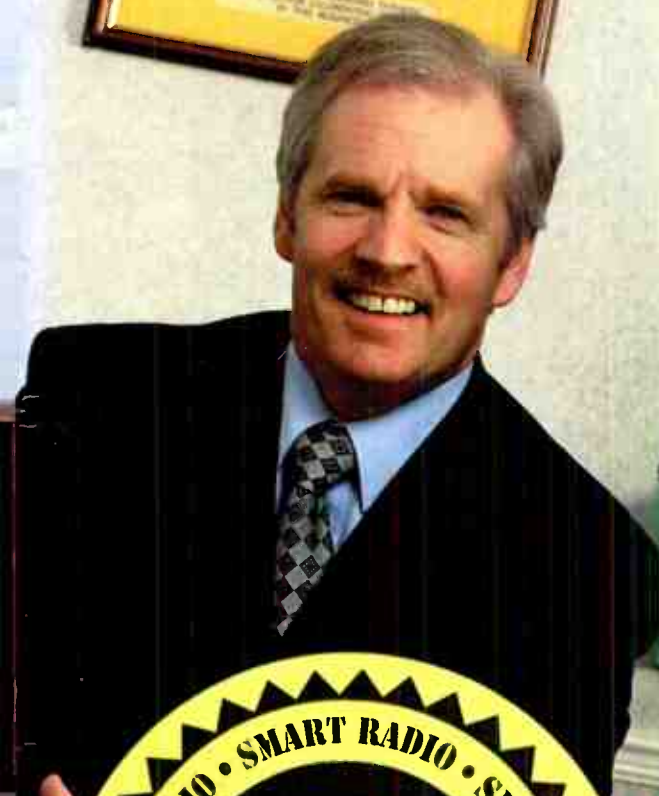


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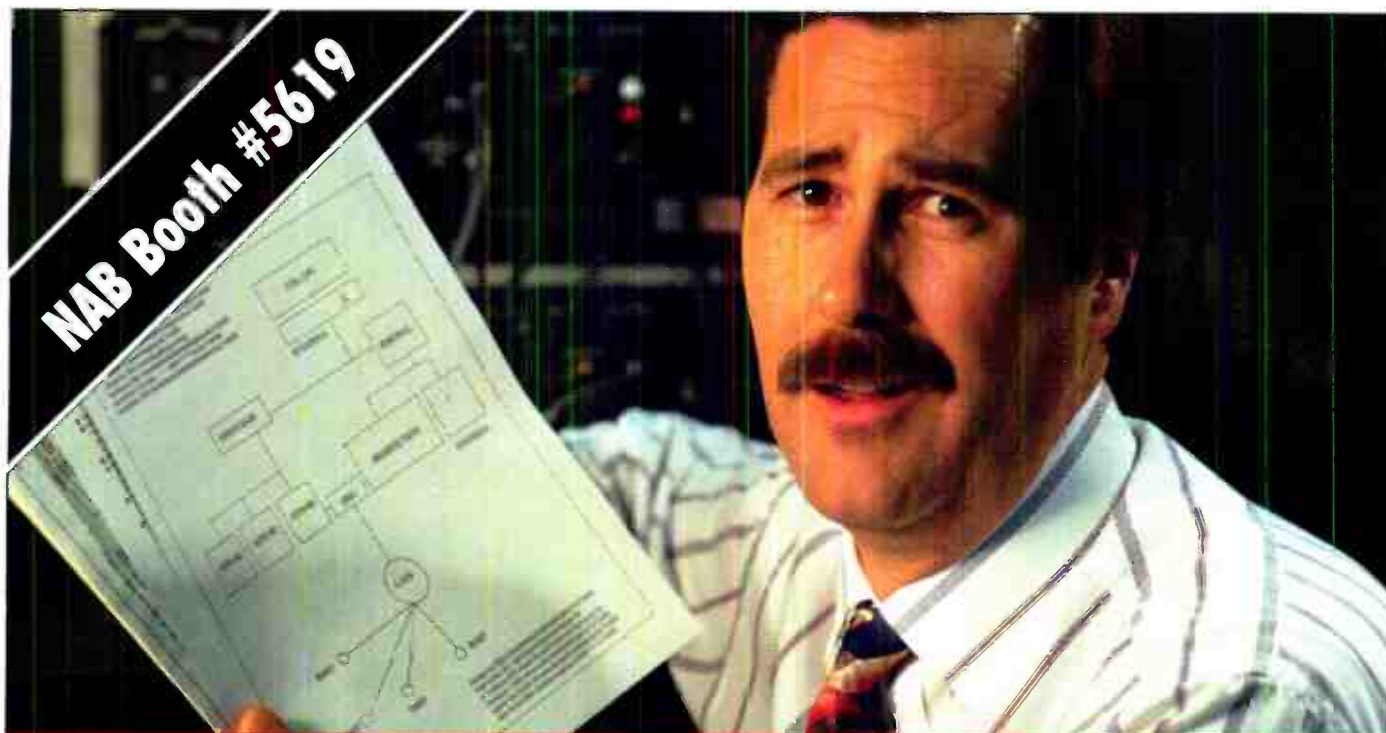
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RADIO INK

Radio's Premier Management & Marketing MagazineSM

Vol. X, Number 8 April 10 - 23, 1995

FEATURES



Interview: ▲ Maurice Dobson & Mike Bersin

Dobson and Bersin of Metro Radio Group, one of the U.K.'s largest Radio groups, share the success they've had with The World's Greatest Sales Person — Creativity.

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◀ Special Report: On With The Show

by William P. Suffa

The NAB '95 show in Vegas is 'engineering heaven.' Trying to see everything is difficult, trying to write about everything that will be displayed is nearly impossible. But Suffa gives you a rough idea of what to look, and look out for, while your there.

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**COMING
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April 24

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- Your Syndicated Morning Show Guide

Cover photo by Graham Oliver

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Editorial Offices:

224 Datura Street • 7th Floor

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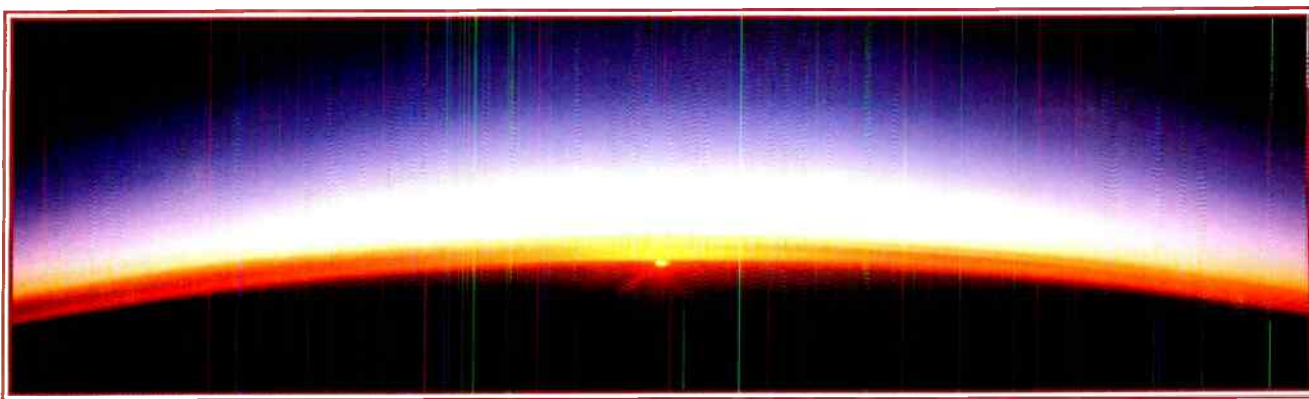
Main FAX (407) 655-6164

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Circle Reader Service #105

World Radio History

PUBLISHER'S NOTES

The Ultimate Medium



If you were to ask a group of the top advertising executives in America to create the ultimate medium, I believe they would say the following:

"The ultimate medium would be with all of the people all of the time. They would not be able to get away from it. It would have many forms of distribution so that it would continually surround them. It would create a personal connection with them. It would always be with them when they wanted it; they would never have to go out of their way to get it. There would be nothing they had to learn to use it ... it would require no effort. It would be designed to satisfy their personal needs; in essence they could individually program this medium. It would solve their information needs and entertainment needs simultaneously on demand. It would not require a reason to use it; it would just be a part of life, woven into the fabric of living and as convenient as turning on the lights. And there would be no charge to the consumer to use it.

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Kansas City
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Sacramento
KSEG-FM
KRXQ-FM

Tampa/St. Petersburg
WXTB-FM
WTBT-FM*

*pending

CITICASTER

Circle Reader Service #106



"It would be inexpensive to produce and distribute and would reach the audience immediately. It would create any picture imaginable at a low cost and be distributed to the entire country in a matter of minutes. It would integrate into the information superhighway, but not get caught in the start-up traffic jam. It would target people by demographic and lifestyle. Most of all it would be cost efficient and produce great advertising results."

Cable, television, print, direct mail, billboards, and on-line services cannot meet all of the aforementioned requirements. But Radio can ... and does.

People often say that if Radio had been invented after television, it would be the top medium. Radio got a bum rap when TV was invented. People said it was dead and a whole generation of advertisers never got beyond that. But attitudes toward Radio are changing.

Radio is stable. It's personal. It's got an average of six distribution systems (sets) in every household. It reaches 99 percent of the people every week. It can be heard while simultaneously doing something else. It's in most places of employment, most homes and most cars. It provides information, it's targeted, it's free, it's convenient, and it's got the best pictures because it requires imagination. It's cost efficient, easy to distribute to thousands of stations quickly, and it produces excellent results for advertisers.

It's time the world recognized Radio for what it is ... The Ultimate Medium. Spread the word (use Radio).

Eric

To reach me, write:
RADIO INK,
B. Eric Rhoads, Publisher
224 Datura Street • 7th Floor
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PEOPLE IN INK™



Fun in the Sun

1) In Scottsdale, AZ, the Broadcast Cable Credit Association recently held their annual seminar and gave attendees an opportunity to do a group Ray Charles impression. 2) Sporting shades while lunching outside, Interep's Barbara Burger caught some sun, while 3) inside WOMX-AM/FM Winter Park, FL's Ron Wilkinson (l) hung with Noble Broadcasting's Frank DeFrancesco. 4) And reunited at last were long lost brothers (Ok, not really) Emmis Broadcasting's Howard Schrott (l) and Szabo Associates' Todd Fowler.

I Left My Pants in San Francisco

5) Big winners at the 1995 Radio Creative Awards Show in San Francisco were the Levi Strauss Company and their agency Foote, Cone & Belding (FCB). Their musical commercial "Don't Touch My Boots," for their 517 jeans won Best in Show. L-r KBLX-FM San Francisco's Harvey Stone, Hal Riney & Partners' Hal Riney, FCB's Bob Dorfman and Northern California Broadcasters Association's Thomas Martz.

Meeting of the Lakes

6) The Great Lakes Broadcasting Conference in Lansing, MI, was a pleasant encounter as demonstrated by the NAB's Dwight Ellis (seated) and RTNDA's David Bartlett (standing). 7) Picking up a lifetime achievement award was WJR-AM Detroit's J.P. McCarthy presented to him by the Michigan Association of Broadcasters President Tom Scanlan. 8) And giving the group an industry update was *Broadcasting and Cable* magazine publisher Peggy Conlon.

Baby It's Cold Outside

It may be spring, but just to remind you that winter was just here look at what the folks who were at the NSN Satellite Services Summit had to deal with. 9) Bonfires were the hit outside as was 10) wacky winter garb like WAY-FM Radio Network's Bob Augsburg's wardrobe. 11) Heating things up inside were speakers galore including NSN's Muffy Montemeyer, 12) Crown Broadcast's Don Sprague and 13) doing his best "What do you do with this?" impression, Word 'N' Music's Ray Terro.

SEND YOUR "PEOPLE IN INK" PHOTOS

to: Shawn Deena, 224 Datura Street • 7th Floor, West Palm Beach, FL 33401



WE'VE JUST INVESTED IN OUR NUMBER-ONE ASSET.

One of the advantages of being the number-one billing sales rep firm in the radio business is that there's no shortage of great people who want to work for us. And, over the years, that's enabled us to cultivate and acquire the best sales managers around. Of course, a lot of companies would be glad to be in our situation. But the problem with resting on your laurels is you're doing just that—resting. And in this business, resting can have dire consequences. That's why the Katz Radio Group is putting its managers through the most comprehensive management training program available—an ongoing customized curriculum taught by the Impact Planning Group, a collection of some of the brightest management professors and former CEOs around. Sure, multi-year training is a big commitment. But so is remaining the best sales rep. The Katz Radio Group—Banner Radio, Christal Radio, Eastman Radio, Katz Radio and Katz Hispanic Media.



Katz Radio Group. The performance you expect from the world's best radio rep firms.

Circle Reader Service #108

READER LETTERS

I Don't Think So Mr. Gifford

I have spent 11 years in the national rep business. I have worked for both Interep and the Katz Radio Group. When I read *The Care and Feeding of Your National Rep* [by Dave Gifford, Feb. 27-March 12], it made me mad enough to send these comments.

I would bet money that Mr. Gifford has never spent a day as a national rep. In response to his QUICKREAD™ point, "National reps cannot sell your stations as well as you can," I've made the following observation. Thirty percent of the station management that I took on sales calls were incapable of pitching their station. I don't consider, "Hey, what's going on?" a very strong sales pitch.

Mr. Gifford is also misinformed as to the training efforts that are carried on by both Katz Radio Group and Interep to produce better salespeople. Often these training programs are stronger than what a local sales force encounters. ("Here's a rate card and a phone book.")

And lastly, in regards to the cost per point issue, believe it or not, many sta-

tions do not deserve a CPP premium. I say this with regards to their market position, consistency, longevity, professionalism, etc. I fortunately work for a station that does and receives a consistent premium on buys. I have never heard anything like what he suggests from the management of Katz Radio. I doubt I ever will.

In closing, please note that the Radio station/rep relationship is a two-way street. You usually get what you give.

Cheryle Hangartner, NSM
KOIT-AM/FM
San Francisco, CA

Down With Posting

Recently, more Radio advertisers have been asking for "posting," or essentially, guaranteeing points. This is the practice of re-evaluating or post analysis of a schedule after it has run, to see if the targeted point levels were reached. If not, the station would run make-goods to achieve the target level.

Rationalized by saying it is a common practice in television, there are ma-

jor differences in buying television and buying Radio that negate that assertion.

In television, the buyer is essentially purchasing an unknown, a "new" fall or mid-season with no previous track record. Television shows are moved from day to day, and time to time, and even canceled.

In Radio, with the exception of a new station or format, it is an established station with consistent ratings performance. The station's rating may go up or down a point, from book to book, but it is generally agreed that slight increases or decreases, or "wobbles" are due to sampling. The station's actual audience, for the most part, stays the same. Posting will penalize Radio stations for the sampling errors.

If your station is not on the buy, and you guarantee points to advertisers to get on, the buyer is "gambling," and should be rewarded if your station should overachieve. As this would apply to top-ranked Radio stations, it is one-sided, and a win-win situation for the agency/client. The buyer is not taking a chance. You receive nothing for overachievement, but are penalized for underachievement.

Also, posting does not take into account merchandising promotions, sponsorships or other value-added incentives most large clients now demand.

If we allow posting, it would be yet another step toward allowing others to control our Radio stations. The price is already set for us by cost per point. I can think of no other industry in which the buyer summarily dictates the price to the seller. There is a perception that Radio air time is free. This is not true. There is a real cost for every minute of air time, and if we continue to sell our advertising for less than it costs us to produce it, we'll be out of business.

Ben Miles, VP/GM
WCDX-FM/WPLZ-FM
Richmond, VA

ADDRESS ALL LETTERS TO

Reader Letters, c/o Radio Ink, 224 Datura Street • 7th Floor, West Palm Beach, FL 33401. Or fax to 407-655-6134. Each letter should include your full name, address and telephone number, and may be edited for clarity or space.

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Sex on the Air

by Shawn Deena

Late at night, the lights are low and the Radio is on. Only you don't hear the sounds of love songs or smooth jazz filling the room. Instead, you hear a female host and countless callers (men and women equally) talking candidly about relationships, love and ... sex.

What you're hearing is something called "Love Phones" or "Passion Phones." No, it's not a sex ad-

vice show like the one pioneered by Dr. Ruth more than a decade ago. It's more like a conversation between host and caller. Shows range from Mary Walter's relationship-based "Passion Phones" on WKXW-FM Trenton, N.J. (and syndicated in New York and Philadelphia) to Erin Somers' sexual-based "Passion Phones" on WIOD-AM Miami (and syndicated in Orlando and Tampa) to Dr. Judy Kuriansky's psychological/sexual "Love Phones" on WHTZ-FM New York (and syndicated in Houston and Cleveland). And these shows are apparently quite popular.

"I started at number 19 [8 p.m.-midnight, Monday through Friday] and in a little more than a year I was the number one ranked show in Central Florida," says Somers, whose show first aired on WTKS-FM Orlando before moving to WIOD. Since her move to WIOD in January her trends showed a number one rating among the coveted 25-54 demographic.

Walter's show is also consistently rated number one in her 8 p.m.-midnight, Monday through Friday slot according to WKXW PD Lee Jacobs. And Dr. Judy's show ranks number one in her 10

p.m.-midnight, Monday through Thursday slot, and also has a high population of teens calling in, she says.

So what makes these shows so popular?

WIOD PD Steve Nichols offers his perspective.

"The whole concept of this is a frank and open discussion about sex and human sexuality and sexual relationships," he says. "For some people, I think it's a forum where they can actually tell their stories out of school, so to speak, through the anonymity of Radio. And for others, you can clearly learn things from it. Plus you can measure your sexual relationships against those of others and see where you are."

With 12 incoming phone lines on

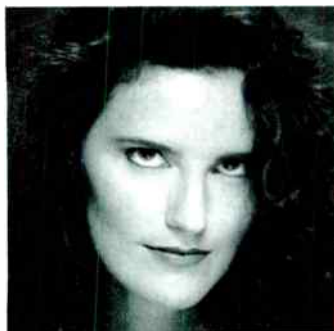
Somers' show, apparently a lot of callers want to see how they measure up.

Walters' "Passion Phones" has a more simple appeal focusing less on sex and more on relationships, but WKXW PD Lee Jacobs says it's something everybody can relate to.

"Is there someone who's not concerned with relationships?" Jacobs asks. "Everybody is concerned with them either because they're having problems with the one they're in or they're trying to further improve a good thing, or they would like to be in one and they're not. It's the sort of subject matter that touches everyone at one point. And to some degree sexuality enters into that."

Dr. Judy, a Ph.D. with 25 years

12 ►



Erin Somers

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Circle Reader Service #110

◀ 11

experience as a psychologist and 15 years in broadcast, offers a different show altogether because she's medically trained ... but the show is no less popular.

"I think this kind of a show is intended to be extremely helpful as well as being entertaining," she says. "And with all my years of experience, when I answer a question that may presumably be about love and sex I have a tremendous understanding of the dynamics that go into that issue. I feel I do the show highly responsibly. I know what I'm talking about and I've earned the audience's trust so they know that they can expect a serious answer."

The nonmedical Somers and Walters offer a less diagnostic approach, but often reveal their own personal experiences to their listeners.

"I think people are very comfortable talking to me," says Somers. "I'm not going to scream at you. I'm not going to hang up on you. I'm not going to call you names. And at the same time I'm going

to be very honest and share my experiences. I think people can relate to me because I don't act like a doctor. A lot of times men listen to me because they know as a woman I'll tell it like it is."

Walter concurs, feeling she's a "regular Josephina."


"This is a relationship show so it's much lighter," she says. "I view it as something that anybody can call in on, anybody can have an opinion. Everybody has been there. Even if you're not dating you can relate to topics like 'What's the best way to dump somebody?' 'Can you be in love with someone you're not physically attracted to?' and so on." Walter Sabo, president of consulting firm Sabo Media, says these shows are easy to sell because they are so audience interactive.

So why aren't there more of them on daytime Radio, like they are on daytime TV? Sabo says it has nothing to do with the format, or with getting advertisers, but rather with reluctant owners and GMs who seem to be out of touch.

"We are desperately out of date as

an industry," he says. "Television has been doing this for 10 years. We need to catch up. The audience's appetite for these types of programs is long established and represents no risk. And we can do it better than TV because we have local live calls."

For now however, nighttime is where "passion" Radio lies and Sabo adds, with no end in sight.

"This will last as long as people are interested in sex," he says. 

Godfrey Herweg Dies After Battle with Cancer

Godfrey W. Herweg, 58, died March 7 in Charleston, SC, after a long battle with cancer. Born in Chicago, he began his career in advertising with J. Walter Thompson and then went on to McCann Ericksen International. He was VP/director of Radio sales for the Avery Knodel rep firm. He later became a manager for Mutual Black Radio, Globetrotter Communications, and an NBC Radio-owned property. Since 1978, he had been president and owner of Seaway Broadcasting Inc., a company that has operated and sold broadcast properties. In 1990, he formed Seaway Communications International (SCI), a media research and marketing firm, with his wife, Ashley Page Herweg.

The Herwegs had been international seminar leaders for the last five years. They have co-authored "Making More Money Selling Radio Advertising Without Numbers" and "Recruiting, Interviewing, Hiring, and Developing Superior Salespeople." Recently, they had been writing a book about the one-to-one marketing future of Radio. Godfrey had been a contributing writer for *Radio Ink*. Besides his wife, he is survived by four sons and one daughter.



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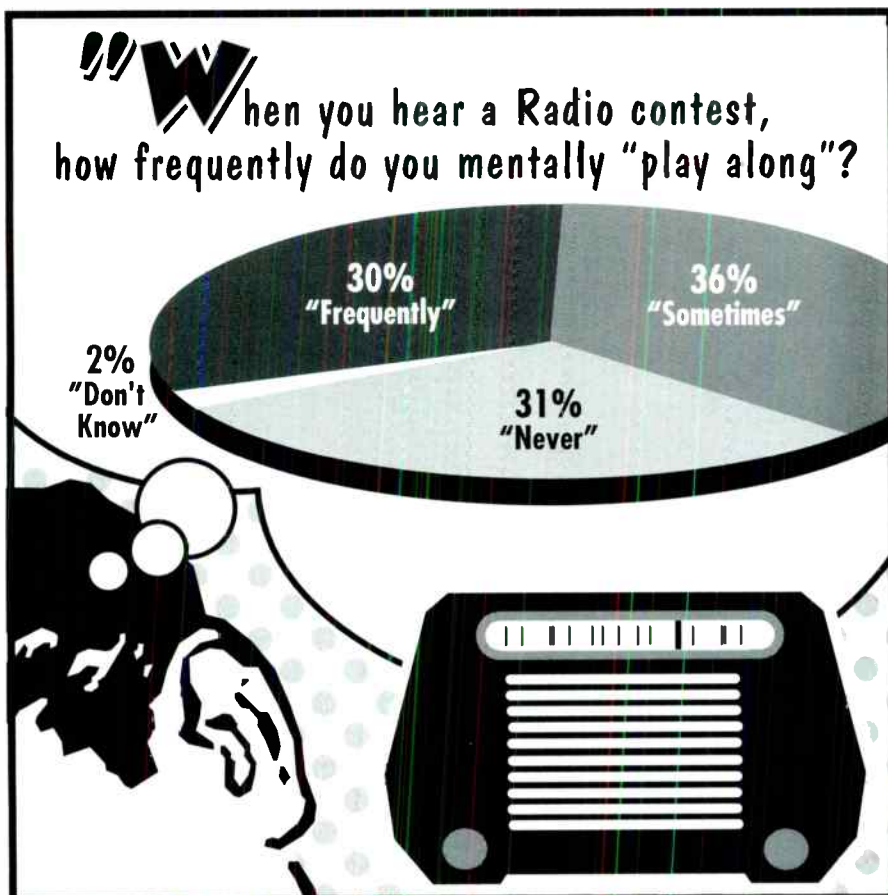
WOLL-FM, West Palm Beach, Florida from **Lappin Communications, Inc.**, W. Robert Lappin, Chairman to **OmniAmerica Communications, Inc.**, Carl E. Hirsch, Anthony S. Ocepek and Dean Thacker, Principals for \$6,500,000.

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during NAB.

**RADIO
INK 13**

What are your favorite job interviewing tips and techniques?



Mike Craven
Chairman/COO
Liberty Broadcasting
Conshohocken, PA



Christopher T. Dahl, Pres.
Children's Broadcasting
Corporation
Minneapolis, MN



Charles H. Wilson, Pres.
Pacific Northwest
Broadcasting Corp.
Boise, ID



Tom Star
VP of Operations
Talk America Radio Network
Boston, MA

The interview becomes the tie-breaker among a few leading candidates. It's your one opportunity to look deeper and see what kind of human being you're about to bring into your organization.

You might ask:

1. About people they've learned from, people who have been important influences in their lives. If they're quick to credit others, that suggests to me that they probably work well with others. If they're stumped, you may be looking at a very self-absorbed, self-important person.

2. What they do outside of work, specifically if they're involved in their communities. People who have active lives beyond their jobs, especially lives that benefit others, are people of energy, enthusiasm, strength.

3. Ask how they would compete against your station or company if they didn't get the job. Where are we vulnerable? You get to see real blood flow here, real thinking.

And, of course, look for people who laugh readily, because life requires that. ☐

I look for people with talents and strengths that feed into not only my vision, but the mission of my company. The questions I am most eager to have answered are:

1. What do you know about my company? I am very impressed by people who do their homework. If someone wants to work for a specific company/station/network/me, they will have done their homework. 2. What strengths do you bring to the table? (What reputation do they have in the industry/industries they have come from?) I want to work with the best people in the industry. I want employees whose strengths complement each other. 3. Are you a self-starter? Especially with direct reports. I travel quite a bit and am in meetings and on the phone a great deal of the time. I need people who map out plans and ideas and are ready to move ahead and act upon them. 4. What are your weaknesses? Smart people/seasoned interviewees can paint their weaknesses as strengths, but I really look for a level of honesty in this question. ☐

As we are well aware, the laws today regarding hiring are very restrictive. We all do the proper posting, have the applications filled out; we all do everything we can to protect ourselves in the hiring process. So your question is most interesting. It is one that I must say created some, what do we do?

Outside of the standard, we believe that a face-to-face visit is a must, in any hiring process. Through the face-to-face meeting you have the opportunity to hear what is being said and at the same time see what the eyes are saying. We also find that putting people into "what ifs" is beneficial. It allows you to have a feel for what is happening in their minds, how creative they are and what kind of experiences they may have had. Many times it doesn't take long to come to a conclusion, either keep them in the hire pool or say "thanks."

Lastly, more than one person interviews a prospective employee. Needless to say, each interview is different. Here's to good hiring. ☐

I believe any person applying for a position in broadcasting should be dressed professionally, have a resume and have questions they might want to know regarding the position or company.

If they really want the position, they should send a thank-you note to the interviewer, follow up two days later with a phone call and if the person has a secretary or an assistant and you need to reach the person who interviewed you, call before or after business hours when the person answers his or her own phone. ☐

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Case History # 58

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CASE STUDY



Dwight Case

A salesperson with 10 years and many good accounts isn't cutting it. What steps should you take?



Jeff Messerman, GSM • WHTZ-FM • New York, NY

The first assumption is that if someone has been with you that long, there are some compelling reasons to try and keep him as an active salesperson. The most common reason that a tenured salesperson "isn't cutting it anymore" is because he has failed to adapt to what the station needs from a salesperson of the '90s, i.e. the need to be more of a marketing-oriented versus transactional-oriented seller. It is essential that this environment is fostered and that the commission structure encourages this type of selling.

The first step I would take is to sit down with that seller and make sure they are clear on the station's aforementioned needs, the manner in which they can be attained and the way in which it will positively affect their income. I would then give them a definite but reasonable time line in which I expected their transition to occur, reviewing their progress during that time frame and assisting them in any way possible.

If progress has been achieved, then you, as manager, has saved a great station asset and moved another seller into the future of Radio sales. If not, it is time to end the relationship with that seller. Radio stations cannot afford to have "list sitters" on staff as we approach the next millennium. ☐



Marie Kordus, GSM • KPWR-FM • Los Angeles, CA

I will assume with 10 years longevity, this person has done a good job and we have a good relationship.

My first step will be to approach him/her and express my concern, explaining they have done a good job for us in the past but lately performance has fallen off, citing as many specific incidents as possible. Hopefully this will open up the dialogue for any problems the salesperson may be experiencing, personal or professional. At that point I would offer help, suggestions, etc. If that approach failed to produce a response, I would reiterate their value to the Radio station as evidenced by their list and the responsibility and trust we place in them. Putting the ball back in their court I would ask what can we do to help them regain

their commitment? Maybe this person is burnt out. If it's time for a change and they are a good employee, maybe it's time to look at some new responsibilities to freshen the job, or maybe it's as simple as shifting accounts to offer this person some new challenges. If this approach fails, I would have to let the person know their performance has fallen off to the point where it is jeopardizing the standards and the integrity of the Radio station; the situation must be rectified. I would set up some specific objective goals to be met by the salesperson in a given amount of time, assuring them that I want them to succeed and will do whatever I can to help. The goals would be measurable and would contain a consequence for nonperformance, the ultimate being termination. If it's time for us to part ways, with the above strategies the salesperson should come to that conclusion on their own very quickly. ☐

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Little
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**HARRIS
ALLIED**



by Rick Ott

Are You On Top or Bottom? Depends on Your Philosophy

Why does your Radio station exist? Why do you own the station? Why do you go into work every day?

The answers can affect not only the level of success you achieve, but how you approach your job on a daily basis.

Consider, for example, these two sets of ownership philosophies, presented in priority list form.

The Owner On Top

Top Priority: Owners. Philosophy: The reason we own the station(s), (or stock if it's a public company), is to make money. Enriching ourselves by realizing as high a return on our investment as possible—in the form of cash extraction and/or stock appreciation—is the whole point of it all. Priority two: Lenders. Philosophy: If debt isn't serviced according to plan, bad things happen. Priority three: Clients. Philosophy: Quantity is the key; we want lots of clients. We need a constant supply of new ones coming,

since there are always some going. Priority four: Managers. Philosophy: As long as the station is throwing off good cash, our managers are entitled to some rewards. But when cash flow slows, the manager goes. Priority five: The public. Philosophy: If we're making money, it means we're successful. And if we're successful, it means the public must like what we're doing. Priority six: Employees (non-management). Philosophy: Expensive employees hurt the top priority; low-cost employees help the top priority.

The Owner On Bottom

Top priority: The public. Philosophy: The reason the Radio station exists is to serve the public. We must deliver first-rate entertainment and/or information to the people in our community above all else. Priority two: Clients. Reasoning: Our clients expect and deserve the absolute best on-air product, audience delivery and service. Priority three: Lenders. Philosophy: If debt isn't serviced according to plan, bad things happen. Priority four: Employees (non-management). Philosophy: Employees, in all positions, are the players—the talent and energy that make it all happen. We want them to be challenged, motivated, rewarded and happy. Priority five: Managers. Philosophy: Their purpose is to provide the employees with everything needed to do great work. Our managers are expected to lead, coach and motivate, plus make good decisions. Priority six: Owners. Reasoning: As owners, we get paid last. Making money is a by-product of success. As long as we pay attention to the top five priorities, this priority takes care of itself and we do indeed profit.

Which Philosophy for You?

Under the Owner-On-Top Philosophy, timing plays a crucial role. The success cycle works like this: Since ownership's prime directive is to enrich itself, it tends to extract a high percentage of the station's earnings and re-invest a low percentage. Which, in turn, can weaken the station's infrastructure over time, and eventually a rapid decline in ratings and revenues usually ensues.

Under the Owner-On-Bottom Philosophy, patience is crucial. This is a building philosophy, wherein profits are sacrificed for internal growth in early stages of ownership. Results build slowly, and not necessarily steadily. In some years the station can appear to be a financial failure on paper. But if patience prevails among the principals (and the lenders), and they resist creating turmoil, the station's strength eventually kicks in and so do the profits.

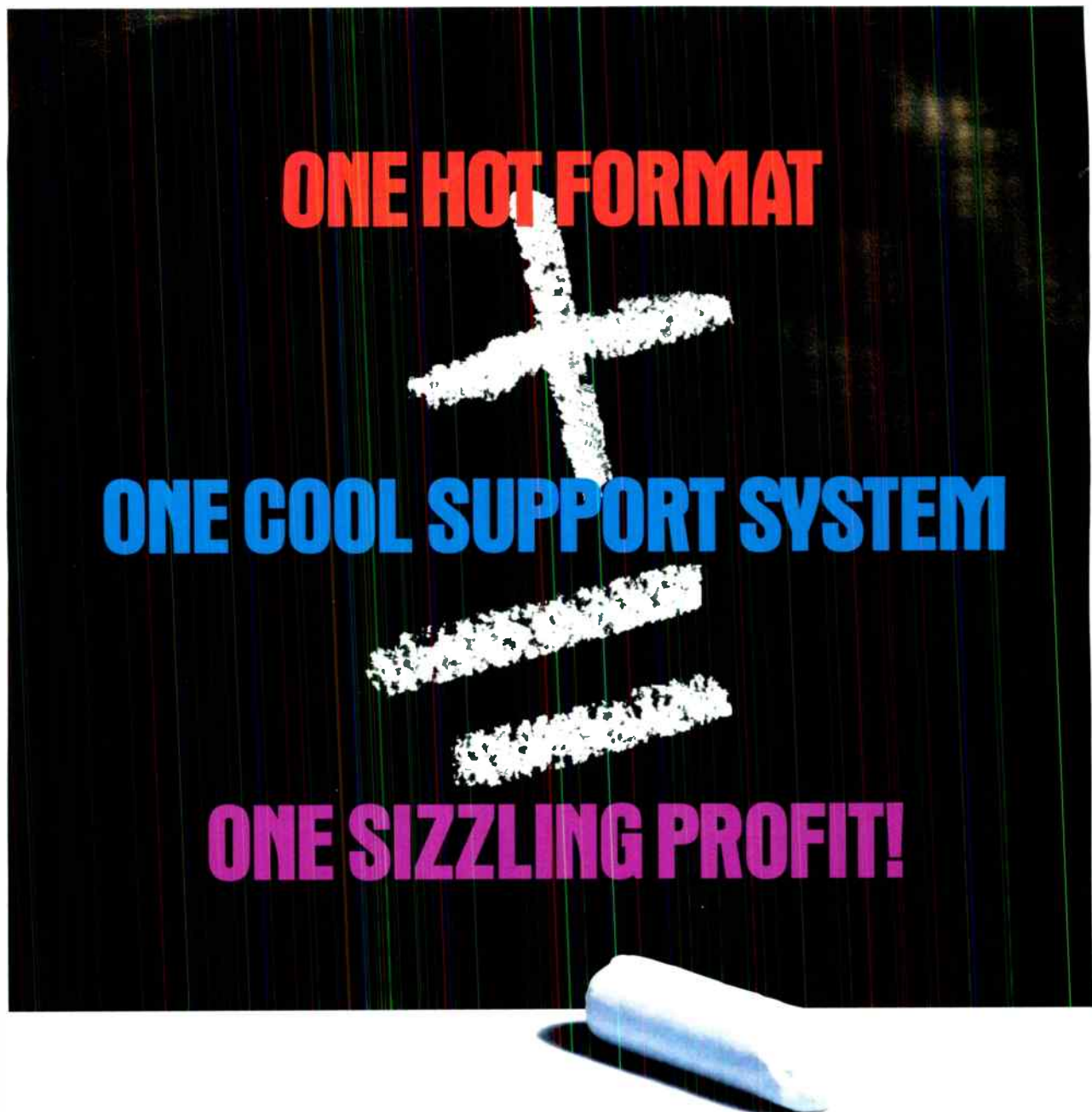
Under this philosophy, a station is much more likely to sustain financial success over time. There is no internal time bomb ticking, as is usually the case under the Owner-On-Top Philosophy. When owners are willing to put themselves last, and sacrifice at critical times, they can build and sustain an enviable property for decades.

And what happens to those who aren't owners? The Owner-On-Bottom Philosophy produces fairly satisfied listeners, clients and employees. Under the Owner-On-Top Philosophy, no one except the owners seem to have much fun.

Rick Ott is president of the management consultancy Ott & Associates in Richmond, VA, and author of "Unleashing Productivity!" and "Creating Demand." He may be reached at 804-276-7202.

QUICKREAD™

- The Owner-On-Top philosophy of a Radio station puts the owners first, then lenders, clients, managers, the public and finally employees (nonmanagement).
- The Owner-On-Bottom philosophy puts the public first, then clients, lenders, non-management employees, managers, and finally owners.
- Following the Owner-On-Top philosophy can weaken the station's infrastructure over time and will eventually cause a rapid decline in ratings and revenues.
- Following the Owner-On-Bottom philosophy, a station is much more likely to sustain financial success over time.



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RADIO · ONE



by Mark Ramsey

Variety May Be the Spice of Life But It's Not a Marketing Position

Despite the specialization which has made our business much more interesting over the past few years, many stations continue to suffer from a plague of variety. They play too many songs — and too many marginal ones — in an effort to fulfill their desire to “win the variety position” rather than play the songs their listeners want most.

Burning up the bestseller list is a book called, “The Discipline of Market Leaders,” by Michael Treacy and Fred Wiersema. The message of this book is that no company can succeed by trying to be all things to all people. Instead, the company must find “the unique value it alone can deliver to a chosen market.”

Why is this so important? Why can't “variety” be a valid listener benefit? Don't listeners want variety? Of course they do. But every listener is his or her own Radio programmer. Every time he climbs into the car, he starts punching buttons. The listener would rather get his variety on Radio the same way he gets it on TV: Channel surfing. We can't prevent the

listeners from finding their own variety any more than NBC can prevent its sizable prime-time audience from switching to Letterman and CBS after the late news. The power is with the people.

Have a Heart

“Variety” is by its nature ill-defined. Yet we know all listeners tune in a Radio station to hear something, not anything. For this reason, it's crucial that a station — every station — have a center, a heart. A sound or a category of songs which is unique to the station and to which it returns over and over in every quarter hour. This creates an identity for the station. It gives the station something to stand for, and it gives listeners a reason to tune in. Listeners want to know what to expect, and they want their expectations fulfilled every time they tune in.


True story: A Radio station advertises itself with billboards that read “Music You Don't Know. Artists You've Never Heard Of.” How successful do you think this campaign was?

Look at what's happening in the hotel business. Best Western, Comfort Inn, Howard Johnson ... Yes, there are a lot of brand names out there on the moderate end of the price scale, but travelers no longer know what to expect from any of them. Stayed at a nice Holiday Inn? Stop in another one and you may be disappointed. All Holiday Inns are not created equal. It seems these older chains are franchise owned. While some franchisees invest in their properties, others don't. And the ones who don't hurt every hotel in the chain. If you're on the road and you don't know if the Holiday Inn ahead is great or terrible, you're going to keep on going toward

that Courtyard By Marriott a few miles up. “There is no more important issue than consistency,” notes one hotel consultant. “We're only as strong as our weakest link,” adds the president of Holiday Inn.

In our business, our “weakest link” is the wrong song. Here's an exercise for you and your staff: What are the three artists and three songs which are at the center of your Radio station — the three which are the foundation of your station? Now evaluate every artist and song on your station against the artists and songs at your core. How close are they to the center? If they're too far away, they're making your image fuzzier and violating listener expectations. You're forging a “weak link.” If Rolling Stones are at the center, for example, then you can probably justify Melissa Etheridge. But what about INXS?

Finally, consider the words of Atel Mankarios, owner of London's only “six star” hotel, which includes such amenities as personal butlers, no check-in, and 24-hour secretarial service. Says Mankarios, “Just one substandard guest experience has the potential to shake the foundations of the most appealing advertising and marketing campaigns, and to sabotage the perceptions of quality a hotel has worked to build.”

“Variety” may be the absence of a position, the absence of a listener benefit, and an invitation to endure “substandard experiences” and hear “weak links” often. Variety may be the spice of life, but it's not a marketing position. 

Mark Ramsey is president of NOVA Marketing Group, a media research and marketing consulting firm based in San Diego. He may be reached at 619-291-9322. His E-mail address is: mramsey1@aol.com

QUICKREAD™

- Many stations continue to suffer from a plague of variety — too many songs — and too many marginal ones — rather than playing the songs their listeners want most.
- Listeners want variety but they would rather get it the same way they get it on TV: Channel surfing.
- It's crucial that every station has a sound or a category of songs which is unique to the station and to which it returns over and over in every quarter hour.
- This creates an identity for the station. It gives the station something to stand for, and it gives listeners a reason to tune in.

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World Radio History
Circle Reader Service #117



by Dave Gifford

All Things Being Equal ...

The Station with the Best Trained 'Advertising' Sales Staff Wins

There is only one way to distinguish your station from your format competitor's station and it has nothing to do with your playlist.

Face it, today's FM Radio is nothing but a jukebox with commercials. Ten songs in a row, 16 songs in a row, etc. Format for format, there is a boring sameness to the sound of today's FM programming. Even our AM Drive shows sound too much alike. And so we continue to pour thousands of dollars into the care and feeding of our playlists, only to discover that we sound more alike than ever. Only to discover that the only real difference between us and them is the difference in our promotions. Only to discover that now all our promotions are beginning to sound alike.

Until 10 years ago, there was also a boring sameness in the way we sold Radio as well. Then along came vendor sales and the game changed.

We Sell Advertising

To date, vendor's greatest contribution to Radio sales is that it made this point: Radio is not the product we sell. Advertising is the product we sell.

What do vendor experts know that most salespeople don't know? They know marketing (marketing research, product development, packaging, pricing, distribution, advertising, promotion, public relations, etc.) and they know retailing, and knowledge is power. They also know that if you don't change with the changes this business is going through, you're going to be left behind.

The problem is that too many owners who should be in lock-step-synch with the change, just don't get it. For

them, distinguishing the difference between format competitors still comes down to fine-tuning the playlist.

How is it possible in this age where an average of only 2.75 share points separates the No. 1 and No. 10 stations in the top 10 markets, that they missed the point? That their Miller-Kaplan performance improves, not so much with a point gain in ratings as it does with a point gain in their power ratio. And that improving your power ratio is more a function of improving your sales effort than it is in improving your playlist. That, in the future, the distinction between format competitors will be much more dependent on how these soundalike stations are sold.

The point is that the vendor's educational influence hopefully will have an evolutionary impact on how we train salespeople in the future. If, that is, the owners ever decide to invest in their sales efforts by increasing the knowledge base of their salespeople. Then we'll finally reach that point where only a few of us have already been; that point where we're able to turn our Radio stations into quasi-advertising agencies. Witness ...

A Lesson From Ogilvy

Imagine that David Ogilvy, the most famous name in the history of advertising, just bought a competitive Radio station in your market. How long do you think it would take him to change the way Radio is sold in your market? For example, how long do you think it would take him to discover that most local advertisers don't know how to advertise? How long to discover that, whereas 100 percent of all national brands have strong easy-to-remember, stand-for-something

QUICKREAD™

- Owners who fail to recognize the influence vendor sales has had on our business will find their stations left behind.
- With only 2.75 points separating the No. 1 and No. 10 stations in the top 10 markets, pouring thousands upon thousands of dollars into fine-tuning the playlist is not the answer.
- The answer is turning your Radio station into an advertising agency.
- All things being equal (like your ratings), the best trained sales staff wins.

"consumer identities," created by positioning statements that consumers quickly recognize, relate to, and respond to, more than 85 percent of all local businesses — excluding the chains and franchises — have no positioning statements whatsoever?

Thus, having concluded that his station wins the billings race only if his salespeople teach the most number of local businesses how to advertise, Mr. Ogilvy retrains his salespeople into advertising people, his station soon becomes the market's largest, local distributor of positioning statements, advertisers come out of the woodwork (some having dumped their ad agencies) seeking his salespeople's competitive-advantage expertise, and suddenly Mr. Ogilvy's antenna is sucking in money from every other Radio station in the market.

Welcome to your worst Miller-Kaplan nightmare ever. Point: In the future, with all things being equal (like your ratings), the Radio station with the best qualified staff wins. Get it?

Dave Gifford is a sales and management consultant from Santa Fe, NM. He may be reached at 1-800-TALK-GIF.

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(This guy won a little bit more.)



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Gold Award Recipients: Lorene Malis, KLUC-FM, Las Vegas; Lydia Gonzales, KVMY-FM, Phoenix; Scott Mills, WOMX-FM, Orlando; Pat Ahl, WCOL-FM, Columbus; Keith Fisher, KHMV-FM, Houston.

Silver Award Recipients: Ann Miller, WCOL-FM, Columbus; Nancy Richards, WCOL-FM, Columbus; Bob Allison, KISW-FM, Seattle; Gail Flaherty, WPOC-FM, Baltimore; Lori Carter, KISW-FM, Seattle; Katie Milam, WNCI-FM, Columbus.

Bronze Award Recipients: Alice Fachman, WCOL-FM, Columbus; Frank Feder, KLUC-FM, Las Vegas; Shaun Byrne, WNCI-FM, Columbus; Steve Sullivan, KDMX-FM, Dallas; Peter Goldstein, KISW-FM, Seattle; Kurt Sima, WCOL-FM, Columbus.





by Bill Haley

Take a Hike ... Or Walk Rather The Walking Tour

With the warm weather months ahead, everyone is thinking about being outdoors. This is especially true for fitness-minded people, who have been cooped up all winter. So what better time for a promotion that emphasizes outdoor recreation?

Walking is a popular form of exercise and recreation. The Walking Tour is a way you can capitalize on it. This promotion can be sold to a downtown merchant's association, chamber of commerce, or similar organization. It can be co-sponsored by a health insurer, such as Blue Cross, an HMO, or the like. Hospitals are another logical sponsorship category. In fact, there's no reason why you couldn't have numerous primary sponsors for this promotion.

The Walking Tour is simple to orchestrate. In collaboration with the sponsor(s), come up with several alternate walking routes. Each should be between one and two miles in length. Naturally, each tour should be a loop that starts and ends in the same place. Depending upon the town, you may be able

to come up with a different theme for each route. For example, one route might feature historic sites, another might feature the shopping district, and a third might feature sites of the local college.

At the heart of the promotion is a Walking Tour map. It should include a street map showing significant landmarks. Each route should be clearly illustrated.

The map should have a paragraph or two describing each route. You'll also want to include logos (or even discount coupons) of each of the participating sponsors. On the map, also mention the health benefits of walking:

- *Weight loss.* Each hour of brisk walking (4.5 mph) burns about 400 calories.
- *Stress reduction.* Exercise is a healthy physical outlet for emotional and hormonal changes that occur when you are under stress.
- *Fatigue reduction.* Walking improves your body's ability to consume oxygen, re-

duces your blood pressure and lowers your resting heart rate.

It will be beneficial to work with your local parks and recreation department on this project. The Walking Tour is a real community service, and local officials will no doubt enthusiastically support it. They may even be willing to

... there's no reason why you couldn't have numerous primary sponsors for this promotion.

put up signage marking the routes, or provide other logistical support. Establish an agreement in which your station is given exclusive broadcast sponsorship of the Walking Tour.

Your station introduces the new tours with a well-promoted remote on a Saturday afternoon. Have one or more station personalities lead the walk, along with the mayor and other notable citizens. Don't

25 ►

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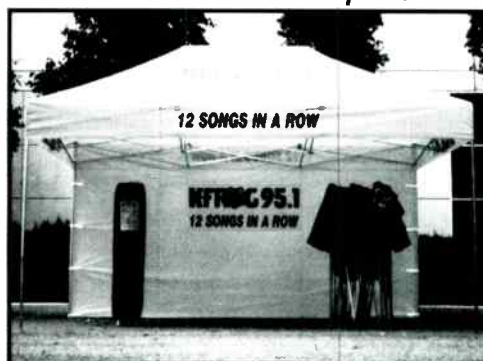
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Circle Reader Service #119

QUICKREAD™

- The Walking Tour promotion can be sold to a downtown merchant's association, chamber of commerce, or similar organization.
- At the heart of the promotion is a Walking Tour map. It should include a street map showing significant landmarks.
- It will be beneficial to work with your local parks and recreation department on this project.
- Your station introduces the new tours with a well-promoted remote on a Saturday afternoon.
- The Walking Tour map can become an annual issue, with 52-week sponsorship packages.

forget to send out press releases to the local papers and television stations. Chances are, you'll get excellent coverage.

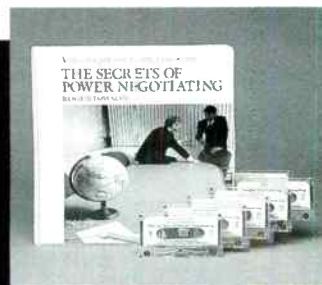
The map should be made available at all sponsor locations and at the Radio station. Be certain to replenish supplies at your sponsors' locations on a regular basis. Distribute the map at all station events. Make sure that the local visitor's bureau, chamber of commerce and parks and recreation department include the map in their mailings.

After the first edition of the map has been distributed, you will probably find that other businesses want to get in on it. With subsequent printings of the map, you can also generate revenue from these additional sponsors. With the station's continuing support, the Walking Tour map can become an annual issue, with 52-week sponsorship packages. 

Bill Haley is president of Haley Productions, a film, video and multimedia production company for Radio, and creator of the Trivia Super Challenge™ game. He may be reached at 610-892-7970.

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- ◆ 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 Negotiation* 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-YDAWS0N (932-9766) 8A.M.-5P.M. PST.

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Circle Reader Service #121



By Bob Pedder Jr.

How's Your Form(s)?

Activity-Based Paperwork Leads to Better Performance

One area I know is not consistent anywhere in any new business program is paperwork. That endless need to report on activity. Here again, I find that traditional Radio reporting like weekly call sheets do not accurately reflect the activity of new business development. Reports should be sales tools. With that in mind, I would like to share a recommended report form system with you.

Let's begin with *Targeting/Prospecting*. This form is used when a new opportunity is being presented to sales. But it's also used on a weekly basis (preferably) as a general function of being in sales. First, place a target on the prospect sheet. The target may be a new sales opportunity, a season like winter activities, or a category like home improvement. Next on this form, write down, from various

sources, all the prospects that come to mind. Use the Yellow Pages, IEG Sponsorship Directory, Red Books, Client/Brand Directory, RAB on-line, etc. Then check this prospect list against the account book. Those accounts not listed are available.

The next form is the *Account Reservation Form*. Here the account is reserved formerly in a database. When accounts are entered, the computer prints out an *Appointment Sheet Form*. The appointment sheet tracks the salesperson's activity in getting the appointment. For example, called & left a message; sent a fax; called again, etc. These appointment forms are excellent to use for review once a month in one-on-one meetings. My belief has always been to focus activity around getting the appointment, especially with manufacturers. Getting the appointment is 50 percent of a sale. When I was growing up, I had a neighbor who was a juggler — or so he claimed. He didn't toss up three balls and juggle; he would toss up 10 and catch three or four as they came down. His point was that maybe it didn't look pretty, but he still caught three or four. Somehow I see a strategy in what he did.

Once the appointment is secured, the computer prints out an *Account Profile Form*. After the appointment, the salesperson will fill this profile out completely. It contains the usual needs-analysis questions plus specific questions related to a menu of opportunities.

Now that this information is entered in the database, you can pull the information in myriad ways to look at progress in your prospect to client conversion rate. You can analyze the account list by category, sales season, and specific inter-

QUICKREAD™

- Traditional Radio reporting like weekly call sheets do not accurately reflect the activity of new business development.
- Reports should be sales tools, structured around activity-oriented tasks.
- Information from the recommended report forms entered in a database can be pulled in myriad ways to look at progress in your prospect to client conversion rate.
- Salespeople can be far more productive if they don't have to be concerned about systems, forms, paperwork and all things found in the abyss of reporting.

ests. All of this work with the database keeps the salesperson focused on more important tasks and functions like prospecting and getting the appointment.

The last form is the *Budget/Performance Form* which quantifies the activity of each member of the sales team and ranks their performance based on a series of categories. All of these forms work together to help the salesperson go from step one to step two, and so on. If you eliminate these forms, you are dependent on the organizational abilities of each individual salesperson. They can be far more productive if they don't have to be concerned about systems, forms, paperwork and all things found in the abyss of reporting. Having limited but firm structure is fuel for consistent sales performance. Structure your reporting needs around activity-oriented tasks.

For those using or planning to use computer software for databasing, try File Maker PRO on PC.

Bob Pedder Jr. is new business development director for Granum Communications. He may be reached at 617-254-9267.

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**RADIO
INK**

How will you compensate for baseball programming already scheduled?



Tracy Johnson • KFMB-AM • San Diego, CA

KFMB is in a unique position with the Padres in that we renewed our broadcast rights last fall and included provisions giving us the option of carrying replacement games or not.

Though we haven't finalized our plans yet, we do not plan to air all of the games. We will be carefully monitoring audience reaction and scheduling games accordingly. If listener reaction to the exhibition games is any indication, we are not optimistic. At a minimum, we expect to carry all regular season replacement games starting after 6 p.m. and all weekend games. With all the 4:30 starts on the West Coast, that affects quite a few games.

Our regular (Monday-Friday) programming is scheduled without regard to baseball. The Padres overlay the schedule wherever they fall. As for weekends, we will not be carrying any network replacement games, only the Padres. Other regular weekend programming will remain in place. The length of pre-game and post-game shows for all broadcasts will also be reduced. ☒

Gary Ratski • WMAX-AM/WTRX-AM • Saginaw & Flint, MI

The only baseball programming we carry is as a CBS Radio Sports affiliate, so not having the Boys of Summer doesn't affect us greatly. We have so many other teams and games to more than make up for the absence of major-league baseball.

Our two stations are network affiliates for three of Detroit's four major pro sports teams. On a national scale, we have CBS' NFL and NCAA packages, Mutual's college football, basketball and boxing, NASCAR and Indy Car auto racing, NBA Radio and Global's Stanley Cup Finals. In addition, we carry local college football and basketball, minor-league hockey and high school football.

Our approach to programming with a sport idled by labor problems is to schedule as if that sport doesn't exist. If that industry does return, we will rearrange our schedule accordingly. With an All Sports format, this is easily done. ☒



Michael Espinoza • KXLY-AM • Spokane, WA

The baseball strike actually allowed KXLY News/Talk 920 to explore other opportunities for how we broadcast sports on our News/Talk format. KXLY will air the early weekday games on a local Sports radio station. Most of the evening and weekend games will air on KXLY. This helps minimize disruption of KXLY's daytime News/Talk programming and helps give the local Sports station added prestige and identity. Any loss of revenue from our sports programming will be covered by continuing to sell by time period during games. It's a win-win situation for the advertiser and the station. KXLY is also the home of the Seattle Supersonics, the WSU Cougars and the Seattle Seahawks. By moving

some of the games to the Sports station we avoid conflicts when we have games scheduled to air at the same time. ☒

**At press time, this was a valid question. Circumstances have since changed.*

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by Guy Zapoleon

AC's Dilemma

What You Can Do About It

Music tests in AC for the past six months, along with the fall ratings sweep, offer some interesting headlines and a dilemma for AC formats.

Mainstream ACs dropped in the Fall rating book. With the 25-34 female audience, Mainstream AC Contemporary music by AC superstar artists like Phil Collins, Mariah Carey, Whitney Houston, Elton John, Billy Joel, Rod Stewart, Gloria Estefan and especially Michael Bolton, have lost much of their appeal. And a majority of the music from the '80s dropped out of the top 200 best testing songs in many markets.

Two, and in some markets three, basic styles have replaced Mainstream AC Contemporary music as the most popular: 1) '70s, 2) Top 40 based currents and oldies which have a Pop Rock/Pop Alternative feel: Sheryl Crow, Melissa Etheridge, Gin Blossoms, and 3) in some markets, Rhythmic Oldies.

The Cause

Why is this happening? In a majority of cities across the country this phe-

nomenon is caused by: 1) the fact that ACs have pounded out a majority of these songs and artists for about eight years, 2) and that while each AC generally specializes in a different style of AC, the basic homogenized type of music is common ground among all AC stations, 3) a new group of women who have entered the 25-34 age cell and have different musical tastes than the generation before (artists who were thought of as mass appeal before appear dated to this new group who desire something even edgier or more upbeat than the previous generation of women), 4) the popularity of '70s music which has received major coverage in all media, and has spawned all sorts of revivals, including a TV cast reunion for The Waltons, a spoof The Brady Bunch musical and The Brady Bunch movie, and 5) the popularity of a version of the '70s format and the Arrow format, which features a lot of Rock and Pop '70s.

Cycles

We are at the rebirth of a 10-year cycle for Contemporary music and have just left the doldrums.

1989-1991 Extremes: In this period Contemporary music was overfocused on Rap and Dance music almost to the exclusion of all other forms of music: Rock, Alternative and AC.

1992-1994 Doldrums: We've just left the doldrums, where the current music adapts a homogenized nonedgy sound where AC and Country music usually dominate as a reaction to the overabundance of Rap and Dance music in the previous Extremes stage. (Note: If Radio and the record industry go overboard on this phenomenon we could go into a Rock Extremes period as we did in 1969.)

1995-1998 Rebirth: We're beginning a new cycle now where there will be a "pop" balance of musical styles and a balance of Rock, R&B, Alternative, and some AC music will exist in what's popular. During this period one style of music or some superstar will come along to rejuvenate the Contemporary music scene.

This Rebirth is a good sign for Top 40 because playing the most popular hits means capitalizing on this exciting new music style. People expect that

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Circle Reader Service #123

QUICKREAD™

- **Mainstream AC Contemporary music by many AC superstar artists have lost much of their appeal.**
- **Two basic styles have replaced Mainstream AC Contemporary music as the most popular: 1) '70s and 2) Top 40 based currents and oldies which have a Pop Rock/Pop Alternative feel.**
- **All forms of AC that are more dependent on current music, even Oldies AC, must always strive to offer a healthy diet of the musical style that constitutes their lean (Rock, Rhythm, Oldies).**
- **The key to the AC dilemma is to always know which music constitutes the leading edge, but to add it carefully to the mix, so that your Radio station still delivers to your listeners' expectation.**

from a hit music station. However, it's bad for many ACs since they have been successful for the past few years during the Doldrums stage, taking advantage of Top 40 whose image suffered from overplaying one extreme music style during the Extremes period.

Which Way to Lean

These days a great many successful Hot ACs/Mainstream ACs have a musical lean that will offer them an opportunity to buoy their ratings. As the Mainstream AC genre drops in popularity, many big cities on both coasts have a Rhythmic lean, which capitalizes on appealing to both the ethnic and white populations. ACs in markets in the Midwest, South and Mountain regions have a Pop Rock lean. Oldies AC is a format many Radio futurists predicted would become extinct. The Oldies AC stations like KVIL Dallas and WUSA Tampa, which have continued offering a diet of Oldies, will continue to be successful. I definitely see new and old forms of Alternative Pop by artists like Gin Blossoms, Spin Doctors, Jesus Jones and the Romantics becoming more a part of Hot AC, especially in Pop Rock markets and where there is a successful Alternative or Alternative/Top 40 station.

What's the Answer?

All forms of AC that are more de-


pendent on current music, even Oldies AC, must always strive to offer a healthy diet of the musical style that constitutes their lean (Rock, Rhythm, Oldies).

If you're an AC, keep your music focused by researching the market to discover its tastes and to determine the appropriate lean, always keeping your finger on the pulse of which songs and styles work, and by remembering that this trend hasn't affected 35-44 women yet and they are still very interested in those key Mainstream artists like Billy Joel and Whitney Houston.

Remember that a song has the longest life span the first time it's played as a current/recurrent; it can last up to a year. But all songs have an initial life span and once they're burned, they must be rested for a while. Once rested you can bring them back, but you can never play them without burning them out in short order. Each succeeding life of a song will be shorter and shorter, just like a recharged battery. The point is, a portion of the Mainstream AC music which is currently burning out will come back in the next six months to a year. Some of the '70s and '80s Urban or Rock Oldies that have

replaced them can also burn out in several months. So music research plays an important role in knowing which songs to bring back and when.

Remember to deliver to your listeners' expectations, a basic so many broadcasters forget. If you're a softer Mainstream AC, you can't start playing edgy Alternative or Rock music in your mix, even if that's what is currently most popular with your market. You may love milk and orange juice but there's nothing worse than expecting milk and getting orange juice.

Finally, remember that the music Top 40/MTV/VH-1 plays now that has adult appeal will be what the AC format will begin playing over the next two years. Currently, that means: Pop Rhythm, Pop Rock, and especially Pop Alternative. The key is to always know which music constitutes the leading edge, but to add it to the mix carefully so that your Radio station still delivers to your listeners' expectations. 

Guy Zapoleon is president of Zapoleon Media Strategies and works with associates Jeff Scott and Steve Wyrostok. Guy may be reached at 713-940-3665.

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Circle Reader Service #124



by Roy Pressman

ISDN

The Key to Inexpensive Remotes, From Anywhere

How would you like to do a remote broadcast from anywhere in the world without expensive satellite uplink and downlink charges, with the simplicity and speed of a touch-tone telephone call? It's time to add another acronym to your list. — ISDN (Integrated Services Data Network). It's a service provided by your telephone company. It comes into your facility on a single pair of copper wires just like an ordinary phone line. But ISDN is anything but an ordinary phone line.

Digital Telephone Lines

Don't get the idea that someone out there with Ma Bell has been trying to solve our remote broadcast problems and came up with the idea of the digital telephone line. Digital lines were developed because of the inability of regular phone lines to transmit high-speed data. The ISDN line operates at 128 kbps which is 13 times faster than a 9600 baud modem, quite an improvement over the standard telephone line.

There are actually two types of

switched digital telephone lines that can be used for transmission of digital audio: The ISDN line and the *Switched 56* line. "Switched" means that your line is not dedicated from point to point, but you can dial up when and where you need to connect. There are also a few types of ISDN circuits. Broadcasters use the ISDN BRI (basic rate interface) type.

Switched 56 service is usually available in areas where ISDN is unobtainable. The ISDN line (commonly called a circuit) is made up of three simultaneous channels: Two 64 kbps "B" or bearer channels and one "D" channel which is used for signaling. The Switch 56 circuit has only one 56 kbps data channel and is more costly than an ISDN circuit. If both services are available in your area, order the ISDN BRI circuit.

Getting on the Digital Network

When we convert analog audio to digital audio, we end up with a lot of data, in fact more data than we can transmit down an ISDN or Switched 56 circuit. Techniques have been developed called

"coding" or "compression" that reduce the amount of data necessary to transmit high quality audio over SW56 or ISDN lines. The device that does this "coding" is called a CODEC (coder/decoder). The codec converts the analog audio to digital data and then compresses or codes the digital signal. On the other end of the ISDN or Switched 56 circuit, the codec does exactly the opposite, converting the digital data back into high quality analog audio. Some codecs can simultaneously code and decode enabling you to send and receive high quality audio simultaneously. There are three popular methods of coding: G.722, ISO/MPEG Layer II and ISO/MPEG Layer III. Unfortunately these methods (more commonly called algorithms) are not compatible with each other. To get around this compatibility problem, some codecs have the ability to adapt and do more than one type of compression scheme.

You can't just hook up a codec to an ISDN or SW56 line, you'll need some terminal equipment, usually a CSU/DSU

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. . . is the U.S. standard for radio data transmission. It's based on the proven European RDS system, in use overseas for more than 10 years.

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MODEL 710 RBDS ENCODER - \$995

NAB Booth #1625

QUICKREAD™

- ISDN allows you to do a remote broadcast from anywhere in the world without expensive satellite uplink and downlink charges.
- There are two types of switched digital telephone lines that can be used for transmission of digital audio: The ISDN line and the Switched 56 line.
- The most exciting benefit of using ISDN is that with the proper equipment, you will have the ability to dial up any location that has ISDN and transmit full bi-directional 15KHZ stereo.

is required for SW56 and a terminal adapter is needed for ISDN BRI. Some manufacturers offer the codec and terminal in a single box which is a great combination for remote broadcasts.

Ordering an ISDN Circuit

Ordering an ISDN BRI circuit can be complicated. Unfortunately the telephone company does not have the same type of equipment in each "CO" (central office). The supplier of your codec and terminal equipment will be able to furnish you with the proper information to pass along to your telephone company when ordering your circuit. Even if you're an ISDN expert, it may take the phone company a few tries to get your ISDN circuit right. I've found that once the circuit is correct, the reliability of these digital lines is second to none. Installation and monthly charges vary among telephone companies. You'll need to call and get an estimate.

If you don't already have ISDN in your facility, odds are that you will in the near future. There are many benefits of using ISDN but the most exciting is that with the proper equipment, you will have the ability to dial up any location that has ISDN and transmit full bi-directional 15KHZ stereo. We're talking about FM quality for all of your remotes from anywhere. Paris, London, down the street. *Roy Pressman is director of engineering for WLVE/WINZ/WZTA in Miami. He may be reached at 305-654-9494.*

ISDN EQUIPMENT MANUFACTURERS

Comrex 800-237-1776
Corporate Computer Systems 908-739-5600
Intraplex Incorporated 508-692-9000
Telos Systems 216-241-7225



Radio Ink's 75th Anniversary of Radio Celebration Update

Make the best local Radio commercials celebrating Radio ... and WIN!

Radio Ink is awarding a grand prize of a table for eight at the Radio Hall of Fame Radio Anniversary Weekend in Chicago (October 27-29). Plus winning stations in each of four categories (Major, Large, Medium, & Small Market) will have their spot pressed on a Compact Disc and distributed to all *Radio Ink* subscribers. Criteria: Make a spot which celebrates Radio's 75 years and makes consumers and/or advertisers aware of Radio and Radio's creativity. Make a generic version which can be aired on any station in the world. Run these spots on your stations ... plus send us a cassette copy (for judging). All entries must be received by May 15, 1995. Send all entries to: Radio Spot Entry, c/o Radio Ink, 224 Datura St., 7th Floor, West Palm Beach, FL 33401.



This logo, provided by The Radio Hall of Fame, may be used by your station on all promotional materials. Logo slicks will appear in a future issue.



This is *Radio Ink's* OFFICIAL SPONSOR logo. We're proud to announce Katz Radio Group as the first of four. We applaud Katz President Stu Olds for seeing the value in becoming an official sponsor for Radio's 75th!

- ◆ *Radio Ink* has special gift books available on the history of Radio. These books can be customized with your station logo and corporate photos, as gifts to advertisers. Orders must be placed by May 15. If interested contact Tom Elmo at 800-226-7857.
- ◆ If your company or station is interested in being a part of Radio history, corporate profile advertisements are available in our 75th anniversary issue. Several groups have already signed up. To find out more contact Yvonne Harmon at 407-655-8778.

Publisher Eric Rhoads is seeking historic Radio photos for his book "Blast From The Past: A Pictorial History of Radio's First 75 Years." If you have photos from the '20s, '30s, '40s, '50s, '60s, '70s, '80s, or '90s, please send them. Be a part of Radio history! All photos will be returned!

Radio Ink is encouraging all stations to celebrate Radio's 75th anniversary between now and the end of 1995. Here are some ideas your station can use:

- ◆ Gather all the stations in your market and plan a Radio Day. Invite advertisers to celebrate Radio with a party or barbecue. Hold a morning seminar on Radio advertising and a brief history of Radio in your market.
- ◆ Contact your local television stations and encourage them to do a history of Radio in your markets as a special in November. Provide historical photos, tapes and information.
- ◆ Contact your local newspapers and encourage them to do features on Radio's 75-year history.
- ◆ Create a countdown to Radio's anniversary. Tie advertisers in. Who will be the first advertiser for the next 75-year period.
- ◆ Hold a listener appreciation party celebrating Radio's 75th. After all, listeners made us what we are.
- ◆ Sponsor a script writing contest. Produce a live Radio drama at a local theater. Audition listeners for acting roles and produce a special broadcast on tape or live. More ideas next issue!

**RADIO
INK**

The official publication of
Radio's 75th anniversary celebration

INTERVIEW





THE CREATIVE LED SELL

**Metro Radio Group's Maurice Dobson,
Group Sales & Marketing Director &
Mike Bersin, Creative Director**

The Metro Radio Group is one of the United Kingdom's largest Radio groups. As Metro's group sales & marketing director, Dobson manages what he describes as the finest sales force in commercial Radio; more than 85 sales managers, sales executives and "creatives" — writers and producers — of which there are, amazingly, 25.

Dobson's success in developing revenue growth for the group is rooted in his unshakeable belief that, "Great figures impress, but great creativity inspires."

In 1993, 1994, and again in 1995, Dobson and Creative Director Mike Bersin addressed the USA RAB's Marketing Leadership Conference (formerly the Managing Sales Conference) in a keynote address, "Meet The World's Greatest Radio Sales Person" — Creativity. Dobson also delivered a keynote address at the European Radio Conference in Montreux in June 1994.

Bersin spent the late '70s and early '80s as a successful freelance jingle writer and producer, after four years at Liverpool Art College studying graphic design where he "practiced inhalation with no long-term armadillos."

Bersin joined Metro Radio in 1981 when it was just one station and served as head of their commercial production department which consisted of two people. As the company has grown, so has he, "now weighing some 28 pounds more than when I started," he says.

Today Metro has seven Radio stations and their 25 Radio creatives represent the United Kingdom's largest and most successful commercial production team in terms of the national and international awards they have received for creative excellence and the revenue they have generated.

Their commercial production departments are highly developed profit centers with revenues of \$2 million and profits of \$500,000 in 1994.



SIDELINES

MAURICE DOBSON

- ◆Leisure activities: **Swimming, brisk walking, golf.**
- ◆Recommended reading: **Any great novel — fiction — something to help you escape.**
- ◆The most interesting person you know is: **My father.**
- ◆If you had 30 minutes to sit and talk with one person, whom would you choose? **Michael Crawford.**
- ◆If you were granted one wish, what would it be? **To stay healthy.**
- ◆If you could go back in time, where would you go? **Wouldn't want to go back.**
- ◆Whom did you listen to on the Radio when you were growing up? **No one in particular, but I spent a lot of time with Radio Luxemburg — can even remember the jingles from 35 years ago proving that Radio can be memorable: "You'll wonder where the yellow went ... when you brush your teeth with pepsodent."**
- ◆What did you want to be when you grew up? **Singer/actor.**
- ◆What is your pet peeve with Radio? **The herd instinct. Where are the pathfinders?**
- ◆The most embarrassing thing that ever happened in my career was ... **Can't think of one.**
- ◆What has been your most elusive goal? **I'm a perfectionist so my goals always elude me.**
- ◆Of what achievement are you most proud? **In my business life — having the greatest collection of sales, marketing and creative people assembled in one team, the Metro Radio Group. On the golf course, scoring a gross 80, I play off 22 handicap. It was a competition, I nearly got lynched. Playing the part of Professor Higgins in *My Fair Lady*.**
- ◆As a listener, what is your favorite format? **Classical music, light opera, show songs.**
- ◆What advice would you give someone who wants to get into Radio? **Do it and remember two things; it's a creative business and if you have ideas for your customers you will be megasuccessful but you have to work very hard to succeed.**

INTERVIEW

◀ 33

INK: Three years in a row at the Radio Advertising Bureau's annual conference you have said that the world's greatest salesperson is creativity. What you are doing — this Creative Led Sell — is becoming the buzz of the Radio industry in America. It is considered somewhat controversial, however.

DOBSON: It might help if I told you why we've been invited to the RAB conference three years in a row. Several years ago when the conference was taking place in Nashville at the Opryland Hotel, during the opening address Gary Fries said something along the lines of, "The most important issue we have to address as American Radio stations in this country now is creative. We have to raise the standards of creativity in our medium." The whole buzzword at this conference was creative. I told Gary Fries that he was speaking our language. That we've been doing this thing called "The Creative Led Sell" for 10 or 12 years. He invited us to the RAB in New York. As a result of that meeting we put together our first presentation, which took place in 1993.

INK: How did your company get started with the Creative Led Sell?

DOBSON: I joined Metro Radio Group in 1980. In those days, they had a very modest production facility that was losing money. It was no more than a production facility. Much of the work that we were doing was being produced outside of the Radio station. I had come from a group of newspapers that had an art department, which I had been instrumental in setting up. The purpose of that art department was to allow local direct newspaper advertisers to compete with the level of well-produced newspaper ads for national clients. We figured that unless we help the local advertiser to compete with the national advertiser, he wouldn't be around that long. He would be dominated by the more sophisticated approach of the national ad-

vertiser using an ad agency. So we started an art department. Suddenly, the local advertising began to look so much better. It began to follow all the principles of good newspaper advertising and began to work so much harder. We found that the more time, effort and energy you put into helping your local advertisers create effective newspaper advertisements, the more they would spend on space with you. That kind of principle carried over into our Radio group. To be able to help local direct advertisers use Radio more effectively, we had to help them write good copy and produce good advertisements.

INK: Once you made that decision, how did you set this up?

DOBSON: With Mike Bersin, who was freelancing for us as a jingle writer, composer. In those days, we didn't have that many advertisers locally who commissioned jingles. Mike began to go in with some of the sales executives and chat to their clients about how they were using Radio. There were occasions where Mike created some very unique and appealing jingles for clients who were so interested in the jingles that they actually bought them before they bought the air time. I found that fascinating. It made me think that if the creative is what persuaded them to be on the medium, then why would we want to hammer them over the head with numbers saying we've got more listeners than the local newspaper has readers.

BERSIN: The Creative Led Sell is an evolving process that has been going on for 14 years. We're learning something new all the time. What we find is that salespeople have sales skills, creatives are creative, but often the Radio business does not put the two skills together. The common ground that we have is in making advertising effective and we focus on that. If your salesperson goes out from your station and signs the deal, then you worry about what you're going to do creatively for this advertiser. What we try to do is work the other way around. We work out what we're going to do in creative terms first, then the sale will follow from that. It is quite logical, really, because in the end it is the creative message that counts, and the numbers are just a means to an end; getting the message on the air.

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A TYPICAL CREATIVE LED SELL

INK: Walk me through the process of a typical sale with a Creative Led Sell.

DOBSON: Recently, I've put the Creative Led Sell to the test to make sure it works as well as it did all those years ago. It still does. We believe that for those advertisers who don't use Radio at all, or who use it sparingly, the reason is more deeply rooted in the creative than you might think. The first thing we say to a potential client is that we need to do a fact-find with them. We need to establish if they can use Radio successfully. Most clients can, but there are some whose business might be more suited to other forms of advertising. Let's say you're the advertiser and we find that you can use Radio and perhaps have used it sporadically. I would give you some broad brush strokes about the size of the audience that we had and the demographics of the audience. I would assure you that whatever you decided to do with us, if anything, that we would be reaching your target market. In other words, our listeners could be your customers. If you don't have that match, it's a bit naive to think that the Creative Led Sell would work. So, having established who your customers are, I would ask you to describe them to me. Where do they live? What kind of jobs do they have? What is their lifestyle? What age are they? Are they the kind of people you want in the future? Who are your competitors? What are your biggest needs, currently? What are some of the problems you face, currently? Where are the pressure points? What side of your business do you want to expand? Which part of your business is off track and least profitable? Having done this kind of broad brush stroke fact-find, I would then say, "I have no doubt that our Radio audience, our listeners, is a must for your business. I would be willing, at that stage, to demonstrate Arbitron and all that kind of data that we have available. I would also then give you some idea of what it would cost to invest in Radio. We would attempt to establish your budget. We would attempt to establish the portions of your budget that you allocated to other media. Are you a direct mail user, television, billboard, or whatever? We would try and get some pattern for how your promotional calendar marks down

so we could know when you are advertising. We do all those things that are essentially what a professional needs to do. But we wouldn't then go away and start to put schedules together and then come back and say, "Well, you can run at four weeks at this kind of flight and, based on this kind of cost per thousand, then your investment level is ..." What we now say is "Can we now talk about how your advertising will work and sound on the air?"

BERSIN: At about that point, in a typical sale, myself, or somebody like me, will be brought in. I'd tell you that we want you to be a long-term Radio advertiser. Now, you are not going to do that because you think we're wonderful. You're going to do that because your Radio advertising is working for you. So, what we're going to do is show you how you can use Radio successfully from a creative point of view. So, I'm going to sit with you from now till however long it takes to get a brief from you. I'm going to ask you questions about your business, about how and what you want to achieve in your advertising. Not fact-finding about your business, but about your customers.

INK: Do your salespeople go out and talk to the advertisers, or do the advertisers come in?

DOBSON: Either. We will either take a creative out, or the creative will talk on the telephone, or, best of all, we will bring the client into the Radio station and talk to them there.

INK: Is the creative contact initiated by the creative, or by the sales department.

BERSIN: By the salespeople.

DOBSON: Yes, the sales executive, he or she, will control the relationship, if you will, like an account director, or an account manager, in an advertising agency. The

huck stops with the account executive.

BERSIN: We don't do anything without the sales executive.

DOBSON: We've got to be sure that the business has been driven on the basis that we can make this advertising work long term. I'm your sales executive, and it is almost wrong to call them sales executives these days, I'm your account executive. I'm the person who is, ultimately, responsible for making Radio work for you. That is one of our major position statements, by the way, "making Radio work for you."

BERSIN: So, the three of us would agree on what Radio was going to do for your business. We would then go away and write some commercials for you. If you



The Metro FM helicopter.

start the other way around, from the schedule point of view, the answer is always 30 or 60 second spots. Whereas, this way, if we have the freedom to create the right advertising, the answer might be three 10 second spots, or a 50 second spot, or with music 2 minutes long. Then, we would come back to you with a logical justification as to why the spots are going to work for you. You will fall in love with them because we give you logical reasons, and emotional reasons, why they are going to work. Then we would have already prepared a complementary media schedule.

INK: As the client, I listen to the creative that you have made for me. I say, "You know I really like these Radio spots, but

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SIDELINES

**MIKE
BERSIN**

◆Leisure activities: **Walking. Medieval arms, armor and architecture. Computer games, aviation, playing and recording endless blues jams in my small home studio.**

◆Recommended reading: **"A Distant Mirror," Barbara Tuchmann.**

◆The most interesting person you know is: **My wife.**

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

◆If you were granted one wish, what would it be? **To get what I need, not what I think I want.**

◆If you could go back in time, where would you go? **14th century England.**

◆Whom did you listen to on the Radio when you were growing up? **Uncle Mac, this amazing kid's DJ who'd play everything from "The big rock candy mountain" to Chuck Berry.**

◆What did you want to be when you grew up? **Alive. It was a tough neighborhood. Actually I could never imagine growing up and I still can't.**

◆What is your pet peeve with Radio? **One hit and you're hooked. You NEVER get away.**

◆The most embarrassing thing that ever happened in my career was ... **Honestly, I can't tell you. Suffice it to say, I'm the only person involved who's still in Radio, albeit under an assumed name.**

◆What has been your most elusive goal? **Serenity. But I get it in flashes!**

◆Of what achievement are you most proud? **Professionally, having been part of something that has helped the job of Radio Creative be appreciated and rewarded as a bona fide career in its own right. Personally, that I can play guitar almost exactly like Eric Clapton. If only he hadn't done it first.**

◆As a listener, what is your favorite format? **Below 70 mph: BBC Radio 4 in Newstalk mode. Above 70 mph: AOR.**

◆What advice would you give someone who wants to get into Radio? **Shy bairns get nowt. It's a Northeast UK expression roughly translated as, "Children who don't make a fuss have no attention paid to them." If you want a job in Radio advertising creativity, please call me.**

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I don't much like your Radio station. Can I buy the spots from you but not run them on your Radio station?"

DOBSON: The answer is yes. We would make commercials that could be aired on another Radio station. However, I should point out that one of the fundamental differences between commercial Radio in the USA and the UK was, until very recently, that we were the only game in town. Sure we had competition for listeners from the BBC's (British Broadcasting Corporation) five national Radio services and the BBC's local service but we had no competition, from a Radio point of view, for advertising. That's all changing now. The Radio Authority (the equivalent of your FCC) has embarked upon a program of expanding the choice of Radio services so now in a city like London, where previously there would be one music and one speech-based commercial station, there are now 12 and other major cities are following suit. I should say after we have conducted our fact-find properly, there should be a match between the client's needs to reach customers who ought to be the type of people who we have as listeners, and after we have produced the commercial and come up with the creative he loves, then he would want to run them on our commercial stations as any other he might select.

INK: What if you've created the spot, the client loves the spot?

BERSIN: Actually, we only record commercials once they sign the order. We sell off scripts.

INK: So, you do a live presentation with the script?

SPEC SPOTS DISCOURAGED

DOBSON: We don't encourage demo spots, or spec spots.

BERSIN: The only time that we do spec spots for commercials is if, for some reason, the concept can't be explained on a piece of

paper, it can't be acted out, or there is something about it that you actually have to hear. We might do it if it was a major client and we wanted to do a major presentation in the same way an advertising agency would bring in commercials to show. We find it's the great teamwork between a salesperson and creative that people respond to. They like that kind of service. The best sales aid is a human being who knows what they're talking about.

DOBSON: I do think it is worth explaining, though, because this is a key point. If we make demo spots, or spec spots, it's very difficult to do them to a standard free of charge and then ask the client to pay for the finished work when you've already done the demos for nothing.

BERSIN: We used to come to a client and say, "I've never met you before, but I've written this and it is going to work." Then, you play the commercial and he says that he doesn't quite like the voice. You then go away and do it again and change the voice. Then he doesn't like the music. You keep amending the commercial for him for nothing and then at the end try and charge him \$300 for it. Of course he doesn't understand; you've just spent a whole week teaching Radio production doesn't cost anything.

DOBSON: Although, having said that we don't use spec spots, that we sell from scripts, all our salespeople have show reels which contain examples and a selection on different types of ads. So, say someone asks if humor works. You can say, you better be careful because it is the most used and abused form of advertising on Radio. Everybody believes a great Radio spot is a funny one. I actually believe that it is the exception to get a really great Radio spot that is truly funny. I mean, if you take the humor out, will the message still be in there?

BERSIN: I'll tell you what though, no matter how much we use examples of how other people have used Radio, what people really want to hear about and talk about is their Radio commercials. What they fall in love with is their Radio commercials, not somebody else's. You have to be very careful when you're playing other people's stuff because sometimes clients will say, "I like that commercial and I want something like that," but that has been crafted to solve somebody else's

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AVON

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problem. You remember snake oil salesmen, don't you? The guy would come up, he's never met you, doesn't know anything about you, and say, "I don't care what's wrong with you, but this stuff will fix it." That's sort of how I feel about spec spots. If I write the stuff and create it for you, without taking a brief first, I'm trying to sell you medicine when I don't know what's wrong with you.

INK: So, you essentially go in and act out the Radio spot so the advertiser can get an idea. What's the process after that?

DOBSON: We make any changes that are necessary that the client feels he needs to make and at that point, if we've done our job properly, he is incredibly enthusiastic about the creative approach. The salesperson then starts to prepare media schedules bearing in mind the number of pieces of creative work that the client wants to go to air. He recommends duration of the campaign based on how long the client's promotion will be running, he will discuss the various weights of the campaign to achieve the level of cover and frequency

necessary to get the campaign to work. Typically the clients we are dealing with will invest around 10 percent of the amount they are investing in the air time on production. It never ceases to amaze me how clients expect to get Radio production free and yet are more than happy to invest substantial amounts of money in creating TV commercials or having artwork designed and produced to support the newspapers or a billboard campaign.

BERSIN: The average commercial on our stations takes something like nine hours to create from start to finish and involves something like four or five people. What is a recording studio worth? One hundred and fifty thousand to \$200,000. If you took your car in to get something fixed, and it takes nine hours to do it, you

have four or five mechanics working on it using diagnostic equipment at \$200,000, what do you think the bill is going to be? So why should the same process for Radio cost nothing? But that's a logical argument. The truth is, if you come up with creative work that clients know will work for them, because they've been through the process of creating with you, and emotionally they love it, they want to own those spots, they want to run them, they want to broadcast them, they want their colleagues to hear them, and they want their competitors to hear them, price is not an object then.

INK: How many people do you have in your creative department?

DOBSON: If we look at the group as a whole, we have around 85 people in our

for Radio. Two, it can increase the spend on a sale that wasn't going to come on to Radio. Three, it means repeat business because great creativity means the Radio advertising worked better and the clients come back for more. In our country, and it may be the same in the States, some clients drift in and out of Radio, perhaps more than any other medium. They are in newspapers regularly 52 weeks of the year, year after year, yet with Radio they can have a love-hate relationship. Radio sometimes is flavor of the month and sometimes it's not. Suddenly they have gone. Why are they not on air? Is it because they have lost faith in Radio? Is it because it isn't working for them? Is it because they suddenly believe you have lost audience? Is it out of a lack of

communication or is it suddenly they are tiring of their creative work. Is it more difficult to sustain the level of Radio creativity to keep their ads sounding fresh?

BERSIN: Besides making a sell, increasing the spend, and creating repeat business, there is a fourth advantage too, which is better programming. I think working in Radio makes you deaf, because we go out, and it may be the same here in the States, and



seven Radio stations who are in the sales, marketing and creative arena. Roughly 60 of them are sales directors, sales managers, sales executives, about 25 are creatives. It works out that for every three salespeople on the road we have one creative. I have to tell you that if I were starting my own Radio station tomorrow, and it was my own money that I was putting into it, and I had figured out that in order to cover the market potential I would need around 10 salespeople on the road, I would not actually employ 10 salespeople. I would have 7 or 8 and have two or three creatives working with them — I'm so convinced that the Creative Led Sell works. We have been able to demonstrate over the years that it works in three distinct ways. One, it can make a sale that wouldn't have happened

research our audiences and we hear them saying, "We don't like commercials." But what they actually are saying is, "We don't like *the* commercials," and that's not quite the same thing. They are telling you that they just don't like the commercials that you are running. So make better ones.

DOBSON: They like good commercials. Entertaining, interesting, memorable commercials.

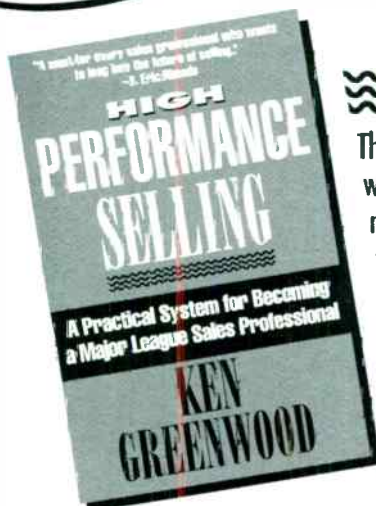
BERSIN: I think you start up with the intention of creating better advertising. If you create better advertising that becomes a revenue and profit stream, then you will be able to invest that and take on more writers. As you win awards, then more and better writers will want to come and work for you. The advertising starts to sound

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World Radio History

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better. You create better programming, you get bigger audiences, that makes more effective advertising for the advertisers. We call it "The Creative Led Sell Circle Of Success." [See graphic, previous page.]

COMMERCIAL FREE IS WRONG

DOBSON: In the last year or so I've spent a lot of time in America. I've been interested to hear commercial-free hours and 30-minute music sweeps ... I feel that some Radio commercials are really annoying you people. So, tell you what we're going to do. We're going to make it so that you don't have too many of these commercials interrupting your enjoyment of our Radio station. Forgive me, but I think that is wrong. I think the answer is to admit to yourself that you are making boring, uninteresting, and unentertaining Radio commercials, and tackle that head on and make them better. Why should you say to the advertiser, we need your money in order to keep running as a Radio station but, by the way, we're going to lock all the ads together in a five-minute cluster and, then, having got rid of them all, we're going to go into another 30-minute music sweep. To me that's a hell of an admission that you don't believe commercials are worth a cent.

INK: Delta Air Lines will not run on a Radio station that says that for that very reason.

DOBSON: Well, I agree with them. Our theory is that the challenge is to make the advertising part of the programming. We produce a good commercial and it works for the client. And the client says, "Not only is that ad working, but people like it. They enjoy it. They find it entertaining." It's not wearing them out. And that's good programming. And, for us, we still believe that The Creative Led Sell Circle of Success is as important as it was all those years ago when we introduced it. Back to the original question, which I don't think that we've actually answered, which is how do you break the mold? How do you get out of "I'm in the market, I want to charge for creativity, but all the other stations in the market will give it away for free." I think we answered it by saying "If the ads that you want to charge for are outstanding, beautifully crafted and written, and you get the job of making them to run on other

Radio stations, I believe that they would use your station too.

BERSIN: There must be a market for cheap Radio commercials and expensive Radio commercials. All you have to do is differentiate the two in quality terms. Why is it that a businessman who wouldn't be seen dead in \$10 shoes is quite happy to be found dead in a \$10 Radio commercial?

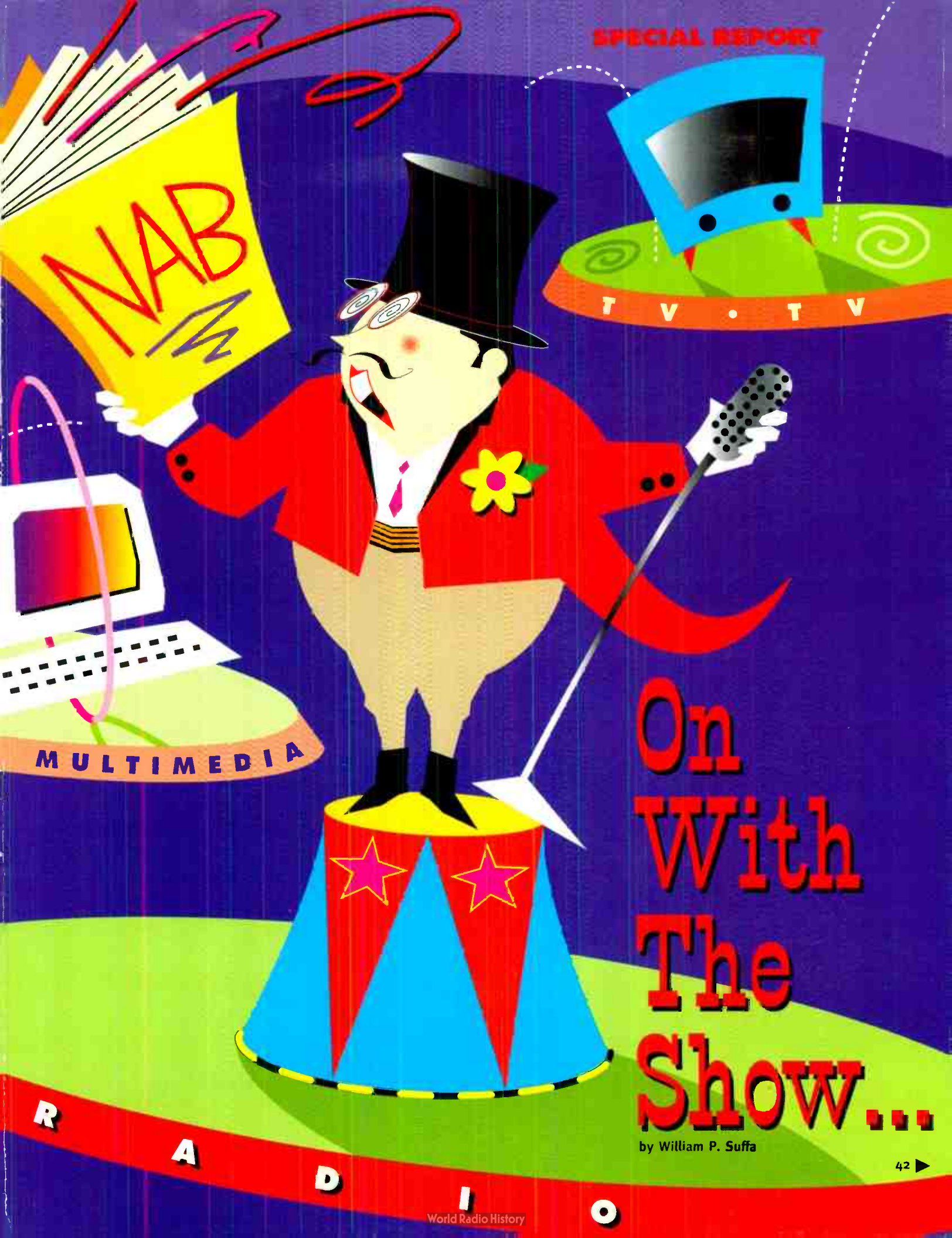
DOBSON: I told you earlier about the Creative Led Sell Circle Of Success. But inevitably, someone will say to me, "Hold on a minute Maurice, if at the end of the day someone is not interested in the creativity and doesn't want to go through all this, and they just want to buy some air time, what would you do?" Would your principles be such that you'd say, "No, unless you use Radio the way we recommend it we're not interested in your business." The commercial reality is that if somebody insists on buying on my Radio station, running the ads they want to run despite our best advice, we would run them. But I have to tell you that I feel so strongly that we would address that issue head on and say, "You don't go to a doctor (and this is Mike's line, so forgive me Mike) and say, I'm not feeling very well. I'm not breathing well. I have got pains in my chest, and I've been feeling a little stressed out, and then the doctor puts a stethoscope on your chest and says, I think I know what is wrong with you. Take these red pills. Then, you say, I don't want those, I want the blue ones. He says, great, if that's what you want. Now, we're not trying to be arrogant here. I think we know what makes Radio advertising work. Our advertisers trust us and have some rapport with us." We say, "I don't think this advertising is right for the objectives that you are trying to achieve. We're not interested in a short-term relationship. We're not interested in one order or one sell. We're interested in building our relationship based on respect and trust we have between us to get you to value Radio to the point where you build us into your marketing and advertising plan as an integral part, alongside newspapers, television, direct mail, and outdoor billboard, whatever. How can we do that if we advise you to do things which, ultimately, will come back to haunt us. We're giving you the advice based upon the fact that we want our relationship to be long term." When you build that up, someone says, "OK, I be-

lieve you. I'll buy you. I'll buy you first. I'll buy the trust, the rapport, and the good feeling. You tell me creative is so key, and you swear by it. I'm going to buy it. I'm going to go with that. You're telling me to spend more time and more effort in that arena than the schedule. Sure the schedule is important. You've got to get the right frequency, the right target, and the right demographic, but that's easy. That's the bit that takes all the time and energy, and it shouldn't. The message should be how my ads will sound and work on air."

BERSIN: When you think about it, that's only the means to the end. All the number stuff is a means to an end of getting one piece of communication to go to one person. See, it is the actual creative of the commercial that does the business. The schedule and all those other things are just ways and means by which you get the message out.

DOBSON: We have an awards wall in our main presentation suite where we try and bring in our prospective clients. When they come into the Radio station to hear our case for Radio, which will allow us to deliver our thoughts on the creative approach that they should take, we can show them the awards we've won nationally, internationally, and locally. There must be 50 or 60 of them. It is a very impressive sight: Cleo's, Mobius', London International Awards, etc. When the clients look at the wall, they often say something like "Maurice, that's very impressive." We say, "Those are awards that our clients have won for their Radio advertising on our Radio stations. By the way, that is lovely, and it is a nice accolade, but it is secondary to what we want you to achieve. Because it is pointless winning awards if your advertising doesn't work and doesn't bring you new business. The only reason you are advertising with us is to bring new business to your company. If you set out to try and win awards, you'd be surprised how often the business flows from that creative approach."

BERSIN: We actually analyzed that. I recently took 16 of our award winners and then checked back to find out the sales stories and the success behind them. We found that out of 16, 13 of them were very, very successful both in terms of the effectiveness of the advertising for the clients and, of course, the business for the Radio station. That's what it is all about. ☐



On With The Show...

by William P. Suffa

"Ladies and Gentlemennn ... step right up, the show has just begun!" In Sin City, that 24-hour oasis in the desert.

Yes, it's time again for the show of all shows, the NAB '95 annual convention. Deals will be made, friendships renewed, and meetings held. And, as if that is not enough, there is also the exhibit floor.

Trying to see everything is difficult. Trying to write about everything that will be displayed is nearly impossible. How can I possibly describe in a few words a technological toy box that consumes more electricity in one week than most of us will use in a lifetime (good thing Hoover Dam is nearby!)? Even though Radio is only a small part of the spring show, many Radio manufacturers will be exhibiting their wares and introducing new products. I much prefer the atmosphere at the fall Radio show, but Las Vegas always seems to be "engineering heaven."

This year, Digital will again be the buzzword. So will Multimedia, the Information Highway, and HDTV. Management sessions will cater to management; programming sessions to programmers; engineering sessions to engineers, and there will be little cross-fertilization (ever wonder why the NAB never asks engineers or technical consultants to be on "management panels"? So do I.)

Spectrum, Spectrum, Step Right Up

And, how can we forget the impact of spectrum auctions. "Six Billion, Six Billion, do I hear Seven Billion?, Six Billion ..."

Reed Hundt was quoted in the *Wall Street Journal* as hoping that the FCC would become the "Federal Auction Commission." Don't fool yourselves, this is one agency that has had a taste of green, and is exceedingly hungry for more. Where will it end?

This should be a big topic at the

show. After all, the potential impact on every broadcaster is immense. Think of all the over-the-air systems you now use: studio-transmitter links, remote-pickup, monitoring and control links, satellite downlinks, intercity relays, cellular phones, walkie-talkies, microwave. These "private links" are the heart of making a broadcast operation work. Although Congress has exempted the broadcast services (for now), these auxiliary services may well be fair game for future auctions. Will you (or even can you) participate in an auction for these frequencies? Or will you be able to pay others for the right to use their frequencies?

The auctions, of course, will also put pressure on the FCC to adopt rules for PCS and other entrepreneurs that could allow limited broadcasting type services in the new bands. We already see the incursion of satellite-delivered services into the broadcasting market ... technical problems notwithstanding, it is simply an efficient means of delivering programming to the masses. It is a rather small jump to see PCS entrepreneurs — who paid \$7 billion for their spectrum — seek to provide entertainment programming to people who will carry "pocket communicators." This will be especially true if the projected revenues from providing glorified telephone service do not perform as well as expected.

So what does this mean for convention-goers? It means you should look for intense discussions of these issues in various sessions. I urge you not to miss programs that deal with the issues of auctions, PCS, and future technologies.

This also points up the need for development of spectrum-efficient technologies to allow expansion of broadcasting services in existing spectrum. The political fallout is already obvious in the HDTV proceedings; the up-and-coming digital Radio system proponents must be prepared to deal with similar issues (and at this juncture, it appears that USA Digital has developed a system that requires little, if any, additional bandwidth

to allow digital transmission). Look at these issues to be hot topics, particularly in legislative and engineering sessions. Hopefully, the NAB had the foresight to sponsor some sessions that tie all the issues together.

Get Your Digital Here

"On this side, we have the famed two-headed giraffe ... On that side, an amazing invention, a box that plays music with no wires attached!"

Digital is the name of the game. Each year, over the past few years, the number of digital products has grown. Studio equipment, production, field tape recorders (DAT), CD players, audio processing, and even STL equipment. If you wanted him to, a station designer could make everything from the studio console to the last box before the transmitter digital. In fact, a couple of years ago, a digital AM transmitter was introduced (not completely digital, of course, since the over-the-air signal is really analog).

Given that, where else can you go? Besides "Digital Radio Broadcasting," this year will bring products that improve upon the problems with digital units. You should expect more units that "talk together" well; in tech talk, that means more units that will share a common interface to enable them to work together. The single biggest problem with digital units until now has been interfacing standards. Each "box" encodes the audio, does its processing, and recodes the signal back to audio. The problem is that too many conversions (about three or four) can cause serious loss of information, resulting in even worse audio than analog. A common interface will allow units to talk to each other in digital form, which allows the signal to be converted to digital only once, when it first enters the system.

It is difficult to make digital transmitting gear due to some rather arcane "rules of physics." Without boring you



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with the details, there are two major problems: digital generally does not work fast enough to work well in the FM band, and digital components are generally low power devices. A more accurate description is that it is difficult to build high power digital devices. And, of course, the transmitter puts out an analog signal (don't let anyone fool you: Radio transmission itself consists of analog signals, just like human speech). In fact, this high power/high frequency problem is just the thing that has kept high power, solid state FM transmitters "off the market."

This year, one manufacturer reports that it has overcome the first part of the problem. You can expect to see what is known as a "Digital Exciter." An exciter is the first part of the transmitter unit ... it converts audio signals into FM signals that go over the air. Thus, the exciter — more than any other component of the transmitter — controls how your station sounds.

The other parts of the transmitter, which amplify the exciter's signals to the full power of your station, are also important. You'll hear words like "broad bandwidth" and "high efficiency" used to describe the performance of the amplifier stages. Bandwidth is a term used to describe how well the transmitter passes high and low audio frequencies (like the audio response specification of your home stereo), while efficiency gives you a measure of how much electricity the unit will consume relative to other transmitters.

See the Studio Gear

This year should see increased innovation and reduced prices for production and studio gear. A well-equipped digital production studio should now cost about the same as a good analog studio. The market for this studio gear has been exploding over the past two years. You can certainly expect the trend to continue.

Take a close look at the performance specifications, upgradability, and usability of any units you might consider. As with analog studio gear, lower prices

often mean less flexibility. If you're considering studio gear, take the time to ensure that any gear you buy has a data port on the back. There is no reason to buy anything that can't be adapted for the future. Likewise, the purchase of digital production and audio storage gear should include networking capability, which allows several production workstations to be linked together. This also can allow data files to be shared between control rooms in a station.

Try to look into the future as you explore the convention halls. Is it time to put in digital gear? Is analog still better? The answer depends on who you talk to, as well as your definition of "better." In terms of pure, audio quality, analog is better. However, analog technology is less forgiving of noise, distortion, and poor operator training than is digital. Digital holds the clear edge when it comes to flexibility, noise-free operation, and editability. The concern that good engineers have about digital is that many "management types" see digital techniques as an excuse to "cut corners" to the extent that overall system performance is degraded. My formula for digital systems is: design the system so it can provide good analog performance, and use digital gear to gain flexibility and noise-free operation.



What about the rest of the studio gear? Are broadcast carts about to go the way of 8-track tape and vinyl? Will someone produce a digital system that makes cue burns? How about wide area networking and digital distribution of national spots? I see the demise of carts soon, and while no one wants cue burns, the technology for digital distribution of spot material is here today. The real question is whether a good, integrated, solution to distributing spots will be available at the show.

New Regulations, New Technology

With several FCC rule changes ei-

ther in-place or on the horizon, the show will be a good place to look at the technology up close and personal.

EBS systems and remote control systems will lead this technological change. The manufacturers of such equipment will be out in force touting their wares.

Since these new regulations either allow — or require — replacement of existing equipment, the show is probably a good place to look at the wares of all the vendors.

Oh, and make sure you take the time to listen to the digital AM system that USA Digital will reportedly demonstrate. Ask a lot of questions. And look for good answers.

There's a Sucker Born ...

One more thing ... as you look at equipment, don't just take the word of a flashy salesman. Talk to your engineer or consultant to make sure that the prospective purchase is really right for your situation. With digital gear, it is imperative that the equipment be properly specified to ensure that the units will "talk to each other." This is one key reason that I don't like to see deals done at the show, unless there is advance planning. If you really want to buy at the convention, why not have your engineer come out for a couple of days. After all, the airfare and cost of hotel rooms are probably much less than you would spend trying to make poorly specified gear work together in the future.

Fun in the Sun

I'm sure that some of you are wondering what equipment I'd recommend. Well, you'll find no manufacturers listed here. Why? Because the manufacturer of choice will be determined by your specific station needs and budget. I'd be doing you a disservice if I recommended one manufacturer over another ... there is no one solution for everybody. ☎

So at the convention ... Learn. Meet old friends. And most important, have fun! William P. Suffa is principal engineer for Suffa & Cavell Inc. in Fairfax, VA. He may be reached at 703-591-0110.

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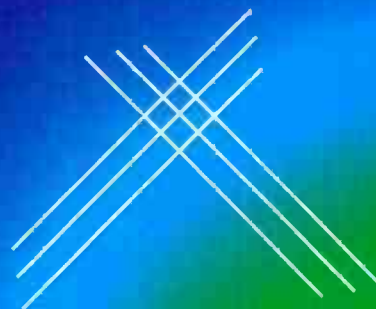
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THE TRUTH ABOUT SMART

In recent times, you may have read an article or two regarding Radio's ability to become part of the information superhighway, or in this case, the information skyway. While many authors have alerted us to the role Radio broadcasters will undoubtedly play in the data transmission future, few have presented the technology in an accurate and complete manner.

This short article will present the facts regarding a data transmission technology that has become a reality in many

parts of the world and is now becoming a reality in America. The Radio Data System (RDS) or the Radio Broadcast Data System (RBDS) is offering the listener a value-added product and the initial opportunity for Radio to ramp onto the information highway. As Radio managers, you need to

know what the system capabilities are, and how Radio may benefit in the days to come.

SMART RADIO FEATURES

(PS) PROGRAM SERVICE NAME — Display of station call letters or name. (WNYC-FM or Rock98).

(PTY) PROGRAM TYPE CODE — A program category that can be displayed and used as a search function. While 31 PTY categories are possible, 24 have already been defined. (example: Rock, Jazz, Talk, News, Sports, Classical, Public, Country, Oldies, etc.).

(RT) RADIO TEXT — Permits 64 character messages to be displayed or scrolled on a display such as: song title/artist name, sport scores, weather reports, traffic updates, etc.

(EAS) EMERGENCY ALERT SYSTEM — PTY code No. 31 has been reserved for emergency alerts. When an alert code is received, the Radio will flash an alert message and in most car Radios, pause a CD or cassette that is in play, switch to the RDS alert station and increase the volume to a preset alert level. Newer models may automatically "wake up" and turn themselves on.

(TP) TRAFFIC PROGRAM — A TP icon will illuminate on the Radio display identifying the station as one that regularly broadcasts traffic information. TP can also be a search function.

(TA) TRAFFIC ANNOUNCEMENT — When tuned to a TP station, a TA will cause a CD or cassette that is in play to pause, automatically switch to the RDS station and increase the volume to a preset level. This feature may be turned on or off by the user.

(AF) ALTERNATE FREQUENCY — AF switching permits automatic retuning to the next strongest signal carrying the same program when traveling by car in fringe areas where reception weakens. National Public Radio or syndicated programs could link-up and be received throughout the country without having to be retuned during travel.

(CT) CLOCK TIME — Permits automatic clock adjustment or clock display on demand. CT is transmitted once every minute by the RDS station. This includes date and time. Clock adjustments are also updated through time zones for car products.

(PIN) PROGRAM ITEM NUMBER — Permits Radio programs to be assigned identification codes for automatic wake-up control. PIN could be used to turn on recording devices for later playback. Possibilities for Radio on demand.

(TMC) TRAFFIC MESSAGE CHANNEL — Real-time updates of route-specific travel conditions are broadcast on the TMC private channel. Speech synthesizers, text displays and maps are built into specially equipped TMC car Radios. Languages can be translated by TMC devices.

(TDC) TRANSPARENT DATA CHANNEL — A private channel that could be used as desired and is transparent to consumer Smart Radios. One application in use today is for electronic billboard signs (as additional revenue source).

(DGPS) DIFFERENTIAL GLOBAL POSITIONING SYSTEM — Provides greater accuracy for navigation devices using Satellite/FM receiver. DGPS leases can provide additional revenue sources.

(RP) RADIO PAGING — Provides addressable pocket paging services from existing FM tower and transmitter. Paging leases can provide additional revenue sources.



BIRTH OF A STANDARD

RDS/RBDS are technologies that have been standardized around the world and here in America. In America? Yes, that is correct. On Jan. 8, 1993, an official U.S. standard document was released titled, the Radio Broadcast Data System (RBDS). Both NAB and EIA members met under the **National Radio Systems Committee (NRSC)**, to complete the RBDS standard. RBDS technology is based on Europe's Radio Data System (RDS) technology. There are only minor differences in the two standards, largely due to our cultural interpretation of programming.

With the RDS and RBDS standards in place, broadcasters from around the globe have secured a unified method for the transmission of data, and consumer electronics manufacturers have an official guideline for the design and build of Radio products. Have we forgotten what the world can be like without standards? AM Stereo did a fine job of reminding us all.

THE SYSTEM

With RDS/RBDS, broadcasters can silently deliver a 1200 bits per second datastream alongside the main audio channel. The data is organized into groups which make up the value-added feature set. As for hardware requirements, an RDS/RBDS encoder must be added to the broadcast signal chain, costing on average about \$2,500. Once installed, a personal computer can be used to provide a data link via standard RS-232 serial connection. Software programs are now available that automate text messaging from music playlists.

SMART RADIO FEATURE SET

Today, consumer "Smart Radio" products are available from just about every electronics manufacturer you can name. Already in America, close to half a million Smart Radios have been sold. Key features include visual text displays, automated switching controls, automatic retuning mechanisms and emergency alerting. Many Smart Radios offer scrolling

RDS, RBDS AND ... RADIO

by John D. Casey

displays and memory that can be used for retrieving song titles or even the phone numbers of advertisers. There are numerous applications for this feature-laden technology with more being explored every day (see accompanying chart).

THE CHICKEN OR THE EGG

Many broadcasters have stated that the cost of installing an RDS/RBDS encoder isn't stopping them from going on the air but rather, it's the lack of Smart Radio products on the market and in their listeners' hands. Conversely, Consumer Electronics manufacturers argue that they won't market Smart Radio products in the United States until a significant number of stations broadcast the signal. Alas, the classic chicken or egg story. Remember the introduction of FM multiplex stereo back in the '60s? Well, it took quite a while for broadcasters to add stereo hardware (stereo recordings, too) and for consumer products to become widely available.

Since the adoption of the RBDS standard in 1993, an industry education program has been somewhat nonexistent. This is not due to a lack of interest but more to a lack of real consumer awareness. The Electronic Industries Association's Consumer Electronics Group (EIA/CEG) recently conducted surveys that report that consumers want Smart Radio products and are willing to pay more for the value-added features. Believe it or not, the number one feature requested by consumers is the ability to see the current song title and artist name on their new Smart Radio. Hopefully, broadcasters and record labels will establish a system where they both benefit from this feature, as well as the listener.

TOMORROW IS TODAY


Finally, the EIA/CEG has come up with a plan to break the logjam. Beginning in mid-1995, RDS/RBDS hardware and software will be offered to every station in the top 25-30 Radio markets in trade for advertising. This campaign will combine an aggressive public relations strategy with regional product awareness programs so that Smart Radio markets can develop.

With new products surfacing like a

PC-Card Smart Radio Tuner, your (new) listener will be on-line with Radio while at work or at home. Obviously, Radio listening patterns are directly affected by our changing work habits. The undeniable fact is that Radio isn't just in the Radio business any longer and should begin to

investigate its greatest resource; the ability to deliver point to multipoint information efficiently and cost effectively to a large audience. We can easily ignore the introduction of Smart Radio to the U.S. market and concentrate on the cost of doing business today. The real cost, however, will be in the missed opportunities of what tomorrow's Radio will bring.

John D. Casey is marketing manager for Denon Electronics in Parsippany, NJ. He may be reached at 201-882-7475.



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JEWELER

:60 McWAYNE JEWELERS

(sfx: birds chirping under) Spring is here ... and that means spring cleaning. (sfx: then closet door opening and everything falling out) Don't let it overwhelm you, forget about the attic ... the closets ... and the floors. Give your jewelry a spring cleaning at McWayne Jewelers on Route 30 — Bonnet Street in Manchester. They'll have your rings, watches, and bracelets shining like new, and your broken watches running. McWayne Jewelers offers expert repairs done on the premises at fair prices. So, don't leave your broken or dirty jewelry forgotten in a drawer ... go to McWayne's and bring it back to life. And, if you're looking for something new ... something special ... McWayne's carries quality-crafted jewelry that will brighten up your spring look. They'll provide you with the area's most professional, knowledgeable service, and the best possible selection. Buying fine jewelry is one of the most important investments you can make. Tag. Jennifer Peterson, WJEN-FM/WJAN-FM Rutland, VT

**RADIO
INK**

APPLIANCE STORE

:60 RON MARTIN TV AND APPLIANCE

(sfx: sleigh bells and a loud thump) Santa: (coughing) (sfx: grandfather clock begins to strike) Man: (has been sleeping) Is ... is that you Santa? Santa: What? Well, hello. What are you doing up? Man: I wanted to stay up and see if you'd really bring the GE Dishwasher from Ron Martin TV and Appliance. Santa: Let me check my list (crackling of paper) Let's see ... you asked for the GE Washer and Dryer from Ron Martin ... and you are? Man: Bob, Bob Montgomery. We asked for the GE Dishwasher. You might be confusing us with the Wilson's next door, they wanted the new GE Washer and Dryer. Santa: Uh huh, let me check my list twice. Ah, yes, the Montgomery's — a new GE Dishwasher. Did you ever clear up that thing with the late video? Man: All a clerical error. Santa: Did you pay the mortgage on time? Man: You bet! Santa: Then, this GE Dishwasher must be for you. Man: Oh, boy! Thank you! But ... uhh ... where is it? That's a mighty small bag. Santa: I'm glad you asked ... There's been a little problem squeezing it down the chimney! Kathy Friedrichs, WINA-AM/WQMZ-FM/WKAV-AM Charlottesville, VA

**RADIO
INK**

TOWING

:60 DAVE SHOCKEY AUTO BODY & TOWING

(sfx: "Brady Bunch" theme under and fade out) Jan: Hurry, Marcia. We'll be late! Marcia: Calm down, Jan. I can't go through a stop sign! Uh-oh. (sfx: car trying to start but not turning over) Jan: (hyper) Oh no, oh no!! What's wrong with the car? Marcia: I don't know. Now we're going to miss the Davy Jones Concert! I thought Greg checked the car before we left! Jan: Oh, no ... he said there's something wrong with it and we should borrow Dad's car. Marcia: Jan, how could you forget!!! Jan: Well, I'm sorry Marcia ... (hyper) ... I just hate being the middle sister! ... I get blamed for everything!!! Marcia: Looks like we're going to have to call Dave Shockey's Auto Body and Towing. Maybe I won't miss too much of the concert. Jan: (hyper) What about me? Everything's always Marcia, Marcia, Marcia! Annr: Whenever you need a tow, call Dave Shockey's Auto Body and Towing at 762-7106. Dave Shockey is Triple-A approved and available 24 hours a day. Call 762-7106, and see just how "Groovy" Dave Shockey's Auto Body and Towing really is! Jeff Wine, WCHA-AM/WIKZ-FM Chambersburg, PA

**RADIO
INK**

DISCOUNT STORE

:60 BEN FRANKLIN

Elf One: (really happy) Boy, being one of Santa's helpers this year is going to be a snap. Elf Two: Why? Elf One: Because we only have to go to one place for all the toys — Ben Franklin. You see, Ben Franklin guarantees to match any currently advertised toy price. Just bring in the ad. Some restrictions apply. Elf Two: Yeah, but do they have the toys kids really love? Elf One: Of course. They've got the most complete selection in the area, from traditional classics like Lincoln Logs to the latest games. (As you get toward the end, get more and more excited and out of breath and read faster.) They've also got Barbie dolls, Breyer horses, kids books, Power Ranges, Playskool, Lego ... Elf Two: (interrupting elf one) All right, I get the picture. Elf One: And, Ben Franklin is giving away \$100 gift certificates each week from November 26th through December 17th, and a free trip to Disney World. You must register to win. Elf Two: I sure could use a vacation after working for the big guy this Christmas. Tag. Jennifer Peterson, WJEN-FM/WJAN-FM Rutland, VT

**RADIO
INK**

OFFICE SYSTEMS

:60 BUEGER OFFICE SYSTEMS, INC.

Boss: (from a distance) Cindy, do you have those copies for me yet? Cindy: I'll have them for you in just a minute, sir. (under her breath — use an echo effect) Yeah, the minute this copy machine decides to work! I told him to get a Xerox, but noooo, he just wouldn't listen! OK machine, WORK! (sfx: use a garbage disposal noise) Boss: I'm still waiting. Cindy! Cindy: (under ner breath) And I'm still waiting for a raise! (louder) It's coming right along, sir! Let's try this again. Just a few copies, that's all! I ask! (sfx: garbage disposal) Oh, that's almost readable. What I wouldn't give for a Xerox Copier. Boss: Cindy! Cindy: Yes, sir? Boss: You're fired! Tag. Poor Cindy, if only her boss had listened to her and bought a reliable, affordable Xerox Copier from Buerger Office Systems Inc., 944 Philadelphia Street, Indiana.

Shelly Johnson, WDAD-AM/WQMU-FM Indiana, PA

**RADIO
INK**

RESTAURANT

:60 MCGUFFEYS

Baseball season may be a couple of months away, but thanks to McGuffeys, now's the perfect time to take up card collecting! McGuffeys "start-to-finish" card is coming soon to McGuffeys on Congaree Road in Greenville. The card is free, and will get your lunch off to a great start, or put a sweet finishing touch on a delicious McGuffeys dinner. The cards will be here any day ... All you have to do is ask for one ... and use it! Come in for lunch and "start" your meal the right way with a free cup of soup, McGuffeys choice. Come in for dinner and McGuffeys will "finish" your meal with a free dessert, McGuffeys choice. Now at McGuffeys, they've got you comin' and goin' with the "start-to-finish card!" Remember how you used to fill your closet with trading cards? Well, now there's a card that'll fill your belly, for free! Get a free cup of soup for lunch or a complimentary dessert with dinner! The McGuffeys "start-to-finish card," coming soon to McGuffeys on Congaree Road in Greenville. Richard Breen, WROQ-FM Greenville, SC

**RADIO
INK**

PARTY SUPPLIES

:30 PAPER PLUS (GRADUATION)

(music under: "Pomp & Circumstance") Boy: So, you comin' to my graduation party? It's gonna be pretty awesome, thanks to Paper Plus in Hagerstown. Girl: No way! Paper Plus has ... like ... the coolest stuff. Decorations ... balloons ... Boy: Cool party supplies ... Girl: Paper Plus is ... like ... sooo cool! You know ... since we're adults now, maybe we should ... stop talking like this. Boy: Yeah ... (clears throat; lower voice) ... You're right. So, what are you doing tomorrow? Girl: What else? Watching the cartoon channel, then hanging out at the mall! How about you? Boy: Skateboarding, getting my nose pierced, then cruisin' for babes! Annr: Paper Plus, in the Foxshire Plaza — Dual Highway, Hagerstown. Jeff Wine, WCHA-AM/WIKZ-FM Chambersburg, PA

**RADIO
INK**

AUTO REPAIR

:30 2 AND 92 USED AUTO AND TRUCK PARTS

Getting used truck parts from some places is like a game of roulette (sfx: roulette wheel) ... You might walk away a winner, or just plain broke ... So, the next time you spin the wheel for used truck parts, remember to play 2 and 92 — it's a sure bet ... 2 and 92 Used Truck Parts has a huge inventory of new, used, and reconditioned truck parts that won't cost you a lot of chips, uh, money ... Virtually all the parts are pulled, sorted and stored ... And, if they don't have your part, 2 and 92's Nationwide Locator Service will find it ... Don't gamble when it comes to parts for your two- or four-wheel drive vehicle, stop by 2 and 92 Truck Parts, one mile south of the Quad City Downs, just off Illinois Route 2. Kirk Marske, WXP-FM Davenport, IA

**RADIO
INK**

REALTOR

:30 MARR PROPERTIES

There was an old woman who lived in a shoe. Now, you don't want to live in a shoe, do you? Where would you put the stereo? And, think of the expense of having a new heel put on! So, stop by and see Carol and Michael Fagan at Marr Properties, Mile Marker One Hundred in Key Largo for all your house-hunting needs. They'll find you the perfect home that will fit you to a "T" ... the right style, size and price range. Carol and Michael Fagan at Marr Properties, Mile Marker One Hundred Bayside in Key Largo. Oh, by the way, the old woman stopped by last week. Anyone want to rent a used shoe? Bonnie Burnett, WCTH-FM Islamorada, FL

**RADIO
INK**

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ideas you should start planning now

JULY

Picnic Supplies
Fast Food/Restaurants

TARGET PRODUCTS
Sporting Goods
Electric Utilities

Barbecue Supplies
Outdoor Furniture

4 Independence Day

DATES TO REMEMBER
16 Ice Cream Day

Christmas in July Sales

NATIONAL

Baked Bean, Ice Cream, Tennis, Peach, Hot Dog and Parks & Recreation Month

HIT THE ROAD

July is the peak month for vacations of all kinds. From camping to theme parks, America hits the road. No other group travels more or spends more money than those aged 45 to 59 (Source: Travel Market: Mid-lifers Are the Motivated Target). Vacations at a lake or seashore, driving tours and trips to the mountains are especially popular with this group. They also travel more on the weekends than other Americans. If your station targets this age group, a Leisure and Travel Expo could be a big hit for your Radio station. July 4th is also the single largest day for barbecues.

RED, WHITE & BLUE BLAST-OFF

•"Ford of July Sale." Ford dealers could take off

with this catchy name ... and have deals on all red, white, and blue cars.

•"All-American Weekend." The weekend before the 4th, on the air, give away gift packs with hot dogs, buns, and all the fixings for a great barbecue. Have everyone register for a grill.

•"Do it Yourself America." Work with a craft or home improvement store and have a how-to fix-it-up remote.

•"Project Literacy." To celebrate National Literacy Day collect books from listeners at pick-up points and donate to your local literacy council. You can also sign listeners up to teach people how to read.

•"Baseball, Hot Dogs and Apple Pie." Give away these products on the air or at a remote or special event.

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MAY QUICK FIX™

- "Mother May I." A retailer gives away coupon books with chores that will be done for the mother, by the child (clean the kitchen, wash clothes, rub her feet, etc.), coupons from the store will be included.
- "Celebrate Armed Forces Day." A retailer or restaurant can offer specials on products to all Veterans.
- "Pet Food Taste Test." The title speaks for itself ... tie in a pet store and their vendors.

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

JUNE QUICK FIX™

- "I Scream, You Scream, We All Scream for Ice Cream." Travel around on hot summer days and pass out free ice cream from a sponsor.
- "Free graduation party." Work with several sponsors and have high school students register their school to win a free party.
- "A Day for Dad." Give away a prize pack of golf, steak dinners and sporting goods to a lucky father for Father's Day.

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 & Veggie, Rose and Pest Control 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 and Eye Exam Month

SEPTEMBER

TARGET PRODUCTS

Fall & Winter Fashions; Home Furnishings; Beer; Hunting & Fishing Supplies; Heating; New Car Sales; Carpet & Floor Coverings; Home Furnishings

DATES TO REMEMBER

- 4 Labor Day
- 10 Grandparents Day
- 17-23 Singles Week
- 22 Business Women's Day
- 23 1st Day of Fall

NATIONAL

Self Improvement, Cable TV and Literacy 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.

Circle Reader Service #134

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**The Research Group, 1994*



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MOVERS & SHAKERS



Bill Hogan



Bill Kreutz

★ **William J. Hogan** has been named president of Metromedia International Marketing Inc., a newly formed company responsible for the sales and marketing of Radio stations owned and operated by Metromedia International Inc. in Eastern Europe and the former Soviet republics. Hogan had been president of Westwood One Radio Network since February 1994, and before that, he had been president of Unistar Radio Network, RKO Radio Network and RKO Radio Sales. 214-523-0677

★ **Jeff Lawenda** has been named president of Westwood One Radio Networks. Lawenda had been senior vice president of Cabin Fever Entertainment, a film, video, television and music programming production and marketing company, since 1990, and has held management positions at Reeves Entertainment, Chelsea Communications, USA Network and CBS. 212-641-2052

★ **Kirk Stirland** has been appointed COO for Media Marketing Technologies, a separate company operating under the Arbitron umbrella. Stirland had been VP for affiliate relations at Westwood One Radio Networks. 212-682-6565

★ **Bill Kreutz** has been promoted from manager/Midwest region to VP/affiliate relations for Westwood One Radio Formats. 212-641-2052

★ **Kathy Dailey** has joined Paul & Walt Worldwide as VP, marketing and communications. Dailey had been director, advertising and promotion for Jacobs & Gerber. 213-936-6101

★ **Don Raines** has been promoted from GSM to FM stations manager of WQUT-FM/WKOS-FM Tri Cities, TN. 615-477-1000 or 615-854-9294

★ **Matthew Hoff** has been named GSM for WROW-AM Albany, NY. He had been AP's Radio SM for the Eastern U.S. 518-456-1144

★ **Gloria Briggs** has been appointed SM at Dow Jones Broadcast Services. Briggs was recently VP/GM at the Palm Beach Pops Orchestra. 212-416-2606

★ **Vicki Parr** has been promoted from senior AE to SM at the Katz Radio Chicago office. 212-424-6483

★ **Paul Miraldi** has been named marketing director for Shamrock Broadcasting's KNEW-AM/KSAN-FM San Francisco. He was formerly marketing manager for Shamrock's KEEY-FM Minneapolis/St Paul. 415-291-0202



Kathy Dailey



Don Raines

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Circle Reader Service #138

PRODUCT NEWS

Circuit Research Labs aims to introduce you to the DP-100, an all digital FM



audio processor. Based on a 32-bit floating point DSP processor, the DP-100 has touch screen graphical user interface operation (GUI), a digital stereo multiplex generator and stereo sound enhancement. CRL will be at NAB '95. 602-438-0888

•**Also at the show WireReady® NSI** will be showing off their CartReady™ PC-based automation system for news, on-air studio production and satellite automation applications. CartReady offers basic editing functions, is compatible with third-party Windows-based editing software and runs on any standard IBM 386/486. 202-544-6855

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•**Christian talk.** USA Radio Network's latest addition to their lineup is *Rock The World* with host Jerry Huson. It's a family-oriented two-hour religious-based show designed to challenge the minds of today's youth with issues like AIDS, gangs, drugs, and music in tune with their faith. The show airs 6:05-8 p.m. CST every Sunday. Also on tap this month for Saturday mornings (9:05-10 a.m.) is *Case in Controversy* with chief counsel for the American Center for Law and Justice, Jay Sekulow. This one informs

listeners about their legal rights as Christians. 800-829-8111

•**Manual labor.** Following up his 1990 *The Radio Jobs Manual*, author Michael J. Langevin has written *The Basic Radio Programming Manual*. The manual targets small and medium market PDs as well as station owners and GMs just starting out. Subjects in the manual include formatics, public service and dealing with air talent (which should be a book in itself). 218-525-1872

•**New from Energetic Music** is *Recurring Theme #1* containing 9 different musical styles of the same song ranging from Rock to Romantic. All have a common thread while maintaining their own uniqueness. 206-467-7101. New from Energetic Music is ...

•**Motoring back on to the airwaves** is MotorNet™'s Motorsports Report™ network Radio program (formerly SKOAL MotorSports Report™). Covering the backbone of North American motor racing, the weekly short track and regional touring series, MotorSports Report™ now runs on more than 300 stations. The five-minute barter show is distributed daily and a 90-second version is offered for more music-oriented formats. Vroom Vroom. 908-281-7542

•**Sitting on the bench.** Broadcast Cable Financial Management and Price Waterhouse LLP have come together for the 1995 *Radio Station Benchmark: The Radio Ruler*. It's a participant-sponsored study for measuring financial performance, developing strategies and setting targets for performance improvement. This year's is more affordable, more timely and easier to complete. Says Norm McGee of Saga Communications about last year's Benchmark, "... it proved to be a valuable tool in establishing key operation objectives for 1995." Check it out. 708-296-0200 or 301-897-4297

SEND PHOTOS

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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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,
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Art Director

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Assistant Art Director

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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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EVENTS CALENDAR

1995

April 9-13—NAB Annual Convention, Las Vegas. 202-429-5335

April 19-20—Ohio Association of Broadcasters' Spring Convention, Cleveland, OH. 614-228-4052

April 21-22—Upper Midwest Communications Conclave PD retreat and TalenTrak, Minneapolis, MN. 612-927-4487

April 23-25—North American National Broadcasters Association Inter-Union Satellite Operations Grp., Barbados. 613-738-6553

April 26-29—NANBA 8th World Conference of Broadcasting Unions, Barbados. 613-738-6553

April 29-May 5—RAB Board of Directors, New York. 212-387-2100

May 8—The Peabody Awards Banquet, New York. 706-542-3787

May 9—Internat'l Radio & Television Society Foundation Awards Luncheon, New York. 212-867-6650

May 16—Radio License Renewal Seminar, Toledo, OH. 202-775-3511

May 21-24—Broadcast Cable Financial Management Assoc./ Broadcast Cable Credit Assoc. 35th Annual Conference, Las Vegas. 708-296-0200

May 24-27—Native American Journalists Association Annual Conference, Bismarck, ND. 612-874-8833

June 1-3—44th National AWRT Convention, Beverly Hills, CA. 703-506-3290

June 1-4—Am. Adv. Federation Nat'l Advertising Conference, Tampa. 202-898-0089

June 6-11—National Association of Hispanic Journalists Annual Convention, El Paso, TX. 202-662-7145

June 7-10—PROMAX & BDA Conference & Expo, Washington, DC. 213-465-3777

June 12-14—New Jersey, Maryland, DC and Delaware Broadcaster assoc. joint convention, Atlantic City, NJ. 609-860-0111

June 14—Radio Mercury Awards, New York, NY. 212-387-2156

June 22-24—Virginia Association of Broadcasters Summer Convention, Virginia Beach, VA. 804-977-3716

June 22-25—Nat'l Assoc. of Radio Talk Show Hosts Talk Radio Convention, Houston. 617-437-9757

July 13-16—Upper Midwest Communications Conclave 20th Anniversary/The Great Reunion, Minneapolis, MN. 612-927-4487

July 18—Radio License Renewal Seminar, Chicago. 202-775-3511

July 21-23—North Carolina Assoc. of Broadcasters Annual Convention, Asheville, NC. 919-821-7300

July 27-29—1995 Southwest National Re-

ligious Broadcasters Convention, Dallas. 318-783-1560

Aug. 5-6—Dan O'Day's Morning Show Weekend, Dallas. 310-476-8111

Aug. 16-20—National Assoc. of Black Journalists Annual Convention, Philadelphia, PA. 703-648-1270

Aug. 17-19—Morning Show Boot Camp '95, Atlanta. 404-926-7573

Aug. 23-26—Asian American Journalists Association National Convention, Honolulu, HI. 415-346-2051

Aug. 24-26—West Va. Broadcasters Assoc. Annual Convention, White Sulphur Springs, WV. 304-744-2143

Sept. 6-9—Associated Press Broadcasters Fall Board Meeting, New Orleans, LA. 202-736-1100

Sept. 6-9—SBE Engineering Conference, New Orleans, LA. 317-253-1640

Sept. 6-9—NAB Radio Show & World Media Expo, sponsored by NAB, New Orleans. 202-429-5335

Sept. 6-9—RTNDA 50th Internat'l Conference & Exhibition, New Orleans, LA. 202-659-6510

Sept. 14-18—International Broadcasting Convention Annual Meeting, Location TBA. 44-71-240-3839 in U.K.

Sept. 20-22—NAB Libel Defense Conference, Tysons Corner, VA. 202-775-3527

Oct. 5-8—Audio Engineering Society Convention, New York, NY. 212-661-8528

Oct. 7-10—Assoc. of Nat'l Advertisers 86th Annual Meeting & Business Conference, Boca Raton, FL. 212-697-5950

Oct. 14-17—RAB Board of Directors, Boca Raton, FL. 212-387-2100

Oct. 15-19—EIA/CES Fall Conference, Scottsdale, AZ. 202-457-8700

Oct. 18-22—National Broadcast Association for Community Affairs Conference, Seattle, WA. 602-325-0940

Oct. 19—Internat'l Radio & Television Society Foundation Newsmaker Luncheon, New York, NY. 212-867-6650

Oct. 19-20—Ohio Association of Broadcasters' Fall Convention, Columbus, OH. 614-228-4052.

1995 Arbitron Survey Dates

- Winter Jan. 5-March 29
- Spring March 30-June 21
- Summer June 22-Sept. 13
- Fall Sept. 21-Dec. 13

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- SITUATION WANTED
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- SITUATION WANTED NEWS
- SITUATION WANTED PROGRAMMING AND PRODUCTION
- HELP WANTED
- HELP WANTED MANAGEMENT
- HELP WANTED SALES
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- HELP WANTED TECHNICAL
- HELP WANTED NEWS
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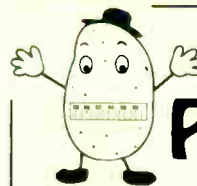
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GRAPEVINE



◀ Check out this cool postcard the National Association of Radio Talk Show Hosts is sending out as a reminder for its June 22-25 convention in Houston. On the back it reads, "Actress June Lockhart says: 'Don't Get Lost in Space.' Meet the Movers and Shakers at Talk Radio '95."



Hoberman, R&R's Erica Farber, Westwood's Norman Pattiz, KVEN Broadcasting's Robert Fox, KFI-AM/KOST-FM's Howard Neal, SCBA's Gordon Mason, KNX-AM's George Nicholaw and MT&R's Robert Batscha) ▲

Hard hat hopefuls. Ladies and gentlemen, the replacement players for the San Diego Padres. No actually it's the Southern California Radio Advisory Group (recently formed by the Museum of Television and Radio) at the site of the new California Museum which will open in Spring of '96. (L-r: MT&R's Pat Gallagher, former ABC Radio President Ben

That Dr. Laura Schlessinger sure gets around. Last month the KFI-AM Los Angeles talk show psychotherapist was profiled on CBS' *Eye to Eye* with Connie Chung. Connie visited the doc at work, at home and at her ... karate school. Hmm, an analyzing black belt. Ouch. (L-r: SMI Broadcasting's Alan Fuller, Chung and Schlessinger) ►



Country Support. What do you get when you cross an underwear king and a Country superstar? The Fruit of the Loom Country Comfort Series sponsoring Alan Jackson's 1995 concert tour. Dixie Pineda of Trifecta Entertainment, which is handling publicity, says, "We look forward to working with Fruit of the Loom to introduce the music series and all of its various elements to the industry and to consumers." This could start a trend — BVD and Boyz II Men? ►

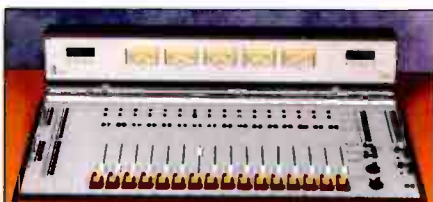


◀ Those rock 'n' rollers. Members of Duran Duran had no trouble recently getting these two employees of KIIS-FM Los Angeles to pose with them after a Rick Dees interview. Unfortunately no one told guitarist Warren Cuccurillo (far right) he didn't need his sub-zero fuzzy jacket. (With Cuccurillo, l-r: KIIS MD Tracy Austin, Duran Duran's Simon LeBon and Dees' sidekick Ellen K.)



"trial of the century." They've flown airplane banners, handed out oranges sporting the message, "O.J. Trial — Live — All news 590 WROW-AM," and if you take the writing off their news van, it looks vaguely familiar to one you may have seen before ... vaguely familiar.

C.J. mania. WROW-AM Albany, NY, has gone one step beyond the gavel-to-gavel coverage of the



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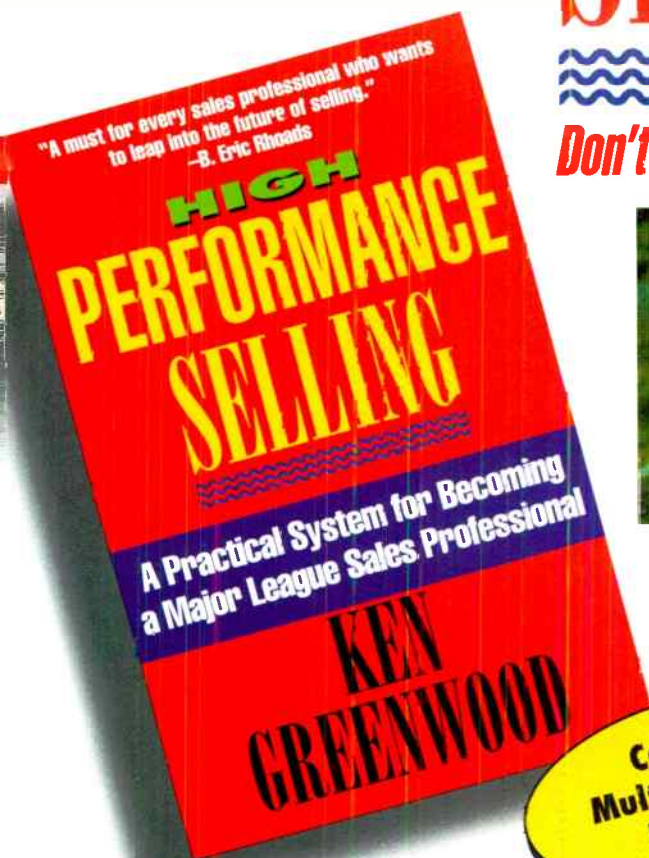
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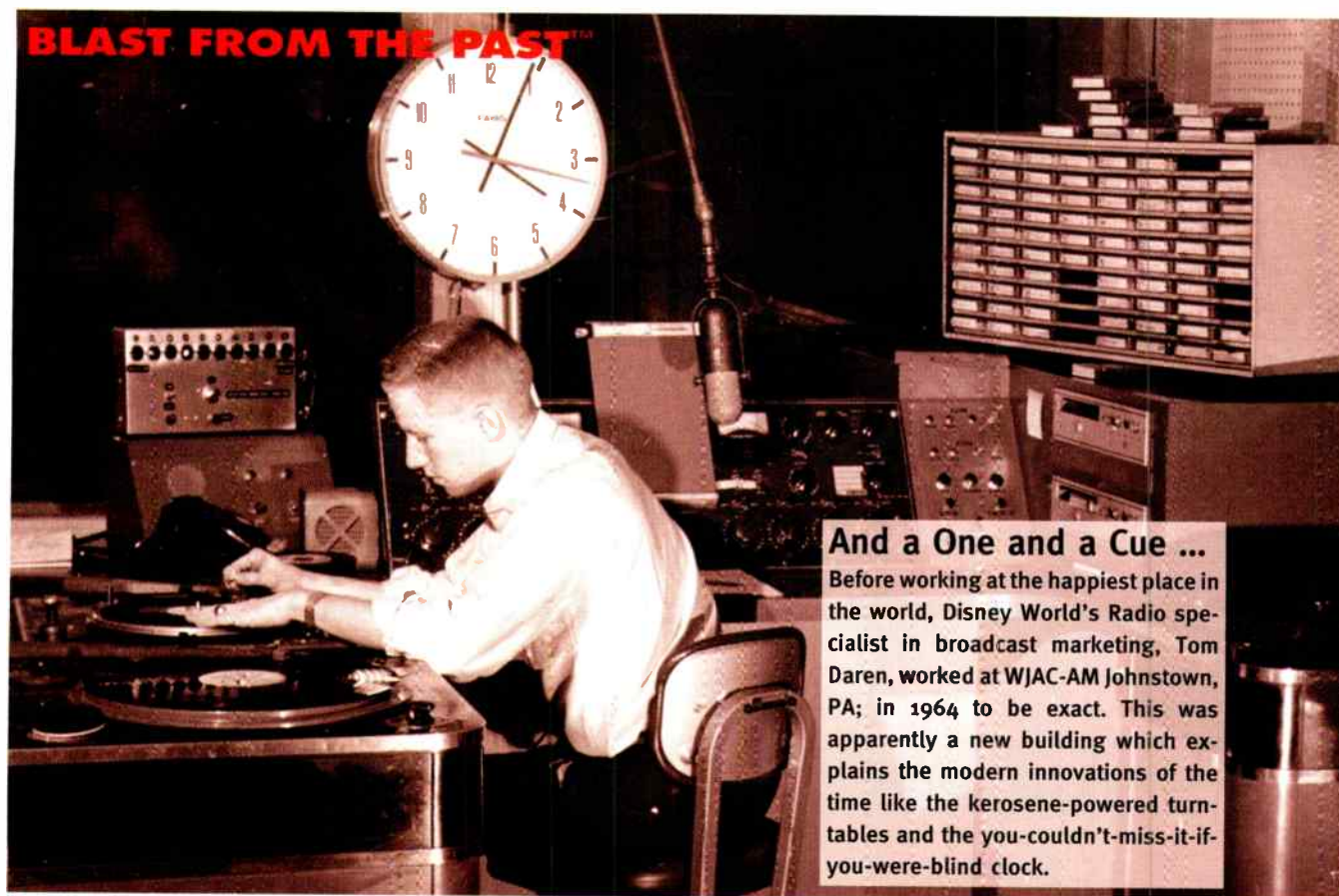
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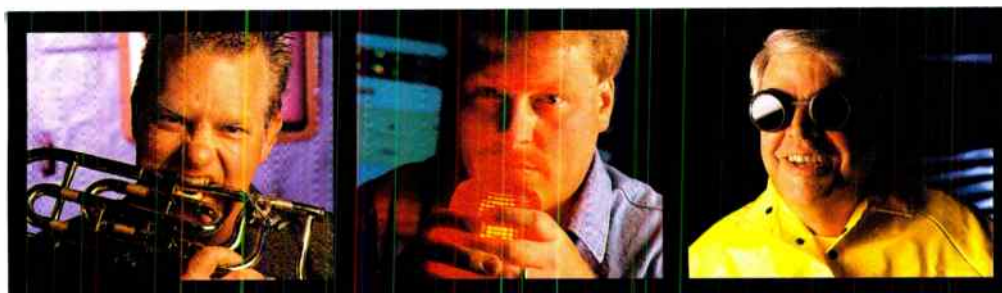
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