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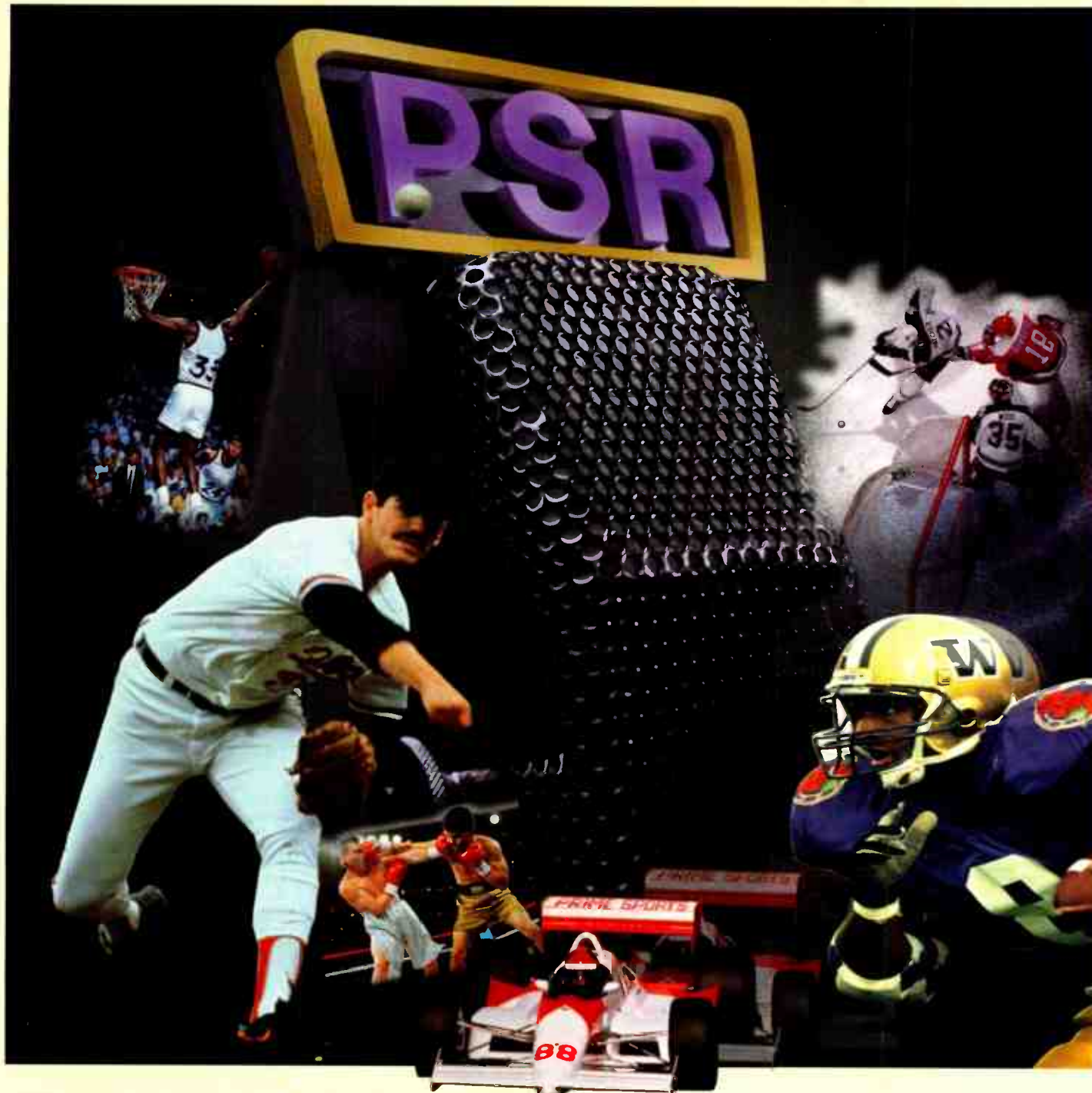
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FEATURES

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▲ Interview: Bill Moyes

Moyes discusses the effects of duopoly, the strength of ARROW and the fallacies associated with Generation X.

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▲ Special Report: The Gold Mine of Oldies Radio

Oldies-based music formats have enabled FM Radio to flourish during the '80s and '90s, and establish a solid, credible cash performance. A look at three of the major Oldies groups: '60s-based, '70s Rock and Classic Rock, and Pop Standards.

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ISSUE:**
March 27

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- Cutting-Edge Sales Ideas & NAB Preview

Cover photo by Jeff Walker and Ric Helstrom

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Editorial Offices:
224 Datura Street • 7th Floor
West Palm Beach, FL 33401
Phone (407) 655-8778
Main FAX (407) 655-6164
Editorial Dept. FAX (407) 655-6134
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PUBLISHER'S NOTES

Whose Responsibility Is It Anyway?



programs have aired advertisements soliciting investments in which the claims made by the advertiser and the host are in question. This high profile case raises many questions about responsibility.

Ultimately the FCC considers you, the licensee, responsible for the content of your programming. You are the one responsible for protecting your listeners' best interests ... yet how do you know of the viability or legitimacy of claims made on your station? If you pulled programs or didn't air spots because you questioned them, could you be held liable by the syndicator?

You as an operator must carefully evaluate all claims made on your station and make every effort to keep your listeners from being misled. It is also imperative that the contract with your syndicator state exactly what control you have over what airs on your station, what rights you have to pull anything you question, and that you accept no liability in the event the syndicator is found at fault. Though this will not prevent lawsuits, it's a starting place to define your involvement.


Our listeners trust us not to hurt or mislead them. We trust the syndicators to provide quality product. We trust our advertisers to provide credible copy and claims. Yet sometimes trust is broken. All the more reason for you to keep a discriminating eye on every element of your station. Ignoring the problems is only putting them off until they become bigger. ☐

Eric

Assume that you run a syndicated Radio program on your station. The host is giving financial advice, selling services, making promises which seem too good to be true, and running advertisements for companies whose products seem too good to be true. The program has good listenership, is popular, and even sounds good on your Radio station ... but you're having doubts about the credibility of the information being touted. You've also heard rumors about possible legal action related to the program. Do you: a) pull the program off the air; b) run a disclaimer; c) contact the syndicator for reassurance; d) call fellow stations running the program to see what their thoughts are; e) ignore the problem; or f) call the FBI, Better Business Bureau, FCC or others?

This scenario is on the minds of many who are airing syndicated programming. Just who is responsible for the content of the programming and advertising claims? Should you run the program even though you feel your listeners may be getting ripped off? What if your listeners invest and lose their money? What about your liability?




A well-known syndicated broadcaster is currently under investigation by various government organizations. The



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To reach me, write:
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PEOPLE IN INK™

Journey to Opryland

In Nashville, at the 52nd Annual National Religious Broadcasters Convention & Exposition, the likes of 1) USA Radio Network's David Reeder (performing some sort of stretching maneuver) and 2) CBSI's Bob Lundstrom and Larry Keene were ready for action. Among the groups entertaining the crowd were 3) the Gaither Vocal Band who performed during the Praise Celebration and 4) country artist Ricky Skaggs who also spoke at the opening general session. Back on the floor 5) Liz Lazarian of *Women Today with Vonette Bright* posed with NRB convention director Michael Glenn and 6) Dick Marsh (center) delivered the programming message for the Morningstar Radio Network. On the last day of the convention, attendees were treated to a special address by 7) civil rights activist Rosa Parks.

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Circle Reader Service #108

What was the best tax time promotion you've done and how did it work?



Valerie Gladden
Promo Director
WSOC-FM
Charlotte, NC



Theresa A. Beyer
Promo Director
WHTZ-FM
New York, NY



John O'Brien
Promo Director
WAAF-FM
Westborough, MA



Susan Fine
Promo Director
KPLX-FM
Dallas, TX

The promotion idea we're working on is with a national headache powder and local tax consultant. We'll celebrate the 15th in style by throwing a "Tax Relief Free For All" at a local nightclub. Listeners are encouraged to come by and show their tax prepared receipt and WSOC-FM 103 Loyal Listener Club Card for entry to the club and their opportunity to win a "Tax Relief Getaway." The headache powder and local tax consultant will kick in for the airline tickets, giveaway items and buy a schedule promoting the event.

In addition to the event and through interactive technology, we will be able to refer specific tax questions to a local tax consultant through our "Tax Tips" hot line. The client (tax consultant) will include the "Tax Tips" feature in their advertising schedule. Probably the best service that we can provide our listeners is a call-transfer feature right to the clients' office. This way our listeners can get their tax questions answered by just making one call. ☎

One of the most successful tax promotions I've been involved with revolved around the obvious... money. Why not take that hot topic and connect it with your calls/frequency?

We did a "Phrase that Pays" promotion in which listeners were called throughout the day. If the listener knew the "Phrase that Pays," they were awarded a cash prize of between \$1,000 and \$10,000. Beginning in February and running through tax day, we tagged the "Phrase that Pays" with... "Now give me my refund!" Suddenly knowing the "Phrase" was a double-whammy earning you the regular cash prize with the added bonus of duplicating your tax refund or what you owed in taxes. Since our tax refund cap was emphasized in recorded and written rules and not in produced or live promos, the overall effect was tremendous. Imagine winning up to \$10,000 plus a tax get-back not from the IRS, but from your favorite Radio station. ☎

A few years ago at KQMQ-AM Honolulu we created a simple, effective promotion which served as a great way to kick off the spring book. For two weeks prior to tax day we ran recorded promos and live liners telling listeners that we'd pay their taxes or match their refund up to \$500. We then spent April 15th outside post offices handing out postage stamps and numbered "checks" to thousands of last-minute filers. We also handed out "checks" at various station appearances that week.

For the next two weeks we announced five "check" numbers on-air every weekday. Lucky "check" holders had nine minutes to call back and win the cash. Each winner had to bring their "check" and completed tax form to the station for verification.

This promotion gave nonlisteners a reason to sample the station; it increased TSL among our core listeners; and we got local news coverage by being at the post office on tax day. ☎

Because the Dallas/Fort Worth metroplex is so spread out, we felt that doing the "normal" promotion of being at the post office on April 15 would only reach a small segment of our audience. So we offered our listeners a fun alternative. We called Billy Bob's Texas, the world's largest honky-tonk nightclub in Fort Worth and came up with a promotion that benefited everyone.

We told our listeners to bring their tax return to the club on Friday, April 15 and get free admission to see the Pirates of the Mississippi concert that night. Plus we offered to mail their returns and pay for the postage.

We broadcast live and interviewed people who brought their returns to the KPLX booth. We enlisted the help of Mail Boxes, Etc., one of our clients, to collect the tax returns and deliver them to the post office in exchange for flyers and a banner inside the club. ☎

IF YOU WOULD LIKE TO respond to a Forum question, call Shawn Deena at 407-655-8778

CASE STUDY



Dwight Case

Your owner says he needs to increase profit by five percent starting next month. What do you do?



Dale Carpenter, GM • KMWX-AM/KFFM-FM • Yakima, WA

KMWX/KFFM Radio was in a position worse than that of the scenario when I began managing the stations in 1989. The owner had been in the "red" since purchasing the stations in 1984 and wanted them turned around. Though I'm not from the knee-jerk school of going straight to personnel to eliminate expense, my management team convinced me we could do without one announcer. Two other areas we concentrated on were purchasing and nonprofit events. You'd be surprised what you find when your team starts asking: "Do we really need it?" and "What will substitute for this?" We also looked at "trade" to use up unsold inventory and avoid spending cash. In the nonprofit arena, we were doing a couple of big community events and either breaking even or losing money. I suggested finding sponsors who could hook up with our events. Now we do five to six events that are fund-raisers for nonprofit groups and/or are community events. All are profit centers and we're looking for more. Among the events to which we've linked sponsors are a Radiothon for Wishing Star, a five-man relay for our Greenway and an event called "Boss in a Box" for our Union Gospel Mission and Salvation Army. Yes, I lived in front of a store for 10 hours while listeners brought food, clothing, toys and money to the tune of \$33,000 ... and we sold the event, too. ☎



David Martinez, GSM • WIND-AM • Chicago, IL

Consider decreasing cost. Look at the established budgets, analyze them and find areas or items that are either unnecessary or can be eliminated. How about employees? If you look closely at each department, you just might find someone that is either not totally necessary, or is not performing. Training. How many times have you heard of companies spending thousands of dollars sending employees to "so-called" motivational seminars? Aren't these the same companies already paying a manager to motivate people? Look at areas like express mail, messenger services, copy machine maintenance and supplies, abuse in long-distance calling or mobile phone usage. Consider increasing revenues. Not an easy task, especially if you don't have the right people. Salespeople are investments we make with the expectations of enjoying in their success. Our job as managers is to show salespeople how to step out of that box of ratings and CPPs, and establish value in programming, special features and other key elements the station has to offer. Finally, look at inventory. A manager once told me his station was sold out for weeks at a time and was only running nine units of commercials an hour. I asked if he thought he would compromise his programming if he added one more unit per hour. He said it wouldn't but he didn't want to take that risk. Based on his selling rates, I calculated a revenue increase of more than one million dollars for his "risk." ☎

IF YOU WOULD LIKE TO RESPOND

to a Case Study scenario, call Shawn Deena at 407-655-8778

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Circle Reader Service #110



by Ellyn F.
Ambrose

Creating a Winning Station 6 Mistakes to Avoid

According to Dun and Bradstreet, between the 1988 and 1992, the number of failed businesses rose from 50,000 to 92,000.

The November 14 issue of *Fortune* magazine blamed each of these 92,000 failures on management making at least one of the following six mistakes.

The Six Mistakes

1. *Lack of Identity.* By failing to establish clear long- and short-term goals, many managers are putting their businesses in jeopardy. It is important to define your target, determine what that target wants, and then provide it.

Communicate what you are to your listeners, in terms of marketing and imaging, so that your station's name is indelibly imprinted in their minds. Once you "own" that word that describes your station — "mix," "soft rock," "oldies" — no one can take it from you. However, you must be sure to "be" that word.

If you are attacking a competitive station, forget about the word that they already own, and create a word of your own! Lite. Good Times. Memories. There's a new soft Hispanic station, for example, that uses the word, "Romantica."

So, when Radio station's fail, it is invariably because they have forgotten their core, their identity. They try to be more things to more people, and communicate more than one message.

2. *Lack of Vision.* In your long-term business planning, it is critical to determine the "strategic variables" over which you have no control, that could potentially destroy your business.

Unemployment in your area, cable Radio, a drop in market revenue, a new

competitor, or a star morning show that might move on, or even worse, move to your competitor, are major factors to consider.

You must be flexible in order to deal with any, or all, of these variables, and to maintain your audience, revenues and cash flow projections.

3. *The Debt Squeeze.* Considering what happened at the end of the '80s, this "mistake" should never be repeated. But, in fact, with demand exceeding supply, some broadcasters are again paying high multiples. Even if you buy a station at exactly the right price, failure to understand the "identity" of the property you are buying, and your inability to plan for all strategic variables, can result in "the debt squeeze," or, running out of funds for anything but servicing your debt.

4. *Believing Your Own PR.* Success can often become the seed of failure. The corporate thinking that professes: "I'm hot; I must therefore be right," can lead to complacency. The most successful managers are those who believe that there's *always* the possibility of someone coming along with a new approach that works better than the ones you're using.

Another complacent attitude that leads to business failure is: "We've always done it this way." Part of believing your own PR is an unwillingness to change, grow and improve. Growth requires an understanding of your identity, and a clear vision.

5. *Losing Touch with Your Customer.* Make sure to stay close to your advertisers. Watch revenue trends carefully. Is there a shift in revenue in your market by demographics? Is added-value selling, on the part of your competitor, costing you buys? What will the duopoly across the

QUICKREAD™

- To have a successful business, establish clear long- and short-term goals.
- Watch the "enemy within," those employees with a bad attitude ... it can be a contagious disease that can destroy your station.
- Don't forget that you actually have two customers — your advertisers and your listeners.
- Complacent attitudes such as: "I'm hot; I must therefore be right" and "we've always done it this way" lead to business failure.

street do to your sales? Don't forget that you actually have *two* customers — your advertisers and your listeners. Listeners determine the value of those widgets. So, "staying close to your customers" also means staying close to your listeners.

6. *The Enemy Within.* There is no such thing as the "perfect staff member." We're all human, with individual and unique combinations of strengths and weaknesses. Your job is to deal with these quirks and pull them all together to form a cohesive, unified, energetic, focused and motivated staff. The "enemy within" are those employees with a bad attitude, who are negative or hostile toward your decisions. No matter how good their work is, their attitude is a contagious disease that can destroy your Radio station. (If you've got several "enemies within," you should evaluate their manager's performance as a leader.)

Make a real effort to avoid these mistakes, and your station will end up a winner!

Ellyn F. Ambrose is CEO of The Marketing Group Inc. in Washington, DC. She may be reached at 703-903-9500.



by Corey Deitz

Homesteading the Electronic Frontier

Act Now to Claim Your Turf

Discovering the resources and sheer depth of the Internet is akin to the 1800s migration of pioneers heading westward to explore new opportunities. It is, indeed, an electronic frontier.

The Internet is also, literally, an unpatrolled expanse made up of millions of adventurers who are roaming around, and generally getting along with each other. Who's in charge? Nobody, really. But, there is a "Frontier" type of justice, and some "rules," commonly referred to as "netiquette," which all are expected to follow. These involve the way you "type" at someone (don't type in ALL CAPS ... IT IS PERCEIVED AS YELLING!), the commercial content of your messages, junk mail and other issues.

Getting "Flamed"

If you step out of line and break one of the laws, you'll get "flamed" — the 20th century equivalent of being lynched by an unruly mob of vigilantes.

When you get "flamed," the mob grabs your email address (usually from

the message or "post" that caused the problem) and proceeds to send you useless, annoying email. Sometimes, these flames accumulate into the thousands within just a few hours. Having to take the time to clear these messages is considered extreme punishment in a world where time is becoming more and more precious. Flamers ultimately try to crash your system, or that of the host system that supports your email address. Flaming is a devilishly brilliant way of administering a sentence to one who has crossed the lines of an invisible society with no apparent constitution.

Homesteading

"Homesteading" the Internet is an accurate way of describing how many individuals, businesses and organizations are staking out their claims in this undeveloped country. Although there are some good reference books on where undeveloped areas are, the problem is that the information is changing so rapidly, these books are outdated the minute they hit the shelves.

How deep are the resources on this global highway? Look at it this way: Individuals who are in charge of learning what's new on the Internet, are referred to as "Miners!"

"Squatting" the Internet

When the West was still a sparsely populated territory, the U.S. government made folks a great offer: Go find some land, work it, and if you sit on it long enough, we'll let you have it. That was called "squatting." Today, it's important for you, as a Radio station, to accept the fact that your operation will have to, at some point, send out scouts to "squat" some "land" on the

Internet. Why is it important to establish your presence now? Because you *will* need to have a "site" on the Internet, down the road. Therefore, if you *opt* not to be a visionary, you will lose choices! Let me give you a simple email example:

On America Online, you can establish up to five "screen names" when you open an account. A screen name identifies you when you sign on. Screen names have to be unique because they're used as part of your email address, which also needs to be unique to the particular system you're on, America Online, CompuServe, Prodigy or some other.

Now, if you picked the name, ImusWFAN (because, just maybe, you are a fan of Don Imus), this is the name you would use when you sign on each time. Suppose Don Imus at WFAN New York decided to get an account at America Online. Guess what name he wouldn't be able to use? That name is now reserved for you, because you've registered it. Imus could try using WFANImus (which would become WFANImus@aol.com on the Internet.) It might be available; it might not.

Let me take this one-step further. As I said, on America Online, you can have up to five screen names on one account. Those screen names *all* belong to you, once you've created them, and *cannot* be taken from you, as long as you operate that account and pay your bills.

Suppose Don Imus were lucky enough to get ImusWFAN before anyone else selected it. Great! Now, why not *lock out* a few of his competitors by registering *their* most obvious screen names before they do? Don't you just *love* this tactic? Imus could register *his* account

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QUICKREAD™

- The Internet is literally an unpatrolled expanse made up of millions of adventurers who are "roaming" around, and adhering to a "Frontier" type of justice.
- "Homesteading" the Internet describes how many individuals, businesses and organizations are staking out their claims in this undeveloped country.
- On America Online, you can establish up to five "screen names" upon opening an account.
- Your first step in claiming your turf in Cyberspace is using relatively inexpensive Email addresses.



by John Fellows

Writing Proposals That Sell

9 Steps to Success

Would you like to increase your closing ratio, decrease the length of the selling cycle, and position yourself as a real sales pro? Then, add the suggestions for effective proposal writing listed below to your sales tool kit.

The Nine Elements

Each of the nine elements serves a distinct purpose in fulfilling the goal of stating a concise plan of action. It is not necessary, however, that each element be included in every proposal.

Typically, your proposals should be limited to one page, or, at the most, two. The psychology behind this is important: the bigger and more important-looking your proposal is, the bigger and more important the buying decision is perceived to be. You want the recipient of your proposal to feel that this is a decision they can make on their own.

1. **Budget and Overview** — What is the first thing every buyer wants to know? Cost! So, why hide it at the end of the proposal, where it can sabotage all your "value-building" efforts? Do your buyer, and yourself, a favor — let him know, up front, what kind of money is involved. Give the specific dollar amount of the proposal, and flight description, e.g.:

"\$12,400. Three month campaign: June-August. 32 ROS :60 spots per week (6 a.m. - 8 p.m. Tues., Thurs., Sat.) every other week."

2. **Campaign Theme** — Like an outdoor billboard, the campaign theme is best expressed in seven words or less, e.g.: "Cash Copiers Cost Less and Last Longer!"

3. **Objective** — State as succinctly as possible the specific end-results you expect the client to get by following your recommendations. Offer one tangible and one intangible objective, e.g.: "Increase telephone inquiries from 25 per day to 35 per day. Continue building market position as the most prompt and reliable copier maintenance service."

4. **Strategy** — In one or two lines, describe the campaign concept and overall plan of action, e.g.: "During the prime selling season, use the "Cash Copiers Cost Less and Last Longer" slogan to drive home the affordability and reliability of Cash Copiers."


5. **Tactics** — State the specific actions to be taken to achieve the overall objective. Here, you can include a multi-media suggestion, or simply state the role you believe your media should play in the overall plan, e.g.: "Consistently sponsor news or weather broadcasts on (Client's Company Name). Periodically run short-duration, high-frequency schedules."

6. **Recommendation** — This is where you make your specific schedule suggestions. For example, you can write the client's name on a calendar as many times as the ad runs, on the days it runs. Or, you can make a simple chart by typing the days of the week across the top, the schedule dates, by week, on the left-hand side, and the number of ads to run under each day's heading, for each week

of the flight. You can use a calendar to write in the number of ads scheduled to run each day, and then highlight all the days of the flight from start to finish. The desired result, no matter how you present the recommendation, is to show the client exactly what he's getting.

7. **Responsibilities** — Appointment of responsibilities is important when you're proposing a promotion. Spell out, in detail, what each party is expected to do — and when.

8. **Results** — If you have a computer-aided ratings manipulator, run a reach and frequency analysis for the specific schedule. This can be very important in helping to show the client just how much "bang for the buck" you're giving.

9. **Rationale** — This is the "why buy now?" step. Here, you can build upon all the logic you've presented, and add in the essential emotional appeals, in order to bring your prospect to a buying decision. This step is intentionally left for last. An example is: "By promoting the Cash Copier slogan you strengthen your market position. By promoting during the peak season, you reach prospects when they're most ready to buy. By promoting Cash Copiers on (Client's Company Name), you influence a significant number of your primary prospects. By promoting on (Client's Company Name) you join a group of prospering businesses that attribute much of their success to (Client's Company Name)." 

John Fellows, "Mr. Radio™," and author of "How To Get Rewarding Results With Radio," is president of Giraffe Marketing, Inc. offering sales training and advertiser workshops for groups and associations. He may be reached at 800-587-5756.

QUICKREAD™

- As part of your proposal strategy, describe the campaign concept/overall plan of action, in one or two lines.
- One of the ways to make a proposal recommendation is to write your client's name on a calendar as many times as the ad runs, on the days it runs.
- The "why buy now?" step is intentionally left for last.

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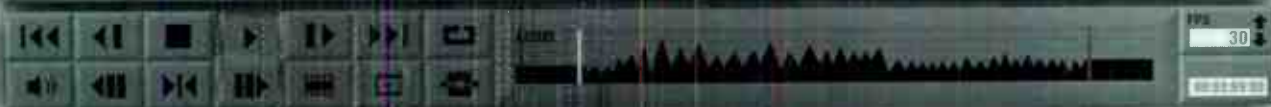
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by Marshall Such

Jingles For New Rock Radio? Well, Maybe ...

Taking into account the rising tide of New Rock Radio stations, and the various hybrid formats that are emerging, will the inevitable happen? Will the Radio ID jingle find its way to the New Wave airwaves?

Until recently, New Rock Radio was the "Generation X/We've-Got-An-Attitude" TV-Nation group of 18- to 25-year-olds. In other words, college Radio with commercials. Now, "Alternative" Radio is kicking butt so effectively that Rock Radio institutions like The RIF in Detroit, Q102 in Dallas and WZZO-FM Bethlehem-Allentown are re-establishing themselves with a lot of the guitar-based music from the New Rock charts.

"Anything Goes" Format

New Rock has generally been a format of "anything goes." Self deprecation, weirdness, movie drops, TV clips, garbage disposal sound effects, distorted voice tracks, white noise — anything that grabbed listeners by the ears — has been considered "cool." But, overall, the underlying message has always been, "We're honest about who we are."

Can ID jingles, featuring actual jingle singers and the usual trappings associ-

ated with a jingle package, find a place in this brave New Rock world? After all, New Rock is not quite AOR, yet; it's not quite CHR, either.

There are basically five uses for Radio jingles: 1) Top of Hour IDs; 2) Stagers (weather, traffic, bulletin boards, etc.); 3) Morning Show/Personality; 4) Promos; and 5) Transitions. "Transitions" can be further subdivided into: 1) fast-to-fast; 2) medium-to-slow; 3) slow-to-fast; and 4) fast-to-slow.

Why use jingles? The cynical PD may tell you that using jingles creates a situation where he won't have to listen to his jocks open their mouths, while the more enlightened PD may state that jingles help the music flow, and provide an identifiable sound for the station. In either case, Radio jingles are very popular in a number of formats.

But, how do you "morph" the power and recall factor of the traditional Radio jingle, considering the off-the-wall attitude of New Rock Radio?

The Experts Speak Out

According to Jon Wolfert, president of JAM Creative Productions in Dallas, the first thing that New Rock Radio program directors have to do is "forget the usual stereotype of a jingle package." Wolfert credits his company with having produced some alternative jingles for the BBC, though not enough of them to qualify as a complete package. He describes the IDs produced for Z100 in New York as "way out there," and laments that due to the intricacy of these jingles, syndication is nearly impossible.

Wolfert also boasts that you won't hear the warm 'n' swamy "Dallas jingle sound" on his New Rock jingles. He

states that the only effective way to match the New Rock sound is to forget the traditional vocal group sound, and feature solo vocalists, instead.

Ben Freedman, VP/sales manager at Thompson Creative in Dallas agrees that a jingle package for New Rock Radio has to be "different, novel, unique and radical." Freedman mentions the power of the simple guitar riff used for years by MTV as an identifier. "Combining that type of musical motif with some unique solo vocals could produce a very effective package," he says.

While Thompson Creative hasn't yet had a call for a New Rock jingle package, Freedman did confirm that he would be very interested in producing one. He feels that as the format grows and there is competition within a market, "stations will look at using some form of jingles to heighten their image."

At TM Century, executive VP Bob Shannon finds New Rock music to have "the same pure, honest energy that's always characterized great rock 'n' roll." Shannon adds that, "it would be a mistake to assume that this is something new. Rock 'n' roll is simply evolving — what is called "Alternative" by the over-35s is just music to those younger."

While TM Century has been at the forefront of technology for some time, the company's view of the "commercial" viability of jingles is one of cautious optimism. "Each station has its own agenda, and it's my sense that we'll address each situation individually," Shannon says.

Is the format here to stay? "No question about it," Shannon says. "Our job will be to respond to the creative chal-

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QUICKREAD™

- New Rock Radio has traditionally been "anything goes" in terms of positioning.
- The basics of the Radio jingle can be applied to New Rock stations.
- Pay careful attention to the down side of using jingles, however.
- You've got to keep "attitude" if you're going to dip your New Rock toe into the uncharted waters of the ID jingle.

How can you prevent personalities from abusing their on-air power?



Erik F. Selby • KQV-AM • Pittsburgh, PA

There are several measures that can help. First, and most important, listen to your station. In fact, everyone employed at the station should be listening on a regular basis. Encourage the staff to speak up if they hear something that may be questionable. I've always told those I work with that I trust their judgment, and if something an air talent says seems questionable, or inappropriate to them, it's probably perceived in a similar way by listeners.

Secondly, have a clear, concise written policy distributed to all employees. Lay out what you consider to be appropriate for your air talent. By doing this, you eliminate that "... gee boss, I didn't know" excuse.

I'd also encourage you to talk with your air talent regularly and explain what standards you expect them to adhere to. Don't be afraid to be specific.

You'll find that by carefully listening to your station, and following written guidelines, you will cut the odds of having an air talent who abuses his or her on-air power. ☎

David Moore • WGFY-FM • Nashville, TN

Once a member of my air staff leaves the building, assuming he or she is not leaving on station-related business, I have no great desire to control his or her life. As a practical matter, it's tough to stop talent from reaping the benefits of being on the air, and even if you could, I am not sure it would be to anyone's advantage. In the past I have tried to deal with the problem on a case-by-case basis, and have been fortunate enough not to have any serious problems in this area.

However, with the recent accusations being targeted at Sonny Bloch, and the situation with the sports show host in Las Vegas, I am rethinking my position. Perhaps in addition to the payola/plugola agreements, etc., there is a need for more specific documents protecting the station from any liability in these matters. ☎



Tommy Nyce • WXRJ-FM • Pittsburgh, PA

When taking measures to prevent your personalities from abusing their on-air power, it is imperative that you check them out completely before you hire them. Hiring anyone, be it for overnights or to answer phones, is time consuming, hard work and expensive. That's why it is so important to take the extra time to make sure you employ someone who won't abuse their on-air power. This cuts down on mistakes.

Before a personality goes on the air, be certain that he or she knows what the station's goals are, and that you know what the personality's goals are. Take care of these things in the office before air time, so that you won't have to deal with them later. And if that doesn't work, wave your wand, make your CM appear, and turn that personality into a toad. ☎

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by Dick
Schumeyer

Building Your New Facility Factor in Planning, Goal Setting and Teamwork

A rapidly evolving Radio industry and an upbeat economy are fostering a wave of broadcast facility construction. Broadcast executives are frequently finding themselves faced with what may very well be the largest capital project they will ever have to manage. When approached properly, the assignment will not only provide the desired return on investment, but will also be personally rewarding to those meeting the task.

However, mistakes made early in the project cycle can force additional costs and haunt the finished product forever. Many new facilities exhibit some of the same problems that building them was intended to fix. And, most frequently, it amazes station executives that initial budget and timetable estimates can be so far off when compared to those of the actual finished project. Accurate budgets and timetables can be developed only after some basic research is conducted, and some of the basic rules governing all tasks — goal-setting, planning, and teamwork — are applied.

Start Early

Depending on the scope of your project, the planning process for a major facility upgrade should begin one to two years prior to the expiration of the current lease. It is always a good idea to negotiate a month-by-month extension of the current lease, just in case.

Assemble a Team

Once assembled, a team of staff members will execute the research and planning of the project. Include outside specialists to supplement the expertise of the station "team." Usually, the staff entrusted with a task of this magnitude is facing it for the first time. While inexperience is not in itself a fault, the most dangerous aspect is in "not knowing what we don't know." Invest in the assistance of an architect or other design professional experienced with broadcast facilities. This individual will help to develop a plan for the space you will need, as well as prepare basic budget estimates for required construction costs.

An informative article on this sub-

ject appeared a couple of years ago in the Pacific Recorders & Engineering's *Aircheck* magazine. Written by Al D'Alessio of NCC Inc., a facilities design firm in New York, it included a check list for evaluating potential locations, along with a worksheet for estimating studio construction costs. Call if you would like a copy.

Define Your Goals

Why are you considering a move in the first place? What's wrong with the facility you are in? What features would you like to keep? Create a wish list that will answer these questions, and enumerate the desired features and functions based upon input from station staff.

Explore Location Options

Enlist the services of a commercial real estate consultant or broker. This professional's job is to assist with site selection and negotiation. Here again, your architect can help with comparative cost analysis, feasibility studies, etc.

There are a number of options to

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QUICKREAD™

- Because of mistakes made early in the project cycle, many new facilities exhibit some of the same problems they were intended to fix.
- Major facility upgrades should be undertaken with the assistance of an architect, or other design professional experienced with broadcast facilities.
- As you explore location options, enlist the services of a commercial real estate consultant or broker.
- The benefit of moving to another building is that you can start with a blank sheet of paper when designing your plant.

consider with respect to location. Assuming that there is no compelling reason to abandon your current building, one option would be to rebuild or renovate the existing facilities in the same location. The disadvantage to this is the difficulty of coordinating the ongoing operations with construction. Frequently, some temporary offices and studios must be provided, which is disruptive, and adds to construction expenses.

A very attractive alternative is to take additional space, or to build a completely new space in the same building. Cost-saving advantages include a good bargaining position with the current landlord, less disruption to staff and clients, consistency of address and phone numbers, and ease and cost-effectiveness of transferring telephone lines, data communications, engineering circuits, satellite and microwave paths, etc.

Many situations will demand a move to another building. The benefit here is that you can often start with a blank sheet of paper when designing your plant, maximizing the design without compromising the elements of the current plant that must be kept. It can be the least disruptive to the operation of your station, because the construction is taking place elsewhere.

The next step is to add detail to the design, and to develop a more accurate budget and timetable. There will be a number of revisions throughout this part of the cycle, but the resulting plan will be a solid basis for the balance of the project. ☐

Dick Schumeyer is president of Spectrum Broadcast Inc. in Southampton, PA. He may be reached at 215-364-9180.

MARKETING

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names, like Z100, WPLJ, STERN, and SHANNON. (Internet addresses would become: Z100@aol.com, WPLJ@aol.com, STERN@aol.com and SHANNON@aol.com). Mind you, Imus would never use these addresses. He has simply made it harder for his competitors to establish an easily identifiable and visible presence on the Internet.

Using relatively inexpensive Email addresses is your first step to claiming your "turf" in Cyberspace. Although not prevalent yet, more and more stations are also beginning to think in terms of establishing a "homepage" on the World Wide Web. The "Web," simply put, is a graphical way of traversing the Internet. For a user, it's a "point-and-click" way for the average person to experience the wealth of resources on the Internet.

Establishing a presence on the World Wide Web allows a Radio station to display its logo, photos of personalities, calendar info, music info, and just about anything else. Although quite extensive, the World Wide Web is still evolving, and will, no doubt, be one of the leading reasons people will eventually feel comfortable accessing the Global Highway.

300 Million Users

If you still think this emerging electronic global network called the Internet is overhyped, consider the words of Vint Cerf, commonly referred to as the "father" of the Internet, and a senior vice president at MCI Communications Corp. He predicts there will be 300 million users by the end of the century.

Later this year, Microsoft will release its highly touted "Windows 95" software, an upgrade to its popular Windows graphical interface. The company has publicly announced that it will contain built-in Internet access. These new tools for end-users will send millions of new bodies down the Information Superhighway, honking their horns and looking for adventure. Will your Radio station or network be one of their destinations? ☐ *Corey Deitz is an air-personality at WRVQ-FM Richmond, VA, and a computer consultant specializing in software applications, and Internet Presence & Profile for broadcasters. He may be reached at 804-227-3390. Email: Internet: deitz@richmond.infi.net*

PROGRAMMING

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lenges that programmers throw at us ... much like we've always done."

The Down Side

As any savvy PD knows, however, jingles with solo vocalists have a higher burn out factor than the more milquetoast, although more highly wearable, vocal group sound.

And, the "honesty" factor that has differentiated New Rock from other formats needs to be considered. If the "true blue" listener thinks his/her station is "selling out to corporate America," ratings may suffer.

The third obstacle to deal with is the diversity of sound the format presents. From the "Go-Go's" to "Red Hot Chili Peppers," New Rock Radio's sound is an eclectic mix, at best.

It Can Be Done

In the event that New Rock becomes as big a format as Country did in the early '90s, jingle companies can take solace in the fact that New Rock stations love to parody traditional Radio. So, where the big vocal group once sang "The Best Music," it will now be singing, "We Don't Suck."

And, with some imagination, the basic principles of the staid Radio jingle can be applied to the New Rock jingle. A conventional Drake or KISS-FM logo doesn't have to be used. In fact, forget the "vocal logo signature" idea entirely. It will just sound trite. And, any kind of phrase sung like "Dallas-Fort Worth Weather" or "The Jerry Lentz Experience," will also come off sounding goofy, unless done totally tongue-in-cheek.

If you're going to be an adventurous New Rock programmer who wants to dip his toe into the uncharted waters of the HD jingle, you've got to keep "attitude."

In other words, if you can maintain the attitude of the format, keep the "anything goes" credo, and pay strict attention to what you're doing during the sessions to maintain the "honesty" factor, you may be able to bring home a batch of jingles that will boldly take your station where no one has ever gone before. ☐ *Marshall Such is Head Potato at Radio Potato Inc., a Ft. Worth/Dallas-based production company. He may be reached at 817-481-4453.*

INTERVIEW

INSIDE THE RESEARCHER

Bill Moyes, chairman and founder of The Research Group

For more than 20 years, Bill Moyes has been helping Radio stations become successful. He began with a four-year stint as VP of Frank N. Magid Associates in Marion, IA, and went on to start The Research Group in July 1977. As chairman and founder of The Research Group, the largest worldwide supplier of strategic research and guidance for the Radio industry, he shares information with more than 300 major Radio stations and groups in the United States, Canada and Europe.

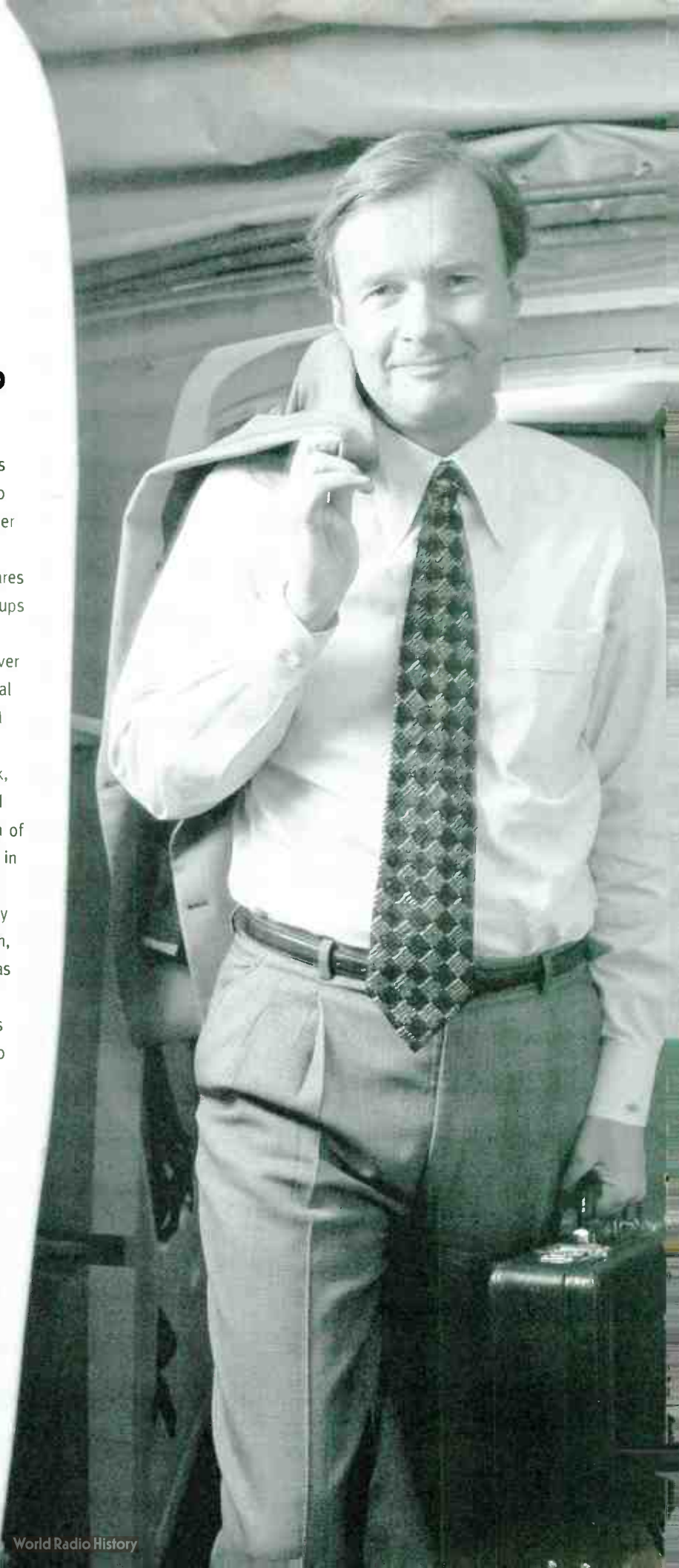
Moyes spent his early years working in Radio stations all over America, including: WDCR-AM Hanover, NH (his first commercial Radio station); WKBK-AM Keene, NH; KGW Portland; WVBF-FM Boston, and WDH-FM Chicago (now WNUA-FM).

He is a founding shareholder of The Transtar Radio Network, which later merged with United Stations to become Westwood One, as well as a co-owner with 20-year partner C.T. Robinson of 20 AM and FM stations in cities around the country, including in his hometown of Colorado Springs, CO.

Since February of 1994, The Research Group has been a fully employee-owned company, with Moyes serving as its chairman, and 15-year Research Group veteran, Larry Campbell, serving as its president.

The company is known not only for the private work it does for clients, but also for its major national studies for the Radio industry at large, such as the landmark MegaRates Study, made available through the NAB, and, most recently, the "Generation Revolution Study," the first major research analysis conducted in the United States to debunk many of the notions connected with "Generation X." The Research Group's most recent study for the industry is "Duopoly '95 — Lessons Learned For The Future," which was presented for the first time at the RAB's "Executive Symposium" during the February 1995 convention in Dallas.

Moyes received his A.B. from Dartmouth College in 1970, and his M.B.A. from The Amos Tuck School at Dartmouth in 1972, where he was an Edward Tuck Scholar. When he's not advising Radio stations, he's spending his summers at his second home on Lake Tahoe with his wife, Linda, and three children, Jonathan, Ryan and Kelsey.



INK: There is an overall feeling that the industry is on the verge of some fairly important changes. What do you think these changes are going to be?

MOYES: I see three changes coming as a result of trends taking place in Radio. Probably the biggest change will be continued deregulation. That is to say, we are now able to own two FMs and two AMs, with the exception being networks with a television station in a market. I believe that limitation for networks will come off after the Commission addresses the TV situation. I think we are moving in the direction of no-limits on ownership. You'd have to have a crystal ball to predict when this will take place.

INK: What would you anticipate happening if this deregulation does occur?

MOYES: I think that deregulation will continue to work in the broadcasters' favor, and will accelerate the increase of Radio station multiples even more. The combination of controlled inventory and controlled ratings have made duopoly very good for broadcasters, and have caused the multiples of Radio stations to increase as time goes by.

INK: You say that deregulation will be in the broadcasters' best interest, but won't it actually be in the best interest of the bigger broadcasters, who have the dollars to purchase other stations, and possibly eliminate the smaller guy?

MOYES: It all depends on what the smaller guy wants to do. I mean, I'm a small guy and in a lot of the markets I own, which are not the big 10 markets, we don't go around wielding hundred-million dollar sales every day. But, there is a lot we can do in those markets. So, my guess is that a company that wants to get out will be able to so, probably at a pretty darn good price, and that a company that wants to stay in, can do that, too.

INK: One of the assumptions is that if the deregulation limits are taken away, two or three of the big companies will end up dominating, or owning, as many of the top 50 markets as they possibly can. Then, there will be one, two, or three major groups taking over the medium-sized markets, and one, two or three major groups taking over the smaller markets. In other words, will we see a bunch of big Radio conglomerates at that point?

MOYES: I really don't have a crystal ball

on that one, but I think that there is an opportunity for people who have strong interest in their markets as a result of duopoly, to become the dominant power in that marketplace. It doesn't have to be somebody from New York coming in to buy all of them. I see these individuals leaning more in the direction of the small and medium markets.

INK: You mentioned that you thought duopoly had shown some real positive effects. Do you see any real negatives?

MOYES: Although I haven't fully studied the results of, essentially, the first national study on attitudes about duopoly, they do suggest, so far, that people are, for the most part, very happy with the effects. There are a few people who are not making duopoly work for them, but they are the exceptions. I'd say the most common mistake Radio station executives make in terms of duopoly is that they try to utilize the same sales staff for all stations. Now, what does that do? If you're taking on a second FM and AM, for example, you've got about twice the inventory to sell, right? Suddenly, you have twice the slots. Well, unless you have enough demand for this inventory, not from vendor buyers, but from value-added customers who realize the advantages of a particular station and are willing to pay for it, your rates are going to be forced down. When a sales staff is reduced, the mechanism for creating value-added demand is also being reduced, sometimes causing a downward pressure on rates because of less demand against the supply.

INK: You mentioned trends. The first trend was continued deregulation. What is number two?

MOYES: I think on the sales side, you have two or three things happening. Number one, the transactional business is moving more toward computerization. There are some who predict that in five years, all transactional-type Radio sales business will be handled directly by computer. Two, advertisers are becoming less and less interested in Radio advertising or in any one medium, for that matter. Because mass marketing is not as effective these days, the advertiser is less interested in talking about advertising on Radio and is more interested in talking about an integrated approach to his prob-

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SIDELINES

◆ Leisure activities: Roller Coasting, Skiing, "English Cottage" Perennial Gardening, Bicycling with the family, Sailing, Kicking back at Lake Tahoe.

◆ Recommended reading: "The One To One Future" by Don Peppers and Martha Rodgers.

◆ Mentor or role model: Jean Luc Picard

◆ The most interesting person you know is: Everyone I know is interesting.

◆ If you had 30 minutes to sit and talk with one person, whom would you choose? Warren Buffett.

◆ If you were granted one wish, what would it be? To always get to the future first (before the competition).

◆ If you could go back in time, where would you go? I wouldn't — it doesn't get any better than this.

◆ Whom did you listen to on the Radio when you were growing up? The early years of "Boss Radio" 68/WRKO-AM Boston was my idea of perfection. I still want to be just like J.J. Jeffrey when I grew up, but more relaxed.

◆ What is your pet peeve with Radio? That in a marketing environment where cable and local newspaper are allowed to have total monopoly, we're prohibited from purchasing enough stations to control 30 to 40 percent of the share. That's a grossly unfair competitive advantage for other media.

◆ What has been your most elusive goal? Riding every good roller coaster in the world ... but I'm working on it.

◆ Of what achievement are you most proud? Helping to build a company that helps good Radio people realize big rating successes ... that's what it's all about for me.

◆ As a listener, what is your favorite format? I have the most fun listening to Classic Rock and "Arrow," I think, but I also like Country, "Triple A" and good Hot AC and Oldies.

◆ What advice would you give someone who wants to get into Radio? Learn the basics first, and make sure selling is one of them. And, to do that, get with one of the "world class" broadcasters ... the others won't do a lot for you and, in some cases, can really screw you up.

INTERVIEW

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lem. Advertisers are more interested in one-to-one multiple contact communication with their exact target.

INK: What about trend number three?

MOYES: The third trend is that broadcasters are preparing for the future. They're asking, "Where is the Radio business going and what should I be doing to prepare for the future?" They are then taking steps to do just that.

INK: Can you touch upon some of the ways broadcasters can prepare for the future?

MOYES: Yes. It really has to do with focusing on the strategic intent that makes sense for the Radio business of the future. Broadcasters must ask themselves, "How should my company operate in the fu-



Moyes awarding Samurai Swords to (l to r): KMPS Seattle PD Tim Murphy and GM Fred Schumacher.

ture, in order to take advantage of the opportunities that will become available?" Along with changes comes some discord, but also great opportunities. So, we need to visualize what they are. A great example of this is IBM. Here is an organization that has been utilizing outdated technological systems, and employees using outdated skills. What really happened was that the company woke up too late to prepare for the future. It missed almost every important clue as to how the industry was changing. Now, on the opposite end of the spectrum is Hewlett-Packard. Twenty years ago, this company was as unprepared for the future as IBM. But, it foresaw the rapid spread of personal computers, and, subsequently, committed itself to becoming the leader in computer printers, and became a leader in R.I.S.C. technology. That was in the early '80s. By about '93 or '94, the company was closing in on five billion in annual revenues. We need to take a les-

son from Hewlett-Packard.

INK: Let's talk about the ARROW format. You have received a lot of notoriety as a result of its initial success. How do you feel the format is doing, and what is your opinion of all the people who have been jumping on the '70s format bandwagon?

MOYES: Well, the ARROW and '70s Hits stations are doing very well in our markets. They are all ahead of expected results, and they are giants in some markets, like St. Louis, Mobile, Palm Springs, and others. Now, you have a few stations that were so anxious to get out of the starting gate that they adopted the '70s Hits, or ARROW format, before doing the research on what the market really wanted. That makes for a tough start.

INK: Do you believe what some researchers were saying about '70s having more longevity than ARROW?

MOYES: I think that those who said the '70s are going to have a longer shelf life aren't proving correct. In markets that have gone '70s after doing their research homework, I think the format will flourish for some time. This is also true of the markets that have done the research and chosen ARROW. So, I think the outlook is very healthy for both, where they have been well researched.

INK: As a result of that success, we are starting to see stations move into the '80s in terms of the '80s Oldies format. How do you feel about that?

MOYES: With respect to the '70s format, the term "Oldies" has a real stigma attached to it. If you're talking about '70s Hits and '80s Hits, I believe an '80s Hits station is possible, but it's important to realize that things were different in the '80s than they were in the '70s. When you talk about the '70s Hits, there are a lot of people in the target who can agree on what the hits were in the '70s, because they were listening to Top 40 Radio.

INK: There weren't a lot of choices in formats at that time?

MOYES: No, there weren't. The market wasn't very fragmented, so you had a lot of hits, and you were after a big group of people. The combination of CHR shares



(L to r): CT Robinson, Gary Fries and Moyes on their yearly outing in Snowmass, CO.

in the '70s was fantastic, as it was in the late '60s. As you get into the '80s, fractionalization begins. Therefore, it is not as easy to have a hit station, because you can't common thread as many records in the '80s as you could in the '70s.

INK: So, as we move into '80s, and then '90s music, any kind of a retro-format is going to be more and more difficult, and will have to be almost as segmented as the original format.

MOYES: Possibly. Although, there is still a lot of crossover. The '80s format will be far more difficult to be successful in than the '60s or '70s.

INK: Where do you think formatics will go as we move forward into the future? Are there any "formats of the future?"

MOYES: Yes. We are working with a number of new formats right now. One of them — well, actually, there are two of them under one umbrella — is the

"Rock Revolution™" format. Before '92, there was Classic Rock and Classic Hits, and then there were basically three types of "today's" rock. First, you had what I call "Traditional Alternative Modern" music... groups like "Soul Asylum," "Blind Melon," and "Gin Blossoms." The third is the harder rock sounds of the late '80s

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Moyes with wife Linda and their two sons Jonathan (8) and Ryan (2) just before Kelsey was born.

and early '90s, like "Guns 'n' Roses," "Def Leppard," and "Metallica," along with the heritage bands, like "AC/DC" and "Van Halen." There was no particular cohesion before '92 among these three types of music. Then, things started coming together in '93 and '94. We started seeing it through the use of a technique we call "Near Neighbor Mapping," which looks at fundamentally similar types of music and how they correlate with each other. Near Neighbor Mapping helps us see that there is a version of today's rock that could do well in some markets, not only 18 to 24, but in 25 to 34, as well. This could command some significant 25 to 49 numbers. Now, there are two fusing types of music — Grunge and the New Harder Alternative — that are creating this cohesion. And, the Rock Revolution™ formats are really hit-oriented. They are not the songs that everybody knows, but hit music to the target ... good music. Then, there is another format that is just developing. Because it is on the cusp, though, I can't really say much about it.

INK: What is going to happen demographically as we look at the trends across America? You've got the aging of the Boomers, the so-called Generation Xers, and so on. What impact do you think all this is going to have on our business?

MOYES: You know, we did a study called the "Generation Revolution," about a year-and-a-half ago. This was the time when a lot of articles were coming out about Generation X and the baby busters, or, people born after the 1946 to 1963 baby boomer period. The focus of this study was "Radio in the adult marketplace over the next 10 years." We did the study on 18- to 44-year-olds. We looked at both ends of the spectrum. What the study pointed out was that the Boomers still own the lion's share of 25 to 54, so they are going to remain an important market. We would be burying our heads in the sand, however, if we didn't consider the future potential and impact of 18- to 29-year-olds. Karen Richie, media service director at McCann Erickson, said Generation X will overtake baby boomers as the primary target market for every product by the year 2010. Lots of articles were written about how different this group is from their boomer prede-

cessors. They were supposedly much more racially diverse, and were characterized as being very cynical, not reading much, and not watching network TV. The articles said this group doesn't believe much of what they see in commercials, feels manipulated, etc. They are said to have a much more negative, pessimistic view of life, the economy and jobs for their generation, and about the environment. The study shows pretty conclusively that these general characterizations of Generation "Xers" are hogwash.

INK: It sounds like the '60s.

MOYES: Yes. When we discovered this information, we started conducting a series of focus groups to lay the groundwork for our project, which was, incidentally, provided to the industry at no charge. These focus groups preceded a major national study involving more than 1,000 participants all over America, and looked at the full 18 to 44 spectrum, half of whom were 18 to 29, and the other half, 30 to 44. So, that covered most of the "Boomers" and all of the "Busters," weighing more heavily the 18 to 29ers. The objective of the study was to learn about the differences between the generations, and how those differences can have importance to the programming and management of Radio.

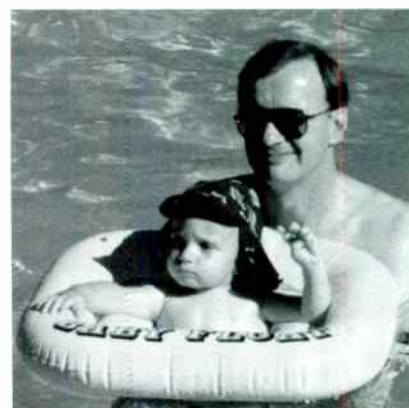
INK: What are those differences?

MOYES: If you look at 20- to 29-year-olds, they are 72 percent white, 14 percent African-American, 11 percent Hispanic, and 3 percent Asian. Thirty- to 39-year-olds are 76 percent white, 12 percent African-American, 9 percent Hispanic, and 3 percent Asian. If you look at 15- to 19-year-olds, the percentages are just a little bit more diverse. Of those under 15, 69 percent are white, 15 percent are African-American, 13 percent are Hispanic, and 4 percent are Asian. So, while it is true that the younger

generations are more diverse than the older ones, they're just slightly more diverse. What the study focused upon are the attitudes of the two generations, with respect to a large number of issues, including their views on life, economic conditions, and use of and feelings about Radio. The articles tell you the attitudes are vastly different from those of 30- to 44-year-olds, depicting a strong picture of cynicism and pessimism in the 18- to 29-year-old group. However, after questioning more than 1,000 people falling within the 18- to 29-year-old range and



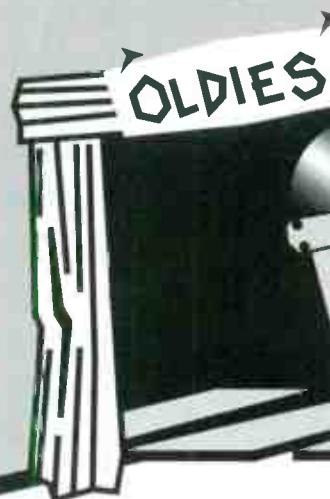
(Top): Moyes with friend and client John Tilson at Lake Sunapee. Tilson is president of KGNU-FM/KMGE-FM in Eugene, OR.
(Right): Moyes and youngest son Ryan getting a few rays in Lake Tahoe.

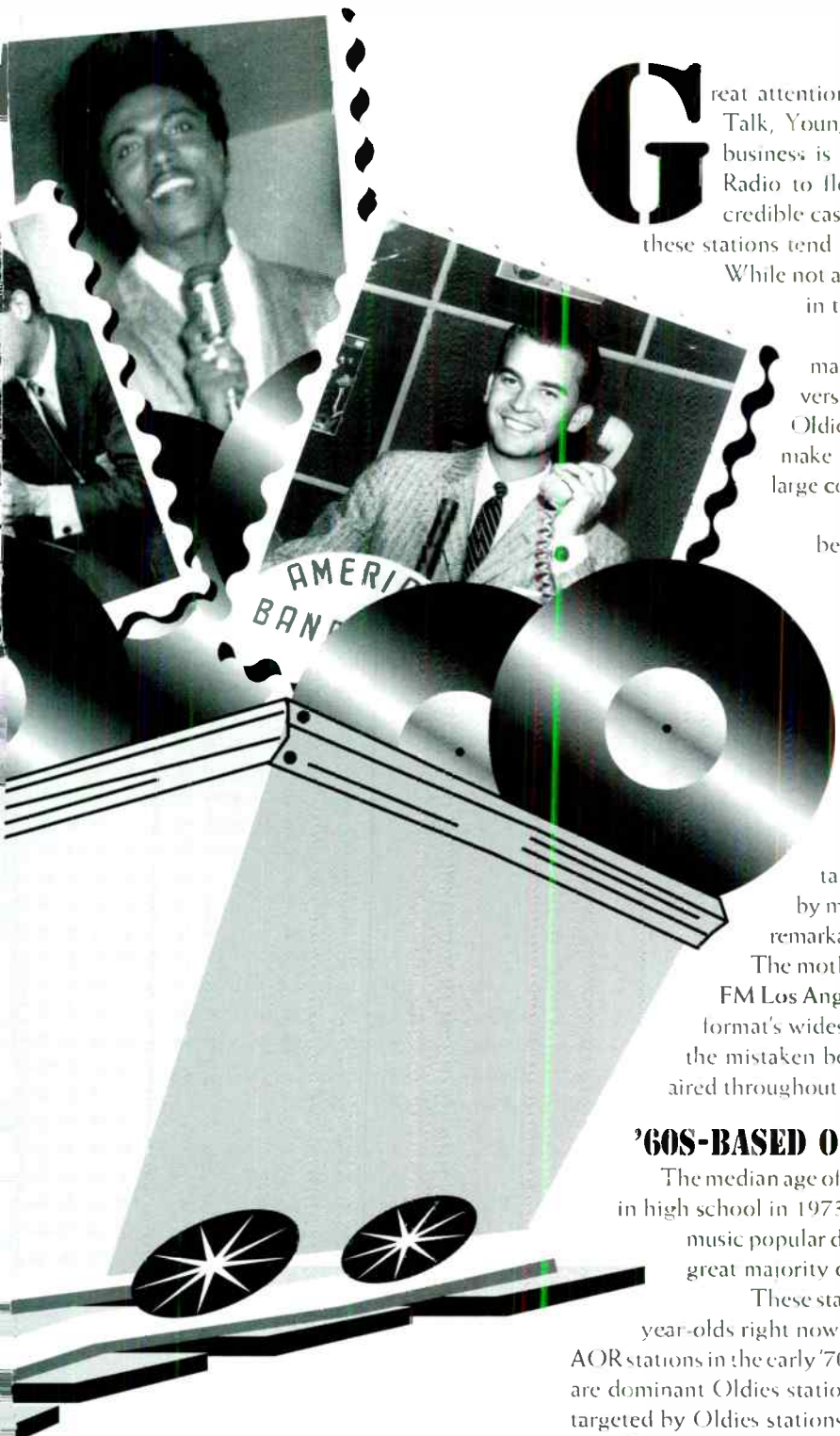


30- to 44-year-old range, we discovered that the difference in responses was negligible. For example, when asked if they agreed or disagreed that there was still plenty of opportunity to do well, and get ahead in America, 18- to 29-year-olds were actually more optimistic than 30- to 44-year-olds. The only evidence of slightly more pessimism came on the subject of the environment, but that was a very minor difference. Contradictory to the articles published, the truth is that the 18- to 29-year-olds' views tend to be no more cynical on the whole, and equally or more optimistic, than the 30- to 44-year-olds. So, the popular characterization of that generation being disenfranchised has proven false.

SPECIAL REPORT

THE GOLD MINE OF AMERICAN RADIO





Great attention is paid to the latest fad formats: Modern Rock, Hot Talk, Young Country. But the backbone, the "727" of the Radio business is Oldies. Oldies-based music formats have enabled FM Radio to flourish during the '80s and '90s, and establish a solid, credible cash performance for the medium. Rating book after book, these stations tend to deliver dependable numbers in the 25-54 age group. While not always a flashy No. 1, FM Oldies stations are consistently in the top 5.

Since Oldies stations, obviously, don't break new music, many Radio trades ignore them. The air talent is rarely controversial, so they don't receive much ink in the consumer press. But, Oldies are Radio stations that, in fact, support the industry and make Radio a comfortable investment for dozens of banks and large corporations.

There are three major groups of Oldies stations that will be explored in this article: '60s-based Oldies, '70s Rock and Classic Rock, and Pop Standards.

The *AI Street Journal* reports that: 7.1 percent of stations report themselves as Oldies; 5.4 percent claim to be Pop Standards; and 3.3 percent Classic Rock. A total of 15.8 percent of all Arbitron-rated stations claim to be primarily Oldies stations. That's about equal to the number of stations calling themselves Country.

The "abled" "power ratios" for the format are often the best in the market. That's because as a group, the stations that play Oldies are considered environmentally safe by advertisers. They tend to be listened to equally by men and women, have noncontroversial air personalities and remarkable ratings stability.

The mother lode is '60s Gold. WCBS-FM New York and KRTH-FM Los Angeles have been in the format for more than 20 years. This format's widespread exposure did not come until the mid-'80s, due to the mistaken belief that it was a big-city format. When '60s Gold was aired throughout the country, it was a home run in virtually every market.

'60S-BASED OLDIES

The median age of America is 41. That means that a 41-year-old was a senior in high school in 1973. The '60s Oldies stations that are thriving focus on the music popular during the years just before the Beatles through 1972. The great majority of songs aired are from the years '63 through '69.

These stations are thriving partly because there are more 35- to 44-year-olds right now than at any time in history. Just as there were dominant AOR stations in the early '70s when baby boomers swelled the 18-24 ranks, now there are dominant Oldies stations. The baby boom bulge is now centered in the demo targeted by Oldies stations.

Although the opportunity for success is apparent, some Oldies stations still fail. PD Mike Phillips at winning KRTH Los Angeles warns about the mistakes his peers often make.

"They believe that listeners get tired of hearing their favorite songs, and add too many titles to the playlists," he says. "Another mistake is adding spice songs with low or marginal test scores in order to give the perception of 'variety.'"

Smart programmers have always known that songs are sold to an audience the same way salespeople sell spots: frequency. In his book, "Rockin' America," legendary WABC-AM Programmer Rick Sklar often asserts that, "... the more I ignored conventional Radio thinking and kept tightening the list, the higher the ratings went."

According to Phillips, that rule still applies.



SPECIAL REPORT

◀ 25

When consultant Walter Sabo worked with KRTH when it was owned by RKO, the station maintained a very tight list and achieved four shares in L.A. But, after RKO sold it, the list got longer and longer, and the ratings dropped. Phillips was hired in the Fall of 1990. It had slipped to a 1.9 using a very long playlist. He cut it, and this fall, KRTH was the No. 1 English-speaking music station in Adults 25-54.

Joe McCoy at WCBS-FM has built his dynasty on strong air personalities. WABC/WMCA legends Harry Harrison, Cousin Bruce Morrow and Dan Ingram earn giant shares. CBS has had similar success hiring established '60s DJs at their Oldies outlets in Philadelphia and Boston.

Infinity's WJMK-FM Chicago features heartland superstars such as Barney Pip and Dick Biondi.

For general skill, energy and passion, the great Top 40 jocks of the '60s are impossible to match. That's why so many Oldies stations, even in the smallest markets, try to

find at least one brand name to give their station credibility and vitality.

It is noteworthy that McCoy and Phillips worked as jocks on WXLO-FM New York at the same time. Phillips was morning man, and

McCoy did 9 a.m.-noon in 1973! Selecting air talent is an important art in the Oldies format.

Says KRTH's Phillips: "Often, perceptual research tells managers that it's not important to have jocks on the air who were playing the music at the time it was popular. It's a subject that shouldn't be researched, because the audience just isn't capable of making that determination."

"In my opinion, it is very important to put people on the air who played the music when it was current. Without research, I hired Robert W. Morgan and The Real Don Steele," Phillips explains. "Since they were getting 30 shares on

the Radio in the mid-'60s in Los Angeles, I thought it just might make sense to put them on an Oldies station."

CLASSIC ROCK

This format, created by Fred Jacobs, has been one of the great success stories of the past 20 years. Smart stations such as WZLX Boston, and WSHE Miami aired the format early in the cycle and deserve praise for their courage. It's paid off.

Andy Bloom, head of programming for Greater Media has had vast success with Classic Rock as a PD at WYSP and now with KLSX Los Angeles. He feels the format is in a crisis.

"Not because of anything anyone is doing wrong," explains Bloom, "but it has been niched onto itself. Now there are more people in a market listening to Classic Rock than ever before. It's just being divided between two stations. The Arrow™ is Classic Rock. Listeners think it is. Two '70s formats in a market definitely compete. They are different flavors of the same music, but they compete."

As a result of this division, Bloom believes that weaker Classic Rock stations will disappear.

"I don't think Classic Rock is at the end of its run," agrees Joel Reish, Entercom's programming and research VP. "It is at a crossroads. It's an interesting time to be programming the format."

Most Classic Rock programmers agree that one way to keep the format viable is to add depth, in music as well as in air talent and marketing.

"These stations exploded because, like all Oldies formats, they started playing music that hadn't been played in a long time," says Rob Balon, chairman of The Benchmark Company. "Every song has an emotional valence to it. Once you've heard all those oh-wow songs, their power diminishes. The format needs to be restarted, rekindled. The format is freshenable. I don't think the universe of songs is as limited as many programmers suspect."

Air talent is a powerful strategic weapon in adding depth and appeal to Classic Rock stations.

"Jocks are very important," claims Reish. "Historically Classic Rock has appealed to people who consider themselves knowledgeable in the format. They want to hear jocks who share that knowledge."

"The music won't do it alone," stresses

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HOWLIN' WITH THE WOLFMAN

When you think of rock 'n' roll and Radio, certain people come to mind. One of them is as much an American icon as baseball and apple pie ... Wolfman Jack.

His personality and style epitomizes good ol' rock 'n' roll, and all that's fun about Radio. He currently hosts a syndicated show from Planet Hollywood in Washington D.C., which airs on 20 stations nationwide. He also recently made a guest appearance on Fox's *Married With Children*, and, of course, there's his unforgettable role in the 1973 George Lucas hit, *American Graffiti*.

Recently, Wolfman shared his thoughts about Radio today ...

- We gotta throw away the idea that everything has to be tested on people before it's played. And, go with the people who know what they're doing ... people like me who've been there. We need to start reaching out and playing some of those obscure records that were actually hits in certain segments of the United States.
- I don't call anything an Oldie. Do you call a great painting an Oldie? When Picasso painted something, and hung it on the wall, it's new, right? Well, everything is like that to me. If it was a great piece of material that was recorded, it's fresh, it's new, it's great. If you've never heard it before, then it's new to you. I hate the word "Oldies." I really do.
- If it was up to me, I'd play everything. From the just-released records, to the ones that go way back to 1957. I'd call all of it "great rock 'n' roll." Nobody does a format like that. God forbid you play a new record and then you play a Fats Domino record behind it — they think you're gonna lose your audience. Whoever is presenting the musical format, if they dig the guy or the girl who's doing it, I would imagine they will still listen to the show.
- I'd rather hear somebody do something more for me than just play music.
- It used to be, in the old days, that they would just do one thing. You wouldn't listen to Country because you didn't want to be a dip.... Now, audiences have been exposed to it all — Country, R&B, rock 'n' roll, everything — and they know how good it all is. So, you can't really put anything down, anymore. You can't become just an Oldies freak, or an R&B freak, or a Country freak. You have to dig everything, because everything out there is good.
- The kind of show I would do is fun and entertaining, and you can dance to it, and make love to it. Don't give anyone anything heavy to deal with — just entertain them. We need more of that. You keep getting into the controversial thing, and it depresses listeners more and more. They need someone who won't depress them all the time.
- I love doing this stuff. I'll be doing this until ... I'll probably drop dead in front of a microphone. But, if they let me keep going, I gotta keep doing it, man.

— Shawn Deena



Bloom. "Classic Rock is a finite format. The music will not change. The people who present it are very important."

Bloom believes that in five years Classic Rock will be slightly lower than it has been in the past five years. In most cases where there is one outlet, it will be healthy. Where there are two, both will be weak.

The great debate in Classic Rock and Oldies is how far to broaden the chronology. Do you stick with '70s? Do you enter the '80s and '90s? Bloom is firm on this point: "In Oldies formats in general, youthening up destroys the core audience. Find the demo and follow it to the grave rather than trying to move the music in order to stay within one static demo cell."

POP STANDARDS

Twenty-five percent of America's population is over 50. They own 77% of the savings deposits. Yet they are the least targeted and most disenfranchised.

"Radio has a habit of discovering what used to be popular — music they just forgot about. That's what started Classic Rock and '70s Rock. It was always popular to the audience, just invisible to Radio people. The same is true for pre-Rock popular music," says Harry Valentine. (Valentine won two Marconi awards for programming KFRC-AM San Francisco. As recently as 1991, it was the No. 1 music station in Northern California — playing Sinatra and Glen Miller. Beating all FM competitors.)

Nowhere is the chronology debate as great as in Pop Standards. Many stations airing this music have stopped because their ratings declined. The cause of the decline is simple according to Valentine.

"They abandoned their core," he says. "They overexpanded their playlist and got away from core songs that were compelling to the audience. You can't have a station playing 'When the Moon Comes Over the Mountain' and 'Weekend in New England.'"

He warns stations against using the format as a catch-all for any pop songs recorded before rock 'n' roll.

Valentine is a skilled programmer who brought his broad background to the format after having successfully run Country and AC stations. He says their

are several key ingredients to making Pop Standards work: "Play the hits and only the hits. Operate in the present. No talk about the past... one of the things Sabo installed when he created KFRC, MAGIC 61. And consistent promotion and marketing."

People live in the present. To reach 30-year-olds with Sinatra records you must not include chatter about the McGuire sisters performing on Arthur Godfrey in your programming.

Consistent promotion and marketing. "Consistent is the operative word," says Valentine. "In focus groups we were known as the station that gave away cruises. That's because we gave away a cruise a week every week for years."

Stations such as Stan Martin's WQEW New York, Dean Tyler's WPEN and Brian Ongaro's WOKY Milwaukee have achieved excellent ratings by following the principles of consistency.

No audience is as passionate, responsive or polite as the Pop Standard crowd. When live copy is aired, that audience gets up and goes to the store. Shockingly, too many inept GMs and GSMs have allowed these ratings powerhouses to vanish because of their inability to sell the air time.

Upon closer inspection, you would find that most of those sales departments were mistakenly staffed with AEs who did not personally enjoy the format, and with GSMs who thought revenue would come from traditional sources. To make the format a cash cow, most of the billing must come from direct retail. It must be sold by people who love the music and are proud to work at the station. Forget the time buyers. Sell time to the retailers who have the station on in their store and start counting the profits.

"We make our living from advertising," notes Bloom. "It is a mystery to me why it is difficult to sell advertising to people who sell it for a living."

Some particularly insular owners

HUGGY BOY, OH BOY



One of the most fascinating Oldies phenomena is Huggy Boy, age 66, on KRLA-AM Los Angeles. Huggy Boy was probably the first DJ in L.A. to play Rock records in 1953. The news is that he is still on every night, and pulls the highest ratings on the station. He often earns as high as a 3.1 share 12+ in the hourlies. In Los Angeles. (Number two at night in teens!) He plays Top 40 Oldies, requests and dedications. PD Mike Wagner says, "His demos are like the original Top 40s... it's 12-54." Every night, six nights a week, from 7 p.m. to midnight, Huggy Boy sounds great.

GM Bob Moore says the show's a hit for several reasons: Huggy Boy is a real person; he's a real character; he's been on in L.A. for 40 years; he is sincere and honest in his approach to the music; he can talk to 15-year-olds, as well as 50-year-olds; three generations of the same family come to his personal appearances and ask for autographs; and, he's a real personality.

believe that the only place to advertise a Radio station is on that station.

While it may be one of the best places, that approach is similar to advertising major-league baseball exclusively on the scoreboard in the park. Or, if you prefer a food analogy, it is like advertising a restaurant solely within the pages of its menu.

On-air promotion is good for pushing the "specials" on the menu. If any type of Oldies station is to win top-of-mind awareness and Arbitron diary mentions, it must advertise constantly.

Reish explains. "Marketing is absolutely essential for every Radio station regardless of format. The need for top-of-mind recall is increasingly important."

CASHING IN

Oldies formats are a dream for a competent sales department. They have no inherent negatives. No teens. No controversy. No problems. It's adults talking to adults.

Plus it has the added value of personality air talent who know how to sell copy. Live copy is a programming plus when the talent are gifted Radio salespeople. As a result, all of these formats can tolerate a higher than most commercial load. There is no excuse for an Oldies sales department not to generate a power ratio of 3 to 1.

As Phillips sums up: "Oldies has perfect demographics. The audience has a passion for the format, it's promotionally active and it's a foreground station (KRTH) so the advertisers can't claim that their spots aren't heard. They're heard!"

**NEW
EACH ISSUE!**

COPY CLIPS

your great Radio spot copy by fax to 407-655-6134, or mail to: Radio Ink, Attn.: Copy Clips, 224 Datura Street • 7th Floor, West Palm Beach, FL 33401. Please remember to include your address, the copy category, client's name, your name, title, station and whether the spot is :30 or :60.

Below are nine different Radio spot copy ideas which have been used on the air successfully in various markets. Just copy this page, cut out the cards, put them in a filing box and use them as a reference for tried-and-true copy ideas. Send

TV AND APPLIANCES

:60 CROWN TV AND APPLIANCE
(geeky/whiny guy) College life has been great — I just love life in the dorms ... and, sure, the library's pretty nifty, too. But, the real study fun is here in my dorm ... I've got my Cheryl Ladd poster, my Encyclopedias, and even my pet hamster ... something was missing, though, until I went to Crown TV and Appliance ... (geeky still, but with flashes of hipness) Crown set me up with a kickin' new Pioneer Stereo with six-disc CD changer for only \$7.99 a week ... according to my calculations, that's an incredible deal ... brand new stereos are coming in every day at Crown, just in time for "Rocktober" ... and, right now, when you buy a brand new Pioneer Stereo System at Crown, you receive three free compact disc certificates from Replays on 16th Street, Moline ... Crown has VCRs too ... for only \$12.99 a week with 12-month easy financing — an exceptional value ... Now, I can see all my favorite movies and hear all my favorite tunes without leaving my dorm room — except to go to class and the library, of course ... Tag.
Kirk Marske, KJOC-AM/WXLP-FM
Davenport, IA

**RADIO
INK**

RESTAURANT

:60 PERKINS FAMILY RESTAURANT
Santa: Mmm, ho, ho, ho ... these are delicious! Herb: Hey, what's going on in here? Santa: It's only me. I'm just eating these snacks you left for me. Herb: For you?! Those aren't for you, those are from Perkins Bakery and we were going to give them as gifts! Santa: Well, I ... Harriet: Herb, what's wrong? Herb: Chubby here ate our Perkins Bakery gifts! Harriet: He what? (gasp) Look! He ate Aunt Thelma's cinnamon roll Christmas tree ... 17 cinnamon rolls with icing and candied cherries. And the Eli's "candy cane supreme" cheesecake. And, the whole basket of mini muffins, cookies and brownies, along with the Elves' Delight variety of 36 cookies ... (mad and threatening) You even dented the gift tin! Herb: And, he ate all the holiday pies as well! Annrc: This year, your holiday shopping can be as easy as pie, just by stopping in at the Perkins Bakery today. But remember ... be careful where you leave those tasty treats! Santa: Well, I gotta go now. Harriet: Freeze Porky! Herb: That's right. You're getting in that sled and taking us to Perkins right now! Tag.
Vance Edwards, WSPQ-AM/WSPT-FM
Stevens Point, WI

**RADIO
INK**

CONVENIENCE STORE

:60 HOWARD'S SUNOCO
Convenience — or saving time — is promised by a lot of people these days. But, when you have to go one place for a certain service, and then another place for a different service, time is wasted, and it's no longer convenient. That's why you know it's a real convenience to go to Howard's Sunoco on South Main in Rutland. At Howard's Sunoco, you can fill up, or have your car repaired, or even pick up a light variety of groceries, all at one location. It's easy to get in and out, and there's usually no waiting at the pumps. They're open seven days a week, 24 hours a day, offering both full and self service, and that's the real convenience. Howard's Sunoco offers friendly service, and all types of mechanical work from oil changes, to rebuilding engines. Plus, there's 24-hour wrecker service available when your vehicle acts less than convenient to use. So, stop by Howard's Sunoco located on South Main Street in Rutland and discover what real convenience means.
Jennifer Peterson, WJEN-FM/WJAN-FM Rutland, VT

**RADIO
INK**

FURNITURE

:60 MUELLER FURNITURE
Vc.1: Y.D.W.O.S. Vc. 2: Y.D. What? Vc.1: This Y.D.W.O.S. apparently is happening now at Mueller Furniture. There are people throughout the store. Vc. 2: Is this Y.D.W. thing a sale? Vc. 1: It appears to have many aspects of a sale ... lots of people, a good selection of furniture ... low prices. I've witnessed customers saving at least \$50 ... others save more ... some have walked out with up to \$500 off! Vc. 2: \$500 off ... it must be a sale! Vc. 1: Obviously, this is a special event ... however, other aspects at Mueller Furniture are the same as every day ... free decorating advice, free financing, free set up and free delivery! Vc. 2: Now, are you sure about the savings ... up to \$500? Vc. 1: Saw it with my own baby blues ... the customers choose what they want and save. You decide what's on sale. Vc. 2: That's it! Y.D.W.O.S.! Vc. 1: You decide what's on sale at Mueller Furniture, 1004 East Main in Belleville.
Rick Whitworth, WIBV-AM Belleville, IL

**RADIO
INK**

MOVIE THEATER

:60 Palace Theater
Film Director: "OK, quiet on the set ... 5, 6, 7, 8 "Action"! (music: upbeat show music) Annrc: The ultimate movie experience awaits you at the Palace Theater in downtown Canton! They haven't forgotten what you like in a movie theater! That's why the Palace Theater in Canton is the oldest, best and biggest movie theater in Stark County! Sit back ... relax ... and watch your favorite movie on their three-story tall movie screen ... with Dolby six-channel sound! This weekend, Nov. 11th through 13th, come check out the wild and wacky double feature, "The Mask" starring Jim Carrey, and then it's "Monty Python and the Holy Grail!" (sfx: funny laughs) Guaranteed to give you lots of laughs! (sfx: cartoons) And, before the first movie begins, you'll get to see all your favorite cartoon characters on the big screen! Cartoons are back! (sfx: popcorn popping) What's a movie without some good old buttered popcorn and candy! Palace Theater has all this for you, without the high prices! Make it a good weekend ... Tag.
Kimberly Sarchione, WDPN-AM/WZKL-FM
Canton, OH

**RADIO
INK**

APARTMENT COMPLEX

:30 HUNZIKER AND FURMAN'S WESTERN HILLS
(sfx: western music, galloping) Cowboy 1: There's apartments in them there hills! Cowboy 2: Course there is! We come 400 miles to see 'em. Cowboy 1: Shoot! Ain't no apartment worth that trip. Cowboy 2: Western Hills Apartments got nine-foot ceilings, garages, restricted entrances and a pool! Cowboy 1: A pool?! It'll be a fine waterin' hole for my horse! Cowboy 2: Nope! Western Hills doesn't allow pets, but they got central air, self-cleaning stoves and coin-op laundry. Cowboy 1: Whatta yah need to do laundry fer? Annrc: Get along li'l doggies to Hunziker and Furman's Western Hills Apartments, 235 Sinclair Avenue, Ames. Or call Hunziker and Furman today at 232-4214.
Lisa Henshaw, KCCQ-FM Ames, IA

**RADIO
INK**

SECURITY ALARMS

:60 R.P.S. ALARMS
Annrc: Dick loves his family. He cares about his home, his wife Jane, their 2.5 kids and his dog, Spot. And he never wants anything bad to happen to them. That's why Dick called R.P.S. Alarms. He knows that R.P.S. Alarms has the experience he needs. R.P.S. offers a wide range of economical security systems with a true 24-hour central station to back them up. And when it comes to protecting those you care about, who wants to worry about replacing batteries or faulty security systems. R.P.S. knows that alarms need to be both reliable and worry-free. Who wants to count on human error ... that's not safe!! So, Dick called R.P.S. Alarms for a free estimate. They came by and set up a custom-designed security system just right for his home, family and finances. Now Dick, Jane, Spot and their 2.5 kids feel safe and secure each and every night. Call R.P.S. Alarms 932-9277. That's 932-9277. R.P.S. Alarms in Bradley.
Julie Lambert, WKAN-AM/WLRT-FM Kankakee, IL

**RADIO
INK**

AUTO BODY & TOWING

:60 DAVE SHOCKEY AUTO BODY & TOWING
(sfx: crickets; doorbell; door opening) Male: Trick-or-treat! Female: Uh, aren't you a little old? Male: Well, actually, my car broke down and I need to call Dave Shockey's Auto Body and Towing. Female: Sure ... come on in. Male: You're kidding, right? Female: Well ... no ... why? Male: But it's dark out ... it's Halloween ... I'm a total stranger. Female: Well ... wait here and I'll call. What's Dave Shockey's number? Male: 762-7106. Female: I'll be back. Male: You're kidding, right? Female: Now what? Male: You didn't shut the door. I could just waltz on in and take anything I want. Female: OK ... I'll be back. Oops! Didn't forget! (sfx: door shutting, pause, doorbell rings, door opening) Now what?! I shut the door! Male: But you didn't lock it. And, by the way, these signs never work. Female: What? Male: This sign that says "Beware Of The Dog." I know you don't have a dog. Female: (angry) Wanna bet! Sick 'em, Rex !!! (dog barking) Male: (running away) Aaaahhhhh!!!! (fade out) Tag.
Jeff Wine, WCHA-AM/WIKZ-FM
Chambersburg, PA

**RADIO
INK**

STEAKHOUSE

:30 PONDEROSA "SUPERBOWL WINGS To Go"
Quarterback: 25 ... 50 ... hut, hut ... (sfx: football players being tackled, whistle blowing) Quarterback: You guys aren't concentrating on the game!!! What's wrong? Player 2: Every time I hear the number 25, I think of 25 "Wings To Go" from Ponderosa for only \$6.99! Player 3: And you can get 50 "Wings To Go" from Ponderosa for only \$11.99! Quarterback: But this is the Superbowl!!! OK, here's the play ... halfback wing option right side ... you score this touchdown, we win the game and it's "Wings To Go" from Ponderosa for everybody!! (sfx: cheers and clapping) Annrc: Call the Jasper Ponderosa Restaurant at 634-9300 and order "Wings To Go" for your Superbowl party.
Gene Kuntz, WITZ-AM/FM Jasper, IN

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INK**

Now with
contact phone
numbers!

MOVERS & SHAKERS

★Fairlight ESP Pty Limited has appointed Wayne Freeman, John Lancken and Nick Cook to key management positions. Freeman, a veteran in the digital audio equipment industry, is the new CEO. Lancken, formerly Fairlight's international SM is the new international marketing manager; and Cook, formerly with Solid State Logic, is the new director of European operations. +61(2) 975-1230

★Mariann DeLuca, currently senior VP and director of sales for the Torbet Radio Group, assumes duties as director of Interep's soon-to-be-launched Best of Oldies Music Network. 212-916-0524

★Andy Lipset has been promoted from director of sales to VP/director of sales for D&R Radio/New York. 212-916-0524

★Lorin Kleiner has been named VP of sales for Internet/New York, the network division of Interep. She had been an AE for Internet. 212-916-0524

★Eddie Leeds has been named VP and director of sales/regional manager for Major Market Radio/New York. He was previously VP/account services for Interep. 212-916-0524

★Lynn Claudy has been promoted from VP/NAB science and technology to senior VP. 202-429-5350

★Catherine Mongarella and J. Kelly Harrington have assumed new positions at Westwood One Radio Networks. Mongarella has been promoted from VP New York sales to VP eastern sales. And Harrington, formerly an AE, has been named VP/New York sales. 212-641-2052

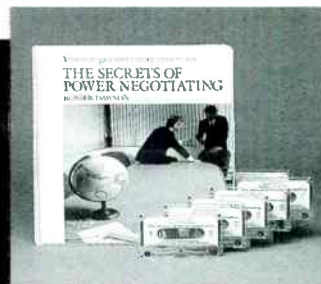
★Mark O'Neill has been appointed VP of sales for Media Marketing Technologies, Inc. He was previously eastern division manager/Radio station sales for Arbitron. 212-682-6565

★James Bradshaw and Phil Morse have new positions at LBA Technology Inc. Bradshaw, who is currently VP of marketing, assumes the position of GM. And Phil Morse, currently LBA's VP, has been named VP of production. 919-757-0279

★Lee Nye has been named GM of KUBB-FM Merced, CA. Nye was most recently GM of Nye and Associates and Harmony Advertising. 209-383-1580

Invest in Your Private Seminar
in Power Negotiating

The Secrets of Power Negotiating by Roger Dawson.



Six audiocassettes with 24 flash cards and workbook.

In the radio business you must negotiate daily, and most successful radio executives will tell you that your ability to negotiate well is the most important personal skill you can have.

Roger Dawson, who was the hit of the NAB Los Angeles show, is the world's leading expert on Power Negotiating. Thousands of people pay \$495 each to learn about Power Negotiating at his public and corporate lectures.

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- ◆ Apply the five most critical issues in any negotiation.
- ◆ Match your negotiating style to the personality of the other side.
- ◆ Use 20 negotiating gambits that will give you total control of the other side.
- ◆ Learn how to resolve conflict smoothly.

Warranty: If you and your salespeople are not easily able to sell at full rate card within 30 days of listening to this program, send it back for a complete refund!

Special Offer: Through this *Radio Ink* promotion only, you get the 6 cassette album *Secrets of Power Negotiating* with 24 flash cards, comprehensive workbook and a free copy of Roger Dawson's 296 page book *Secrets of Power Persuasion*. All for only \$65 plus \$3 shipping. CA residents add applicable sales tax. To order call 1-800-YDAWSON (932-9766) 8A.M.-5P.M. PST.

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Fax 818-854-3595

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Ad specialties, premiums, travel, gift certificates, corporate gifts.



800 232-2711

Circle Reader Service #115

PRODUCT NEWS

There's a whole lotta stuff out from Audio-Technica offering up the latest in hi-tech studio equipment. The PRO 8HE and ATM75 are their latest headworn microphones featuring mic capsule moisture barriers, durable case assemblies and adjustable steel headbands. The ATH-M40 and the ATH-D40 are two new studio-phones offering up to a maximum input power of 1,600



PRO 8HE



ATH-M40 & ATH-D40

mW at 1 kHz, dynamic precision and 11-ft cables. The AT873R is a wide range condenser microphone with a hypercardioid polar pattern, an internal shock-mount and a frequency response of 70 Hz to 20 kHz with a typical dynamic range of 113 dB. Last but not least is the ATUS AM150 two-channel stereo

mixer with LED level indicators, equalized phono inputs and a talkover feature which lowers the music volume so announcements can be heard. Whew. 616-695-5948

SJS Entertainment is set to syndicate a new Saturday morning show starring accordion-playing stand-up comic Judy Tenuta next month. The show will feature Tenuta's brand of comedy, celebrity guest interviews and call-ins. June Brody,



president of SJS, says, "We are very excited to be working with Judy Tenuta, one of the funniest women in the world." Tenuta is also, according to herself, a "multi-media bondage goddess." 212-725-4500

•X marks the spot for A.R. Enterprises'

Treasure Quest, a patented number-guessing game that interacts with the audience through sound, music and lights, and gives your promotions a boost. Giving each player four chances to win, the Treasure Quest also offers an LED display, a rotating prize area large enough to fit a 13-inch TV, different games, and customized sound among other things. No pirates included. 800-334-3848

Introducing PowerPort from Furman Sound Inc. It's an AC power controller



and power conditioner with remote-activated, delayed switching, remote LED monitoring and is designed for "even the largest multimedia installations." Other features include Extreme Voltage Shutdown which senses abnormally high or low voltages and shuts down the power before any damage is done. It won't remind you to pay your electric bill though. 415-927-1225.

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Circle Reader Service #116

The latest lineup from WOR Radio Network boasts a rock 'n' roll Republican, a gastro-nomic gourmet and a green-thumbed gardener. *PM America With Jay Severin* features a fast-paced format covering politics and then some with this somewhat rebellious conservative. *Food Talk* with Arthur Schwartz has the added bonus of a man who's from a family of cooks and has been cooking and writing for 25 years himself. And *The Garden Hotline* has as its host, syndicated columnist and *Good Morning America* regular Ralph Snodsmith. Call it a potpourri of personalities. 212-642-4533



Jay Severin



Arthur Schwartz



Ralph Snodsmith

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of your new products, services and programs to: Product News, c/o Radio Ink, 224 Datura Street • 7th Floor, West Palm Beach, FL 33401.

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**The Research Group, 1994*



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GRAPEVINE



▲ Doing their part for Black History Month, the Museum of Broadcast Communications held a series of events which included An Evening With Warner Saunders (Saunders (r) is WMAQ-TV Chicago's news anchor), WBEZ-FM's Richard Steele (center) and MBC founder and president Bruce Dumont (l). Other programs held last month were, African American images in Advertising and Color Adjustment.

•FYI: It's the news you've been waiting for ... former national manager/writer Jill Frank-Weimer and executive producer/creative director Liz Jefferson have left TM Century's TV division to create a full-service television production company called Dam Good TV. Add to that their consulting firm Dam Good Promotions and you've got a dam good combination.



◀▲ Very Valentine. Another one has come and gone leaving behind the remnants of dead flowers and station promotions. 73-year-old WFDF-AM Flint, MI had an 18-piece band, a

barbershop quartet, movie passes and a grand prize drawing for a trip for two to Toronto at its V-Day party. While KOST-FM Los Angeles had a "Wedding-in-the-Sky" on a Virgin Atlantic Airways 747 bound for the couples' honeymoon in London. Top: Les Root and Ed Berryman of WFDF; Bottom: KOST winners Susan Simchen and David Cordone, and standing behind the happy couple, KOST host Karen Sharp.

► From the folks who brought you Doggone Country comes their latest pitch to stations. Calling it

Acoustic Alternative Country, CMH wants you to check out the Eddie Adcock Band's latest CD, "Talk To Your Heart," featuring some heartwarming bluegrass melodies. Call Joan Russell at 213-663-8073.



•Call it the ultimate battle of the bands. KBKS-FM Boulder is giving its area musicians a chance at the big time with the Listeners Choice Awards. Check this out — 56 bands, 5 hours of music, interviews from local bands and record labels on the scene. And it all goes down on March 18 so get your guitars tuned and your microphones checked. Call Ryan O'Bryan at 303-444-1490

•From The Inkwell ... Early registration for Talk Radio '95 Educational Conference, Convention & Exhibition sponsored by NARTSH is March 15 ... Promax is calling for entries in its Gold Medallion Awards competition 213-965-1990 ... Major Networks has bought Standard News and its wire service ZapNews from Broadcast Equities ... If you don't know by now, JDS Systems Inc., Columbine Systems Inc., and Columbine Cable Systems Inc. have merged ... Bonneville International has bought KING-AM Seattle.



◀ Stern Spin-off. If you listen to Howard Stern then you'll know "The Joke Man" (a.k.a. Jackie Martling) as the guy who often provides humor for the show.

Well, the professional stand-up wants you to know him better through his CD and items in his catalog. If you don't know him, here's a self-description of what he does — endless raunchy jokes.

SEND PHOTOS OF YOUR ORGANIZATION'S major events to: Grapevine, c/o Shawn Deena, 224 Datura Street • 7th Floor, West Palm Beach, FL 33401

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Radio's Premier Management & Marketing Magazine

Editor-In-Chief/Publisher

B. Eric Rhoads, CRMC/CRSM

President, Magazine Division

Yvonne Harmon, CRSM

Executive Editor Emeritus/Los Angeles

Dwight Case

Managing Editor

Anne Snook

Editorial Assistant

Shawn Deena

Contributing Writers

Dave Anthony, Elyn F. Ambrose, Corinne Baldassano, Rob Balon, Cliff Berkowitz, Ted Bolton, Rhody Bosley, Bill Burton, Holland Cooke, Sharon Crain, John Fellows, Dave Gifford, Bill Haley, Ray Holbrook, E. Karl, Bob Keith, Philip J. LeNoble, Pam Lontos, John Lund, Chris Lytle, Kathryn Maguire, Val Maki, Mike McDaniel, Rick Ott, Bob Pedder Jr., Roy Pressman, Mark Ramsey, Jack M. Rattigan, Walter Sabo, Eric Small, William P. Suffa, Jack Trout and Guy Zapoleon

Art Director

Linda DeMastry

Assistant Art Director

Marianne Young

Press Photographer

Bruce "Flash" Cooley

Chief Financial and Operations Officer

John J. Montani

Production/Circulation Manager

Tom Elmo

National Sales Manager

Chuck Renwick

Marketing Consultants

Helen R. Brown

Linda Galiano

Office Manager

Joan Benca

Washington, D.C. Counsel

Michael H. Bader

Haley, Bader & Potts

Radio Ink Mission Statement For Readers:

Radio Ink is a positive Radio industry resource designed to continually educate readers by providing fresh, stimulating and actionable ideas in marketing, sales and programming along with refreshers on the basics. Content is 100 percent related to Radio, quick-to-read, with a no-bias editorial balance, giving equal emphasis to all formats, market sizes and geographic regions. All editorial material is geared toward building the success of our readers, their stations and the Radio industry overall.

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Radio Ink provides an upbeat, first-class, pro-Radio environment for advertisers wishing to associate their product with positivism, productivity and quality. Radio Ink strives to provide enhanced results and added value by offering strong, widespread, loyal readership of industry decision-makers. We make our customers our most important asset by providing services which focus on their needs.

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SALES PROMOTION PLANNER

APRIL QUICK FIX*

- "Secretaries' Breakfast Baskets." Restaurants fix up baskets full of delicious breakfast items, and advertise for bosses to buy them for their secretaries. Give some baskets away on the air, too.
- "Advice from the Tool Man." Use home improvement tips in commercials or promos, and have them sponsored by a home improvement client.
- "Decorate a Bunny Cake." A grocery store or bakery offers bunny cakes for people to personally decorate in the store. (A great remote idea.)

DATES TO REMEMBER

- 1 April Fool's Day
- 2 Begin Daylight Savings
- 14 Good Friday
- 17 Tax Deadline Day
- 16 Easter
- 26 Professional Secretaries Day

NATIONAL

Alcohol Awareness, Home Improvement, Lawn & Garden, Keep America Beautiful, Prevention of Animal Cruelty and Stress Awareness Month

MAY QUICK FIX*

- "Tips to Relieve Stress & Depression." To acknowledge May as Mental Health Month, run tips sponsored by a recovery center, hospital, or health club.
- "Find a Date for My Mom." A club or restaurant can play the dating game the day before Mother's Day. You can register contestants on-site or on-the-air.
- "Pet ID Cards." In honor of National Pet Week, host a remote at a pet store. Give out index cards, complete with each pet's paw prints, and vital statistics (age, address, owner, station logo, etc.)

DATES TO REMEMBER

- 5 Cinco De Mayo
- 6 Kentucky Derby
- 14 Mother's Day
- 20 Armed Forces Day
- 28 Indianapolis 500
- 29 Memorial Day

NATIONAL

Mental Health, Barbecue and Photo Month, Pet Week

JULY

TARGET PRODUCTS

Picnic Supplies; Sporting Goods; Barbecue Supplies; Fast Food/Restaurants; Electric Utilities; Outdoor Furniture

DATES TO REMEMBER

- 4 Independence Day
- 16 Ice Cream Day
- Christmas in July Sales

NATIONAL

Baked Bean, Ice Cream, Tennis, Peach and Hot Dog Month

AUGUST

TARGET PRODUCTS

School & Office Supplies; Fall Fashions; Luggage; Vision Centers; Computers; Book Stores/Colleges; Musical Instruments

DATES TO REMEMBER

- Back to School
- Summer Clearance Sales
- 11 Presidential Joke Day
- 16 Elvis Died
- 28 Commercial Radio Broadcasting Day

NATIONAL

Romance Awareness Month, Eye Exam Month

* Radio Ink assumes no responsibility for the viability of the promotions mentioned. Stations are advised to check with legal council regarding legality and possible lottery.

Sales Promotion Planner is compiled by Kim Stiles, creator of The Stiles System Radio Day Planner. She may be reached at 919-846-6449.

ideas you should start planning now

JUNE

TARGET PRODUCTS

Bridal Gifts Men's Wear Hardware
Cameras & Film

DATES TO REMEMBER

6 Country Music Fan Fair Teacher Day 14 Flag Day
18 Father's Day 21 1st Day of Summer Graduation

NATIONAL

Dairy, Safe Boating, Fresh Fruits & Veggies, Rose, Pest Control and Iced Tea Month

PUT FATHERS FIRST

Father's Day has been observed on the third Sunday in June since 1910. Women purchase 95 percent of all Father's Day Gifts. Hallmark reports the day as the fifth most important occasion for the greeting card industry, with sales of 150 million cards in 1991. In 1994, Father's Day generated \$8 billion in sales. It is also the third biggest day of the year for long-distance phone calls, and a very popular day for dining out. Key gifts for Father's Day are: ties, socks, shirts, and sportswear. Other favorites include barbecue accessories, power tools, liquor, sports gear, hobby items, and jewelry. Any retailer can get creative and take advantage of the big bucks spent on Dad. (Source: Mother's/Father's Day Council)

DO IT FOR DAD

- "Hole in One." Set up putting greens in men's clothing departments, and putt for prizes.
- "Caddy for Daddy." Give away free rounds of golf for Dad on the air, or at a p.o.p.
- "Couch Potato Dream Prize Giveaway." Register Dad for a chance to win a TV, recliner, or VCR. Hold a drawing at the mall, and have 12 finalists draw one videotape from a selection of 12. Each tape will feature prizes, and gag gifts, with one containing the grand prize. Dads will take turns sitting in the "winning" recliner, and playing their tape.
- "Discounts for Dad." Oil change & tune-up establishments offer specials for Dads who show a photo of their child.
- "Phone Your Father." During a remote, the station sets up phones and offers FREE long-distance calls to Dads. (Tie in a long-distance carrier).

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WLFJ, a non-commercial CCM FM, is now accepting applications for an experienced air personality. Position requires excellent production skills and the ability to relate to 25-49 year olds. Send Air-check tape and resume to: Allen Henderson, WLFJ, 2420 Wade Hampton Blvd., Greenville, SC 29615. WLFJ is an equal opportunity employer. No phone calls please. EOE

■ HELP WANTED MANAGEMENT

A Midwestern broadcast company is seeking a General Manager to direct the day-to-day operations of three stations, two FMs and one AM. The successful candidate will have previous radio station management experience and the ability to work in a team environment. Please send resume and salary requirements to Blind Box 322 c/o *Radio Ink*.

GENERAL MANAGER

needed for Kentucky AM-FM in state capitol. Must have management, sales and promotion experience. Send resume, salary requirements to: Dana Schulte, Radio Enterprises, P.O. Box 738, Ashtabula, OH 44004, EOE.

Gulf Coast Sales Manager, WPCR-FM has immediate opening for ethical, hardworking leader who can get results, EOE Employer. Cover letter and resume to: Jack Yeiser, WPCR, 300 Mary Esther Boulevard, Mary Esther, FL 32569.

Local Sales Manager - Selling Small Market? Looking for management position? Growing Shamrock Communications is looking for an aggressive, goal driven individual to manage WTZR in N.E. PA. We promote from within. Be part of a winning duopoly, with salary, override, benefits and bonuses. Must carry a list and manage. New salespeople also needed. Rush letter and resume now! Fax 717-346-6038 or mail to Shane Reeve, GSM, 149 Penn Ave., Scranton, PA. 18503 EOE

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■ HELP WANTED MANAGEMENT

LSM: Dame Media, Inc., one of the East's fastest growing broadcast companies, has immediate opening for Local Sales Managers/Sr. Acct. Execs. in Albany, NY, at legendary WGY, 50,000 watt clear channel News/Talk powerhouse. Must have broadcast sales experience. News/Talk background a plus. Please send resume to: Michael Whalen, General Manager, WGY/WRVE, 1 Washington Square, Albany, NY 12205. EOE.

Zimmer Broadcasting seeks LSM for Columbia's Young Country, KCMQ-FM. We offer top training, great resources and one of America's top-rated places to live. Send resume/references to: Don Lynch, KCMQ-FM, P.O. Box 1636, Columbia, MO 65205, EOE.

■ HELP WANTED NEWS DIRECTOR

News Director - Experienced, charismatic coach and manager to lead our team of six-plus staffers into the 21st century on this Top 100, Mid-Atlantic market leading News/Talk AM. EOE. Tape, Resume to Operations Mgr. Reply to Blind Box 224 c/o *Radio Ink*.

■ HELP WANTED PROGRAMMING

WAY-FM/West Palm Beach, FL is looking for a street-smart PD who's computer literate with people management skills. On-air and production skills a must. No calls please. Rush tape, resume and programming philosophy statement to: Dusty Rhodes, Station Manager, WAY-FM, 7289 Garden Road, Suite 108, West Palm Beach, FL 33404. EOE

■ HELP WANTED SALES

Help Wanted: Radio sales rep needed to handle choice list for top-rated stations in Hot Springs, Arkansas. Radio sales experience helpful but not necessary. 30K+ with benefits possible first year. Call "Sales Mgr." 1-800-442-0097. E.O.E.

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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, 224 Datura Street • 7th Floor, West Palm Beach, FL 33401. 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.

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