 1970 are now definitely present in the world market. This is not to say that it was easy to sell American Top 40 in 1970; [Watermark partner] Ron Jacobs and I thought we would launch on a hundred Radio stations, and everything would be a snap.

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Rounds with his wife Barbara.

We started it up on seven Radio stations, and it was a tough sell all the way.

INK: Do you envision this World Chart show conceived as international, or will American Radio stations also carry it?

ROUNDS: That remains to be seen. Currently the countdown market in the United States has a lot of problems, some of them due to the fact that conditions are completely different now in 1994 than they were in 1970 when there was only one chart. Now there are many charts, many genres of music, more choices. At the same time, partly because of MTV and other media, there is a great deal of interest among American young people about what's going on in the rest of the world. Some great music is coming out now that could fit right into the American musical system.

INK: Would it be fair to say that some people are too myopic, not only in regards to the influence of international musical tastes, but also toward the future?

ROUNDS: We have to have a revolution in both Radio and the music business before the conditions are ripe for a new entry into this market. I believe that if you come up with something that's entertaining and innovative, you can get people to listen to it and get Radio stations to play it. But one has to happen before the other one can happen.

INK: Where do you see Radio Express going in the near future?

ROUNDS: We're very interested in establishing viable relationships with joint venture partners in Europe, Asia, and Latin America. We already do quite a bit of business with people who are some-

times our competitors and sometimes our joint venturers in these places, and we'd like to continue to build those relationships. We have to rely on their expertise in their markets. In five years, I think that Radio Express will expand its proprietary programming. We want to be able to develop programs that are suitable to the world market and world advertising. We have a good idea what those programs are and how to accomplish this, and my personal goal is to see it realized.

INK: Do you have any thoughts on this global information superhighway?

ROUNDS: The deciding factor in the user-

friendliness of this superhighway is the English language. We're always striving to access the largest audiences, and this means that somebody has to be in the pipeline who can adapt product to foreign language, styles and tastes. We would love the opportunity to do interactive Radio on a global basis ... worldwide call-in shows. The expense would probably be horrendous, although there is always a solution to everything. Right now interactive Radio in the United States is probably a lot closer to becoming a reality than in the foreign market, but watch out ... it won't be far behind. — REB



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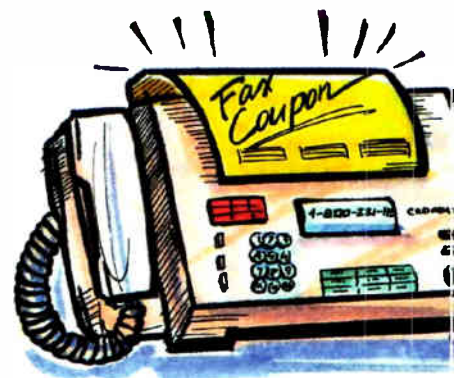
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Circle Reader Service #113

10 Really Cool Sales Promotions

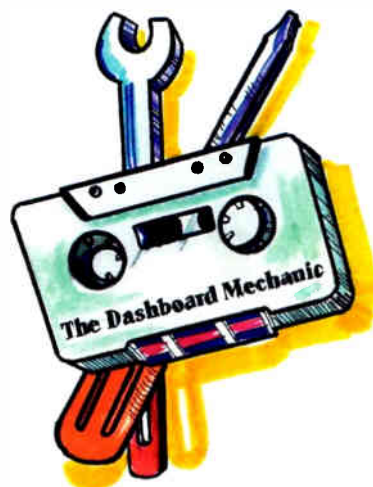
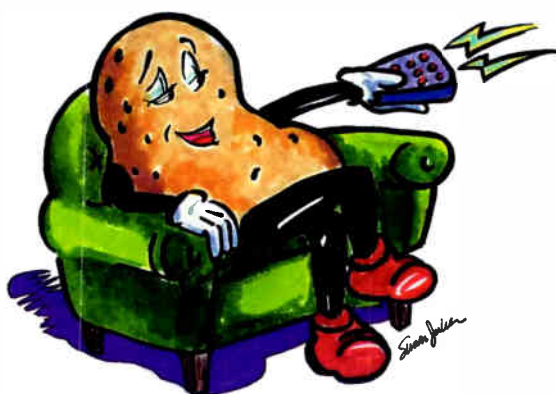
Try 'Em!

by Bill Haley



Coming up with some really cool sales promotions can be a challenge — even to the most creative people on your staff. The key is: It's nice to be creative, but it's far more important to be a good listener. We work in the realm of ideas. The fuel that powers the idea generation process is information. So when you need an idea but feel you've reached an impasse, start asking questions. Find out more about your client's specific needs. Find out more about the promotional tools your station has to work with. Once you've done this, you will find the ideas start to flow, almost automatically.

What follows are 10 really cool promotional ideas. Some of them may fit your station's needs exactly as written. Others may require some tinkering, or even wholesale redesign. Think of each promotion as a pre-built Erector Set. You may like it just the way it is. But you are always free to rebuild it as you see fit. In the end, the only important thing is that the promotion work for you and your client.



Love Your Mother

No, this isn't a Mother's Day promotion. We're talking about Mother Earth here. When the environmental movement swept the country, many businesses jumped on the bandwagon. Why? Because they found that "green" products sell. (Of course, it's also because they're environmentally responsible.)

Love Your Mother is an outreach program that affiliates the sponsor with a positive environmental message. Over the course of a year, your Radio station probably makes many appearances. You will want to make the Love Your Mother program a part of these appearances.

It's easy. Have special staff shirts made up for the program, featuring the sponsor's logo (and the station's too, if you want). At each appearance, you have two or more people wear them, and set these people up at a table next to whatever the station is doing. Create a banner and other appropriate signage to make an attractive display. The Love Your Mother Crew will give out two things: a free seedling (or seed packet), and a Love Your Mother pamphlet.

The seedlings can be purchased in bulk at very little cost from a local nursery. You may even be able to get them below wholesale if you agree to give the nursery display signage (e.g., a table stand) at the appearances. Seed packets are a convenient alternative to seedlings. You can also have the sponsor's logo printed on the front of the packet. (Most seed companies have promotional divisions that can arrange to do this.)

The pamphlet is full of useful household tips to help the environment. (Example: install a water-saving shower head to reduce water consumption.) Your local gas, electric and water companies can supply you with these tips. At the option of its sponsor, the pamphlet may also contain discount coupons on environmentally friendly products the sponsor sells. Of course, it will have the sponsor's logo on the front. Make sure it is printed on recycled paper, and include the "recycled" seal on the back.

You'll sell this program as an ongoing outreach program for the sponsor.



Let potential sponsors know how many appearances you are guaranteeing over a six to 12-month period, and how many people they will be exposed to. It would make sense to kick the program off on Earth Day, which is in April.

Instant Fax-Back Coupon

The Fax-Back Coupon is a coupon vehicle that makes use of the fax machine. It provides nearly instant response to interested consumers — and requires



virtually no effort on the part of the advertiser. Best of all, it can generate a considerably higher return rate than conventional coupons.

The concept is fairly simple. The advertiser offers a special discount in his Radio commercial. Listeners are given a fax number to call and are instructed to fax their name and fax number. Once this information is received on the station's fax machine, a discount coupon is faxed back to the listener. The listener takes this discount coupon to the store and makes a purchase. (Of course, there is no reason to tell the listener that they are faxing to the Radio station.)

The station sells a turnkey program to the advertiser, including coupon design, fax services and Radio advertising schedule. At the conclusion of the program, the station can also provide information to the advertiser, including the number of responses, and a breakdown of the area codes from which the calls came. Depending on your station's policy, you could also provide a complete printed list of respondents.

Here are some tips to help implement the program. First of all, you must have at least one dedicated fax machine, ready to receive listener inquiries. If you anticipate a high response, consider installing a second machine. Have the phone company install a rollover line.

If you don't have them already, get a modem and fax software for your computer. The \$200 investment is well worth it. Design the coupon on your computer, using any word processing or layout program. Then set the computer to do a "broadcast fax." After that, all you have to do is type in the names and fax numbers

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of the respondents, and then push the start button.

Dashboard Mechanic

The Dashboard Mechanic is a promotion for auto supply stores, auto dealer service departments, brake shops, tire dealers and the like. It makes use of your station's ability to produce audio programs. It is actually an infomercial for the sponsor.



The Dashboard Mechanic is a cassette tape that consumers can listen to in their cars. It combines useful, non-technical car maintenance tips with a low-key sales pitch for the sponsor. For example, let's say the sponsor is an auto parts store. You may decide to include three topics on the tape: oil changes, tire rotation and battery testing. After a brief discussion about each topic, you would include a soft sell about the sponsor. You could talk about the sponsor's expert, free advice, the fact that they stock parts for all domestic and foreign cars, that they guarantee the lowest prices, etc.

You produce the tape using information provided by the sponsor. You may want to have a prominent air personality on your station voice it. Include appropriate music to make the program flow smoothly. (Remember that you may be responsible for licensing fees, unless the music is from your production library.) Avoid any temptation to make the cassette sound too commercial. Consumers are wary of blatant sales pitches that are disguised as something else. But if you are truly providing useful information, they will be receptive to a more subtle commercial message. Remind the sponsor that you are building consumer trust and loyalty with this promotion. An overpowering sales message can damage his credibility.

Send the quarter-inch master tape to a duplication house for the cassette copies. Bulk copies can be made quite inexpensively. The sponsor will be distributing large quantities of tapes to consumers. The sponsor may choose to make the tape available to anyone who wants it, or anyone making a minimum purchase, or anyone purchasing a specified product. Build the duplication cost in to the sales package. As an alternative, you might provide the tapes, in any quantity, at cost to the sponsor.

This can be an ongoing promotion for the sponsor. If so, it might make sense to produce a different tape for each season with timely topics.

Radio Bulletin Board

This promotion makes use of a computer bulletin board — a forum for two-way communication that uses computers and standard telephone lines. The Radio Bulletin Board can have multiple sponsors



at the same time. Obvious candidates are computer hardware and software manufacturers and retailers, but there are many other possible sponsors.

Computer bulletin boards (also known as BBS, for bulletin board systems) can be used to exchange information with people, play games, obtain information, and send or receive computer programs and files. Anyone owning or having access to a computer and modem is a possible BBS user. Nationally, the number of users may surprise you. It has been predicted that by the year 2000, the total number of users will

35 ▶

PROMOTION SHOWCASE

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Branson RadioTours

Circle Reader Service #114

I.N.I.T.I.A.L. Response® RADIO

QUESTION? What do KFBK, KWLF, KGOT, KVOK, KEX, KPRM, KCTR, KKLY, Q93, KOOL 107.9, KKLI, KFEL, KCKR, KDCE, KGKL, WBQK, KVOR and KEWI all have in common??

ANSWER!! They have all discovered how to increase listenership and heighten the interactivity with their audience at **No Cost!!** utilizing a simple game formula called "I.N.I.T.I.A.L. Response® RADIO;" an entertaining game of "NOT WHAT YOU KNOW, BUT WHO!!"

Call 1-800-766-9880 or write to CURRY GAMES, INC., 2004 N. 12th St. Suite #7; Grand Junction, CO 81501.

Circle Reader Service #115



Elevate your station to new heights with a Pie In The Sky Advertising Blimp. Designed by computer! Wind tunnel tested. Urethane-coated fabric construction. Requires less than one helium cylinder to inflate. Cost? \$790.00, plus artwork.

PIE IN THE SKY

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Tel: (415) 366-7700 Fax: (415) 366-4306

Circle Reader Service #116

be somewhere between 15 and 20 million. Many systems today have tens of thousands of users.

An interesting thing happens when you establish a BBS. There is a very active word-of-mouth network among users. Consequently, a person who does not even listen to your station may become an active user of your BBS. You may eventually have many, many users, thanks to the grapevine effect. Many of them can become new listeners for your station. The BBS can become a real marketing device for the station, as well as for your advertisers.

As the BBS system operator, your station will possess vital information about each user: name, age, address, phone number, personal interests, and more. When a person signs on to the BBS for the first time, he or she is given a questionnaire that must be completed before use of the BBS can begin. After that, the user is free to sign on anytime, as often as he or she wishes. Use of the BBS is free.

Here are some types of information you can put on your BBS:

- ◀ An Electronic "Newsletter" that talks about the station and upcoming events.
- ◀ A "Contest Tip Line" giving advance information on upcoming contests.
- ◀ A "Jock Talk" forum in which a user can leave a message for an air personality. The air personality (or someone answering on his behalf) leaves a response.
- ◀ A Games section, in which two or more users can challenge each other to on-line games, such as golf, poker or alien invaders.
- ◀ A "Weather Update" giving up-to-the-minute forecasts.
- ◀ A "Computer News" bulletin discussing the latest hardware and software.

You can place "ads" for sponsors almost anywhere within your BBS. For example, you might place an ad on an "opening screen" that all users see as soon as they log on. The ad could be simply a transcript of the sponsor's Radio spot. A better alternative is to customize the copy so that it applies specifically to users of your BBS.

You can have a bulletin board up and running for less than \$2,000. You need a computer, a modem, BBS software, and at least two dedicated phone lines. You'll

also need someone to set the system up.

If you're interested in finding out more, get a copy of your local computer user's publication. It is usually available free at supermarkets and computer stores. It will have a section devoted to local bulletin board systems, listing system names and phone numbers. Dial up some of these systems on your computer, and check them out. When you find one that you like, get in touch with its system operator. He or she can advise you on hardware and software, and may even be willing to set a system up for you at nominal cost.

Eat Right for Life

Here's one promotion that you can sell to three sponsors: a restaurant, a hospital and a mall. It capitalizes on our health-conscious society. Many restaurants now feature



"Heart Smart" or "Healthy Heart" entrees on their menus. Likewise, many hospitals have outreach programs in which they perform free blood pressure and cholesterol screenings. Combine the two by organizing a free "Eat Right for Life" exhibit at the local mall.

The "Eat Right for Life" display should be set up in a central area of the mall, preferably on the stage, if there is one. The restaurant's chef would demonstrate how to cook healthy dishes, while the hospital workers would do blood pressure screenings.

Create a special brochure including information about: cholesterol level, sodium, fat content of foods, blood pressure, proper diet and exercise. The hospital can provide this information. Also include a tear-out discount coupon for any Heart Smart entree on the restaurant's menu. Include space at the bottom of the brochure to fill in each person's blood pressure reading and the date.

I recommend that you do blood pressure screenings, but not cholesterol screenings at this event. The reason: cholesterol screenings require the drawing of blood, which may be unsettling to some people, especially in conjunction with food preparation.

The chef should be given a lavalier

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- Wrap large giveaways
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Circle Reader Service #117

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microphone so that he can speak while he works. Obviously, provide for the necessary safety precautions, such as fire extinguishers, and stanchions around any hot plate areas. Check your local ordinances, but you should not need a vendor's license, since you won't be selling (or even giving away) any of the food.

Couch Potato's Dream Deal

The Couch Potato's Dream Deal is a cross promotion that brings together two advertisers: an electronics retailer and a furniture store. You sell the program to both.



The couch potato's two most important pieces of equipment, the television and the sofa, are put on sale by the electronics retailer and the furniture store. But this is not your usual sale. When the consumer comes in to either store, he or she is given a printed "Couch Potato's TV and Sofa Guide." This guide lists the television sets that are on sale at the electronics retailer and the sofas that are on sale at the furniture store. Stylistically, it is laid out like a TV Guide.

Items in the guide are categorized by price. For example, television sets normally priced at \$200 to \$300 might be discounted \$50 for the sale. The same is true for the furniture section. The discount amounts are presented as "Couch Potato Savings Certificates," which the consumer redeems by clipping them out of the guide.

Of course, accessories can be part of the promotion, too. This could include VCRs, laser disc players, recliners, entertainment centers, and the like. Encourage the cross-promotion partners to really work together to make the sale a success. The electronics dealer can display furniture on its showroom floor; the furniture store can display electronics on its showroom floor. Creative displays will sell merchandise for both partners.

The Radio station's role is to bring the partners together and to execute the promotion. This includes designing and printing the guide. Build the cost into the package. Naturally, you will have to work

closely with both advertisers to determine discounts.

Ideas for Tomorrow

The Ideas for Tomorrow Awards are meant for a corporate advertiser interested in showing its civic commitment. It is image advertising that reinforces a reputation for public service.



Here is the idea. Acting on the sponsor's behalf, the Radio station establishes a blue ribbon panel of prominent citizens in the community. The group may include educators, doctors, elected officials, artists, writers (it is a good idea to include someone from the local paper), athletes, and of course, representatives from the Radio station and the corporate sponsor. The panel should have between eight and 12 members on it.

It is exceedingly hard to get a group like this together at one place and time. Fortunately, you don't need to. The first task is to determine the community's most pressing needs. Think of this as a mini ascertainment study. Just have each member rank-order the items on your pre-made list of community needs. Then tabulate the results.

The campaign is completely self-contained within the corporate sponsor's Radio spots. At the beginning of the campaign, you will use the spots to introduce the awards and describe the top community needs ("the issues"). You will then solicit ideas to help solve these needs. If possible, make use of a dedicated telephone number for this. If you or the sponsor cannot commit a person to staff the line, install an answering machine. Callers should be asked to leave their name, address, and phone number. They should also be informed that by leaving a message, they are consenting to have their idea and name used on the air.

Transcribe the calls on a regular basis (at least weekly). Have the members of the panel evaluate each idea, based on: applicability to the community's needs; originality; feasibility of implementing the idea.

Each week, a new idea is chosen, based on the panel's evaluations. The idea is presented in the sponsor's Radio

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We Can See You Getting An Enormous Amount Of Money From A Totally Unexpected Place...



Your Audience.



You may not have heard of us, but TV stations all over know us very well. We're Inphormation, the people behind the single most successful infomercial ever created, "The Psychic Friends Network."

Starring Dionne Warwick and psychic Linda Georgian,

Psychic Friends has had over one million callers in the past three years. Which has handsomely rewarded us for our efforts.

And as a way of making "friends" with you, we've got a very special, one-time offer.

We're going to cut you in on the action.

But before you ask "What did we do to deserve this good fortune," let us explain one important thing.

We want you to run our "Psychic Friends" direct-response spots for free.

Here's How It Works.

Your station will get its own Psychic Friends telephone number, and for every call generated, you'll get \$.80 per call per minute. The average call is 11 minutes, and lots of people call.

You can run our spots whenever you want. It's your decision. But the more you run, the more money you can make.

All call counts are monitored and audited by AT&T, and you'll get a monthly statement showing how many minutes. Then you get a check from us. *Probably a big check.*

This Is A One Shot Deal, Folks.

Are you starting to get the picture? This could be the single most lucrative proposition you'll ever have. But we're only going to do this once. And only one station in each market gets the opportunity.

You will do *very* well with our offer, but if it's not right for you, we still have a lot to talk about. Because we can **guarantee** that you'll make more money with our offer than if you sold us the time.

Call today before another station in your market does.

INPHORMATION, INC.

Bonnie Lasky at 305-973-0621

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spot that week. Naturally, you will either paraphrase the idea or use a sound bite from the recorded message.

The weekly winner is presented with an award. The award can be monetary, or it can be something unique to the sponsor. It could even just be a certificate or a plaque. If you decide on a monetary award, you may want to consider giving U.S. Savings Bonds. You pay only half of the face value of the bond.

At the end of the campaign the sponsor might want to have an awards banquet. All the recipients would be invited and acknowledged for their ideas. It would be a good idea to put together a printed compilation of all the winning ideas. This could become an annual campaign for the sponsor.



Pump it Up

Pump it Up is an exercise video produced by your station and co-sponsored by one or more advertisers. It

is sold through the sponsors' retail outlets, as well as by mail from the station. The station generates revenue from the sponsorship package(s) as well as profits from the sale of the videos.

Exercise videos are a major industry, but your video will have local interest. It will feature local talent, such as air personalities from your station or local fitness experts. It will be shot at local spots of interest. A portion of the proceeds will benefit a local charity.

The key to making this work is to find one person who will serve as producer. The producer oversees the project, from pre-production to the distribution of videocassettes. The producer should be someone who has television production experience.

A local camera store with video production capabilities could be given co-sponsor credit in exchange for bartered production work. Other possible production sources are a commercial production facility, or the television department of a local college. The non-profit group you work with may also have in-house video production capabilities. Be sure to review the demo reel of anyone you are contemplating working with. It

is of utmost importance that the finished video be slick and professionally produced. Insist that the video be shot and edited on a professional video format, such as Betacam.

Create several sales packages around the video. Items that can be included in a package are: a Radio schedule running around the time of release of the tape; sponsor's logo in the opening credits; product placement in one or more scenes in the video; logo on the talent's workout outfit(s); mention in the closing credits; logo on the videocassette box or sleeve.

You may be lucky enough to have someone on the air staff who can lead exercise routines. Even if you don't, you can still include an air personality as host. Use the tape as an opportunity to market the station.

You will need to secure the rights for any commercial music you use. The average cost is 10 cents per song, per tape. Most tape duplicating services will be able to tell you how to go about this.

Rocket Back to School

Rocket Back to School is a sweepstakes contest designed to be sold to any retailer who is promoting a back-to-school sale or event. It is straightforward: Consumers enter to win an all-expense paid trip to space camp.

(There are two: the U.S. Space and Rocket Center in Huntsville, AL, and the U.S. Astronaut Hall of Fame/Space Camp near Kennedy Space Center in Cape Canaveral, FL.)

You can add runner-up prizes, such as tickets to the local science museum or Star Trek videos.

Space camps are not just for kids; parents and teachers can go, too. Camp lasts three to eight days, depending on the program. You can get more information by writing to: Space Camp Booklet, P.O. Box 1680, Dept. BHG, Huntsville, AL 35807. You may be able to trade for the trip with a travel agency.

Make sure that your sweepstakes is not a lottery. You should be familiar with lottery regulations. In particular, there must be a "no purchase necessary" clause

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AP Makes All News Radio Affordable.



Thanks to AP All News Radio, stations everywhere can afford to take advantage of one of radio's most successful formats. Call The Associated Press for details.

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Circle Reader Service #121

Miles Above Your Competition!



As authorized distributors for multiple lines of satellite communications products, we'll make sure you have the right system for your needs. Then we'll handle the implementation details: from licensing & lease financing; satellite selection & space segment; to turnkey installation & training. But we don't stop there — NSN maintains a 24-hour Technical Support Center because your network doesn't stand still after five.

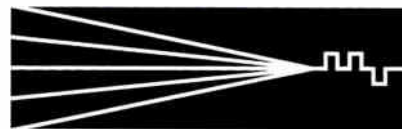
Experience and service is why NSN Network Services is the nation's leading distributor of SCPC digital VSAT audio and data networks.

Look to us for:

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Put yourself above the rest with a satellite system from NSN Network Services. NSN's digital VSAT audio and data distribution systems have enabled broadcasters around the world to reach new heights in program and spot distribution, while keeping costs grounded.

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NSN is an authorized distributor of ComStream, Gilat, Audisk, Crown, and other fine satellite and broadcast communications products.

Circle Reader Service #120

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in the official contest rules.

Hot Wheels

This promotion will work best with an auto dealership that sells family cars.

It rewards consumers who take a test drive. The gift is a Hot Wheels toy car.

Consumers who

actually buy a car after taking a test drive are rewarded with a complete Hot Wheels kit, including track and accessories.

The logic used in this promotion is similar to that used by McDonald's. McDonald's knows that when you've got the kids, you've got the parents.

The incentive should be part of a larger dealership promotion. A good name for it is "Great Deals on Hot Wheels!" Auto dealers know that when the whole family comes in to look at cars, the kids can have a positive influence on the decision makers (Mom and Dad).



They also know that a test drive can go a long way toward closing the sale. The Hot Wheels promotion accomplishes both of these objectives.

The dealership should have a complete Hot Wheels set, including track, cars and accessories, in some central location on the showroom floor. As a Radio station, your best bet is to trade with Toys R Us or another local toy store to get the merchandise.

The Right Time

Many of these promotions can run in any month of the year. However, some of them may be more practical or more salable during certain months. Here are suggestions for the best months to run each promotion. Please note also that we recommend you plan the promotion four months in advance, and begin selling it three months in advance of when it will run.

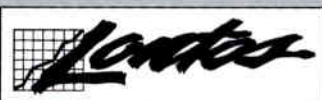
RUN IN:	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
PLAN IN:	SEP	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG
SELL IN:	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP
Couch Potato's Dream Deal	•	•	•						•	•	•	•
Dashboard Mechanic	•	•	•	•	•	•	•	•	•	•	•	•
Eat Right for Life	•	•	•	•	•	•	•	•	•	•	•	•
Hot Wheels	•	•	•	•	•	•	•	•	•	•	•	•
Ideas for Tomorrow Awards	•	•	•	•	•	•	•	•	•	•	•	•
Instant Fax-Back Coupon	•	•	•	•	•	•	•	•	•	•	•	•
Love Your Mother	•	•	•	•	•	•	•	•	•	•	•	•
Pump It Up	•	•	•	•	•	•	•	•	•	•	•	•
Radio Bulletin Board	•	•	•	•	•	•	•	•	•	•	•	•
Rocket Back to School								•	•			

Bill Haley's consulting firm, Haley & Co., provides training, development and implementation of sales promotion programs to Radio stations across the country. Haley Productions, his film and video production arm, produces promotional videotapes and television commercials for Radio stations. He may be reached at 610-892-7970.

"Your salespeople will increase their sales with my tapes. I guarantee it!"*

— Pam Lontos

You can learn from audio tapes in your car, at home, in sales meetings. Everywhere. You can get two complete and different audio courses for less than half the price of most small video courses. "Guerrilla Tactics for Streetwise Radio Selling" is a 12-session sales course with a 100-page manual. "Tune into Success in Broadcast Sales" is a 24-session sales and motivation set. Your station will have these courses in-house permanently. They will pay for themselves the first month and continue to bring in billing month after month. *30 day guarantee or your money back.



Lontos Sales & Motivation, Inc.

P.O. Box 2874 • Laguna Hills, CA 92654 • (714) 831-8861

Circle Reader Service #119

CLASSIFIEDS

1-800-226-7857

All orders and correspondence pertaining to this section should be sent to: **RADIO INK**, 8000 North Federal Highway, Boca Raton, FL 33487

Call (407) 995-9075 or fax to (407) 995-8498. All ads must be prepaid and if not paid by deadline may be subject to cancellation. Checks, Mastercard, Visa and American Express cards accepted.

Deadline: Ten days before the issue date. Ads received after the deadline will be placed in the following issue unless you are otherwise notified.

Rates: Classified Listings (non-display). Per issue \$1.50 per word. Situations wanted: first 10 words are free, additional words: \$1.50 per word. Blind Box: \$15 per issue. **Word Count:** Symbols such as GM, GSM, AE, etc., count as one word each. Each abbreviation, single figure, group of figures, letters and initials count as one word. We also count the phone number with area code and the zip code as one word. **Rates: Classified Display (minimum 1 inch, upward in half-inch increments):** \$130 per inch. **Blind Box Numbers:** The identities of **RADIO INK** Blind Box holders are never revealed. When responding to a blind box, mail your reply to the box number c/o **RADIO INK**, 8000 North Federal Highway, Boca Raton, FL 33487. If you do not want your reply to reach a certain company, simply indicate the company on the outside of your envelope. If the company named on your envelope corresponds with the box holder, your reply will be discarded.

CATEGORIES:

- SITUATION WANTED
- SITUATION WANTED PERSONALITY/TALENT
- SITUATION WANTED NEWS
- SITUATION WANTED PROGRAMMING AND PRODUCTION
- HELP WANTED
- HELP WANTED MANAGEMENT
- HELP WANTED SALES
- HELP WANTED ON-AIR
- HELP WANTED TECHNICAL
- HELP WANTED NEWS
- HELP WANTED PROGRAMMING AND PRODUCTION
- MISCELLANEOUS RELATED INDUSTRIES
- HELP WANTED BROADCAST SCHOOLS AND SEMINARS
- EMPLOYMENT SERVICES
- WANTED TO BUY EQUIPMENT
- FOR SALE EQUIPMENT
- STATIONS FOR SALE

HELP WANTED MANAGEMENT

General Sales Manager: Solid family broadcast group needs '90s sales manager in Top 75 Southwest markets. Station is paid for and growing. Send resume and philosophy to: Blind Box 594 c/o **Radio Ink**. EOE.

General Manager — Muskegon/Grand Rapids

HELP WANTED MANAGEMENT

General Sales Manager — Muskegon, MI - 2 FM's, 1 AM. Skilled coach and trainer to develop our salaried (with bonus) sales staff is key. Includes carrying a list. Solid salary and benefits, excellent facilities. Please send resume, salary history and sales approach to Bob Goodrich, Goodrich Broadcasting, 4417 Broadmoor, Grand Rapids, MI 49512.

HELP WANTED SALES

WRVQ/WRXL, Richmond, Virginia, CHR/AOR Duopoly is interested in compensating a new business pro with a minimum of 2 years in media sales. If you are driven and able to handle established client list while being the new business leader send a resume to: Sales Manager, WRVQ/WRXL, 3245 Basie Road, Richmond, VA. 23228. EEO/Clear Channel Radio, Inc.

Account Executive: Plans, coordinates and directs advertising campaign for clients of the radio station and selling time and space to client. Studies demographic data and consumer profiles to identify target audience of radio advertising. Prepares fact sheets, scripts and layouts for clients in advertising for employer. Researches marketing data, creates ideas, writes copy, and represents employer directly before client. Advises client in regard to advertising requirements and budget, media capabilities and audience characteristics. Public relations with client. Must speak, read and write Spanish fluently. M-F, 7:00-4:00, 3 years of College or University or Asso. Deg. Public Relations and Marketing. 4 years exp. \$21,000/YR. RESUME ONLY TO: JOB SERVICES OF FLORIDA, 701 SW 27 AVE, ROOM 47, MIAMI, FL 33135-3014, RE: JOE ORDER NUMBER FL-1040456.

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on your desk every
other week!**

MISCELLANEOUS RELATED INDUSTRY

American Women in Radio and Television's Careerline, a member service, provides new job listings each week to our 47 chapters nationwide. Call or write AWRT at 703-506-3272, 1650 Tysons Blvd., Suite 200, McLean, VA 22102 for more information.

SITUATION WANTED MANAGEMENT

Experienced Sales Manager 15 years radio experience. Looking medium/large markets. Prefers Western states. Call Paul: 909-783-8373.

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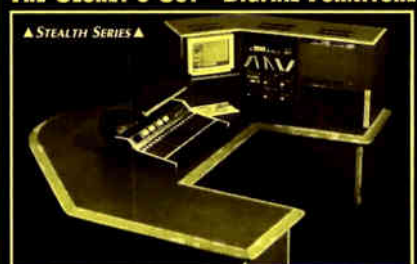
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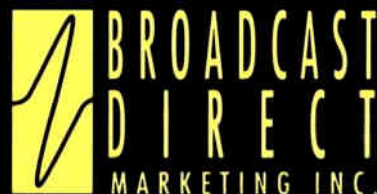
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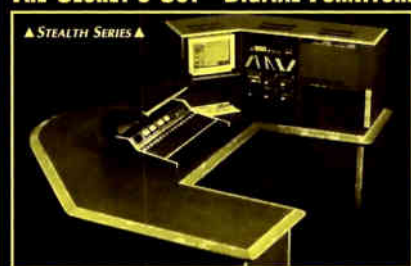
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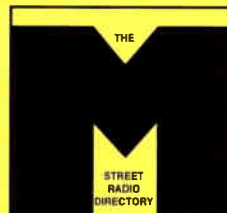
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:60 MARTIN'S FINE FURNITURE

(sfx: music box lullaby) (2 cute babies) 1: WAAAAA!!! 2: Oh, will you hush up ... What are you crying about now, you big baby? 1: Hey ... I'm only 6 months old, gimme a break! 2: Well, I'm 9 months old and you don't see me throwing any temper tantrums ... What did you do, wet yourself again? 1: No ... it's this darn crib ... It's so uncomfortable. 2: Dude, you gotta tell your Mommy and Daddy to get your baby furniture from Martin's Fine Furniture in Hagerstown! 1: That's where they get all their grown-up furniture! 2: Then they probably don't know about Martin's Fine Furniture's new department — The Stork's Nest! 1: The Stork's Nest? 2: Yeah. They've got everything for us little people: cribs, strollers, changing tables, playpens, and much more. It's awesome! Totally cool! It's happenin'! 1: I think you've been watching too much of that M-TV. 2: SSSHHH! My Mommy thinks I'm watching Romper Room and Sesame Street, but yesterday I got a hold of that remote control thing! 1: Oh yeah. We have one, too ... tastes pretty good! (Tag.)

Jeff Wine, WCHA-AM/WIKZ-FM
Chambersburg, PA

**RADIO
INK**

NIGHTCLUB

:60 TJ'S

Monday: Hi. This is Monday. Used to be nobody liked me too much. (sfx: alarm) Guy: Hmmm ... 6 a.m. Oh no, it's Monday. Wife: Roll over and go back to sleep. Maybe it'll go away. Monday: But now, thanks to TJ's and B103.7, all that has changed. Because Monday is now Manic Monday at TJ's! (music up) People come to TJ's right after work and have fun — on Monday! Girl: It's Monday! Guy: Monday! How ya doin' buddy? Monday: Yup, people are actually glad to see me! Cause they can get together and kick off their week with all their friends, talk about the weekend, feast on a free buffet, and win prizes at Manic Monday at TJ's! Guy: Monday! Hey! Come here! I want you to meet some of my friends. Monday: The fun starts at 5:30 and doesn't stop til 9! Then you can watch Monday Night Football! B103.7's Jon Seid joins me from 6 til 8 with official team caps and other prizes! Sexy Girls: Hi Monday! Monday: (conspiratorial) I've even had to get an answering machine. (Tag.)

Holly Buchanan, WMXB-FM Richmond, VA

**RADIO
INK**

BEDDING

:60 BEDS & MORE

(sfx: nightclub, music, etc.) M: So, what do you like to do? F: Oh my, I like dancing ... old movies ... and macramé. How about you? M: Oh, I enjoy bowling ... the outdoors ... oh, and I love going to bed! F: (gasp!) I beg your pardon? M: Oh, no ... You don't understand. I just got my comfy new bed from Beds and More in Shippensburg. They've just opened and you won't believe your eyes! Beds and More has everything and anything for your bedroom. F: Oh my! M: Beds and More is the area's complete bedding headquarters! They've got brass, bunk, storage, and canopy beds! Daybeds! Waterbeds! Sofa beds! Rollaway beds! Bedroom sets! F: Oh my! Beds and More sounds great! I think I'm ready to go to bed! (giggles) M: I beg your pardon? Anncr: Don't sleep another wink until you've been to Beds and More. Bedding is their business ... They do it better! (tag)

Jeff Wine, WCHA-AM/WIKZ-FM Chambersburg, PA

**RADIO
INK**

COFFEE SERVICE

:60 NATURE'S PURIST

(Heavenly music) Anncr: Imagine ... That first great-tasting cup of coffee in the morning. (sfx: sip/spit/coughing) (Music upbeat/fun) OK, so maybe it's not that great. That's why your office should call Nature's Purist — the only coffee service that delivers mixed packages of flavored coffee. Great-tasting flavors that are the perfect way to start your day. Like Breakfast Blend, a morning blend of mostly American and a little dark roast ... Mocha Java Harrar, combining the creamy richness of Java beans with the exotic flavor of Ethiopian mocha beans ... Colombian Supremo, Columbia's finest grade with a rich aroma and full-bodied flavor ... and Royal House Blend, a royal blend of their finest Colombian, Brazilian, Indonesian and African beans. Other flavors include Almond Amaretto, Hazelnut, Irish Cream, and Vanilla Nut Cream. Nature's Purist can even bring soup mixes, gourmet microwave popcorn and hot chocolate to your office. Plus they supply the coffee makers and everything you need. Nature's Purist; The only way to start your day. (tag)

Jim Mulvaney, WOKY-AM/WMIL-FM Milwaukee, WI

**RADIO
INK**

CAR DEALER

:60 SHIVELY MOTORS

(sfx: playground) Boy: Hey, think your Mom can give me a ride home from school again? Girl: Yeah, I'll ask her ... But you only live right down the street. Why don't you just ride your bike? B: Uh ... It needs to be fixed ... Yeah ... It needs to be fixed! You know, your Mom's minivan is really cool. Where did she get it? G: Shively Motors. She loves it. It's a new 1994 Dodge Caravan. It's got everything: Child safety seats, driver and passenger side air bags, all-wheel drive, four-wheel anti-lock brakes ... Everything! B: Cool! G: Billy's parents have the new 1994 Plymouth Voyager minivan from Shively Motors. It's got everything, too! Hey, here comes my Mom now! B: She's not driving the Dodge Caravan! G: My Dad needed it today. B: Uh ... Uh ... Hey, there's Billy and his Mom! I just remembered they invited me over for supper! Gotta go. ... (trailing off) Billy, wait up! G: HMPH! Typical male. Anncr: Stop by Shively Motors today and see the new 1994 Dodge Minivans ... See what all the hype is about! After all, if our kids think they're cool, then isn't it worth checking into? (Tag.)

Jeff Wine, WCHA-AM/WIKZ-FM
Chambersburg, PA

**RADIO
INK**

CO-OPERATIVE SERVICES

:60 CLOVERBELT CO-OP

(sfx: car door shutting, sounds of car moving) 1: Where to, buddy? 2: Cloverbelt, please. 1: Which Cloverbelt? 2: What? 1: See, Cloverbelt's dis big co-op service thingy, so there's several different Cloverbelts ... Like the Cloverbelt Fertilizer Plant in the Schofield Industrial Park ... 2: No, not that one. 1: Then dere's the Cloverbelt Lawn and Pet Center in the Schofield Plaza. Dey gots lawn and pet supplies, an' tons a neat amins. They've got all kinda aquarium stuff. I even bought my iguana there. 2: Your iguana? 1: Yeah, she's in this cab somewheres. 2: Aaaalright. It sounds nice, but that's not it. 1: All that's left is the Cloverbelt Office, Feed Mill, and Petroleum. They're all located together on North First Street in Wausau. 2: That's it! Cloverbelt Petroleum! I'm looking for a propane tank, and I heard Cloverbelt's Radio ad ... 1: Is that the one wit' the cab driver who talks about how right now you can save on 20-pound propane cylinders at Cloverbelt Petroleum, because refills are only 750, and new tanks with gas are 2999? I t'ink that one's real funny.

Michael Hutchison, WOFM-FM Wausau, WI

**RADIO
INK**

SKI RESORT

:30 RIB MOUNTAIN TRAVEL INN

A1: We're talking today to Sven Slalom, international skiing enthusiast, here at the Rib Mountain Travel Inn. Sven, you said you're confused. Why? A2: The Rib Mountain Travel Inn offers this "Sleep-N-Ski Weekend Winter Package." A1: Yeah? A2: I've tried sleeping and skiing, and I usually end up with a broken nose, scraped knees ... A1: Well, I'm sure they don't mean sleep and ski at the same time. A2: ... destroyed ski equipment ... A1: Sven! They call it "Sleep-N-Ski" because the package includes two nights sleeping accommodations along with the skiing. A2: Oh. A1: The "Sleep-N-Ski Weekend Winter Package" at the Rib Mountain Travel Inn. Call the Rib Mountain Travel Inn today. (tag)

Michael Hutchison, WOFM-FM Wausau, WI

**RADIO
INK**

FURNITURE

:30 PAYLESS FURNITURE

Robert: This is Robert Dueck from Payless Furniture with ... Anncr: (sfx - echo) FURNITURE HISTORY. Robert: Let's visit George Washington as a young boy! (sfx: outdoors, birds) Father: George! Did you cut down the cherry tree? George: I cannot tell a lie. I did it to build THIS! Father: What is it? George: The world's first entertainment unit! Hope someone invents the TV soon! (sfx: music) Robert: At Payless Furniture, WE'RE making furniture history with a great selection AND great prices! Ask about our free delivery! Payless Furniture, in downtown Steinbach.

Allan G. Lie, CHSM-AM Steinbach, Manitoba, CN

**RADIO
INK**

RESTAURANT

:30 DINO'S

Anncr: Lunchtime at Dino's. (sfx: kitchen sounds, pots, pans) W: (Italian voice) I'm a Momma Tortelli. Gotta cook for my little Tony. He lefta home justa last week, you know. I tell him, Tony — you gotta put some meat on your bones. What kinda girl gonna want to marry a skinny bambino? You go to Dino's. (start music) Anncr: For good food like Momma used to make, try Dino's Family Restaurant. Mouth-watering pasta dishes, steak, seafood and dessert. Served in a warm, relaxing atmosphere. Dino's Family Restaurant, downtown Red Deer. Tell 'em Momma Tortelli sent you. W: (off mike) Tony! Time to eat! Morris Brese, CKGY-AM/CIZZ-FM Red Deer, Alberta, CN

**RADIO
INK**

EVENTS CALENDAR

1994

June 8-11—PROMAX Int'l and Broadcast Designers Assoc. Conference and Exposition, New Orleans. 213-465-3777

June 9-11—2nd Montreaux Int'l Radio Symposium and Technical Exhibition, Montreaux, Switzerland. 213-938-3228

June 10-14—Am. Advertising Federation National Advertising Conference, Houston, TX. 202-898-0089

June 11-17—NAB Executive Management Development Seminar, Notre Dame. 202-775-3510

June 15—1994 Radio Mercury Awards Event, New York. 212-387-2156

June 16-18—Missouri Broadcasters Assoc. Annual Convention, Branson, MO. 314-636-6692

June 23-26—Nat'l Assoc. of Radio Talk Show Hosts Sixth Annual Convention and Exhibition, Los Angeles. 617-437-9757

July 7-10—Annual Upper Midwest Communications Conclave, Minneapolis, MN. 612-927-4487

July 15-16—Oklahoma Assoc. of Broadcasters Summer Meeting, Checotah, OK. 405-848-0771

July 15-16—Arizona Broadcasters Assoc. Summer Board Meeting, Flagstaff, AZ. 602-274-1418

July 17-18—California Broadcasters Assoc. Annual Summer Convention, Monterey, CA. 916-444-2237

July 21—Nat'l Public Radio (NPR) Board of Directors Meeting, Washington, DC. 202-414-2000

Aug. 14-16—Arkansas Broadcasters Assoc. Annual Convention, Little Rock, AR. 800-844-3216

Aug. 18-20—Morning Show Bootcamp, presented by Talentmasters, Atlanta. 404-926-7573

Aug. 25-27—48th Annual W. Va. Broadcasters Assoc. Convention, White Sulphur Springs, WV. 304-744-2143

Sept. 1—Nat'l Assoc. of State Radio Networks Sales Seminar, location TBA. 919-890-6030

Sept. 9-11—Oregon Assoc. of Broadcasters 54th Annual Fall Conference, Bend, OR. 503-257-3041

Sept. 22-25—Women in Communications Inc. Annual Conference & Communicators Expo, Dallas, TX. 703-920-5555

Oct. 6-8—45th Annual Minnesota Broadcasters Assoc. Convention, Willmar, MN. 612-926-8123.

Oct. 12-15—1994 Radio Show & World Media Expo, sponsored by NAB, Los Angeles. 202-429-5409

Oct. 14-15—AWRT South Central Area Conference, Austin, TX. 703-506-3290

Oct. 15-18—Assoc. of Nat'l Advertisers Annual Meeting & Bus. Conference, San Diego, CA. 212-697-5950

1995

Feb 16-19—RAB Managing Sales Conference, Dallas, TX 212-387-2100

April 10-13—National Association of Broadcasters Annual Convention, Las Vegas. 202-775-3527

1994 Arbitron Survey Dates

- Spring March 31-June 22
- Summer June 23-Sept. 14
- Fall Sept. 22-Dec. 14

FAX YOUR ORGANIZATION'S EVENTS TO:
Events Calendar, c/o Radio Ink, 407-995-8498.

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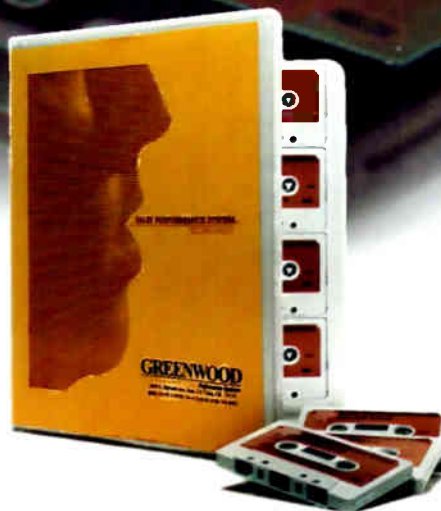
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Reading Radio Man ... Special interest magazine publisher Cowles Magazines is now the exclusive national underwriter of Public Radio favorite Garrison Keillor's new daily Radio series, "The Writer's Almanac." Keillor's 5-minute show was created to stimulate an interest in poetry and reading and usually features one of many special interest magazines for its content. The show is currently being run on 161 stations nationwide throughout the American Public Radio Network. For more information call 212-737-5714.

•**The windy city goes country** this summer as the Museum of Broadcast Communications in Chicago's Cultural Center features an exhibit called "Country Music: On-the-Air." It's an audio/video exhibit tracing the history of country music and the growth of its now overwhelming popularity. Presented in collaboration with the Country Music Foundation of Tennessee, the exhibit will run from June 25 through September 30. For more information call 312-629-6026.

•**New "Hooks" hope to catch on.** Seattle-based Radio format music company, Broadcast Programming, now has available, Chartbreakers Weekly Hit CDs. And added to the hottest new CHR, AC, Country and AOR hits, the disc has musical "hooks" (used for research) for each hit. The company's idea is to eliminate the time consuming process of choosing and producing "hooks" from new music every week. The cost? ... The first month is free after which it's \$75 a month. To find out more call 800-426-9082.

•**Number one in news** is what the Associated Press rated Atlanta's WSB for the fourth year in a row. It was a clean sweep all around with the competition losing to WSB in all five categories, including Best Regularly Scheduled Newscast. WSB also has the honor of being the only Radio station in Atlanta in the last 10 years to win the prestigious Pacesetter Award from AP.

•**Simply the best.** Gary Swartz, head of The Radio Consultants' representative practice, says 10 of the consultants TRC represents are among the best according to a national study of group and station executives' perceptions, beliefs and attitudes. The consultant A-list includes: Larry Bruce, Jerry Clifton, Dennis Constantine, Jack FitzGerald, Bob Henabery, Don Kelly, Lorna Ozmon, Terry Patrick, Bill Richards and Rusty Walker.



There's A Mouse On The Air! ... New from Disney-MGM Studios is a weekly show called "On Location at Walt Disney World," hosted by talk show veteran Wanda Rowland (not the mouse). "On Location ..." is syndicated on Florida's Radio Networks and features celebrity interviews, listener call-ins and Disney Trivia. It runs for an hour every Saturday throughout the state and in Georgia. To find out more call 407-934-7500.

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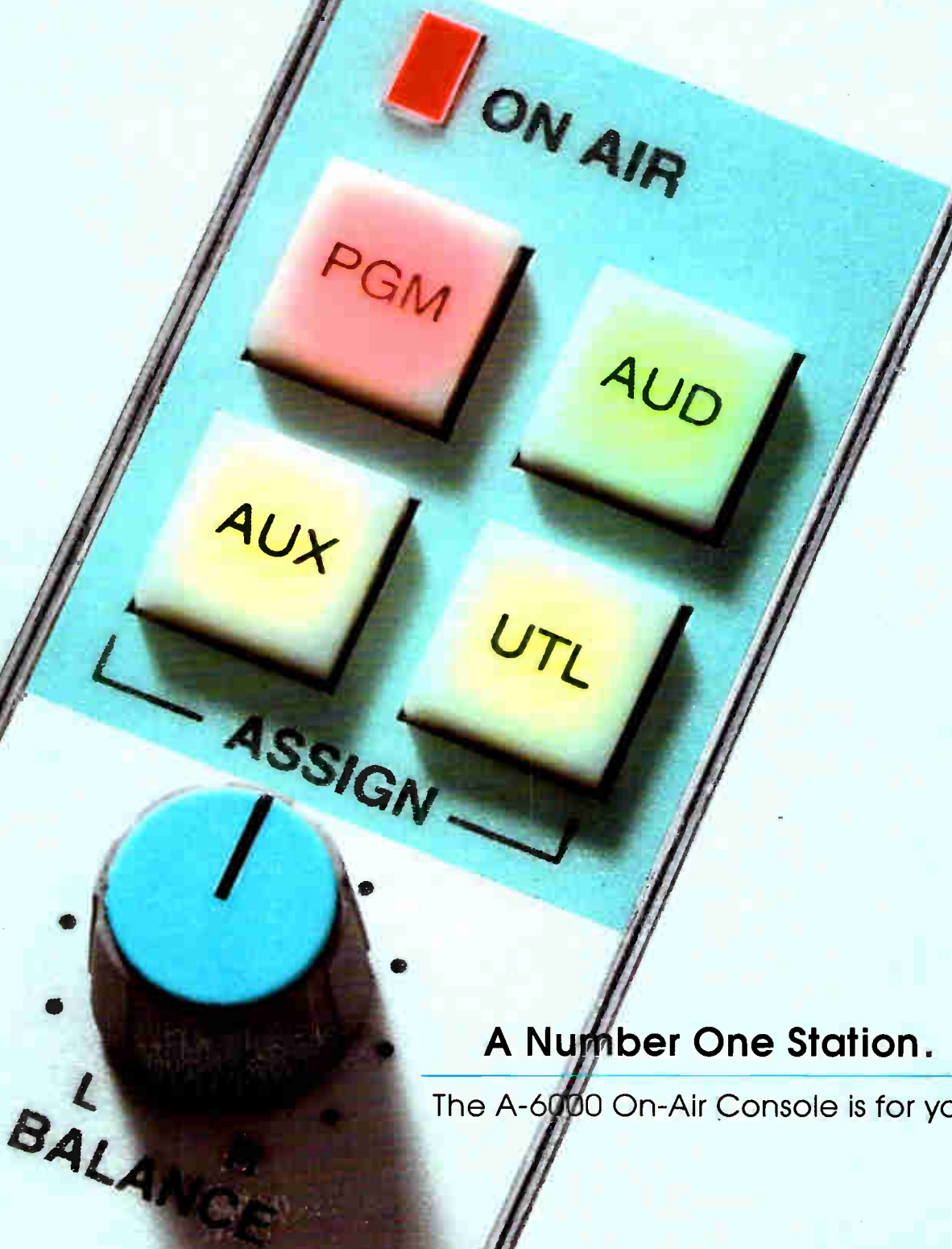


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