

Radio's Premier Management & Marketing Magazine™

# RADIO INK

RAB  
PREVIEW

RADIO WAYNE  
AWARD  
NOMINEE  
FINALISTS

INSIDE:  
AD INK™  
PROGRAM INK™  
SALES INK™

EXCLUSIVE

NEW RESEARCH ON  
'70s FORMAT

JACK  
TROUT



# Finally. An honest way to turn airplay into cash, using internet technology.

*"Just what we've been looking for—  
a way to put radio in business  
with record companies. Now a  
hit record has even greater  
importance for radio."*

—JEFF WYATT

Executive Vice President  
Fair Air Communications Inc.

Former Vice President, Emmis Broadcasting.  
& Program Director, KHIS-FM Radio/Los Angeles



**Ever wonder  
how your station  
could get more from  
a hit record than a  
phone call from  
a rock star?**

Wonder no more.  
Fair Air is *first* to  
design an on-line  
computer system that allows  
record companies to compensate  
radio directly for turning music into hits.

## **Why would record companies want to pay radio stations directly?**

With the door basically closed to partnership with radio,  
record companies are relegated to spending large sums on a  
variety of back door approaches. Very little of that money ever  
reaches radio. Fair Air's direct link to radio means a  
dramatic decrease in the staggering costs of  
promotion.

## **Does your P.D.'s time $\neq$ money?**

Does your programming staff spend 25% of  
the time dealing with record companies? If pro-  
viding free services to the music industry is not your goal, Fair  
Air has the solution. The Fair Air system streamlines the  
time spent with labels, converting it into billable  
transactions paid to the radio station.

## **New music is risky. What's in it for you?**

Fair Air pays you to test the records you *want* to test, and to  
provide on-line feedback from your programming department  
and audience to the record companies—all the while  
maintaining the integrity of your product.

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reviewed and  
approved every  
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**Tom Cuddy**  
Vice President/Programming  
(212) 613-8921

October 27, 1995



**Bob Shannon**  
TM Century  
2002 Academy  
Dallas, TX 75234-9220

Dear Bob:

In WPLJ's 25-year history, there has never been a jingle package that we have been more proud of!

John Hooper and Gene Wooten made for a great creative team on this project, and when you take that and add the creative input of Rusty Humphries and yourself...you end up with jingles that our listeners will be singing along with for months to come!

The response from staff, listeners and colleagues has been overwhelmingly positive.

Thanks!

All the best,

Tom Cuddy

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# RADIO INK

Radio's Premier Management  
& Marketing Magazine<sup>SM</sup>

VOL. XI • NUMBER 3 • JANUARY 29, 1996

## INTERVIEW

### "Mr. Positioning," Jack Trout



**20** Radio has an inferiority complex, according to Trout, and he can't understand why. He discusses the importance of sound and how Radio can reposition itself as a primary medium

## SPECIAL REPORT

### RAB Preview/Radio Wayne Award Finalists



**44** Get a glimpse of the headliners, top consultants and others who plan to make RAB MLC '96 all new and totally solutions oriented. See which of your peers is a Sixth Annual Radio Ink Radio Wayne Award finalist.

Cover Photo by Craig Cutler Studio

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# Are We Afraid of Howard Stern?



**T**he other day I was looking over the nomination requirements for one of the big industry awards and wondered if our industry would ever give Howard Stern an award or invite him to speak at a convention. Should controversy over what he says on the air get in the way of industry recognition for his accomplishments or his opportunities to speak? Is the Radio industry afraid to touch Howard Stern? My guess is yes.

I will be the first to go on record that I have written editorials opposing certain of Stern's on-air activities. I also have strong feelings against censorship and support Stern's right to free speech. I'm more a believer in self-regulation than imposed censorship. Regardless of what he says on the air, Stern is a remarkable and skilled broadcaster and entertainer. If everything he said was titillating and shocking I wouldn't say that, but that's not the case. His talent goes beyond his content.

In many ways Stern's skills and talent are a model for Radio broadcasters. He evokes reaction, emotion. He creates publicity and word-of-mouth, and he has been hugely successful. His ratings are among the biggest ever. He's one of the few Radio personalities who regularly makes the rounds on Letterman and Leno, and has enough power to improve their ratings. Stern has two of the largest selling books of all time. Howard Stern, like it or not, is a huge phenomenon in America, all by using Radio as his vehicle. Isn't that worthy of recognition?

Stern is noticeably absent from industry

events. He's probably not invited and not anxious to put himself amid a den of lions without good reason. But perhaps he should be given the opportunity to speak at an industry function. Last year at the NAB we had Ben and Jerry upset half the crowd with their political platform; why not Stern? Is it possible that we could all get beyond the parts of his content we disagree with and learn something from him? Are our industry leaders too afraid of the criticism and the controversy they might receive for paying tribute to one of the most successful air personalities of all time? Are they afraid of what he might say?

Content is one issue; success and skill another. I wonder if our industry can, or should, separate these issues and allow Stern the opportunity to be commended for bringing Radio into the limelight. Or is this a limelight the rest of Radio would rather not share? My guess is that if Howard Stern spoke at a convention or received an award, it would be the industry's highest attended event. People are curious about what he has to say and how he will say it. Assuming of course he would attend.

Though many, including myself, disagree with some of Howard Stern's content, we cannot ignore his presence. Should the industry honor Stern for his skills and abilities, regardless of his content, or are they one in the same? You decide.

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Circle Reader Service #106

# Move Up from Carts to Touchscreen Digital Audio

## Play Anything...At A Touch

The **best** way to improve your radio station is to put all your spots, sounders and sweepers **on-line** and **ready to play instantly** from hard disk. Creative talent sounds better than ever with **Scott Studios'** new touchscreen digital audio system.

Here's how it works: Six buttons on the left of the large computer touchscreen play what's on your log. Scheduled spots, songs, promos, PSAs and live scripts come in automatically from your production studios, traffic, music and copy computers. Jocks can revise sweeps at a touch (with the arrows at mid-screen), or work with the full day's log and add or rearrange anything.

On the right, 17 "hot keys" start **un-scheduled** jingles, sounders, effects, comedy or promos **on the spur of the moment**. Your morning show will benefit from 26 sets of 17 user-defined instant audio "hot keys".

You can **preview anything** in a cue speaker at a touch. The Scott hard drive even lets you listen to endings **while** that song is playing on the air.

And **nothing** beats the Scott System for easy levels. Touch the label on the screen, moving right to left to fade as desired. If you'd rather adjust levels on the console, channel numbers show clearly on each start button.

8:15:38A  
**Air 1**  
 4:01  
 I Can Love You Like That  
 All-4-One  
 :11/4:05/F HIT HM0105 8:15:47  
 #1 for 2 Weeks In July '95  
 :07  
 Copyright: 1994-5 by Scott Studios Corp.

**Start** 3  
 This Ain't A Love Song  
 Bon Jovi  
 :17/4:13/F HIT HM2608 8:18:40

**Start** 3  
 Contest Promo Bed  
 Instrumental  
 :00/0:30/F PRO TO2214 8:22:42

**Start** 3  
 Burger King S2 Breakfast RT  
 Q: I Love This Place!  
 :00/1:00/C CM DA1103 8:23:43

**Start** 3  
 K-Mart Photo Finishing SB  
 Q: Across from Eastland.  
 :01/1:00/C COM DA4310 8:24:01

**Start** 3  
 Jingle  
 Q: Q-102.  
 :00/0:06/C JIN DA1037 8:25:01

Auto 6  
 Jingles 2  
 Applause 2  
 Sweeps :07  
 Bumpers 2  
 Weather 2  
 Morning Jingle 2  
 Dishes Jingle 2  
 Legal ID 2  
 Animal Noise 2  
 Top 8 at 8 2  
 Crowd Boos 2  
 Happy Birthday 2  
 More Events 9  
 Cont's Theme 2  
 Crowd Cheers 2  
 Preview 2  
 Options 9

The Scott Studio System is your **best** way to make the move to digital audio and eliminate troublesome carts. The touchscreen instantly plays whatever you want. All scheduled spots, jingles, promos, scripts and songs come in from your traffic, copy and music computers.

12:15:38P  
 System: Single Edit  
 Michael Jackson 12 Janet  
 JIN DA1037 HIT HM0105 12:15:47  
 With Janet Jackson  
 :07  
 Human Nature  
 Michael Jackson  
 :00/0:00/RET HM0105 12:15:47  
 Shining Day  
 Shining Day  
 :17/0:00/RET HM0105 12:22:42  
 Popul Code  
 Q: Un-Hot!  
 :00/1:00/C CM DA1103 12:23:43

Play  
 Stop  
 Mark  
 Cue  
 Clear

ABCDEFGHIJKLMN OPQRSTUVWXYZ

A  
 All-4-One  
 All-4-One  
 :11/4:05/F HIT HM0105 8:15:47

B  
 Bon Jovi  
 This Ain't A Love Song  
 :17/4:13/F HIT HM2608 8:18:40

C  
 Cher  
 I Got You (Feel Strong)  
 :00/0:00/RET HM0105 8:15:47

D  
 Devo  
 Whip It  
 :00/0:00/RET HM0105 8:15:47

E  
 Eazy-E  
 Real Gone  
 :00/0:00/RET HM0105 8:15:47

F  
 Fleetwood Mac  
 Don't Stop Believin'  
 :00/0:00/RET HM0105 8:15:47

G  
 George Strait  
 I'll Be Home for Christmas  
 :00/0:00/RET HM0105 8:15:47

H  
 Hank Williams  
 I'm So Lonesome I Could Cry  
 :00/0:00/RET HM0105 8:15:47

I  
 Ice Cube  
 Ghetto Hell  
 :00/0:00/RET HM0105 8:15:47

J  
 Janet Jackson  
 Human Nature  
 :00/0:00/RET HM0105 8:15:47

K  
 Koolhaas  
 The Joke  
 :00/0:00/RET HM0105 8:15:47

L  
 LL Cool J  
 Mama Justice  
 :00/0:00/RET HM0105 8:15:47

M  
 Michael Jackson  
 Human Nature  
 :00/0:00/RET HM0105 8:15:47

N  
 New Edition  
 Rhythm Nation  
 :00/0:00/RET HM0105 8:15:47

O  
 Ozzy Osbourne  
 I Wanna Be Bad  
 :00/0:00/RET HM0105 8:15:47

P  
 Pat Benatar  
 Addicted to Love  
 :00/0:00/RET HM0105 8:15:47

Q  
 Queen  
 I Wanna Be Your Man  
 :00/0:00/RET HM0105 8:15:47

R  
 Rick Springfield  
 I Wanna Be Good  
 :00/0:00/RET HM0105 8:15:47

S  
 Sade  
 Your Love  
 :00/0:00/RET HM0105 8:15:47

T  
 Tears for Fears  
 Shout  
 :00/0:00/RET HM0105 8:15:47

U  
 U2  
 Rattle and Hum  
 :00/0:00/RET HM0105 8:15:47

V  
 Van Halen  
 I Wanna Be Your Number One  
 :00/0:00/RET HM0105 8:15:47

W  
 Whitesnake  
 I Wanna Be Good  
 :00/0:00/RET HM0105 8:15:47

X  
 XTC  
 Three Little Pigs  
 :00/0:00/RET HM0105 8:15:47

Y  
 Yes  
 Open Your Eyes  
 :00/0:00/RET HM0105 8:15:47

Z  
 ZZ Top  
 I Wanna Be Your Number One  
 :00/0:00/RET HM0105 8:15:47

12:23:47P  
 K-Mart Photo Finishing SB  
 Q: Across from Eastland.  
 :01/1:00/C COM DA4310 8:24:01  
 :07  
 Burger King S2 Breakfast RT  
 Q: I Love This Place!  
 :00/1:00/C CM DA1103 8:23:43  
 World's Greatest Contest  
 Q: Know the Answer  
 :00/1:00/RET HM0105 8:15:47  
 Jingle  
 Q: Q-102  
 :00/0:06/C JIN DA1037 8:25:01  
 Popul Code  
 Q: Un-Hot!  
 :00/1:00/C CM DA1103 12:23:43

12:00  
 K-Mart Photo Finishing SB  
 1:00  
 Burger King S2 Breakfast RT  
 1:00  
 World's Greatest Contest  
 1:00  
 Jingle  
 1:00  
 Popul Code  
 1:00  
 K-Mart Photo Finishing SB  
 1:00  
 Burger King S2 Breakfast RT  
 1:00  
 World's Greatest Contest  
 1:00  
 Jingle  
 1:00  
 Popul Code  
 1:00

## Phone Recorder On Screen

Touch **one button** and you're recording calls to hard disk. Another button and you've got the world's easiest editor. When it's ready, one touch and your call's on the air. The phone recorder only adds \$1,000 to the system.

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When spots, promos, PSAs, or any other digital audio events are recorded, they're immediately playable in **all** your Scott System air studios. Nobody wastes time carrying carts down the hall or redubbing spots for additional stations.

One question you **don't** have to worry about is "What if it breaks?" The Scott System comes complete with **every** spot and jingle stored **redundantly** on **two** hard disks. It's a snap to switch to the "hot standby" system! You get touchscreen convenience, digital quality, and backup redundancy for no more money than cart machines and commercial tapes.

## The World's Fastest Requests!

Touch either of the two buttons at the top right of the main screen to see our "Wall of Carts" with all your audio **on-line!** Touch the spot, song, jingle, sounder, promo, PSA or comedy you want and it plays **instantly**. Or, you can put it anywhere you want in the day's schedule.

During play, all Scott screens include large digital timers that automatically count down into times, and flash warnings 60-, 45-, and 30-seconds before the end. You also get clear countdowns the last 15 seconds of each event.

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Scott Studios is radio's premier source of high quality music on hard drive. **All your songs** will be pre-dubbed **free**.

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## The Day At Your Fingertips

Scott Studios lets you see the whole day and make any changes you want.

## Big & Small Have Made the Move!

The Scott System **leads the industry** with major broadcasters like Disney/Capitol Cities/ABC, Westinghouse/CBS, Shamrock, Alliance, Salem, Liberty, Saga, Liggett, Regent, Tichenor, Benchmark, Max, Atlantic, and Ralco in Canada. Scott Systems are in Detroit, D.C., Dallas, Houston, Philadelphia, San Diego, Denver, San Antonio, Ft. Lauderdale, Cincinnati, Dayton, Lansing, Las Vegas, and smaller markets coast-to-coast from Bangor to Bakersfield.

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**PEOPLE IN INK™**



**Bank Party**

ABC Radio Network's newest Urban talent, Doug Banks, kicked off his new afternoon show, *The Doug Banks Show* (1-6 p.m. CT), at the start of the year. And what's a launch without a party? A lonely launch. 1) Anyway, Banks, seen here behind the microphone, said: "This is a longtime dream come true. I'm extremely happy now that I'm working for the greatest Radio network in the world." Well-said Doug. Joining in the festivities for the big launch were 2) l-r comedian/actor Jamie Foxx and Banks' new sidekick AJ Parker. Making the studio a little smaller with Parker & Banks were 3) l-r Telephone Producer David Robinson, Operations Manager Urban Programming Steve Harris and Executive Producer Michelle Burden. Making a little noise with Parker and Banks was 4) comedian/actor Sinbad. That's Sinbad sans "The Sailor" and goofy

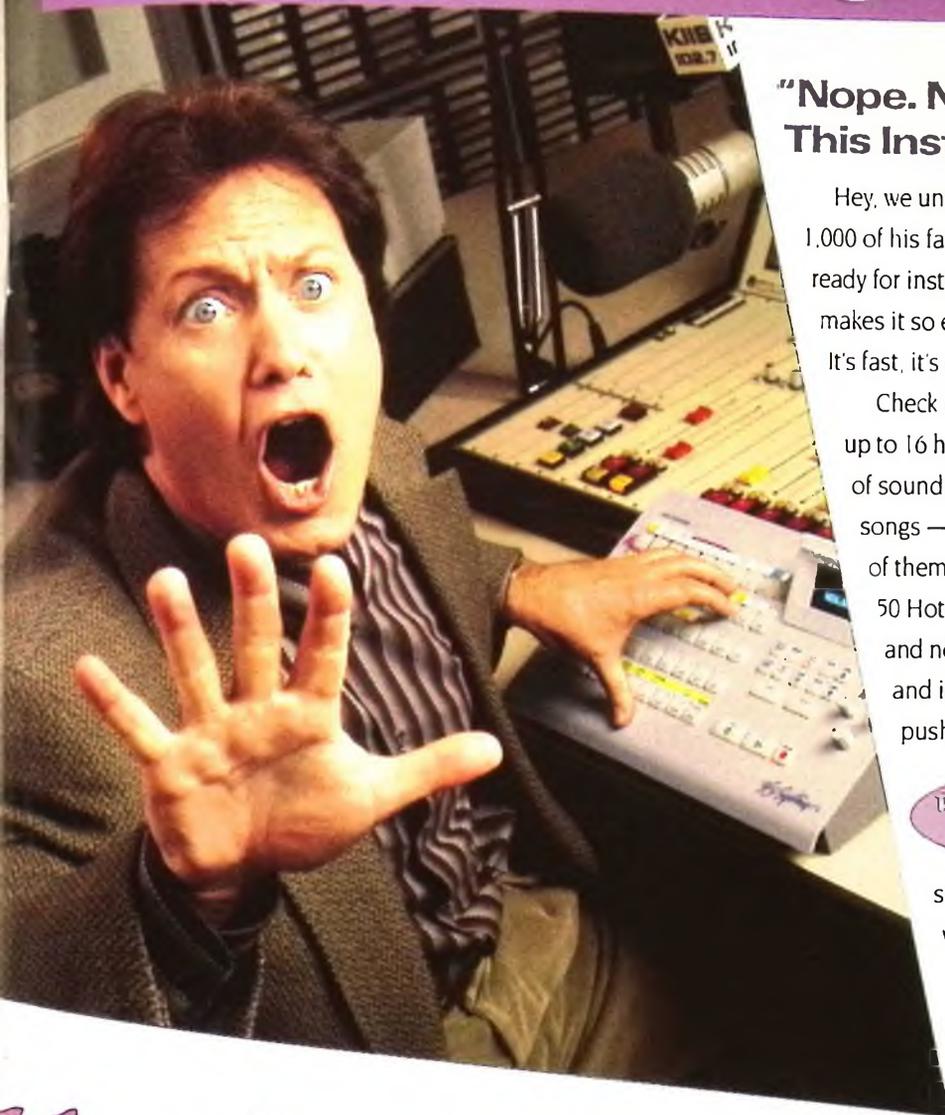
clothes. 5) And performing some bizarre hand gestures for Banks while stopping by to promote their new movie, *DON'T BE A MENACE to South Central* while *Drinking Your Juice in the Hood*, were the youngest members of the Wayans family, Shawn (l) and Marlon (r). Try saying that movie title three times fast.

**Lupiness**

That's all that can be said for this shot 6) of WLUP-FM Chicago midday host Kevin Matthews with the Hanson Brothers from the hockey lover's movie classic, *Slapshot*. Being a bit more sedated was 7) *Rich and Famous* frontman Robin Leach (ctr) with evening hosts Wendy Snyder and Bill Leff. You know, nothing goes better with a suit than a baseball cap.

— SD  
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Circle Reader Service #109

## LETTERS

### Help GMs Become Better Leaders

I enjoyed Dave Gifford's article, "Radio Management's Three Biggest Trends," in your December issue.

He is right, being a GM is like constantly sitting on the bubble. With the ownership rules changing, and the new "super" or "mega" groups developing, Radio station GMs are an endangered species.

The LMAs and super groups I am involved with were done to increase revenue, cut cost and drive more to the bottom line. After all... what does "Daddy Warbucks" care about... more bucks for the war chest!

Why not reposition all of this. Maybe it is time for GMs to be better at their jobs. GMs in super groups need to be great trainers, leaders, coaches and mentors.

One manager can manage more than one Radio station, as long as they are willing to build a team, and share responsibilities with others they put in charge. Radio is a people business. If you have great people you have a great Radio station.

Rather than say deregulation is killing off this industry's GMs, why not work with GMs and owners to develop a plan that will help managers be better leaders. After all, super groups are not going away.

Gary M. Buchanan, CRMC/CRSM  
President/General Manager  
Two Eagles Communications  
Fort Collins, CO

### Love the New Format

We have been subscribing to *Radio Ink* for several years. Just a note to say I really like the new format of the magazine, and to thank you for continuing to educate us so that we can put a better product on the air and partner with our advertisers in a more professional manner.

Eve Ozer, SM  
WCMY-AM/WRKX-FM  
Ottawa, IL

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We're there so why not turn us on and try us out? Hear for yourself why Prime Sports Radio has the best up-to-the-minute sports news and information, in-depth interviews, expert analysts and intriguing sports features, 24 hours a day, seven days a week.



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# How is your sales department structured?



**David A. Onsted, VP/GM • KCSJ-AM/KGHF-AM/KYZX-FM • Pueblo, CO**

We're a "trombo," selling all three stations as a single buy, with a combined rate. We do sell individually or in twos, but our people take every opportunity to show the benefits of a coordinated, full-range purchase. There's a rate incentive to clients purchasing the threesome, and a bonus incentive to the salesperson for selling the full product mix. I'm not sure any "rule of thumb" applies across the board to split staffs versus combinations. In our case, we inherited three underdeveloped stations in a market dominated by a strong, well-

marketed pair of FM's. Individually, each of our signals could be a fringe player, but together the mixture of 35-54 AC, News/Talk and MOR provides a strong contender to both established Radio clients who watch numbers and print advertisers who respond to the broad range of lifestyles three formats represent.

Would it work if our three formats tried to bridge from 12 to 64? Probably not. Will it if one of our formats "takes off" before the other two? We constantly revisit that question. For the time being, in a small market in which few buys are defined by point goals and rankers, this arrangement is giving us our best success at generating more Radio dollars by offering the broader package. ☐



**Dawn Girocco, SM • KKBQ-FM • Houston, TX**

93Q Country, KKBQ Houston AM/FM was designed to deliver results for advertisers. Our team was designed with eight highly skilled and experienced AEs, one National AE, one SM and one GSM. In addition, we have one sales assistant and one research director/sales assistant. It is a small, highly effective team. Our team functions like a flock of geese in a v formation — flying in this formation makes us faster and more efficient.

If the leader falls back, another member takes the lead position. Each member counts on the team for ideas and can lead the pack at any time. If national isn't strong in a given month, local rises and fills in. When national is stronger, the demand on rates forces local rates up also. Both managers are compensated on total sales — the emphasis being on overall performance not just on local or national. This philosophy has allowed us to rise from the seventh performer in the market to the top, while achieving great results for our clients. ☐



**Cheryl Foley, AE • WGAR-FM • Cleveland, OH**

WGAR has a very clear-cut, yet very efficient sales structure. We have one manager whose role is both that of GSM and LSM. Our GSM/LSM focuses primarily on the seven local salespeople and oversees the sales activities of our NSM. We have one sales assistant for both national and local business. The biggest impact to WGAR's sales department in 1995 was that each salesperson was equipped with his or her own

IBM Thinkpad. Each computer is loaded with SalesScan, Tapscan, Novell Perfect Office and much more.

The laptop computers enable each salesperson to manage their time more efficiently and to have electronic information at their finger tips during presentations. Another arm of our sales department is our loyal listener special event coordinator. He specializes in database marketing. The sales department utilizes our database of loyal listeners to sell nonspot revenue. With all this technology and forward thinking, 1995 was a great year. ☐

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Circle Reader Service #111

## GRAPEVINE

•If you're using Radio-Link, the RAB marketing resource center on the World Wide Web (<http://www.rab.com>), you should know the "Today" section now includes daily business news; promotion ideas to give you a creative push; top business headlines from the *Wall Street Journal*, *New York Times* and the *Dallas Morning News*; and the RAB top 10 lists of movies, video rentals and books. There's more stuff but we'd need another page to list it.



the show can be heard on a slew of AM Radio stations. These kids today, they're so deprived aren't they?

Kid Radio. For kids 6 to 12 and their parents who haven't checked out *Kid-Star*, then here's a bit of what they offer. In addition to this crazy-cool magazine, there's online activities on the Microsoft Network, the PhoneZone interactive tele-

phone system and of course

New BEA President. Westwood One Chairman Norm Pattiz has been elected president of the Broadcast Education Association for the 1996-97 fiscal year. BEA is a nonprofit educational, professional development organization. Pattiz says, "The BEA's stated mission is



'Educating Tomorrow's Electronic Media Professionals.' My goal is to increase the organization's profile and importance among broadcasters so that we can de-

velop greater resources to accomplish that mission." L-r: Pattiz and outgoing BEA President Joe Foote.



Country Group Lonestar stopped by Jones Satellite Networks recently to visit the CD Country and U.S. Country studios. They were interviewed by U.S. Country's Penny Mitchell (center) and Cliff Powers. Unfortunately the group was so big, there wasn't any room for Powers.

Broadcast Values. Check it out. Bonneville International Corp. has just put out their 1996 Values Report, compiled each year to account for their performance with regard to community service. It also displays their "Mission and Commitments" and their "Core Values." Not a bad idea.



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JONES SATELLITE NETWORKS

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Circle Reader Service #112

# 'Tis The Season To Be Political

by John Crigler

Now that that other season is over, broadcasters must concentrate on the 1996 political season. Forty-five days before a primary and 60 days before a general election, candidates for any federal office (including the office of president) are entitled to buy commercial time at the station's "lowest unit charge." The presidential primary is held February 20 in New Hampshire, where the 45-day period opened December 29. Similar deadlines come fast and thick in other states that hold a presidential primary.

In the past, stations often addressed the requirement to offer candidates their lowest unit charge by preparing a "political rate card." The FCC's rules now specifically prohibit the creation of "a separate, premium-priced class of time sold only to candidates." Special candidate rates may still be offered, but only if those rates are no higher than the rate charged to the station's "most favored" advertisers for the same or any "functionally equivalent" class of time.

### Political Disclosure Statement

A rate card is no longer enough to satisfy a broadcaster's political advertising responsibilities. The rate card has been succeeded by a Political Disclosure Statement that discloses the "rates, terms, conditions and all value-enhancing discount privileges offered to commercial advertisers." At a minimum, this Disclosure Statement must include a description and definition of every class of time available; the lowest unit charge for each class of time (including discount privileges, bonus spots, time-sensitive make-goods, or other practices that affect the value of the spots); a description of the station's method of selling pre-emptible time; an approximation of the likelihood of pre-emption for each class of pre-emptible time; an explanation of any sales practices based on audience de-

livery; and a commitment to negotiate with the candidate in good faith. In short, the broadcaster must fully disclose all options offered to commercial advertisers, and give the candidate the ability to put together the package that best suits his or her needs.

Although the FCC recognizes a station's right to create different classes of time, this flexibility is limited. Broadcasters are prohibited from creating packages, volume discounts, or bonus deals that prevent a candidate from buying a single spot at the lowest unit charge for the package. In this sense, federal candidates are more favored than a station's most favored commercial advertiser: because they can pick and choose single spots at the lowest rate charged for any spot in a package.

Assume a station offers commercial advertisers a \$240 package consisting of 10 30-second spots to be aired weekdays 6-10 a.m. and five weekend ROS spots at no additional charge. Unless the station assigns a rate to the "free" spots, it opens itself up to claims that its lowest unit charge for weekend spots is \$0, or that its lowest unit charge for 6-10 a.m. is \$16 (i.e. \$240 divided by 15). The way to avoid such claims is to value each spot in the contract at the time the contract is entered into. Candidates must be given the right to purchase the entire package, the weekday spots, or the weekend spots at the lowest unit charge for each option.

The Political Disclosure Statement

15 ▶

The terms and conditions applicable to political advertising on WAAA are as follows:

- **Sponsorship Identification.** A complete sponsor identification must be included in each advertisement as required by the FCC Rules and Regulations. WAAA reserves the right to insert such identification into any advertisement that fails to include the requisite sponsorship identification even if the insertion of the sponsorship identification causes a portion of the advertisement to be deleted.
- **Credit.** Cash in advance is required unless the order is being placed by an agent or other entity with a proven credit history with the station. This agent or entity must accept full responsibility for all air time and production charges. If a credit check is necessary, three working days will be required for WAAA to determine creditworthiness.
- **Political Agreement.** A signed agreement form for political broadcast (PB-14) must accompany any time order. This form must list the chief executive officers of the political entity purchasing the time.
- **Proof of Candidacy.** WAAA, at their option, may require the candidate to produce proof that he/she is a legally qualified candidate.

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DAVE GIFFORD'S

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- ATLANTA.....(May 6-8)
- SANTA FE.....(June 24-26)
- CHICAGO.....(July 15-17)
- BOSTON.....(August 5-7)
- DALLAS.....(September 16-18)
- SEATTLE.....(October 28-30)
- PHILADELPHIA (November 18-20)
- LOS ANGELES (December 9-11)

Circle Reader Service #113

must address matters other than rates. These include:

- ordering policies (such as signed agreement forms, proof that the candidate is legally qualified, scheduling requirements, policies regarding changes in copy, weekend access, and confirmation procedures)
- sponsorship identification requirements
- access restrictions (e.g. denial of access to news programs or to programs sponsored by a single sponsor)
- make-good policies
- value-added features (e.g. nonbroadcast promotional incentives, prizes, bonuses)
- rebate policies
- payment policies (e.g. requirements of payment prior to broadcast)

Drafting an accurate Political Disclosure Statement is one task. Keeping it accurate is another. Centralize re-

sponsibility for political spots in one person, such as the general manager or sales manager. This person should determine that

- no new sales contracts affect the lowest unit charges listed;
- no political contract inadvertently gives one candidate a deal not offered to opposing candidates;
- any make-goods or rebates are given; and
- the Public Inspection File contains all requests, disposals, contracts, schedules and special notes concerning political advertising.

The one sure prediction for the political season is that the unexpected will happen. Preparing and maintaining an accurate Political Disclosure Statement is the broadcaster's best way to make sure the station doesn't come out the loser.

*John Crigler is a member of Haley Bader & Potts, P.L.C., Arlington, VA. He may be reached at 703-844-0000.*

# SOLD!

KXKT(FM), Omaha, Nebraska from, respectively, Valley Broadcasting, Inc. (Robert Greenlee) and 93.3, Inc. (Matt Markel) to Triathalon Broadcasting Co. (Norman Feuer) for \$10,825,000.

Elliot B. Evers initiated the transactions.

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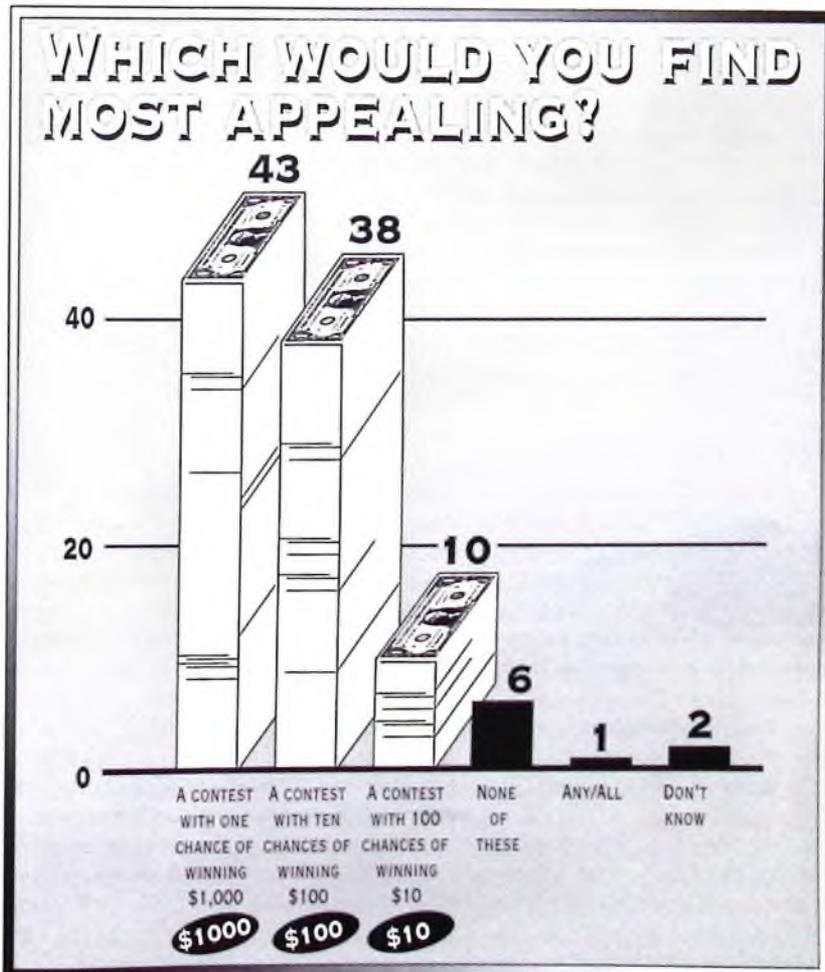
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Source: Radio Ink—Vallie/Gallup Radio Poll of 1,000 persons 18+, margin of error ± 3%

# Drill, Drill, Drill

Win, Win, Win



**Tim McMahon**

The Super Bowl has become the biggest celebration of excellence in our modern day culture. It is no wonder that advertisers needing "to make a statement" to their clients, employees

and competition, elbow their way to the

front of the line to drop a million dollars a minute at the feet of a truly world-class audience. With this backdrop, it is sometimes hard to understand that getting to the Super Bowl has more to do with hard work than hype.

A friend of mine invited me to attend a major college basketball game recently. I watched the teams warm up in their brightly colored suits, confidently working through their pre-game drills. The atmosphere of college basketball is special to me, particularly big-time, top-notch hoops. The game we were about to witness involved our home team against year-in and year-out the best team in the country.

As I looked through the assembling crowd, I imagined every kid dreaming of being on that floor some day ... and every grown-up weekend warrior living vicariously through every move, every shot of these elite college players.

## Drill Longer, Practice Harder

Our team was good, a lot more wins than losses. But we were playing a team that consistently performed better and had the record to prove it. My friend, a knowledgeable basketball nut, suggested the reason for their greatness was getting great people. And that they drilled longer, practiced harder and spent more time refining their skills and teamwork than anybody else.

I couldn't help but compare them to my operation. Do I get the best people? Do I drill them on the fundamentals? Are we great, or just good?

"I imagine they don't have a tough time recruiting new players," I said to my friend. "You kidding, that coach works his tail off ... visiting stinky high-school gyms across the country to find the right people," he quickly asserted. "But every kid wants to play for a team

like that," I said. "Yeah, but he doesn't want every kid; he wants those who have the discipline to play in his program," my friend replied. "He drills the fundamentals more than anybody. He tells his kids what to do, trains them, every day, then draws on those skills to win. That's his edge."

## Be Accountable to the Basics

Heckuvanedge! Not exactly rocket science, either. He's got the advantage by holding his players accountable to the basics. Drill. Drill. Drill. Win. Win. Win. So when there is a loose ball, his guys seem to come up with it more often than their opponents. When a free throw is to be made, his guys make it more often than the other guys. He runs across a lot of teams that'll match up with his players' talent, but few who are as well-prepared.

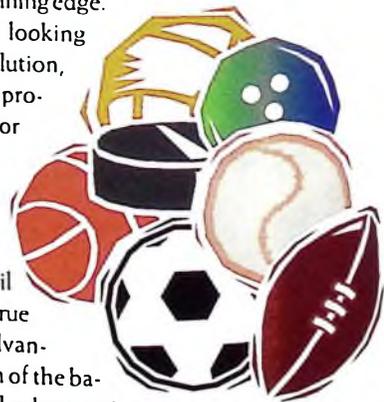
A friend of mine is fond of saying, "Luck is the residual of hard work." Sure enough, it's the basics, the boring basics that will help you win. We all need a winning edge.

We are always looking for a turnkey solution, a good training program, or a vendor program, or great promotion to help us reach our goals.

But when you boil it down, the true competitive advantage is execution of the basics. Seek out the best training program you can but make sure you use it properly. Execute the basics, and keep your people accountable. It's not good enough to say to the new recruit, "Go through these training tapes and we'll get together on Monday before you head out on your first call."

Great coaches recruit great people who expect more of themselves and have the discipline to drill the basics regularly. By the way, our team looked great, but we came up short. One of the other guys sunk three straight free throws with seconds left. Drill. Drill. Drill. Win. Win. Win.

*Tim McMahon is president of McMahon Marketing Communications, based in Omaha, NE. He may be reached at 402-496-9952.*



## QUICKREAD

► Having a winning station, as with getting to the Super Bowl, has more to do with hard work than hype.

► Do you have the best people? Do you drill them on the fundamentals? Is your station great, or just good?

► Execute the basics, and keep your people accountable. It's not good enough to say to the new recruit, "Go through these training tapes and we'll get together on Monday before you head out on your first call."

► Great coaches recruit great people who expect more of themselves and have the discipline to drill the basics regularly.

# Features Vs. Benefits

## What Radio Can Learn From Chrysler



**Curt Hahn**

The new 1996 Chrysler minivans are a hit, the first minivan to be named Car of the Year. Their design and marketing hold important lessons for Radio, both as coups to be emulated and traps to be avoided.

On the design front Chrysler has done what every product leader must continually do — attack themselves. They have literally reinvented the minivan, keeping the best facets of their old design — *which already had 50 percent market share* — while not being afraid to make radical changes if it would improve the product. That takes courage. How many leading Radio stations are that brave?

On the other hand, their marketing of this killer product has been uninspired at best. Why? Because they've focused all their attention on selling features instead of benefits. The engineers are justifiably proud of incorporating a second sliding rear door — the most distinctive and unique new feature — as well as the lesser litany of roll-out seats, multiple drink holders, tighter turning radius, triple-sealed doors, extra sound proofing and an improved transmission.

### Missed Opportunity

Thus far, that's all Chrysler's advertising and marketing have focused on. It's easy enough to understand why. "Those are the things that minivan owners and prospects told us they wanted in all our research." No doubt. But Chrysler's missing a great opportunity — to sell the new product's benefits.

So what is the product's unique benefit? No, not the second sliding door. (That's a feature.) All the new features add up to one key benefit — the 1996 Chrysler minivan isn't a van at all; it's a car. No undersized engine, no clunky transmission, no noisy ride, no wide turning radius, even four doors! This baby feels like a car, and a pretty nice car at that.

### The Solution

Chrysler gets big points for improving their product, but in order to reap the full rewards they need to upgrade their marketing. Get past the features and get to the benefits. "The new Dodge Caravan — the first minivan that drives like a car" would be infinitely more meaningful to prospects who've felt that minivans are too ungainly and hard to drive. Chrysler's even been given the perfect endorsement by the car magazines who re-did the categories and named it *Car of the Year*.

### The Lesson for Radio

Which brings us home to Radio. How many stations are underperforming because no matter how good the product, the marketing has focused on selling *features* when what listeners really care about and relate to are *benefits*? If you mention features at all, it's best to do so in the context of supporting a benefit. ("Continuous soft hits, so you can listen all day." "All Oldies, all the time, from the

## QUICKREAD™

- ▶ Radio can learn important lessons from Chrysler's new minivans.
- ▶ Chrysler's new minivans are a product success because the leader wasn't afraid to attack itself.
- ▶ Their marketing, however, is focused on features — insider thinking that limits their success.
- ▶ Radio's lessons: 1) If you're the leader, be brave enough to attack yourself. 2) Market benefits: "What's in it for the listener?"



**KBSG Seattle focused on one benefit in their TV campaign: "Oldies 97.3 plays songs that make you feel good."**

station that makes you feel good." "Traffic and weather every 10 minutes, so you never have to wait.")

On your own air, and especially in your outside marketing, put yourself in the listeners' shoes. Talk to them about what's in it for them and you'll be amazed at the results. 📻

*Curt Hahn is president & CEO of Film House, the leading producer of TV spots to promote Radio stations. He may be reached at 615-255-1000.*

## Your Chief Engineer

### An Invaluable Resource



**Roy Pressman**

Who is that masked man who spends countless hours at the transmitter site and never comes out of the shop? Armed with a pocket protector, he speaks English words, but they sound like another language.

It took a number

of years for the chief engineer to develop the erroneous "Elmer" image and this image has been hard to shake. Lack of understanding of the technical side of the station by management led to a lack of communication with the chief engineer. This lack of communication led to a misconception about the skills of the chief engineer. After all, if you don't get to know someone, your mind has to fill in all the blanks about the person. The image you create may be entirely wrong. It might be good to take a new look at your chief engineer. You might be ignoring an extremely valuable asset to your station.

The perceived necessity for a full-time engineer is cyclical in many Radio markets. One year he is critical to the station and a few years later, he's a burden to the bottom line. The perception may vary, but one thing is certain, it's the '90s and the chief engineer is a necessary person in your station. A good chief engineer keeps your facility running smoothly. He keeps your technical expenses in line, and ensures that you are competitive with both sound and signal. He can also ensure that you stay on track with the technical revolution that is sweeping across the broadcast industry. A good chief engineer is an invaluable resource.

#### What Do You Do All Day?

So what does this mysterious person do all day? Twenty years ago the responsibilities of the chief engineer were solely hardware based: tape decks, microphones, cart machines, turntables, mixing consoles, transmitters and antennas. The chief engineer would do installation, maintenance and some training. Another important aspect was keeping the station within FCC guidelines.

Turntables, cart machines and tape decks are slowly disappearing from the broadcast world. They are being replaced with CD players, mini-disc players, and hard disk storage. All these systems are computer and microprocessor based. Your chief engineer is learning and absorbing this new technology on almost a daily basis. He's your technical guy and you're depending upon him.

#### New Responsibilities

The sales department needs a computer at each desk, who installs the computers, who trains the sales staff? Now you want to hook them all together into a Novell network. Who installs the network, who becomes your network administrator? Because of the growing computerization of the entire broadcast industry, you are becoming more and more

dependent on your chief engineer for his knowledge and skills. The chief engineer is not only dealing with broadcast equipment, he's dealing with computer hardware/software and people (your staff!) The new responsibilities just keep on coming but the beepers

and 4 a.m. telephone calls have not stopped.

The chief engineer's job description and responsibilities have changed and will continue to evolve. Like any other position in your facility, you need the right person for the job.

If you have that person, review how much you are paying your chief engineer. Many chief engineers are leaving the broadcast industry for greener pastures in allied technical fields. Your chief engineer is an essential member of your staff. The worst time to find out you have a great chief engineer is when he walks out the door! Get to know the person who used to wear the pocket protector. Include him in your management and planning meetings. Sit down with him and put together a technical plan for the next few years that will keep your facility competitive.

*Roy Pressman is director of engineering for WLVE/WINZ/WZTA in Miami. He may be reached at 305-651-9494.*

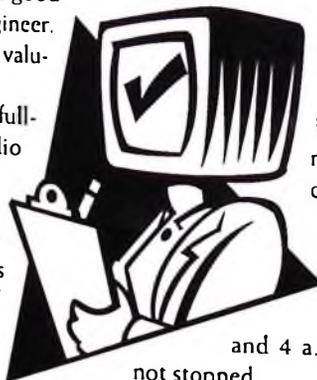
#### QUICKREAD™

► The perceived necessity for a full-time engineer is cyclical in many Radio markets. One year he is critical to the station and a few years later, he's a burden to the bottom line.

► The perception may vary, but one thing is certain, it's the '90s and the chief engineer is a necessary person in your station.

► Today your chief engineer is learning and absorbing new technology on almost a daily basis.

► Don't take your chief engineer for granted. Sit down with him and put together a technical plan for the next few years that will keep your facility competitive.



# What's Changed In Radio Research?

## Refinements Of Old Methods



**Roger Wimmer**

Some users of Radio research expect to have new research methodologies and procedures introduced as often as automobiles. The expectation is that each year will bring a new research method that *alone* will provide the course of

action necessary to produce (or maintain) a No. 1 station. Unfortunately, this is not the case. There haven't been new research methodologies introduced in decades. What has been introduced is refinements of old methods.

Refinements in research don't happen overnight — changes take time because each one requires a series of tests. Below is a brief list of some of the refinements in research that have occurred in the past few years.

### Perceptual Studies

Refinements include:

- sampling procedures (sample size, sample selection, recruiting specifications);
- elimination of broad-based questions that don't provide usable information;
- interpretation of data via the use of Z-scores, standard deviations, and various significance tests;
- elimination of questions that only provide information that is "interesting to know," and
- different analyses of the same data to eliminate the problem of "method-specific" research.

Perceptual studies today have very little resemblance to perceptual studies of only a few years ago.

### Perceptual Tracking Studies/Panel Studies

Refinements include:

- changes in the types and styles of questions;
- frequency of conducting tracking waves, and ease of interpretation of results.

While tracking studies have been used by television stations for years, the methodology has only recently been used by Radio stations.

### Auditorium Music Tests

Refinements include:

- sampling procedures (which types of respondents attend a test);
- development of user friendly software (on

- disk) for total manipulation of results,
- interpretation of data via the use of Z-scores, standard deviations, and various statistical significance tests.

The procedures involved in auditorium music tests today bear little resemblance to the auditorium music tests of the 1980s.

### Callout Music Research

Refinements include methods of building a database, number of songs to test, frequency of using the same respondents, and user-friendly printouts to allow comparison to auditorium tests.

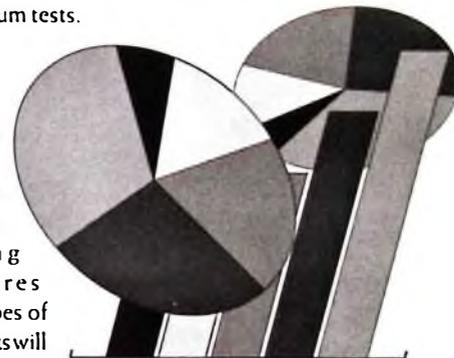
### Focus Groups

Some of the refinements include sampling procedures (which types of respondents will attend), standardized methods for testing TV spots or on-air talent that compare the respondents' answers to national data, and to "pre-commit" respondents to answers before the group begins.

### Telemarketing

Major refinements in telemarketing include scripts to increase success of the calls, sampling procedures (who is called), and follow-up research to determine success of the project.

The goal of all Radio research should be to collect information needed for decisionmakers to make better decisions. The responsibility of researchers is to develop or refine research methods to provide this information. Many refinements are made because a decisionmaker asked a new question. Looking at the past few years, it is obvious that many new questions are being asked. 



## QUICKREAD™

► There haven't been new research methodologies introduced in decades. What has been introduced is refinements of old methods.

► In perceptual studies, refinements include: the elimination of broad-based questions that don't provide usable information.

► In auditorium music tests, refinements include: development of user friendly software (on disk) that allows for total manipulation of results.

► The goal of all Radio research is to collect information that will allow decision-makers to make better decisions.

Roger Wimmer is president of The Eagle Group. He may be reached at 303-980-2241.

Editor's note: The various methodologies will be covered in detail in upcoming issues of Radio Ink.

# "MR POSITIONING" JACK TROUT

Instrumental in developing the vital approach to marketing known as "positioning," Jack Trout is president of Trout & Partners, a Greenwich, CT, marketing strategy firm whose clients include AT&T, IBM, Burger King, Chase Manhattan, Xerox, Merck, Procter & Gamble, Southwest Airlines, Warner-Lambert, and other Fortune 500 companies.

He is co-author with Al Ries of the industry classic, *Positioning: The Battle for Your Mind*. Published in 1981, this international best seller has been translated into 18 languages and has sold more than half a million copies worldwide.

Trout's other best-selling business books include *Marketing Warfare*, 1985, also written with Al Ries, which crossed marketing thinking with some of the principles of the famous Prussian military strategist, Carl von Clausewitz; *Bottom-Up Marketing*, 1988; and *The 22 Immutable Laws of Marketing*, 1993.

Last October, Trout came out with *The New Positioning: The Latest on the World's #1 Business Strategy*, written with Steve Rivkin.

Trout believes Radio has an inferiority complex. He discusses the importance of sound, the five mental elements in the positioning process, and how Radio can reposition itself as a primary medium.



**INK:** Jack, in your new book, *The New Positioning*, you indicate we have confused what Confucius said about a picture being worth a thousand words.

**TROUT:** Yes. Basically, we feel that the mind tends to work more by ear. It tends to manipulate sounds as opposed to visuals. We've also begun to notice that in the advertising world, when you look at the essence of successful programs and what they represent conceptually, you see it really comes down to ownership of words, which are obviously sounds: BMW is driving, Domino's is home delivery, Crest and cavities, Volvo safety. These are words. They are very powerful words, some of them intangibles which don't need

pictures, so the mind stores very simple ideas which are based on simple sets of words. When we began to see this, we began to see this myth that people live by, that the picture is the driver. To us it is the exact opposite. We think your most powerful concepts in life, like courage, God, hate, are all things that, essentially, are powerful sounds and words which have nothing to do with pictures.

**INK:** That plays right into Radio's strength.

**TROUT:** You have two media with sound, television and Radio. That, to me, sets the stage for claiming, with some accuracy, that the two primary media are the ones with sounds.

**INK:** And, yet, if you look at advertising revenues, the print medium is taking the lion's share.

**TROUT:** You are exactly right. Therein lies the irony. Radio as a medium garners almost 40 percent of time spent. It is a medium that people spend a great deal of time with, topped only by television, with let's say roughly 45 percent. So, between the two media with sound, you are dealing with 85 percent of people's time that is spent with those media. Yet when it comes to advertising dollars spent, Radio falls out of bed. Television gets a big hunk of money, and the print medium, magazines, newspapers, get a far larger percentage of the advertising dollar than it would appear to us they really deserve in terms of the time that people spend with the medium.

**INK:** Is that because advertisers don't understand the power of Radio?

#### RADIO'S INFERIORITY COMPLEX

**TROUT:** I think it is a combination of things. I feel that Radio salespeople have an inferiority complex. I think over the years, they have bought into the fact that pictures are important. As a result, I think there is almost a mental positioning, a lack of self-confidence about the medium that exists in the sales industry. The industry, for a number of years, has been selling as some "mother's little helper." We'll sort of fill in the cracks. We'll give you a little more frequency here. We'll get this little target over here that you can't quite reach. It's not walking in the door and saying, "Hey, we can build a brand without a picture. We are a primary medium. You don't need pictures. We built brands in our golden years, years ago, without pictures and can continue to do it." Motel 6 was built on Radio. You don't need a picture. God, I know what a Motel 6 looks like. In fact, looking at them isn't fun at all. It's a detractor.

**INK:** Yet, a lot of times, the image that someone can put in their mind is much more powerful than the image they are going to see.

**TROUT:** Yes. You're exactly right. So, I think it is that coupled with the fact that, yes, advertisers have also bought into the myth of the need for a visual. What we feel is especially ironic, in that particular direction, is that most products today, if you think about it, pretty much look alike ... VCRs, television sets, automobiles, a lot of your packaged goods. The name is different, but what is the name? The name is a word, the name is a sound, that's all it is. Why, if products all look alike, do I have to have a picture? What separates your product is your idea, your concept, your words, your sound. If products essentially all look alike, they don't have to sound alike, and that's the difference.

**INK:** You mention the importance of sound when choosing a name.

**TROUT:** One of the great pieces of research, which shows how the mind essentially is driven by sounds, was a piece done on names, human names. There were two bodies of work that we found.

One was testing women's names. They found two ladies that were deemed of equal beauty. Then, they essentially re-did the test and gave one woman the name Jennifer and the other one the name Gertrude. Jennifer killed Gertrude in the second vote, two or three, to one. All because the name Gertrude in a way is derogative. It had an enormous impact on the perception of the person's beauty.

Another test was run on children's names. It was David and Michael versus Hubert and Elmer. Two very nice sounding names versus two funny sounding names. They had some third grade compositions graded by a group of teachers. Unbeknown to the teachers, all they did was mix up the names. On the same compositions, David and Michael got a "B." Hubert and Elmer each got a "C." A grade point down, which was pretty much driven by the one variable, the name. It just goes to show how essentially sound actually has an enormous impact on perception.

**INK:** You say that companies with initials don't fare as well as ones with names. But Radio stations are call letters?

**TROUT:** They should give themselves nicknames. Obviously, you could do call letters like WGLD, sort of a Gold, if you were doing Golden Oldies. You should try to develop call letters that can be turned into a sound, so to speak, a nickname, or something like that. Ob-

### If products essentially all look alike, they don't have to sound alike, and that's the difference.

viously call letters are a bit of a problem, but I think you could probably sneak around it a little bit. If nothing else, you sure should attach some set of words to that set of call letters.

#### MINDS ARE LIMITED

**INK:** You say there are five important mental elements in the positioning process. The first one is "Minds Are Limited."

**TROUT:** Well, you see, people can't handle the mountains of information being generated today, and that's really the thought there. We have satellites, the Net, the Information Superhighway; we don't need anymore of that crap. The problem we've discovered is the more information you dump on people, the less they can

## INTERVIEW

◀ 21

deal with it, the more they reject it. It is a self-defense mechanism. The average mind just can't cope with all this information. So, people continue to wonder, gee we're spewing out all this stuff, how come people don't get it. Well, because they are ignoring it. They can't cope.

### MINDS HATE CONFUSION

The second point is "Minds Hate

**Radio salespeople have an inferiority complex. I think over the years, they have bought into the fact that pictures are important.**

Confusion." In other words, oversimplification is the only way around overcommunication. If you have a confusing idea, forget it. You will get absolutely dialed out. People just can't, and aren't, going to take the time. That is why we preach oversimplification. Your message needs a very sharp point on it.

**INK: Do you have an example of that?**

**TROUT:** "Volvo and safety." In other words, just driving in one word. "The slowest catsup in the West," slow, that's the Heinz concept; it built their brand. You try to get the essence of what you are down to one simple idea, which means you really don't have the luxury of talking about two or three benefits. Most people say, I want to tell my whole story. We say, no, no, no. Why don't you focus on one attribute. Crest focuses on cavities, Aim on taste, Ultrabrite on whitening. You want to own an attribute? You have to oversimplify ...

**INK: To avoid confusing the mind?**

### MINDS ARE INSECURE

**TROUT:** That is the way you get in there. "Minds are Insecure," the third point. In other words, people tend to be emotional, not rational. People tend to buy what they think they should buy. They buy what other people are buying. We love this saying, "We have to find out what customers want." We say the customers don't know what they want. Look at the 4x4 phenomena.

**INK: What's that?**

**TROUT:** The Jeeps. All these off-the-road vehicles and maybe no more than five or six percent of the people ever take them off the road. Do they need them? Are you kidding? Why do people buy these cars? Because everybody else is buying them.

**INK: And it makes them feel good to be a part of the crowd?**

**TROUT:** It makes them feel good. This is no rational purchase. You see a neighbor and your neighbor's neighbor, who drive up, and you say, I've got to have one of those. I guess that is the insecurity.

### MINDS DON'T CHANGE

**INK: The fourth point is "Minds Don't Change."**

**TROUT:** Once the marketplace makes up its mind, the discussion is over. Don't try to go out and change people's

minds. Volkswagen has probably blown hundreds of millions of dollars trying to convince the world that they make big, fast Volkswagens and people say, Volkswagen, that's small, economical, and reliable; it's the Beetle. Xerox probably blew two billion dollars trying to say we make more than copiers, we make computers. People said, no, no, Xerox is a copier, get out of here. Any Xerox machine that can't make a copy is trouble, you see. AT&T said, Oh, no, we do computers, and people said, where is the phone? I don't see the phone, get out of here. They've blown a couple of billion trying to change people's minds.

**INK: So if people have made up their minds, you have to just stay with it?**

**TROUT:** You've got to stay with it, or come up with a whole different brand name, or a whole different concept.

**INK: If a Radio station is doing OK in one**

format, for them to really do well, they have to change completely?

**TROUT:** Absolutely. Introduce a whole new set of call letters and move to a whole different deal. Don't try to stretch into being something else.

**INK: So far as tweaking, or trying to change a little bit, you don't think that would work?**

**TROUT:** You can only tweak so far. In other words, you can only push the envelope as much as the mind will give you and that is always a tricky game. There is a little stretch in perception, but not much. If it calls for changing somebody's mind that is already made up, that is hopeless. There is not enough money.

### MINDS CAN LOSE FOCUS

**INK: The next element is "Minds Can Lose Focus."**

**TROUT:** That really comes down to the whole concept that line extension can destroy a brand. In other words if you try to become everything for everybody, then that is always the kiss of death. I think that is what the Radio industry discovered, they have to be something, and very few stations can pull off being everything for everybody. Maybe in the old days, but not so much anymore.

**INK: I think Radio was one of the first industries to discover that.**

**TROUT:** You are exactly right ... We're going to define our format, and that's what we are.

**INK: Do you think that leads to some of Radio's inferiority complex, that it is more niche formatted, not mass appeal like TV?**

**TROUT:** There could be some of that there. But it doesn't make a lot of sense to me.

### REPOSITIONING RADIO

**INK: Taking these five mental elements and that sound, the ear, is the most powerful way to get to the mind, what advice would you give Radio stations? How can they reposition Radio as a primary medium?**

**TROUT:** Well, first they've got to get some courage. They've got to walk in the door, with that point of view that, in essence, I can build a brand for you, Mr. Advertiser. My medium can build your brand and make it what it is and you don't necessarily need a picture. *Sound is the critical issue.* Secondly, they have to be prepared

Trout's books are now published in 19 languages.



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to argue the point. Obviously, this is going against conventional wisdom. I think they have to arm themselves a little bit. I think you have to understand it and absorb some of those principles and be able to argue. I think one of the arguments is that you have to demonstrate ... and I think advertisers will give you this when they hear it ... that true brands are differentiated by concepts and words. Television has sound but, also, television has the danger of visual distraction. Radio doesn't have that. You see a lot of television commercials which, because they want to be different, they want to be creative, are very visually driven. They have all these bizarre pictures of whatever happened and, essentially, they tend to distract the viewer. When a viewer is distracted, they don't listen and, when they stop listening, no selling, or no communication, takes place. This is why many, many commercials misidentify. Oh, the little kid was so cute. Well, what were they selling? Oh, I don't know. You see that more and more and that is only because they were distracted by the visual. Conversely, "Slice of Life" commercials are panned and booed by the creative people.

**INK:** Like the Proctor & Gamble commercials?

**TROUT:** Yes. They work very well. They are verbally driven. There are two people talking and the pictures are essentially being supportive of the words. So, verbally driven commercials communicate

cept of emotion. We talk about the John F. Kennedy speech, "Ask not what you can do for your country ..." You read that and you listen to it and, my Lord, it is two totally different things, because you are capturing the feeling and the emotion that comes with the voice delivering.

**THE NEED FOR BRAND BUILDING**

**INK:** You've talked a lot about branding but it seems that Radio has taken the approach that we're best for specific event-driven promotions and not for generic brand advertising. What can Radio do to turn things around?

**TROUT:** If Radio is going to get more than its six or seven percent of the pie, its got to become a mainline primary medium brand builder. I'm not saying you can't do your promotions and your price deals, because, you do have the ability. You are a flexible medium. You have to think in terms of attracting, what I consider, the main brand, the Motel 6s in this world who can go out there and build an identity, build a position. There is no brand out there for which Radio couldn't play a vital role. One of the only downsides to this, unfortunately, is not so many agencies know how to write great Radio commercials.

**INK:** Most Radio revenue comes locally. What about the local retailers who aren't the big national companies, can they still achieve a brand?

**TROUT:** Absolutely. There is no reason in the world they shouldn't be using more Radio. They are very newspaper driven.



Trout's lectures and consulting work take him to even the top of the world. Here he is trekking in the Himalayas.

market creates excellent products in many categories. That was the story they told on Radio. In other words, they positioned the supermarket, a local retail, big price and items operations. They were able to tell the value story, and they talked about honest values with the simple words that they put forth, which was almost a precursor to what you see AT&T doing today with true values. That was very effective. It was a big Boston chain and it turned them around. Their Radio advertising set up their price and item newspaper advertising. Because, people said it's a good store, they've got good value, let's see what they've got on sale here. So in other words, they went hand-in-hand very well.

**INK:** In the book, you also quote a statistic that shows people forget 80 percent of what they thought they learned within 24 hours.

**TROUT:** It all leaks out. Yes, it is part of the overload. It is a statistic that supports that minds can't cope. It all goes in, but it all leaks out very quickly.

**INK:** Then Radio has an advantage because of its affordability and frequency.

**TROUT:** Absolutely. You can drive those simple words and concepts in over and over again to the point where people say, "Enough, I remember."

**If Radio is going to get more than its six or seven percent of the pie, its got to become a mainline primary medium brand builder.**

brilliantly, because that is how the mind works. So, with a Radio commercial, there obviously is no chance for visual distraction and that is a plus.

**INK:** You say that the mind is able to understand a spoken word faster than a printed word, albeit by 40 milliseconds.

**TROUT:** It's funny, when you read, you have to change the word you're reading into a sound. You've got to convert it phonetically into a sound and then you can internalize it. Whereas, when you are getting it direct as a sound, it goes straight into the ear and as a result, it is quicker. Also, with sound comes the con-

It's funny, a store can probably position itself better on Radio as to what it represents conceptually. Some years ago, we did a very interesting campaign for a supermarket on Radio, purely positioning. They did their circulars and their price and item stuff, but on Radio, they built a value perception. They, essentially, put out a very simple premise — it is not what goes on the shelves that makes a difference, it is what goes on behind the shelves. They told the story of how they get their produce fresh, how they deliver the fish and meats. They told the value story about how the super-

**APPEALING TO THE LOCAL RETAILER**

**INK:** You say that you must own a simple set of words, powerful positioning words. How can a Radio salesperson apply this to a local retailer?

**TROUT:** Well, I think first and foremost, let's not reinvent the wheel. I think there are many case studies, and I suspect the RAB has examples. A good local guy should see what other retailers are doing in other parts of the country on the medium. I think it is very important that they keep their antennas out for success stories in related fields elsewhere. To me, one of the most powerful things is to walk into a local guy and say,

"Hey, let me tell you what this furniture store did in Des Moines, Iowa." I think this is pretty neat and think you could do the same thing here in Boise. So you have to be very sensitive to what is happening all around. Remember, I talked about minds are insecure. That retailer has got an insecure mind and you walk in the door and say, trust me Radio is terrific. The guy says, well I'm insecure. I'm nervous. Then you say, let me tell you what this guy not too different from you is doing out there. The guy says, Oh, that is interesting. You use that as a way around insecurity. Let me tell you something, the guy is going to feel a lot more comfortable.

**INK:** Going back to that herd instinct of the 4x4s.

**TROUT:** Exactly right. You play against that insecurity of your local guy who is a little nervous and says, gee, I don't know, I've been running newspapers for 37 years. So you have to wheel in a new set of credentials, a case study, or something that is kind of analogous.

#### **THE DANGER OF THEATER OF THE MIND**

**INK:** You talk about using words to create the image. Is that theater of the mind that Radio has been doing since its inception.

**TROUT:** Well, the only danger of theater of the mind is, let's not talk about pictures. I've always hated that. There was a line the Radio industry used some time ago, "We'll see you on the Radio." Well, I don't like that. See you on the Radio. What does "see" say? You've got to see something. It is a picture. You're playing the exact opposite. I don't want to see anybody on the Radio. I hear you on the Radio. I hear your words. I hear your concept. We're not talking theaters, pictures, movies. I don't want to see anything. That was a terrible campaign. It took you right back to that damn, "Pictures are worth a thousand words."

**INK:** So, what we did was reinforce Radio's second-class status.

**TROUT:** Absolutely. Oh, man, if I can't see it, uh, oh. I told everybody that was stupid. Talking about driving, talking about thickness, or talking about honest values, I can hear it. Hear! Hear! Sound, that's it. We don't want to talk about pictures.

#### **MAKE BELIEVE IT'S RADIO'S GOLDEN AGE**

**INK:** You said earlier Radio has to kind of

go back to its golden age. You mentioned that Radio salespeople should make believe it is 50 years ago.

**TROUT:** Well, the nice thing about make believe is that it is happening to some degree. In other words, the big shows, the Limbaugh, the Stern shows, the satellite feeds of features now that are being picked up by stations around the country. In a way, you are seeing Radio returning to a form that it once enjoyed in its heyday where it was network, and where it was a bigger deal. So in a way, the timing is very good for a little backbone in the industry. The medium has suddenly regained a level of importance and currency that I think sets the stage for a return to what you once were when you were building brands sight unseen. You built those brands, Coca-Cola, Pepsi-Cola, "Twice as much for a nickel too." Man, you built them and there were no pictures then. I think the timing is pretty good because the medium has gotten a lot of attention. It is doing some interesting things. It is a bigger deal and I think that now is the time.

**INK:** Is it more important to have just words, or words and music?

**TROUT:** Music is a very powerful device because it enhances sound. That is why a

jingle can be good, "Twice as much for a nickel too." I still remember that sucker. I can remember all those things. They are driven into my mind. Music is a very powerful device because it is sound, and if it is orchestrated sound, it is even better. The jingle is powerful provided it is not stupid and that is where you've got to have the right concept in the jingle. The rhyme is very powerful. Alliteration, just having similar letters, is very, very powerful because it sounds good and just slides in.

**INK:** You give Kodak as an example ...

**TROUT:** Kodak! It is very easy to say, very easy to sell, and very easy to remember. The problem with some coin words is when you put words together that just don't sound very good. You never want to give yourself a name that is hard to pronounce and doesn't sound good. Caress is a very nice name and it sounds good.

**INK:** What advice would you give Radio salespeople? One last rallying cry to get rid of their inferiority complex?

**TROUT:** Make believe it is 50 years ago and you are walking in the door like the guys used to walk in the door and say, "I'm here to build your brand. I've done it with a lot of brands over the years and I can still do it." 

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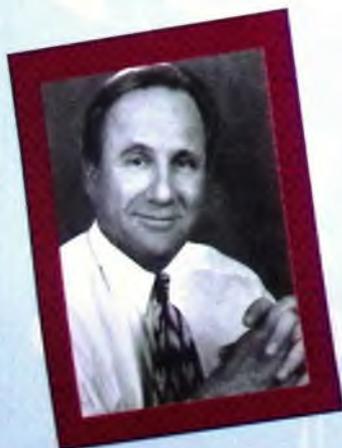
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# Ad INK™

Ideas for Advertisers Using Radio

## WELCOME

This new section of *Radio Ink* is intended to help bring advertisers and the Radio industry closer together.

By sharing information about Radio we hope more advertisers will see the power Radio offers as a primary advertising medium.

By sharing information about advertisers we hope more Radio station sales departments and managers will understand how to better meet the needs of their clients.

To bring more attention to Radio, each issue of *Radio Ink* is now being sent to over 2,000 influential advertisers.

### In this edition of Ad Ink™ you will find:

#### Ad-Dendum

with news and tips to help advertisers increase their impact on consumers.

#### Success Story

featuring a detailed synopsis of an advertiser's experience with Radio that met and exceeded their expectations.

#### Ad News

giving you information about agencies, syndicators, networks and others serving and working in the world of advertising.

#### Q & A

where a prominent advertiser talks about Radio, how they use it, what they like about it, and what Radio can do to serve them better.

Notice that Ad Ink™ is designed to easily pull out of the magazine to take to current and prospective advertisers. Reprints of each issue are also available. For details, call Todd Gingrich at 717-560-2001.

We hope you enjoy this new feature of *Radio Ink* and welcome your suggestions and comments.

**INSIDE**

- Staples is Stuck On Radio
- What Walt Disney World Wants from Radio

RAB's Media Facts

Every Day TV Viewers Listen To Radio ... A Lot  
Radio's Listening Is Strong During TV's Prime Time  
(Average Daily Time Spent, Monday-Sunday, 24 Hours)

TV VIEWING QUINTILES	ADULTS 18+		MEN 18+		WOMEN 18+	
	TV	RADIO	TV	RADIO	TV	RADIO
Very Light	0:44	3:31	0:42	3:41	0:45	3:22
Light	1:51	3:23	1:46	3:29	1:55	3:17
Moderate	2:58	3:27	2:47	3:32	3:04	3:23
Heavy	4:22	3:22	4:02	3:28	4:41	3:17
Very Heavy	7:30	3:23	6:48	3:36	8:09	3:11

Special tabulation for RAB by Simmons

Advertising Resources '96

A trade show of trade shows, this one-day media marketing event features more than 140 exhibits bringing together the vendors and buyers of advertising products and services. Admission is free, workshops are \$12 each at the door, 10\$ in advance. It's being held in Portland, ME, Tuesday, Feb. 13. 207-781-5756.

Auto Advertisers

L.A. Radio's Top 10 Car Advertisers for Jan.-Sept. 1995 according to the Southern California (S.C.) Broadcasters Association are:

- 1) S.C. Chevy/Geo Dealers
- 2) S.C. Ford Dealers
- 3) S.C. Toyota Dealers
- 4) S.C. Mitsubishi Dealers
- 5) S.C. BMW Dealers
- 6) S.C. Chrysler/Plymouth Dealers
- 7) L.A. Public Auto Auction
- 8) Toyota
- 9) S.C. Lincoln-Mercury Dealers
- 10) Chrysler Corp.

Nuclear Statistics

Some new facts on the nuclear family:  
◆ 56 million adults and 48 million children live within a married, family unit.



◆ U.S. Hispanics are most likely to live in a family unit, while blacks are the least likely to of all ethnic racial groups.

◆ The majority of married parents are

in the 35-44 age cell, followed by 25- to 34-year-olds.

Simmons 1995; Bureau of the Census, 1991



Radio TV

◆ Light TV viewers (38 percent of adults) spend more than three hours per day with Radio.

◆ A recent study shows that 75

percent of consumers who watched a TV commercial and later heard the audio on Radio "saw" the visual images while listening to the Radio version — and 13 percent actually placed themselves in the commercial.

Radio Video

According to Simmons Research, weekday Radio reaches:

- ◆ 72 percent of all adults who rented a video in the past year;
- ◆ 73 percent of all adults who rented more than 31 videos in the past year;
- ◆ 74 percent of all adults who own video game units.



Rising Revenues

The New York Market Radio Broadcasters Association (NYMRAD) reports Radio ad revenues rose 6.3 percent last year to \$432.1 million, from \$406.5 million in 1994. Local business rose 5.3 percent and national ad sales were up 14.1 percent.

# Staples Attached to Radio = Success

When Staples Office Supplies, the first superstore to offer deeply discounted office products and furniture, re-evaluated their marketing strategy, they did two things: 1) created a campaign that proved successful for them and their bottom line and 2) won their agency, Cliff Freeman & Partners, the 1995 Mercury Award Best of Show.

**Objective:** In order to differentiate Staples from the competition and reverse a four-year decline in comparable sales increases, they needed to get the most for their money, reaching a wide range of customers. They also believed in the effectiveness of Radio. The campaign first targeted consumers who worked in home offices. Arthur Bijur, executive VP/creative director of Cliff Freeman & Partners, says, "It might sound like an odd strategy, but quite a bit of research showed that a large number of Staples customers were working out of their homes."

**Strategy:** To create an emotional connection with in-home entrepreneurs. This approach gained attention from the beginning and now has moved on to focus on back-to-school and small businesses. When Bijur and the rest of CF&P reviewed the campaigns of other discount office product stores, they discovered that humor was sadly lacking. They determined that it would be a strong tool for differentiating the brand. "Humor was crucial to this campaign," notes Bijur.

**Implementation:** To develop "Teacher," the commercial that won the \$100,000 Radio Mercury Award, the creative team brainstormed about what a student might think at back-to-school time. They came up with a worst-case scenario of a student who finds on the first day of class he not only has enrolled in a tough course, but has been assigned the "teacher from hell." The solution to all this kid's problems: Staples Office Supplies, which comes to the rescue with virtually every supply necessary to attack the coming year.

**Results:** Staples experienced phenomenal retail growth. "Results have been unbelievable," says Bijur. "We know that when Staples went on the air people started talking, and we created quite a buzz. Listeners are enjoying the spots, and sales have reflected that. Done properly, Radio is both memorable and extremely effective."

**Prominent Advertisers Speak Out About Radio**

*This issue ... Jim Alessandro, Walt Disney World Advertising, Orlando, FL.*

How does Radio fit into your advertising mix?

**ALESSANDRO:** Walt Disney World does not currently use Radio on a national basis. Locally, approximately 20 percent of our budget is allocated to Radio.

Are you using Radio more or less? Why?

**ALESSANDRO:** As a per-

centage of our total budget, our Radio expenditures have been relatively constant over the past five years with the exception of the Orlando market where we've added some outdoor to the media mix.

What do you like most about Radio?

**ALESSANDRO:** We like Radio's targeting capabilities, especially its ability to reach younger demos. Radio's immediacy, affordable frequency and relatively low production costs give us the ability to react quickly to market conditions. We especially like the ability to extend impact through promotions with Radio.

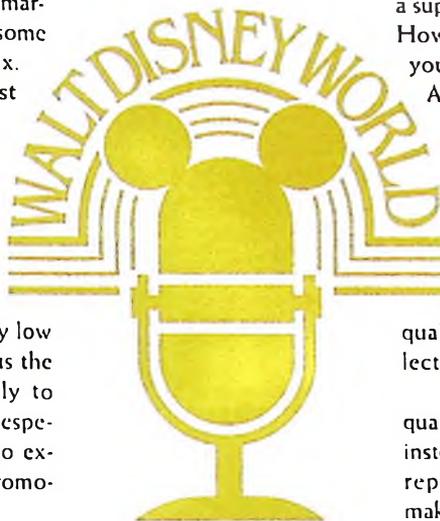
What do you like least about Radio?

**ALESSANDRO:** The "pie" is so big. In each market, the au-

dience is split among 30 or more stations. This makes it difficult to get broad reach with Radio. We see it best as a supplement to other media. How can Radio better suit your needs?

**ALESSANDRO:** Bring us more creative promotions. We want to go beyond the "listen and win" promotions. Stations don't realize how important of a factor promotion quality is on our station selection criteria.

Radio also can provide quality, knowledgeable reps instead of "baby reps." A good rep really stands out and makes a difference. 



**ADNEWS™**

Miller Brewing broke a new campaign recently for Miller Genuine Draft that portrays "fun, identifiable life situations." Radio and television spots are from Bates/New York and carry the new tagline "Stay cool." ... Nabisco, J.M Smucker, General Mills and ConAgra will partner for a summerlong ice cream promotion. The International Ice Cream Association and seven partners will spend \$500,000+ on the promo called "America's, Ice Cream Parlor." EDM/Chicago handles the overall promotion. The \$5.3 billion ice cream/frozen treats market accounts for 25 percent of supermarkets' frozen food sales. ... And Motorola is introducing the StarTAC cellular telephone this year, billed as the first "Wearable Cellular Telephone." The new model is smaller in size and weight than any other phone currently on the market and is designed to be easily carried in a pocket or worn like a pager. (Source: RAB's Radiolink (<http://www.rab.com>))

Katz Media Group has formed a new interactive sales division called Katz Millennium Marketing to represent interactive television projects, Internet Web sites and on-line services. The division, which will have offices in New York and other U.S. advertising markets, has as a first client, ValuOne Online. ValuOne Online allows customers to get information about the best products and best promotions before they either go to the nation's leading retailers or connect directly from ValuOne Online to on-line catalogue marketers to make their purchases.

Cadillac will put a new spin on promoting its new Catera entry-level luxury model. They will use event marketing as part of an estimated \$40 million launch for the car. GM

plans both a national and regional event schedule beginning next summer and will offer prospective buyers tickers to various events in an effort to draw people into their showrooms for test drives.

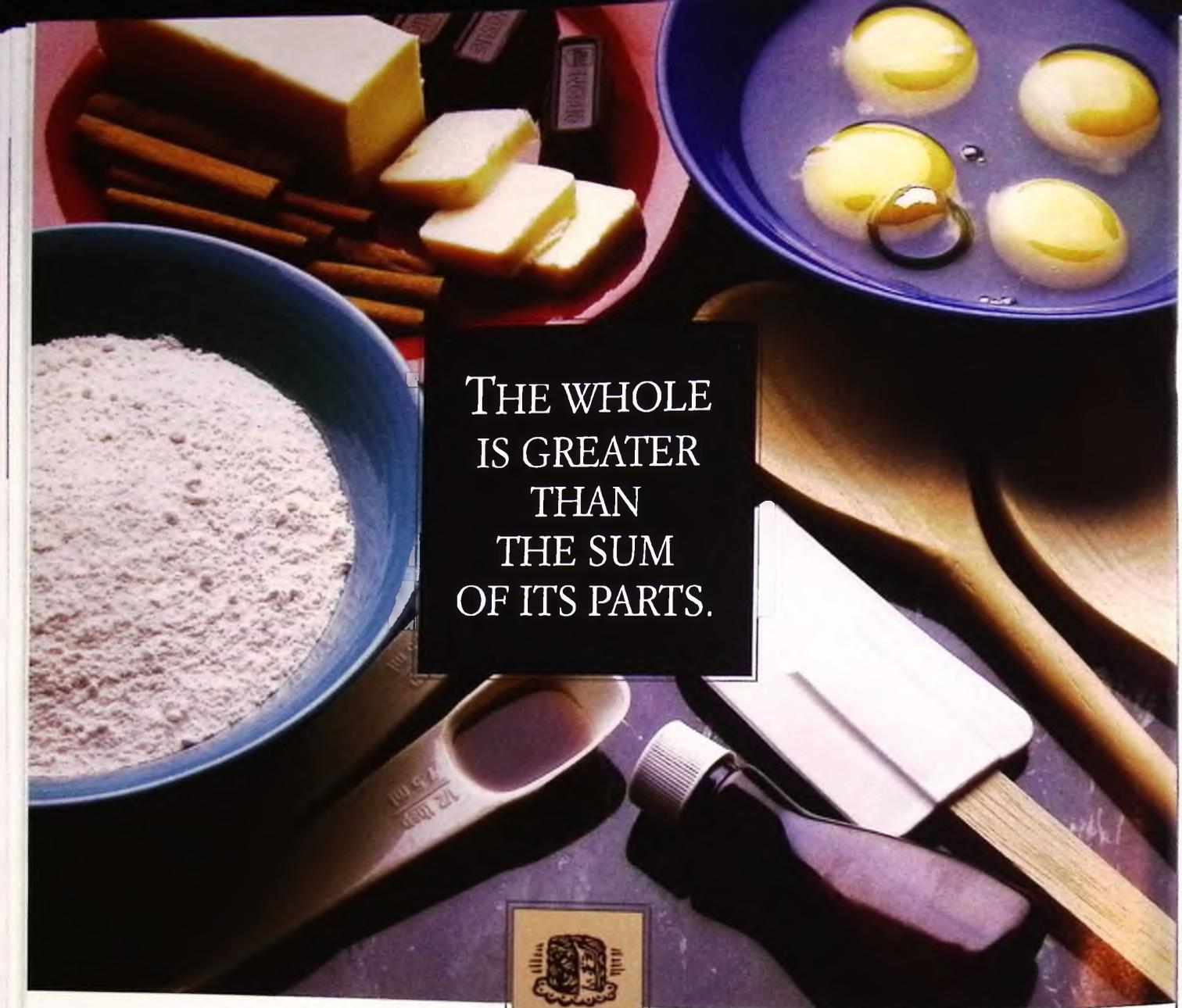
**Top Billers**

For 1995 WGN-AM Chicago led the pack as the top billing Radio station with estimated revenues of \$35.8 million according to *Duncan's American Radio, Inc.* Here's the top 10:

Station	Market	Owner	1995 Rev (In Mil)
1. WGN-AM	Chicago	Tribune	35.8
2. WFAN-AM	NY	Infinity	35.1
3. WINS-FM	NY	CBS Radio	29.3
4. WXRK-FM	NY	Infinity	29.0
KIIS-FM	LA	Gannett	29.0
6. KRTH-FM	LA	Infinity	28.5
7. KGO-AM	SF	Walt Disney	27.8
8. WCBS-FM	NY	CBS Radio	27.3
9. KROQ-FM	LA	Infinity	26.7
10. KABC-AM	LA	Walt Disney	26.6

Estimated Radio Revenue for the entire nation was up 7.49% from 1994. Over \$10.5 billion in advertising was placed in Radio.

Digital Generation Systems Inc. (DG Systems) has filed a registration statement for an initial public offering of 3,000,000 shares of common stock with the Securities and Exchange Commission.



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IS GREATER  
THAN  
THE SUM  
OF ITS PARTS.



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business and competition...you'll know more about their market potential and the spending power of their customer base...and you'll know precisely how to target and reach a

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Circle Reader Service #118



# Sales INK™

Practical Hands-on Selling Tips and Ideas

## HOT TIPS

Attention salespeople! Here are some tips you will find useful in your daily activities, meetings and dealings.

 **Retention Factor**  
• An interesting technique to gather

everyone's attention is to employ a "rotating random secretary" at sales meetings. Inform the salespeople that one of them will be randomly selected to distribute the minutes of the meeting later that day. Everyone will be more attentive, and will take better notes.

Chris Taylor, LSM  
WAEB-FM • Allentown, PA

 **Video Terms You Should Know**  
• Weekly Turns Per Copy: Number of times each copy of a title rented this week  
• Revenue To Date Per Copy: Cumulative revenue earned from one copy of the title since its release.  
RAB

 **The Power Of Six**  
• Each night, list the six most important work-related tasks you must do the next day. List only six because if you make

WELCOME

## To the Sales Department of **RADIO INK**

The new Sales Ink™, appearing in every issue, provides information to help make your sales efforts more productive and successful in one, easy-to-read section.

Here's what you'll find ...

**HOT TIPS**, giving you ideas that help your sales effort.

**NONSPOT REVENUE**, providing examples of how stations are making money without using inventory.

**SALES MEETING**, sharing methods and agendas from sales managers around the country.

**NEW BUSINESS DEVELOPMENT**, giving you ways to find new money.

**MANAGING SALES**, addressing the specific challenges of managing a sales department.

**PLUS** you'll get advice from sales professionals on a wide variety of topics.

Sales Ink™ is designed to give you information you can use today to make your sales staff more efficient and effective.

## HOT TIPS

the list too long, you most likely will feel discouraged — and you won't tackle any of them. Anyone can accomplish six things in a day.  
Mary Kay Ash, Chairman Emeritus  
Mary Kay Cosmetics

 **Honesty Works**  
• Based on a survey of more than 15,000 people "honesty" was selected as the key characteristic to effective leadership. Honest people have credibility and that's what gives leaders the trust and confidence of their people.  
Communication Briefings from *Credibility: How Leaders Gain and Lose It, Why People Demand It*

 **Keys To Growing Sales**  
• Learn the prospects' buying style, including their purchasing time.  
• Become sensitive to customers' values as well as their needs.  
• Allow the customer to express what they want to accomplish.  
• Let the prospect do 90 percent of the talking.  
• Visualize the benefits for the customer.  
• Regularly find new prospects.  
Source: *The Selling Advantage*, John R. Graham, Vol. 7, Issue 166

## NONSPOT REVENUE by Steven Price

Selling promotions and events is nothing new to Radio stations. But selling promotions and events like an Event Marketing company is. Event companies do not necessarily solve clients' needs by throwing packages of 60-second spots at them.

When we go out and sell our events, we have learned to take on the selling characteristics of an event marketing company. Clients will ask us, "Aren't there any commercials in the package?" We'll respond that this is not an advertising package. This is a promotional event package. We'll bring people to the event and then the client can market their products.

We then can use nonspot revenue to fund the event, and save our promotions budgets for other competitive warfare efforts. In our promotions, sales can liquidate a portion or all of the costs associated with the promotion. Many of our efforts have been extremely profitable without ever selling a 60-second spot.

At our stations, sales reps have event marketing goals that need to be achieved to receive their full bonus structure. Because we put such a high priority on this type of selling, higher commissions are paid for nonspot revenue. ☐

Steven Price is GSM of KYGO-AM/FM, KVMX-FM/KKFN-AM. He may be reached at 303-321-0950.



## SALES MEETING

by Sharon Warren

Sales meetings need to be informative, interactive and deliver each AE one new thought or action item.

The meeting environment should be positive and encouraging, even when delivering difficult or bad news. It is imperative that each salesperson feels comfortable to voice concerns, open up challenges, and attempt within the group to problem-solve.

The sales meeting is my most important task. The AEs need to be eager to implement that one new concept or piece of information about the benefits of advertising on our station. A typical agenda would be as follows:

- I. Housekeeping
  - a. Programming updates
  - b. Promotional updates
  - c. Operation updates
  - d. Overall market conditions, changes, etc ...
- II. Good Calls/Bad Calls (or "Show and Tell")
  - a. Success stories
  - b. Evaluate "bad calls" — utilize role-playing by the group
  - c. Recognition by peers
- III. Training (Resources)
  - a. SM/GM/Program Manager
  - b. Videos/cassettes
  - c. Speakers
    - vendor reps
    - clients
    - industry specialists
    - educators
    - other media reps
  - d. AEs
  - e. RAB info/handouts



Sharon Warren is GM of KPIX-FM San Francisco, CA. She may be reached at 415-765-8851.

## SALES

## WGAD

by Pam Lontos



Salespeople often have a fantastic presentation filled with facts about their station. Then, at the end of their presentation, they don't understand why the client did not buy. They blame the client.

Actually, they may be at fault because they didn't show the client value. Direct or agency clients really don't care about your Radio station or format. They care about what's in it for them.

## Fact, Advantage, Benefit

Fact, advantage and benefit are the three keys to successful selling. Obviously, whenever something is being sold, facts have to be given. However, facts by themselves don't motivate a client to buy. Only when the client is shown how the facts translate into your station fulfilling her needs will she buy. You must get the client's desire high enough to want to buy. When someone wants to buy what you have, it's because you've given enough benefits and shown her she is going to get back more on her investment and realize a net profit. When you do this, the sale is yours.

When your salespeople give presentations stating facts only, the client is usually sitting there thinking WGAD (Who Gives A Darn). Salespeople often state facts only. Since people are influenced by emotions, salespeople need to add the advantage and benefit. There is a subtle difference between advantage and benefit. Learning this difference will make your sales skyrocket. The advantage is why the fact is important. However, the "sell"

is in the benefit — how the fact helps the client get the end result of what he wants. So you must talk in terms of how you will increase the client's business or solve his problem.

Never assume that clients will fill in the benefit when you give the fact and the advantage — they don't.

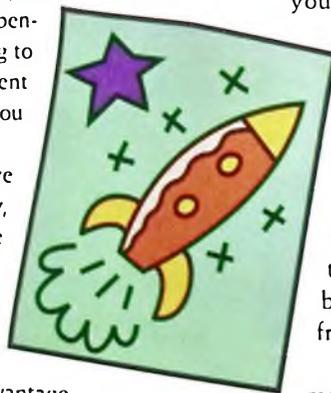
## Try This Exercise

Do this exercise. Have your salespeople come up with 15 facts about your station. List them and ask your salespeople to write the advantage to each fact. After they've listed 15 advantages, have them list the benefits to the client for those 15 facts. The benefit statement must mention the client, the product or service, and how it will help him or her.

**FACT:** With the March promotion you get 200 free Frisbees to put in your store.

**ADVANTAGE:** In order to receive the free Frisbees our audience will have to come into your store.

**BENEFIT:** That's what you really want, isn't it? To have your advertising actually bring customers into your clothing store so that your salespeople can show them your clothes and sell them?



Selling the fact-advantage-benefit way can double a salesperson's billing. Your salespeople should memorize the 15 benefit statements so they know and use them. It's too late to figure out what the benefits are when sitting in front of a client.

When selling Radio commercials, it's WIFM (What's In It For Me) not WGAD.

Pam Lontos, president of Lontos Sales & Motivation Inc., customizes seminars, keynotes, and "in-station" consulting for stations or associations. She may be reached at 107-299-6128.

Maximize your revenues, increase the efficiency of your sales staff, manage your yield, and make your entire station more productive and profitable.



Find out how at RAB booth 28.

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## What compensation plan do you have for sales and how did you arrive at it?

Fred Schumacher, VP/GM • KMPS-FM • Seattle, WA



High on the adrenaline rush of the big sale, I couldn't wait to get back to the station to tell everybody who would listen. I calculated my commission on the biggest sale of the year and I'd mentally deposited it in my checking account.

If a sales commission is a means to compensate your team for accomplishing your goal, and if your goal is to have your salespeople replaying that paragraph

every day ... then the answer is to keep it simple. If I make a commission of 10 percent, I know exactly what I'm making on the sale, even as I write the proposal. And, if I know how much money I'm getting, I can visualize what I'm spending it on. That's real. That's the incentive, because I've tailored the result to my own needs and desires.

At KMPS and KZOK Seattle, we have a variety of products that need everyone's attention. Direct marketing, Internet sites, magazine, promotion and interactive telephone get different focus at different times. A new product gets a higher commission, or other incentive.

Just remember, successful selling is largely mental, and our job as managers is to clear the way of obstacles and provide as gentle direction as possible. Part of clearing the way is making things simple. The best commission strategy is easily remembered and calculated. More complex plans are a tactic, designed to produce results in specific and temporary areas. Is your plan simple enough to work? If you have to look it up to know how it works, it probably isn't.

## NEW BUSINESS DEVELOPMENT

## Is There More Money Out There?

by Kathryn Bidy Maguire



In a 1992 issue of *Brandweek*, an article estimated the share of expenditures by packaged goods manufacturers. There were three types of funds discussed: advertising expenditures, consumer promotion, and trade promotion.

Advertising Expenditures are the traditional form of achieving long-term brand equity. Television, Radio, outdoor and newspaper are utilized to implant a certain impression in the consumer's mind to make him purchase a product. From Radio's standpoint, these dollars are usually placed nationally.

Consumer Promotion includes sweepstakes, cross-promotion, gift with purchase, redemption, event sponsorship, couponing and sampling. If your station has been doing vendor/new business development for any amount of time, you have been tapping into these funds.

Trade Promotion funds are spent with the trade, meaning retailers. These dollars are spent on case allowances (discounts), co-op, displays, store ads and slotting (the fee to get a product into a chain). Some analysts feel that retailers pocket as much as 60 percent of trade promotion dollars. Many supermarkets operate on very thin margins, and use these



dollars to pad their bottom line. The *Brandweek* article reported that trade promotion represented 50 percent of packaged goods manufacturers expenditures, while traditional advertising was only 25 percent.

The article predicted that many companies would follow P&G's EDLP (Every Day Low Price) strategy, to cut trade promotion dollars and use the money to offer a bet-

ter price on key brands to the consumer. Many manufacturers feel that all the spending in trade promotion has lowered brand awareness and most crucially, profits.

A few months later a prophetic *Brandweek* article, "Beginning The End of the Siege," reported that manufacturers were beginning to say no to the trade, planning to reallocate their funds instead.

There was an enormous shift from trade promotion to consumer promotion and advertising, a trend that would continue to grow. Manufacturers need promotions that will reinforce the brand's position, utilize creative adver-

"very concerned" or "somewhat concerned" about the impact of trade promotions on their brand's equity, and establishing or reinforcing an image in the consumer's mind long-term.

A 1994 *Advertising Age* article reported that many companies, like Nabisco, were moving away from quick fixes toward better brand-building efforts. They are shifting away from discounting to more consumer promotion and advertising spending.

Today, manufacturers are continuing this trend, creating special consumer and discretionary funds that can include the trade, but must also include media or other forms of broad consumer promotion. If they don't the dollars won't get spent. The retailer who doesn't wish to participate turns down the opportunity to be part of a nationwide or marketwide promotion.

The proactive vendor/new business department keeps all options open. No fund goes unturned, because if a manufacturer likes your promotion, meaning he believes he can make money with it, he will almost always find the money to pay for it ... no matter what fund it comes from.

Kathryn Maguire is president of Revenue Development Systems. She may be reached at 617-421-5715.

tising, and boost consumer sales. Hurray! That's what Radio's vendor/new business departments do.

Much of this different way of thinking comes from the buzz phrase, *brand equity*. Manufacturers can no longer rely on quick-fix, price-driven trade promotions that they depended on for the last several years. Eighty-six percent of those surveyed were either

## SALES PROMOTION PLANNER

ideas you should start planning now

# MARCH

### TARGET PRODUCTS

Outdoor Furniture  
Pools & Hot Tubs

Lawn & Garden  
Home Improvement  
Prom Dresses & Tuxedos

Air Conditioning  
Auto After-market

### DATES TO REMEMBER

5 TV Turn-off Day  
17 St. Patrick's Day  
31 Palm Sunday

11-15 Chocolate Week  
20 1st Day of Spring  
Palm Sunday

13 Plant a Flower Day  
25 68th Annual Academy Awards Proms

### NATIONAL

Frozen Food, Peanut, American Red Cross, Nutrition and Music In Our Schools Month

### MUCH HAPPENING IN MARCH

March begins the shopping season for the latest in spring fashions, swimwear, beach gear, and pool & patio supplies. People also begin to have air conditioners checked for the summer ... a perfect opportunity to use some of that manufacturer's co-op and pull together a dealer group.

March also brings about spring break for families and college students ... hit the resorts, hotels, and rental cars. If you are not near a beach, ship in the sand to a large outdoor area and have a volleyball tourney, concert or "Spring Fling" & sell booths and sponsorships.

### MAKING MONEY

• "Frozen Food Frenzy." Have sampling around a grocery store, and show different ways to cook

frozen food products; give away a microwave or freezer.

• "Green for Green." Retailers, car dealers and restaurants offer discounts and specials on green merchandise for St. Patrick's Day.

• "The Secret Sale." Provide a client with special invitations to pass out to customers for a two-week period before the big sale day. Open the store early, serve breakfast, have fashion shows, decorate and do it up right for the special customers.

• "St. Patty's Pot of Gold." Retailers have a pot of gold coins with discounts, freebies, and percent off, for customers to draw from.

• "Computers for Kids." For Snack Food Month have kids collect proof of purchase from certain snack food items to be redeemed at elementary schools for computers.

### FEBRUARY QUICK FIX™

• "Win at Love." Listeners call in when they hear songs with the word "Love" in the title to win prizes.

• "Grab A Grammy." Quality people on-air to win 10 minutes in a record store "Grabbing all the Grammys" (CDs) they can in one trip through the store. Try to work with record labels.

• "Fat Tuesday Party." Have at a club or restaurant and celebrate Mardi Gras with party favors, beads, face painting, drink specials, and a grand prize trip to New Orleans.

### TARGET PRODUCTS

Spring Fashions; Candy Stores & Products; Florist; Hotels; Jewelry; Tourist Resorts

### DATES TO REMEMBER

2 Ground Hog Day  
14 Valentine's Day  
19 President's Day  
20 Mardi Gras  
28 Grammy Awards

### NATIONAL

Black History, Snack Food, Condom, Crime Prevention and Wedding Month

### APRIL

### TARGET PRODUCTS

Easter Fashions; Florist; Bicycles; Lawn & Garden; Outdoor Furniture; Motorcycles; Recreational Vehicles

### DATES TO REMEMBER

1 April Fool's Day  
4 Passover Begins  
5 Good Friday  
7 Daylight Savings Time Begins  
7 Easter  
15 Tax Deadline Day  
22 Earth Day  
24 Secretaries Day

### NATIONAL

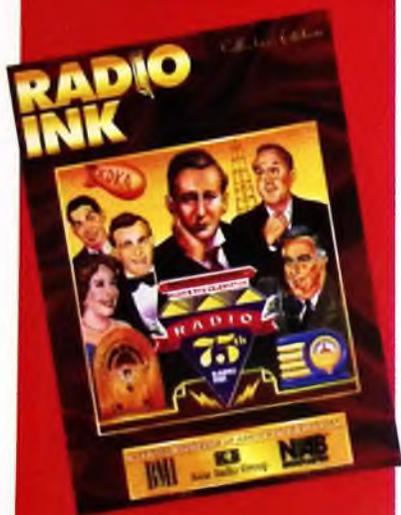
Home Improvement, Keep America Beautiful, Lawn & Garden, Recycling and Humor Month

\* 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.



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75th Anniversary  
Issue



### 148 PAGES FEATURING:

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- ◆ Radio milestones from the '20s through '90s
- ◆ Just who invented radio?
- ◆ What's in radio's future?
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Sales Promotion Planner is compiled by Kim Stiles, creator of The Stiles System Radio Day Planner. She may be reached at 919-540-6119



# Program INK™

Ideas About Radio Programming

## PD FORUM

### Who do you allow in the studio?



**Bill Stedman**  
WOMC-FM  
Detroit, MI

Our air talent are the station's stars and

the studio where they perform is their stage. It's where they work to develop and maintain the special relationship with our listeners. Interruptions and distraction can destroy the necessary focus, so use common sense and courtesy to minimize the traffic in the studio.

To continue the theater analogy, you wouldn't walk on stage in the middle of a scene, so we strictly enforce the "red light rule": if the mic's hot, the door's locked. The rest of the staff understands they are the supporting players. When last-minute changes in copy or carts must be made, they're done briefly during music or stopsets to avoid breaking the talent's concentration.

To reduce other unnecessary traffic, salespeople don't go in the air studio. There's always someone available in the programming department to handle a seller's question or inquiry without distracting the talent.

When we receive re-

## TALK ... FOR EVERY TASTE!

DR. JOY BROWNE *SIX TO SIX* **CHILLOUT**  
KEN & DARIA DOLAN *CONSUMER AFFAIRS* **MAKEOUT**  
ARTHUR FROMMER *THE TRAVEL AUTHORITY* **GETOUT**  
WARREN ECKSTEIN *THE DR. JOY OF PETS* **TAKEOUT**  
RONALD HOFFMAN M.D. *HEALTHY LIVES* **WORKOUT**  
ARTHUR SCHWARTZ *FOOD...GLORIOUS FOOD* **PIGOUT**  
RALPH SNODSMITH *AMERICA'S GREENEST THUMB* **DIGOUT**  
JAY SEYERIN *A ROCK 'N' ROLL REPUBLICAN* **FAROUT**  
JOEY REYNOLDS *A LEGEND RETURNS* **NITEOUT**

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**WOR**  
RADIO NETWORK

quests for client visits or tours, they are scheduled in advance and talent is notified to minimize unwanted surprises. 



**Jeff Robbins**  
WXIR-FM  
Indianapolis, IN  
My situation is unique. You're thinking,

"Yeah, right." I'm not only the

PD but also the production director, music director and afternoon drive DJ. Because I wear so many hats, I many times have little choice but to allow co-workers the "freedom" to come to me while I'm on the air. A salesperson enters to explain the production they just put in my box. My boss comes in to share with me new information or ideas.

There are plenty of good reasons to interrupt me. I simply ask that visits be kept very brief. The signal I use? If I don't make eye contact with you when you enter the room, don't say a word. As soon as I finish the business at hand, turn the monitors down and make eye contact, then you may speak. 



**Warren West**  
KELO-AM  
Sioux Falls, SD

The policy at this Radio station is no one

in the control room except the air personality. That's tough sometimes. People like to be in the control room. It's a fun place to hang out. But mostly, control room traffic only disturbs your concentration. Songs run out and you begin to make mistakes. The listener isn't served. Restricting control room traffic means no friends chatting, no salespeople coming in to talk about a sales promotion needed ASAP, no tours stopping by on your "sound stage."

Sure it happens... but for the most part, station personnel realize the importance of the policy and the jocks know the steps to take to curb the traffic; they pull carts, check the log, don't engage in long conversations, say "Hey, let's talk about this later" and when all else fails, keep the headphones on and the monitor turned up loud. 

▼ **New CBS AM Head**  
Ed Goldman, the new VP, CBS AM Radio Stations, oversees the group's 18 AM stations.



► **Prime Sports Radio.** America's 24-hour news and information Radio network, has named Jeff Dorf their new GM. He was GM at WBPS-AM Boston.

► **ABC Radio** recently debuted "Retro Radio" on the Hot AC 24-hour format. The one-hour show features the biggest hits of the '80s, movie and commercial sound bites and popular new actualities of the era.

► **ESPN Radio** has launched its inaugural season of NBA coverage.

► **"AC 45+."** Broadcast Programming introduces this new format, more of an early '80s AC. Core artists include Kenny Rogers, the Carpenters, Neil Diamond, etc. 800-426-9082.

► **Dave Herring** is the new manager of talk programming at ABC Radio Networks, responsible for station affiliations, talk programming and the Web's Business Week Radio Network.

► **Old Radio All The Time.** Old-time Radio buffs can hear old-time Radio shows 24 hours a day on the YUSA Radio Network out of Dallas. The network feeds audio on a subchannel of the WGN-AM and Outdoor Channel feeds. They also do live shows about the old days of Radio Monday-Thursday nights 10:30-Midnight (EST) and Sundays 7:30-Midnight (EST). 214-690-3636.

# '70s: A Bleak Future?



In the two years the '70s format has been on the scene, more than 100 Radio stations have adopted it, with mixed success. The question has been, "Can this format be mass appeal enough to have staying power?" A recent national study Interep Research commissioned Stratford Research to conduct, tackles this tough question and brings to light revealing data about the long-term viability of '70s as a primary mass appeal format.

While there is considerable *generic interest* in the music from this decade, the benefits of having any '70s music on demand are mitigated by competition from Classic Rock, AC, and traditional Oldies stations. Yes, there may very well be a generic music hole for '70s-Only stations in most markets, but the long-term ratings success of a station executing this strategy will be limited.

The All-'70s packaging is likely to get listeners' attention, but not to build audience over the long haul. This is why most '70s stations are realizing less ratings success than when they first came on the air. The loyalty necessary for a station to sustain growth beyond the initial curiosity that accompanies the launch of a new product does not seem to be present.

Following are significant findings from this industry-revealing study.

**BELIEF:** '70s is in the early growth stages of its format lifecycle and will grow over time.  
**STUDY:** Not true.

The format is already mature, with 75 percent of listeners having high awareness of the station in markets where there is a dedicated '70s station. Consequently, there is no reason to believe that raw awareness is holding these stations back in the ratings.

**BELIEF:** '70s usage will grow as heritage increases, similar to AOR.  
**STUDY:** Not likely.

Opinions about the product are already well-formed. It's not a case of warming up to the

music or waiting for new artists to drive the format as has been the case with AOR. The '70s songs that haven't received airplay have been tested out of playlists by music research. This study shows there does not appear to be much of a renaissance behind current appeal of '70s music nor much lifestyle appeal to the format as with '50s/'60s Oldies and AOR stations.

**BELIEF:** '70s represents Oldies for the next generation.

**STUDY:** Not true.

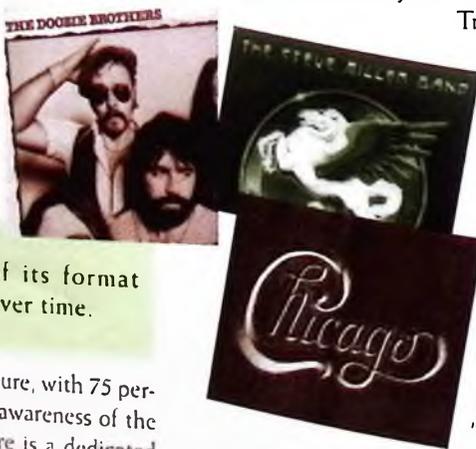
Seventies music does not have the same unique appeal to the core 30-45 listeners that '50s/'60s Oldies has to 40-54 core listeners. Most 30-something listeners relate to contemporary music quite well, and 75 percent of adults 35-44 surveyed indicated the 1980s was the decade that produced their all-time favorite music.

Most respondents like '70s music but the interest in this product is being fulfilled by other stations in most markets. Eighty-four percent of respondents who do not have a dedicated '70s station in their market believe they have always had enough '70s music on the Radio to satisfy their tastes. This is not true for markets that made room for a '50s/'60s Oldies station where there really was a format hole.

True, listeners' expectations may be more effectively met with a well-packaged '70s station where they don't have to listen to Black Dog, Hound Dog or Whitney Houston to get their '70s fix. But globally, the All-'70s

station does not fill a gaping hole like Modern Rock did in 1993 or '50s/'60s Oldies did back in the 1980s. Although the survey does not paint a rosy picture for most '70s-Only stations, Stratford's John Dickey says, "Most '70s stations can achieve mass appeal providing they properly evolve their brand."

For more details about this study contact Marla Pirner, Interep Research, at 212-916-0539.



## Live spots: They're back!

by Holland Cooke



Live commercials fell out of favor a while back, before News/Talk got so hot, and when music FM stations were hiring disc jockeys who did little more than push buttons and read liner cards. Sales managers were wary of air talent booting client copy, and program directors wanted music behind everything to maintain station momentum even during stopsets. So all spots got carted.

Since then, News/Talk begat a whole generation of hosts who have changed Radio listening from a passive to an interactive experience.

*Is your sales department getting the most from your on-air staff?*

Hosts are natural pitchmen. They have to be! To survive today's competition, a personality has to constantly observe and relate to his/her local audience, following and feeding what listeners talk about at the water cooler. And many personalities are relentless self-promoters who enjoy in-person appearances. So harness this energy to sell your clients' wares.

CBS Radio charges a premium for spots voiced by Charles Osgood. And, like Paul Harvey's sponsors, CBS clients are getting results! Another plus: More live spots will alleviate

the rash of overly creative in-house production I'm hearing in my travels. Too many spots cast station personalities as actors, typically talking to each other over sound effects. Copy often squanders valuable selling time on the spot's premise, and credibility suffers.

Imperative: Live copy has to be well-written, with:

1. short sentences,
2. plenty of benefits,
3. a call-to-action, and
4. lots of "YOU."

Avoid tired clichés like "FOR ALL YOUR \_\_\_\_\_ NEEDS."

*You may already have an ace copywriter on staff.*

Follow the example of a client station's CSM, who brainstorms spec spots with his station's on-air talent, and gives cash awards for the spot that closes the sale. Even an award you traded (i.e. dinner for two) would be a much appreciated gesture.

Suggestion: Bring on-air talent on sales calls. Get them — as Ross Perot used to say — "under the hood." Forevermore, live copy they deliver won't just get read, it'll sizzle!

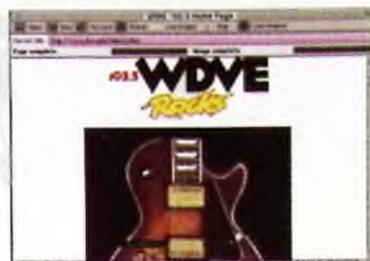
*Holland Cooke is McVay Media's News/Talk consultant. He may be reached at 202-333-5412.*

## TALK TALK

We recently had a discussion about single parents going back into the dating scene ... and asked our listeners to call in with their horror stories. Mary Jean from Englewood, FL, listening on WJNO-AM called in to say: "One day, while waiting for a date

to arrive, I had to run out unexpectedly to the store. I left my 11-year-old son to greet my date. Upon arrival, he agreed to a game of "cops and robbers" with my son. When I came back, the guy was tied to the chair. Needless to say, I never saw him again."  
Debbie Nigro, *Working Mom On The Run*  
Sweet Talk Productions

## WEBSITE-INGS



WDVE-FM Pittsburgh  
New & Classic Rock  
<http://www.dve.com>



1-800-MusicNow  
music sampling, purchasing and  
information service  
<http://www.1800musicnow.mci.com>



WLUM-FM Milwaukee  
New Rock  
<http://www.newrock.com>

## "ARE YOU FINISHED YET?"

Is that what you ask your GM?

Are you tired of waiting for days before you see the latest issue of *Radio Ink*?

- ▶ **Program Directors ... Get Your Own Subscription!** We've made it easy and economical to get *Radio Ink* sent directly to you.
- ▶ **Just \$75 for an Entire Year ... 40% off the regular price!** To help you convince your GM, we're giving a big discount for multiple subscriptions at a station. Call the toll-free number, give the name of the original subscriber and ask for the second subscription special.

**1-800-610-5771**

(Hint: Tell your GM you'll use some of your Research budget to pay for your subscription.)

Circle Reader Service #115

## PRODUCT NEWS

**Fone Ready.** MUSICAM USA's codec, FieldFone™, which sends broadcast-quality digital audio over a single ana-



log phone line, is now shipping and available for purchase by broadcasters. FieldFone™ is the first codec to have this ability and has won three awards since its debut at last year's Spring NAB: BE Radio's *Picks Hits of Show*, Radio World's *Cool Stuff*, and TV Technology's Mario awards. And it looks really neat to boot. 908-739-5600

•Crockett at NAB. No, not Davy, but

Bruce L. Crockett, president/CEO of the COMSAT Corporation, an international communications and entertainment company. Crockett will keynote the April 17 engineering luncheon at the NAB '96 convention in Vegas. Wonder if he has one of those hats?

• **What a deal.** The world's best-sounding audio processor just became more economical. Cutting Edge has dropped the list price for its Unity 2000i FM stereo processor from \$8500 to \$7500. Unity processors, which adapt to any format, are known for their open, accurate sound over the full range of processing. An AES/EBU digital input/output option is available to provide maximum flexibility for connection to digital equipment. 216-241-3343

• **Circuit Research Labs Inc.** wants you to know they have increased their warranty to three years on their newest all-digital products: the DP-100 FM audio

processor and the SC-100 RDS/RBDS generator. Ron Jones, CRL's president and CEO, says, "These new longer warranties demonstrate our confidence in our new line of digital products." So this means they'll last another three years before they break. (Only kidding.) 602-438-0888

**Premier is CBSI's** newest traffic and billing system designed to meet the needs of duopolies and the most demanding major market stations. Premier features flexible contact entry, powerful copy rotation, multiple log presentation formats and operator supervision and security. It's powered by CBSI's DeltaFlex Traffic Engine which also drives new versions of CBSI *Classic* and *Elite* traffic and billing systems. 800-547-3930

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J.J. Cook  
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Mike Bettelli  
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Walter Powers  
Easy/Soft AC

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Circle Reader Service #121

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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

### 1996

### FEBRUARY

Feb. 3-4—Dan O'Day's PD Grad School, Dallas. 310-476-8111

Feb. 3-6—53rd Annual NRB Convention & Exposition, Indianapolis. 703-330-7000

Feb. 5-6—NAB Radio Group Head Fly-In, Washington, D.C. 202-429-5402

Feb. 9—IRTSF Newsmaker Luncheon, New York. 212-867-6650

Feb. 15-17—Oklahoma Association of Broadcasters Winter Convention, Oklahoma City. 405-848-6650

Feb. 15-18—RAB Annual Marketing Leadership Conference, Dallas. 212-387-2100

Feb. 22-25—R&R Talk Radio Seminar, Washington, D.C. 310-553-4330

Feb. 28-March 2—Country Radio Broadcasters Country Radio Seminar, Nashville. 615-327-4487

### MARCH

March 2-4—NAB State Leadership Conference, Washington, D.C. 202-429-5402

March 14—IRTSF Newsmaker Luncheon, New York. 212-867-6650

March 17-19—West Virginia Broadcasters Association Spring Meeting, Martinsburg, WV. 304-744-2143

March 20-23—Alpha Epsilon Rho National Convention, Los Angeles. 803-777-3324

### APRIL

April 10—The Golden Mike Awards, New York. 203-862-8577

April 15-18—NAB Annual Convention 1996, Las Vegas. 202-429-5402

April 17—Broadcasters' Foundation Pioneers' Breakfast, Las Vegas. 203-862-8577

April 19-21—CES Mobile Electronics '96, Orlando, FL. 202-457-8700

April 26-28—Adventures in Broadcasting Promotion Director's School II, Stamford, CT. 212-682-6565

### MAY

May 1-3—The Radio Only Management Conference, Scottsdale, AZ. 609-424-6800

May 4-7—RAB Board of Directors, Boston. 212-387-2100

May 8—IRTSF Foundation Awards Luncheon, New York. 212-867-6650

May 15-19—Annual Public Radio Conference, Lake Buena Vista, FL. 202-414-2000

May 19-22—Broadcast Cable Financial Mgt. Assoc./Broadcast Cable Credit Assoc. Annual Conference, Lake Buena Vista, FL. 708-296-0200

May 21-26—NRB International Conference,

Jerusalem. 703-330-7000

May 23-25—CES Habitech & CES Orlando '96, Orlando, FL. 202-457-8700

### JUNE

June 1-2—14th Annual National Association of Hispanic Journalists Convention, Chicago. 202-662-7145

June 6-13—EIA/CES International Summer Consumer Electronics Show, Chicago. 202-457-8700

June 19-22—PROMAX & DBA Conference & Expo, Los Angeles. 213-465-3777

June 20-23—Talk Radio '96, Washington, D.C. 617-437-9757

June 22-25—NAB Board of Directors Meeting, Washington D.C. 202-775-3527

June 27-29—The 45th Annual AWRT National Convention, Naples, FL. 703-506-3290

### JULY

July 25-27—Southwest National Religious Broadcasters Conference, Dallas/Fort Worth. 318-783-1560

### AUGUST

Aug. 10-13—79th Annual Association for Education in Journalism & Mass Communication Convention, Anaheim, CA. 803-777-2005

Aug. 15-17—West Virginia Broadcasters Association 50th Annual Greenbrier Meeting, White Sulphur Springs, WV. 304-744-2143

Aug. 21-24—Asian American Journalists Association Annual Convention, St. Paul, MN. 415-346-2051

### SEPTEMBER

Sept. 1—Society of Professional Journalists National Convention, Washington, D.C. 317-653-3333

Sept. 4-6—NRB Public Policy Conference, Washington D.C. 703-330-7000

Sept. 13-17—International Broadcasting Convention Annual Meeting, Amsterdam. 44-71-240-3839

Sept. 28—NAB Radio License Renewal Seminar, Kansas City, MO. 202-775-3527

### OCTOBER

Oct. 9-12—NAB 1996 Radio Show & World Media Expo, Los Angeles. 202-429-5402

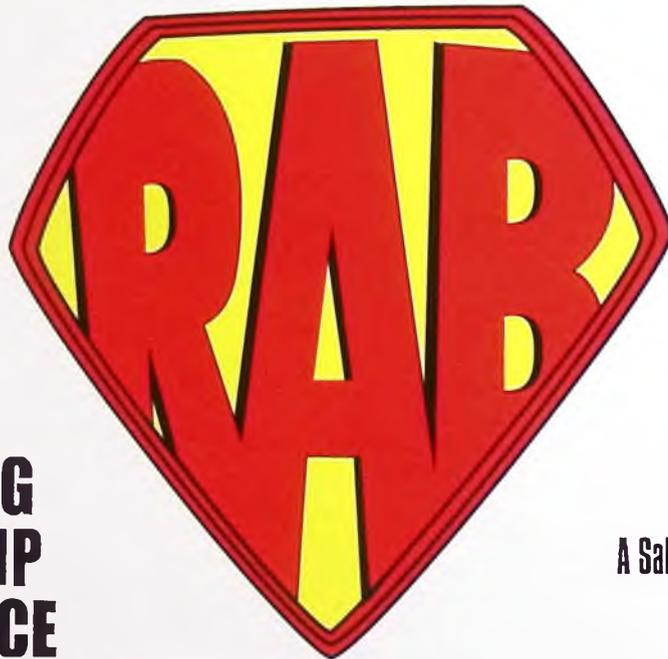
### ARBITRON SURVEY DATES

- Winter Jan. 4-March 27
- Spring March 28-June 19
- Summer June 27-Sept. 18
- Fall Sept. 19-Dec. 11

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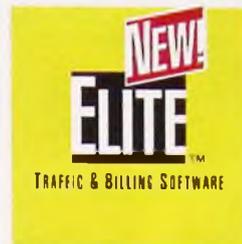
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## COPY CLIPS

### SPORTING GOODS/BICYCLE SHOP

:60 DUTCH WHEELMAN

If your idea of exercise is surf'n' with the remote control, then you don't need a quality mountain bike from the Dutch Wheelman, downtown Bloomsburg. But ... if you ride for adventure ... for exercise or for pleasure ... if you give it everything you've got when you're pedaling down a long stretch or huffin' up a hill, then, you need to stop at the Dutch Wheelman in Bloomsburg today. Find a complete line of Giant, Mongoose or Trek Bikes ... ready for the road. Every bike is serviced after the sale and made to stand up to a kid's abuse or the rough housin' from adults. The world's best athletes and riders are choosing Giant, Mongoose and Trek Bikes ... shouldn't you? The Dutch Wheelman wants to give you the best performance possible. So stop at the Dutch Wheelman ... you'll not only find the best selection of quality rough and tough bicycles, but you'll also receive quality service and good advice. Plus, find quality used bikes too. Whether you're interested in good healthy exercise or a serious competitive rider, the bike that suits your needs is at the Dutch Wheelman, on East Main Street in downtown Bloomsburg. Michelle Metzger, WKXP-FM Bloomsburg, PA

RADIO  
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### TRAVEL

:60 MCKINLEY AIR

(sfx: Jimmy Buffet's "Boat Drinks" in the background all through to end of the last two lines ... I want to go where there ain't any snow, I wanna go where it's warm.") Hot off the presses!! Sizzling fares to Orlando and Fort Myers, Florida. Come back with a gorgeous tan and an album full of memories! Book now!! Call 499-3316 to book your tickets. Seats are limited on this very special Florida winter getaway deal!! Featuring nonstop jet service, bonding via Federal Air, to Orlando or continue on to Fort Myers depending on the day of travel. This unbelievable round-trip offer starts at only \$209.95 for selected dates. Nonstop jet service to Florida, starting February 18 through April 15 every Saturday. Flights depart from Akron/Canton Regional Airport. Shake off your winter blues and rejuvenate as you soak up the Florida sunshine. Call 499-3316 during business hours Monday through Friday, 9 to 5. These seats are limited and will go fast. Call 499-3316 to reserve your vacation destination ... Florida and your tan await you! (sfx: Last two lines of song).

Mackie Berro, WZKL-FM/WDPN-AM Alliance, OH

RADIO  
INK

### MUFFLER & BRAKE SHOP

:60 BI-STATE MUFFLER AND BRAKE

(sfx: loud car) Dude: Gee man, isn't it time you got your muffler fixed! You should stop in at Bi-State Muffler and Brake! Man: Nah! Not when I got this stereo! I just turn it up (mix up) and wallah! (shouting) No more loud muffler! Great, isn't it? Dude: (mix fades) Yeah, but aren't you afraid you'll get a ticket? Besides, a bad muffler could be dangerous, toxic fumes get into the car! Go to Bi-State Muffler and Brake in Sterling or Bettendorf! Man: Fumes? No problemo! (sfx: plastic ruffling) Got one of these babies! Dude: A pine tree air freshener? Man, I'm telling you as a friend ... Bi-State Muffler and Brake has the people, the tools and the technology to fix or replace your muffler and they can check and fix your brakes, too! They're at two locations to serve you, 1503 East Kimberly Road in Bettendorf and at 1812 East Fourth Street in Sterling! Let Bi-State Muffler's experienced professionals take care of that loud muffler before it's too late! (sfx: siren) Oops! Spoke too soon ... Man: What's that? Dude: Just a police officer ... bet he wants to know where you got the air freshener ... Not! (sfx: Loud car fades out) Man: (Normal voice level) Guess I better go to Bi-State Muffler and Brake! Dude: We have comprehension!

Tom Brehmer, WKBF-AM/WPXR-FM Rock Island, IL

RADIO  
INK

### BAR/PROMOTION

:60 TY'S/SAMUEL ADAMS PARTY

Anncr: Since that famous bar in Boston has closed its doors, are you looking for a new place where everyone knows your name? Cliff: Well, it's a little known fact that there's a place just like that in Greenville. Anncr: It's Ty's Food and Spirits on Wade Hampton Boulevard. A friendly, neighborhood bar and restaurant, just right for relaxing after work. If you haven't been to Ty's, then join me (talent) this Friday for a Rock-101/Samuel Adams after-work party! Cliff: Did you know Samuel Adams Beer originates from the Boston area? Anncr: You can enjoy a Samuel Adams at Ty's for just a dollar-one from six till eight during the party, and a dozen wings are also only a dollar one! And if you're in the mood for a song, Jake, the king of karaoke, will be there, too! Cliff: Ya know, the word karaoke traces its roots back to the Aztecs ... Anncr: Of course, we'll be there broadcasting live during the party, and we'll bring the Rock-101 Mobile Prize Closet! It's the Rock-101/Samuel Adams after-work party, this Friday from six till eight at Ty's Food and Spirits. There's no better way to relax after work. Cliff: You know, a postal worker can walk as much as two thousand miles during the course of a week ... Anncr: And we guarantee you there's one person who's definitely not going to be there! Tag. Richard Breen, WROQ-FM Greenville, SC

RADIO  
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### LUMBER COMPANY

:60 CALVERT LUMBER

At Calvert Lumber they realize you might not be able to bring out the peanuts and Cracker Jacks for baseball season. But you will be able to break out the grill, the volleyball net, and the cooler, while enjoying the best seats in the house ... on your new deck. Looks like it might be one spring and summer when you'll really use a new deck. Sound like a winning idea? Then make Calvert Lumber your deck headquarters ... they feature over 1,001 total deck packages. Count on Calvert Lumber for everything from friendly service, to 28-foot long boards, to bolts, to a showroom for exciting ideas, and anything in between ... except for a solution to the baseball strike! Whether your list of fix-it jobs includes replacing windows, repairing the deck, or adding a deck to your home ... turn to the professionals at Calvert Lumber. They've made it their job to help you with your job when it comes to home improvement projects, big or small. For added convenience, phone-in orders are accepted at 346-5553. Delivery service is also available. Calvert Lumber is located in Sharon, P-A. Phone 346-5553. Most major credit cards accepted. Lin Gurney, WYFM-FM/WRBP-FM/WPIC-AM Youngstown, OH

RADIO  
INK

### GROCERY

:30 GEO METRO & ECONOMY FOODS

(sfx: with no music) (sfx: wheeling of grocery cart) Vc: (ad-lib pretending to be driving a vehicle) Vroom! Vroom! Vrooom! Anncr: (over other voice) Ah, excuse me sir! What are you doing? Vc: (coming to a stop) Screech! I'm grocery shopping at Economy Foods in my new 1994 Geo Metro! Anncr: That's not a Geo Metro! That's a grocery cart! Vc: Well, I'm just practicing! When I do my grocery shopping at Economy Foods, I can win a brand new 1994 Geo Metro! Just cruise by the service counter, they'll tell you about it there! Vc: (ad-lib pretending to be driving a vehicle) Vroom! Vrooom! Vrooom! Anncr: (over other voice) Enter to win a 1994 Geo Metro from Economy Foods in Steinbach's Downtown Shoppers Plaza! Karen M. Horobec, CHSM-AM Steinbach, Manitoba, CAN

RADIO  
INK

Above are six different Radio spot copy ideas which have been used on the air successfully in various markets. Just copy this page, cut out the cards, put them in a filing box and use them as a reference for tried-and-true copy ideas. Send your great Radio spot copy by fax to 407-655-6136, or mail to: Radio Ink, Attn: Copy Clips • 224 Datura Street • Suite 701 • West Palm Beach, FL 33401. Please remember to include your address, the copy category, client's name, your name, title, station and whether the spot is :30 or :60.

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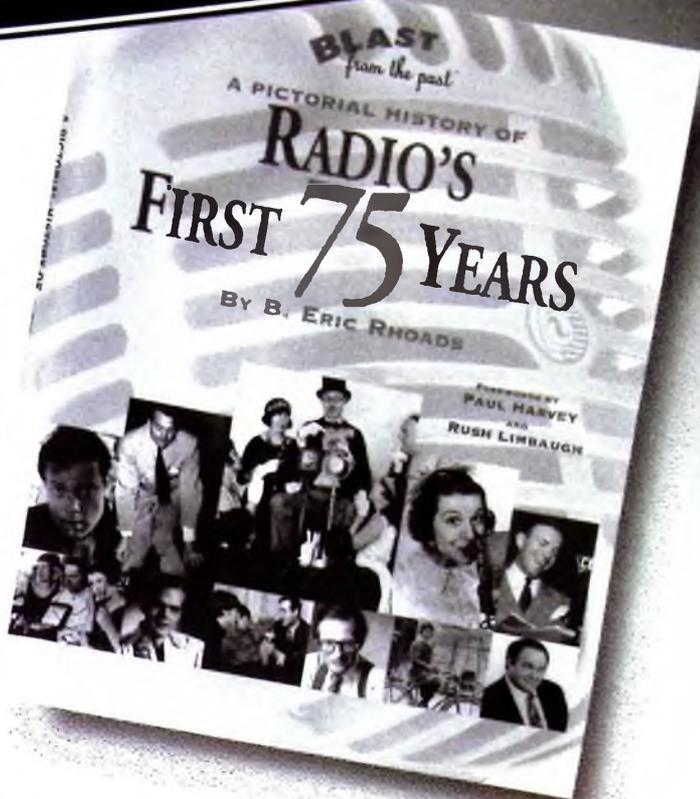
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National Talk Host*

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- Is a marketing director or has one reporting to him;
- Is the captain of two, three or more sales teams;
- Has 10, 20, 30 or more people reporting to him;
- Is juggling making goals, providing pats on the back, kicking fanny and being a father confessor, family counselor and staff referee with, whenever time allows, being a manager;
- Is in charge of the station's weekly shopper;

- Is in charge of the station's sign business;
- Is in charge of making money with the station's Internet home page;
- Is wondering who will pick up the kids when school lets out early today;
- Is wondering how long it will be before there is just one sales manager position in town."

You have just eavesdropped on a chunk of an emotion-charged conversation that took place during a meeting of the Radio Advertising Bureau's 1996 Marketing Leadership Conference planning committee at Chicago's O'Hare Hilton Hotel June 20, 1995. The Radio people around the conference table were 20 hand-picked sales managers, GMs and group executives who had strong opinions and were volunteering them along with their time, expertise and Radio real-life experiences while planning the world's largest gathering of Radio sales, marketing and management executives. The event was one in a series of sessions around the country with the committee, RAB President Gary Fries and the conference coordinator, RAB's executive vice president for meetings, Wayne Cornils.

"The theme for the 1996 RAB conference is *The Power To Lead*," says Fries. "It was selected by the planning committee because leadership is power and with that power goes a great measure of responsibility. Nurturing mature leadership talents while stimulating the growth of the individual is the purpose of RAB's Marketing Leadership Conference."

"So what is it that makes a Radio manager wake up screaming at three in the morning?" asked committee member Jeffrey Myers of WBIG Washington, D.C. "We've got to identify the major problems, concerns and areas of confusion and then build sessions to provide solutions."

That said, the committee began to construct the foundation for RAB's 1996 Marketing Leadership Conference February 15-18 at the Wyndham Anatole

Hotel in Dallas. "So what are those screamers?" asked committee member Pepper Ricci of KJYY Des Moines, IA. "Let's list them."

## THOSE SCREAMING RADIO PROBLEMS

And list those screaming Radio problems they did. Here is a partial list:

- The stresses and threats of duopoly.
- Small-market survival.
- Dealing with dorks inside and outside the station.
- Motivating employees with a Generation X mentality.
- Marketing for nonmarketing majors.
- How do you keep sales meetings interesting?
- The political advertising mess.
- Finding good new salespeople.
- Training good new salespeople.
- Keeping good new salespeople.
- Selling around CPP.
- How can I make money with the station database?
- Where can I get the straight story on vendor selling?
- What's with all this Internet hype?
- Is there any easy way for managers to learn computers?
- Are there any new promotion ideas?
- Why do agencies ignore the millions of listeners over 54?
- How do I cope with my time starvation problem?
- Where can small markets find new salespeople?
- Is there anything new in Radio sales presentations?
- What about my salesperson who sells like crazy, but dresses like he just fell off a turnip truck?
- Where do I get really great promotion and copy ideas?
- What do I have to do to get a GM job?
- How come I'm making all this money but I still don't have any?
- How do you get ad money out of

professionals like doctors, lawyers and accountants?

- Is there a proven, painless way to raise rates?

... on and on the list went and it became evident that there were more problems than solutions and the three-day conference would not allow addressing all of them.

It became evident also that the combination of experiences, contacts and bold ideas being expressed by those present would develop into a Radio meeting like no other. MLC '96 would be all new, all different and totally solutions oriented. Committee member solutions and ideas were springing from places like Albuquerque, Portland, New York, Lubbock, Boston, Colorado Springs, Tampa, Des Moines, Chicago, Petosky and cities and towns of all sizes in between.

After the idea dust had settled on that Chicago meeting and several more, Committee Chair Bill Figenshu, president of the Radio Division of VIACOM Broadcasting, offered the following summation of the unbridled efforts of his committee. He said, "Given the consolidation that has occurred in the Radio business over the last three years and with additional changes in ownership coming, you cannot afford not to be at MLC '96. To survive marketing and sales through the year 2000 you'd better be smart, you'd better be sharp and you'd better be better than everyone else. MLC '96 is the currency you will use to pay your own way through the impending changes in the last half of the '90s."

## THE HEADLINERS

Selecting the headliners for MLC '96 proved to be a fascinating experience as the committee opted for steely nuts-and-bolts learning content over superstar, big-name-no-message presenters. For the opening keynote they chose Keith Harrell, the former IBM marketing executive who is recognized as one

**JOIN RADIO INK  
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◆ **The Radio Ink Executive of the Year Presentation**

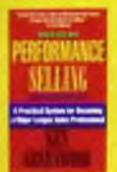
Friday, February 16 at 12:15 p.m.  
Luncheon in the Chantilly Ballroom

◆ **The Radio Ink 1996 Radio Wayne Awards**  
Radio Ink honors the top people in the Radio industry.

Saturday, February 17 at 12:15 p.m.  
Luncheon in the Chantilly Ballroom

**RADIO INK BOOKS: AUTHOR SIGNINGS**  
Wyndham Anatole Hotel

(directly across from the Chantilly Ballroom)



**Ken Greenwood**, author of "High Performance Selling," one of the finest books ever written on selling.

• Thursday, February 15, 4-5 p.m.  
• Friday, February 16, 2:15-4 p.m.



**Bob Doll**, author of "Sparks Out of the Plowed Ground," The History of America's Small Town Radio Stations.

• Thursday, February 15, 3-4 p.m.  
• Friday, February 16, 10-11 a.m. & 2:15-4 p.m.  
• Saturday, February 17, 11 a.m.-12 p.m. & 2:15-4 p.m.



**Eric Rhoads**, author of "Blast from the Past: A Pictorial History of Radio's First 75 Years." From the pre-20s through the 1990s. This hard-bound coffee-table book is 472 pages with over 900 photos!

• Thursday, February 15, 5-6 p.m.  
• Friday, February 16, 2:15-4 p.m.  
• Saturday, February 17, 2:15-4 p.m.

Visit *Radio Ink* at Booth No. 4  
Over 30 of *Radio Ink* writers are on the agenda at this year's conference.

**RADIO INK**

Radio's Premier Management & Marketing Magazine

**SPECIAL REPORT**

◀ 45

of the top five motivational speakers in the nation.

The marketing keynote is the famous "positioning guru" Jack Trout. His book *Positioning: The Battle for Your Mind* is the bible for positioning. His book hits just keep on coming with *Marketing Warfare*, *Bottom-Up Marketing*, *The 22 Immutable Laws of Marketing* and his newest best-seller, *The New Positioning*.

The committee hit on a "twofer" when they invited back one of the biggest stars of the 1995 conference to deliver in-depth training on the art of negotiating. At MLC '95 Sean Joyce delighted two standing-room-only-and-out-the-door audiences. Joyce is a funny, cut-to-the-quick kind of dynamo speaker who astounds you with a magic trick one minute and slams you against the wall the next with his verbal daggerlike soul-shaking truths. His official talk title is "The Art of Negotiating." Dr. Joyce prefers to call his educational experience "The Weird World of Giving and Getting." Joyce has a Ph.D. in industrial psychology, is a noted author and an approved player's agent for the NFL.

Our fascination with the future will be fed by irreverent futurist and economic forecaster Harry Dent Jr. Dent says: "Most economic forecasters are wrong as hell. Contrary to popular opinion, the economy is highly predictable! The greatest economic boom in history is coming!" He outlines the precisely predictable family life cycle of spending with amazing predictions of its impact on business, the force of new technologies and the coming end of inflation.

If you like 'em wild and crazy, MLC '96 attendees will thrill to the wildest college professor in the world. Nationally acclaimed as the "Creative Crusader," Denis Berkson declares: "There is a creative genius lurking in all of us. Someone has put a cover on our creative pot and it is the life mission of Denis Berkson to take the cover off our pot." With his highly charged dialogue and interactive exercises Berkson teaches his audiences how to stir the senses, generate new ideas, play their hunches, trust their instincts and increase their creative problem-solving and decisionmaking abili-

ties while having a wonderful time with their lives.

**SHOWCASING SOME OF  
RADIO'S TOP CONSULTANTS**

Radio's top consultants and trainers are attracted to RAB's annual meeting. It is the world's biggest and best showcase for them and this year's line-up includes: Ken Greenwood, Norm Goldsmith, Chris Lytle, Chris Stonick, Pam Lontos, Lisa Schackman, Chuck Mefford, Jack Rattigan, Rhody Bosley, Julie Heath, Bob Davis, Kathryn Maguire, Darrell Solberg, Jason Jennings, Chris Wright, Dave Gifford, Alison Glander, Bob Ottaway, Jim Doyle, Chris Graves, Bob Harris, Jim Tazarek, Ashley Page Herveg, Calvin Dorsey, Laurie Kahn, Jim Rhea, Lew and John Dickey, Peggy Miles and Bob Keith.

Committee member Carey Davis, VP with the new CBS Radio Group, was heard saying: "Forget about the number of stations any one group can own.

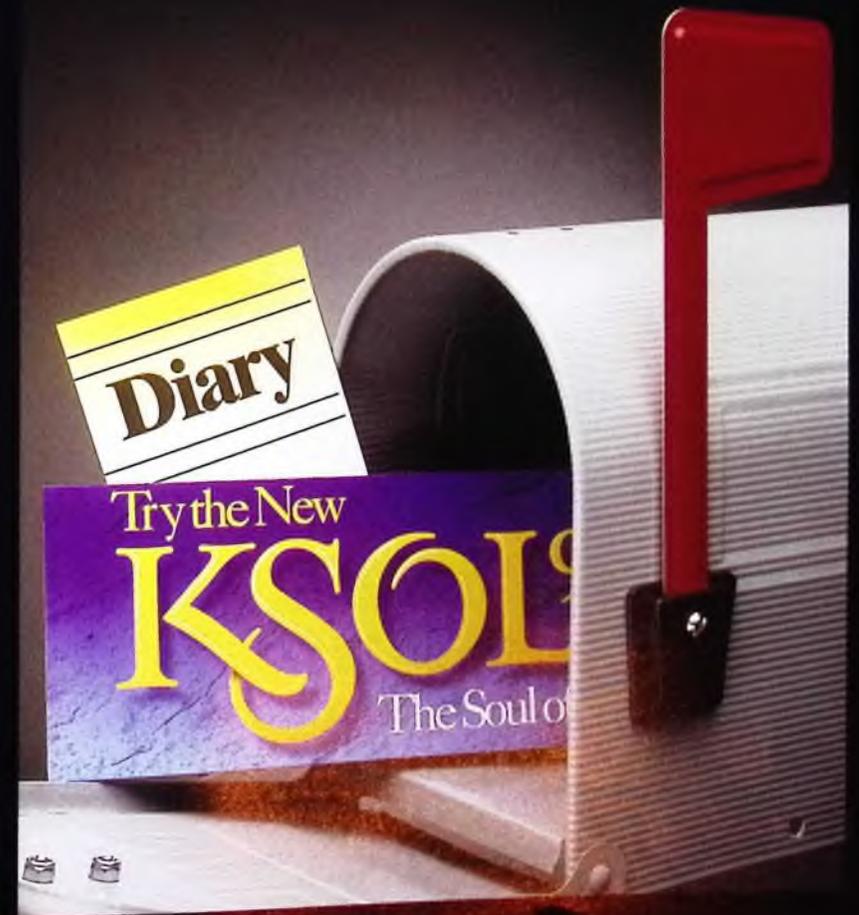
Think about the limitless sales ideas we can generate to conquer the new Radio world. Gold has been discovered in Dallas and the mines open at the Anatole February 15."

Valerie Hubbard of KQOD Stockton, CA, a first-year member of the MLC planning committee, says: "As a new member, I walked into a room not knowing what to expect and left feeling we had addressed topics that were on the cutting edge: modern communications, the superhighway, marketing, business technology and more. A 'reality check' in the Radio broadcasting equation came up as a result. Given all of the advancements, how do we stay on top, receive the training, the tools, the expertise and the support to succeed and compete in our own industry? More important, what are the best ways to pass the information on to others? We then put together a conference that will answer those questions, pose new ones, provoke some great new ideas and prove to be a rewarding experience for everyone who attends. As a new committee member, I felt I was not alone because we all had the same challenges



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# RADIO INK RAB MLC '96 DAILY SCHEDULE

**SPECIAL REPORT**  
◀ 46

and concerns about continued growth and empowerment in this industry, no matter what market size we represented."

## PERSONAL GROWTH AND DEVELOPMENT

The personal growth and development of Radio managers as outstanding individuals was a vital cog in the planning process of the conference. The committee engaged the talents of a number of leaders who are nonRadio personalities, but experts in specific areas of personal growth.

Beverly Washington is president of her own firm, Image Factor of Chicago. She is a renowned image consultant who has worked with business executives all over the country, helping them to discover how to demand attention and respect before saying a word. According to Washington, "First impressions demonstrate self-respect, self-maintenance, self-care and self-worth. In my sessions MLC '96 attendees will learn the secrets of improving their leadership qualities and their charisma by enhancing their pro-

fessional image."

Another of the personal growth personalities featured at MLC '96 will be Phil Lubinski who is an expert in personal finances. Lubinski says, "The fact that most of today's Radio managers are making more money today than at any time in their lives, coupled with the fact that very few of them have had any formal education or training in personal finance management is disturbing."

Says Cornils, "Lubinski has the rare ability to communicate the cold hard facts concerning money, taxes, saving, financial planning and future financial security with warmth and good humor."

Three prominent executives of the world-renowned Cooper Aerobics and Fitness Institute will provide the closing keynote program on Sunday morning, February 18. Georgia Kostas is director of nutrition at the Cooper Clinic and opens with a learning session on eating strategies designed to help manage stress and control emotion-triggered eating. Brent Darden, vice president and general manager of the Cooper Fitness Center, addresses the psychology of exercise and what works, what doesn't and why.

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## THURSDAY FEBRUARY 15, 1996

11 A.M.-3 P.M.  
SMAC COMMITTEE MEETING

11 A.M.-8 P.M.  
REGISTRATION OPEN

11 A.M.-8 P.M.  
EXHIBIT HALL OPEN

1-4 P.M.  
CRMC GROUP EXAM

1:30-4:30 P.M.  
CRMC DIAMOND CERTIFICATION

2-3:30 P.M.  
CONSULTANTS COLLEGE I  
NO. 1 — EVERYTHING YOU WANT TO KNOW ABOUT MANAGING SALESPEOPLE — DAVE GIFFORD  
NO. 2 — QUALITATIVE: THE SECRET TO SELLING WITHOUT NUMBERS  
NO. 3 — RADIO'S NEW TECH IS CHANGING YOUR FUTURE — NAB  
NO. 4 — FINDING THE UTOPIA IN VENTURE/NEW BUSINESS — KATHRYN MAGUIRE

3-4 P.M.  
BOB DOLL BOOK SIGNING

4-5 P.M.  
KEN GREENWOOD BOOK SIGNING

4-5:30 P.M.  
CONSULTANTS COLLEGE II  
NO. 5 — HOW TO LEAD, MENTOR, MOTIVATE — CHRIS LITTLE  
NO. 6 — RECRUITMENT ADVERTISING REVENUE — CHRIS STORICK  
NO. 7 — INVENTING IDEAS MANUFACTURERS WILL BUY — ALISON GLANDER  
NO. 8 — POWER, PROSPECTIVE, PERMISSION — NORM GOLDSMITH  
NO. 9 — THE NEW SUPER SOPHISTICATED SELLING — PAH LONTOU

5-5:30 P.M.  
MLC '96 FIRST TIMERS ORIENTATION

7-8 P.M.  
ERIC RHODES BOOK SIGNING

8-9:30 P.M.  
MLC '96 OPENING WELCOME RECEPTION

8-9:30 P.M.  
CONSULTANTS COLLEGE III  
NO. 10 — LEADING PERFORMANCE TO A HIGHER LEVEL — KEN GREENWOOD  
NO. 11 — HOW TO GAIN, TRAIN & RETAIL GOOD SALESPEOPLE — JACK RATHGAN  
NO. 12 — PRIVATE BRANDS: NEW BUSINESS OPPORTUNITIES — BOB DAVIS  
NO. 13 — THE DARK SIDE OF VENDOR — BOB KEITH

8:00 P.M.-11 P.M.  
"FIGS PLACE" — PROFESSIONAL NETWORKING ATRIUM LOUNGE

## FRIDAY FEBRUARY 16, 1996

6-7:30 A.M.  
CONSULTANTS COLLEGE IV  
NO. 14 — SMALL MARKET MANAGEMENT METHODS — DARRELL SOLBERG  
NO. 15 — HIRING STARS & MANAGING TO PEAK PERFORMANCE — JIM DOYLE

7 A.M.-8 P.M.  
REGISTRATION OPEN

7:30-9:15 A.M.  
BREAKFAST — OPENING CEREMONY/GENERAL SESSION  
STATE OF THE INDUSTRY — GARY FRIES  
MOTIVATION KEYNOTE — KEITH HARRELL

9:30-10:45 A.M.  
WORKSHOPS  
NO. 1 — SMALL MARKET RADIO: CASHING IN — LISA SCHACKMANN  
NO. 2 — CREDIBILITY... CLOSING'S THE KEY — PEPPER RICCI  
NO. 3 — RADIO STREETFIGHTERS  
NO. 4 — MAKING \$\$\$ FROM YOUR DATABASE — PEGGY MILES  
NO. 5 — ATTITUDE IS EVERYTHING — KEITH HARRELL

9:30-NOON  
FORUMS  
NO. 1 — YOUR CREATIVITY — DENIS BERKSON  
NO. 2 — DEALING WITH DIFFICULT PEOPLE — LEE FJELSTAD  
NO. 3 — POWER NEGOTIATING — DR. SEAN JOYCE  
NO. 4 — URBAN RADIO  
NO. 5 — HISPANIC RADIO

10-11 A.M.  
BOB DOLL BOOK SIGNING

11 A.M.-12:15 P.M.  
WORKSHOPS  
NO. 6 — PERSONAL \$\$\$ MANAGEMENT — PHIL LUBINSKI  
NO. 7 — POWER PRESENTING — CHARLES REILLY JR.  
NO. 8 — NATIONAL BUSINESS — JERRY FENIGER  
NO. 9 — THE STRESSES OF DUOPOLY — KEN GREENWOOD, CHRIS LITTLE, NORM GOLDSMITH  
NO. 10 — TIME SHARING... THE FUTURE

12:15-2 P.M.  
LUNCH — NATIONAL ADVERTISERS PANEL HONOR AWARDS PRESENTATION  
RADIO INK EXECUTIVE OF THE YEAR PRESENTATION

2-7 P.M.  
EXHIBIT HALL OPEN

2:15-4 P.M.  
KEN GREENWOOD BOOK SIGNING  
BOB DOLL BOOK SIGNING  
ERIC RHODES BOOK SIGNING

2:30-3:45 P.M.  
WORKSHOPS  
NO. 11 — COACHING: THE FIRST 90 DAYS  
NO. 12 — BRANDING YOUR SALES DEPARTMENT — LEW DICKEY  
NO. 13 — MANAGERS & COMPUTERS: THE BASICS — JOHN POTTER  
NO. 14 — APPLYING 4 X 4 MANAGEMENT — CHUCK MEFFORD  
NO. 15 — COMPUTER SOFTWARE ANALYSIS — DAVID LAWRENCE  
NO. 16 — YOUR IMAGE IS SHOWING — BEVERLY WASHINGTON  
NO. 17 — WORLD'S GREATEST RADIO PRESENTATION — BILL BURTON  
NO. 18 — PERSONAL \$\$\$ MANAGEMENT (REPEAT) — PHIL LUBINSKI  
NO. 19 — ABCS OF THE INTERNET  
NO. 20 — HOW TO HIRE & PROMOTE SUPERSTARS

2:30-4:30 P.M.  
URBAN FORUM — PART II

4-5:30 P.M.  
RAB PROFILES DEMONSTRATIONS

4-6 P.M.  
ASK THE EXPERTS — EXHIBIT BALLROOM

RECEPTIONS

5-6 P.M.  
PRESIDENTS RECEPTION  
CRMC/CRSM RECEPTION

5:30-6:30 P.M.  
DIPLOMA GRADS RECEPTION

6-7 P.M.  
INTERNATIONAL RECEPTION  
URBAN/HISPANIC RECEPTION

7-9 P.M.  
EXHIBITOR RECEPTION

7-8:30 P.M.  
CONSULTANTS COLLEGE V  
NO. 16 — FUTURE SELL — ASHLEY PAGE HERWEG  
NO. 17 — A LOOK INSIDE THE CRYSTAL BALL — JASON JENNINGS  
NO. 18 — GUARANTEE STATION CLIENT SATISFACTION — RHODY BOSLEY/JULIE HEATH  
NO. 19 — NEW SALES ADVANTAGES: REWARDS & RELATIONSHIPS — BOB OTTAWAY  
NO. 20 — STOP SELLING RADIO — BOB HARRIS  
NO. 21 — RADIO MARKETING ASSOCIATIONS

8 P.M.-11 P.M.  
"FIGS PLACE" — PROFESSIONAL NETWORKING ATRIUM LOUNGE

## SATURDAY FEBRUARY 17, 1996

6 A.M.  
FUN RUN

6-7:30 A.M.  
CONSULTANTS COLLEGE V  
NO. 22 — YOU'VE GOT TO GO WHERE IT'S AT — CALVIN DORSEY  
NO. 23 — CREATING THE VIRTUAL REALITY — CHRIS WRIGHT

7:30-9:15 A.M.  
BREAKFAST — MARKETING KEYNOTE  
TROUT

8 A.M.-5 P.M.  
SPECIAL GROUP HEADS LEADERSHIP SESSION

9:30-10:45 A.M.  
WORKSHOPS  
NO. 21 — HOW DO I SELECT MY NEXT GM?  
NO. 22 — BODY, MIND & SALES — SEAN LUCE  
NO. 23 — LARGE MARKET/LARGE REVENUE — JIM TAZAREK  
NO. 24 — GREAT SALES MEETINGS  
NO. 25 — YOUR IMAGE IS SHOWING (REPEAT) — BEVERLY WASHINGTON  
NO. 26 — RESEARCH GOALS

9:30-NOON  
FORUMS  
NO. 6 — YOUR CREATIVITY (REPEAT) — DENIS BERKSON  
NO. 7 — DEALING WITH DIFFICULT PEOPLE (REPEAT) — LEE FJELSTAD  
NO. 8 — POWER NEGOTIATING (REPEAT) — DR. SEAN JOYCE  
NO. 9 — SPORTS MARKETING

11 A.M.-12 P.M.  
BOB DOLL BOOK SIGNING

11 A.M.-12:15 P.M.  
WORKSHOPS  
NO. 27 — POLITICAL ADVERTISING — NAB  
NO. 28 — POWER PRESENTING (REPEAT) — CHARLES REILLY JR.  
NO. 29 — WINNING THE CFP GAME — CHRIS GRAVES  
NO. 30 — CREATIVE SCHEDULING

11:15 A.M.-12:30 P.M.  
CONSULTANTS COLLEGE VIII  
NO. 26 — POWER, PERSPECTIVE, PERMISSION (REPEAT) — NORM GOLDSMITH  
NO. 27 — MANAGING SALESPEOPLE (REPEAT) — DAVE GIFFORD

12:30-3 P.M.  
CHECK OUT AND DEPARTURE

7:30-8:45 A.M.  
CONSULTANTS COLLEGE VII  
NO. 24 — SMALL MARKET MANAGEMENT METHODS (REPEAT) — DARRELL SOLBERG  
NO. 25 — HOW TO STAY AHEAD IN A HYPERCOMPETITIVE MARKETPLACE — JIM RHEA

9-11 A.M.  
BREAKFAST — CLOSING KEYNOTE  
THE COOPER FITNESS INSTITUTE

## SUNDAY FEBRUARY 18, 1996

11:15 A.M.-12:30 P.M.  
CONSULTANTS COLLEGE VIII  
NO. 26 — POWER, PERSPECTIVE, PERMISSION (REPEAT) — NORM GOLDSMITH  
NO. 27 — MANAGING SALESPEOPLE (REPEAT) — DAVE GIFFORD

12:30-3 P.M.  
CHECK OUT AND DEPARTURE

SEE YOU NEXT YEAR! • 1997 MARKETING LEADERSHIP CONFERENCE • FEBRUARY 6-9, 1997 — ATLANTA MARRIOTT MARQUIS, ATLANTA, GA

Fitness Director Mike Caton wraps up the presentation by demonstrating some of the ultra-successful fitness techniques taught at the Cooper Clinic.

First year MLC planning committee member Danny Fletcher of KFYO/Z102 Lubbock, TX, says, "Having every accreditation and training that one can have concerning Radio sales and marketing, and being one who is never at a loss for words or ideas, or for that matter confidence, I have to admit that I was very humbled at my first MLC committee meeting. The power, the awesome amount of Radio knowledge, creativity and energy gathered in that meeting room was inconceivable. This committee provided the vision to help lead and secure Radio's future in the 21st century."

Finally, committee member Mike Cortese, now a senior consultant with NewCity Associates and a former GSM in Detroit, says, "If you were 150 percent over your 1995 budget, have an 18 share adults 25-54 (and expect four straight books with no ratings decline), have more business development dollars on the books than agency buys, have a power ratio of two plus, have the ideal sales staff top to bottom (and expect no attrition this year), have no career aspirations beyond your current position, then do not attend the 1996 RAB Managing Leadership Conference."

Committee member Bob Gourley, general manager of KKCS and KIKX Radio Colorado Springs, CO, says, "Having attended an uncountable number of Radio conventions, I can tell you, without qualification, that if you plan to attend only one Radio conference between now and the end of the decade, it'd be a real shame to miss this one."

More than 2500 Radio executives including more than 200 from foreign countries are expected at the 1996 RAB Marketing Leadership Conference. Seventeen different major Radio groups will hold group meetings in conjunction with the conference. *The Power To Lead* will permeate the air for three full days in Dallas. Reservations may be made by calling RAB's Dana Honor at 1-800-RAB SELL or Gail Steffens at 1-800-917-4269.

# WHO WILL WIN THE 6TH ANNUAL RADIO INK RADIO WAYNE AWARDS?

WINNERS TO BE ANNOUNCED SATURDAY,  
FEBRUARY 17 AT THE 12:15 P.M. LUNCHEON

## BROADCASTER OF THE YEAR (THE RADIO WAYNE AWARD)

- Dale Miller, president, West Virginia Radio Corp.
- Bill Burton, president, Detroit Radio Advertising Group
- Ray Watson Sr., VP, Alexander Broadcasting Co.'s KXL-AM/FM Portland, OR
- Simon Goldman, president, James Broadcasting Co.
- Dick Harris, president, Harris Classical Broadcasting
- Bruce Johnson, SM, KCMJ-AM Palm Springs, CA, owner of Westminster Broadcasting Corp.'s KGEM-AM/KIOT-FM Boise, ID
- Scott Seidenstricker, GM, Americom's KF50-FM Fresno, CA
- Herb McCord, president/CEO, Granum Communications

## GENERAL MANAGER OF THE YEAR

- Richard Heilmann, Curtis Media Group's WKTC-FM/WGBR-AM Goldsboro, NC, and WFMC-AM/WCPS-AM Tarboro, NC
- Perry A. Frey, Citicasters' WTVN-AM Columbus, OH
- Phil Zachary, HMW Communications' WRDU-FM/WTRG-FM Raleigh, NC
- Gerald M. Vigil, San Luis Valley Broadcasting Co.'s KSLV-AM/FM Monte Vista, CO
- Gunther Meise, Johnny Appleseed Broadcasting's WVNO-FM Mansfield, OH
- Danny Fletcher, Seaton Group Stations' KFYO-FM Lubbock, TX
- Stephen C. Trivers, Fairfield Broadcasting's WQLR-FM/WQSN-AM Kalamazoo, MI
- Larry Summerville, Bob Gold's (Owner) MORE-FM Auckland, New Zealand
- Diane Hagen, Americom's KODS-FM Reno, NV
- Steve Johnson, Simmons Family Inc.'s KSFI-FM Salt Lake City
- Bob Gourley, Walton Stations' KKCS-AM/FM Colorado Springs, CO
- Mark Ward, Western Broadcasting's KGVO-AM/KLCY-AM/KYSS-FM Missoula, MO
- Bob Bellin, ABS Communications' WROQ-FM Greenville/Spartanburg, SC
- Len Clark, University of Evansville's WUEV-FM Evansville, IN
- Jerry Schnacke, Central State Network's WTAX-AM/WDBR-FM/WWTE-FM Springfield, IL

## SALES MANAGER OF THE YEAR

- Mark Masepohl, Evergreen Media's KTRI-AM Houston
- Bob Sparr, Tribune Broadcasting's WGN-AM Chicago
- Steve Jason, ABS Communications' WROQ-FM Greenville, SC
- Peri Corso, Astor Broadcast Group's KIKF-FM Orange, CA
- Gary Rozynek, American Radio Systems' WBMX-FM Boston
- Sean Luce, CBS Inc.'s KRRW-FM Houston
- Beth Davis, Granum Communications' KOAI-FM Dallas
- Joe Bayliss, Chancellor Communications' KBFK-AM/KGBY-FM Sacramento, CA
- Steve Sandman, Commonwealth Broadcasting's KRST-FM Albuquerque, NM
- Susan Goldsen, Commonwealth Broadcasting's WABJ-AM/WQTE-FM Adrian/Hillside, MI
- Bill Saurer, Mercury Radio's WGRF-FM/WEDG-FM Buffalo, NY
- Terry Strickland, Portsmouth Broadcasting's KMON-AM/FM Great Falls, MO
- Riki Pritchard, EZ Communications' KZOK-FM Seattle

## STREET FIGHTER OF THE YEAR (AE)

- Dan Barron, Barnstable Broadcasting's WSRR-FM Memphis, TN
- Brian Patrick O'Reilly, Contemporary Media Inc.'s KBMX-FM Osage Beach, MO
- Bob Alden, Buckley Broadcasting's WOR-AM, New York
- Paulette Lees, Jack Lich's (Owner) WMDH-AM/FM New Castle, IN
- Cecily Burleson, CBS Inc.'s KRRW-AM/FM Houston
- Thurman Worthington, Max Radio's WWDE-FM Norfolk, VA
- Lori Snyder, EZ Communications' KZOK-FM Seattle, WA
- Dan Lindsey, Simmons Family Inc.'s KSFI-FM Salt Lake City
- Tracy Taylor, Guaranty Broadcasting's WBEX-AM/WKKI-FM Chillicothe, OH
- Kay Leiker, Robert Ingstad Broadcasting Group's KSKL-FM Scott City, KS

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**HELP WANTED GENERAL SALES MANAGER**

GSM - Texas Heritage Rocker celebrating 20th year. Family owned group, committed to radio and making a profit. Candidate should be an excellent trainer, strong in presentation skills, computer literate past word processing, and demonstrate the organizational acumen to direct a very strong local and regional SALES effort. A people-person, promotion-minded, driven ... send letter of introduction, resume, and salary requirements to: Ron Cardwell, GM, KNCH-FM, P.O. Box 9781, Corpus Christi, TX 78469. No calls right now, please. EOE.

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Key Market Radio/River City Broadcasting is seeking National Sales Managers for major markets. Must be able to sell as many as six stations together. Send resume to Barry Drake, Key Market Radio, 2743 Perimeter Parkway, Building 100, Suite 250, Augusta, GA 30909. EOE.

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National Sales Manager - Major group owner is seeking a national sales manager for six-station powerhouse in Northeast major market. Excellent opportunity for someone who's organized and ready to take charge. Reply to Blind Box 22 c/o Radio Ink.

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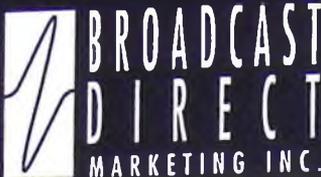
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2"	1,872	3,360
2-1/2"	2,291	4,112
3"	2,691	4,830
3-1/2"	3,071	5,512
4"	3,432	6,160

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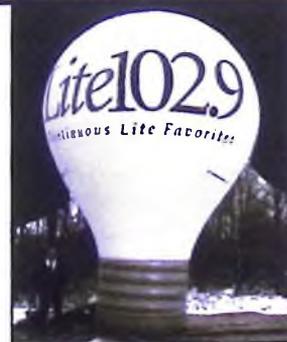
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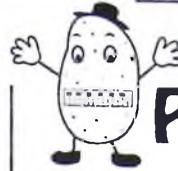
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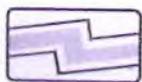
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