

The *Pulse* TM

RADIO'S MANAGEMENT WEEKLY

of Radio

Volume IV, Number 2 February

Warren Potash
RAB President



Warren Potash

Warren Potash was named President and Chief Executive Officer of the Radio Advertising Bureau, ending a three-month search for a new leader of the \$8 billion Radio industry sales organization. The position was formerly held by William Stake-lin. The new appointment is effective immediately.

In making the announcement February 15, Carl Wagner, Chairman, RAB, noted Potash's qualifications including extensive experience at the station level. Potash is formerly VP and General Manager, WBAP/KSCS, Dallas.

Industry Reaction, p. 6

Interep Wins Entire Emmis Group Representation

Interep has won the entire list of Emmis Group stations and will divide the representation between McGavren-Guild and Hillier,

news continued on page 6



Media Buying In The '80s: Saving A Rocky Marriage

She's overworked, underpaid, and Creative thinks she's low-rent. She's caught between her client and legions of salespeople, between budgets and meaningless rate cards. She's drowning in information and some agency hotshot has just promised every client on the planet that she's going to save them a bundle on radio.

She's a media buyer, and she's cranky.

continued on page 10



Pulsemaker Interview

NORM WAIN FIGHTS BACK

**How Florida's Y-100 Fended
Off The Challenge To It's
License Renewal**

FIRST BOOK

20.8 Share 12+!

FIRST BOOK

17.8 Share 12+!

*"It's the highest jump of any daypart I've ever programmed the station. **Open House Party**, the hottest show on the Gulf Coast for the entire weekend!"*

Leslie Fram, PD - WABB-FM/Mobile

"Hearing it on my own station blew me away. Instant street talk. It's the best thing on the FM dial in the State of Connecticut. Any major market PD who doesn't grab it will regret it!"

Stef Rybak, PD - KC101/New Haven

**WELCOME ABOARD KRBE-FM Houston, KQKS-FM Denver,
POWER 99 Atlanta, POWER 105 Pittsburgh, POWER 108 Cleveland.**

**NOT ANOTHER COUNTDOWN
OR ONE-DEMO DISCO SHOW**

Open House Party is the live Saturday and Sunday CHR all-request party show delivered live by satellite. There's never been anything like it before.

We're the best of what great CHR is all about; multi-demo all hit music, great talent and production, and a live excitement and bigness that makes you the national CHR Superstation in your market!

It's great entertainment that "cuts through." Host John Garabedian along with Lisa Lipps do great phones. Fun contests, and hot guests build those quarter hours. Superstars like Samantha Fox, Paula Abdul, Jay Leno, Guns N' Roses, Bobby Brown, and even Robin Leach.

TOP-RATED ON WXKS-FM

After a year, Open House Party continues to dominate in Boston with the second highest AQH share 18+ of any daypart on top rated WXKS-FM!

"It's the biggest show in CHR today, and the only long form syndication we carry. Live excitement and big sounding weekend party fun is what it consistently delivers my station,"
says PD Sunny Joe White.

**FIRST 6 MONTHS - 33 CHRS
PARTY**

It's a CHR masterpiece. Unlike trendy dance shows, the music doesn't lock you into a potentially unhip "disco sucks" positioning.

Through our toll-free 800 lines, we reflect the listeners' weekend music preferences in real time while the show airs.

Saturday features up tempo all-demo "party music" while Sunday is a more conventional CHR mix of what your listeners request as they wind down the weekend.

**YOU SOUND LIKE YOU'RE
BROADCASTING COAST TO
COAST**

Just ask Power 108 PD Steve Kelly about the crowd of listeners gathered in front of his station in downtown Cleveland waiting for *New Kids On The Block* the night we had them on.

All our stations have similar stories. Like WZPL-FM GM Roger Ingram having a client ask how he got such big stars to come to the station New Year's Eve.

Unlike all other syndication, this show is designed to sound like it

comes from your studios. It's live, and your call letters are always the first words out of music.

BEST BARTER IN BUSINESS

You keep eight minutes per hour... we only use 2 1/2. This means plenty of time to run your regular station promos, big time music sweeps, and no revenue loss.

LOCK IT UP NOW

Get *Open House Party* on your station now! Maybe we'll be crowing about 50-100% share increases in your Spring book. For info and availability in your market, call **Brian Beecher or Sam Kopper** at Superadio now, (617) 266-2900.



The **Pulse** RADIO'S MANAGEMENT WEEKLY
of Radio

Volume IV Number 2 February 24, 1987

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Who's Selling, Who's Buying, Who's Ready to Move

Editorial

Let's Not Kill The Messenger

I'm tired of the whining. We are a business allegedly populated by intelligent adults, who, it seems, have been holding one long gripe session about Arbitron and/or Birch ratings. Every time a book comes out, a Banshee Wail is heard across the land:

"The sample is too small."

"Can you believe the weighting in men 18-34?"

"The editing is lousy - my competitor got half my audience."

No wonder Hooper and Pulse, two old radio research firms, are no longer in the business. They couldn't take the chorus of whining.

I have too many friends in the business who would haul me on the carpet if I didn't admit to having been one of the Beltsville Belly-achers (now the Laurel Lamenters) over the years. I too have been hit by bad books, insufficient weighting and monthly payments that make the Federal S&L bailout look like so much pocket change. But over the past year I have had a change of heart. I've decided I will no longer add my resonant tones to the chorus.

First of all, we as broadcasters asked for this ratings data. In radio's earlier years we needed something to compete with newspaper circulation figures. So we developed ratings, and, in so doing, the double edged sword was forged that will slice us evermore. It now seems a bit childish, when we don't get the numbers we want, to stomp and shout about the lousy data.

Secondly, I believe both Birch and Arbitron do their very best to give us accurate data. Go straight to the source. Visit Laurel, Maryland and go through your market's diaries. See how much effort goes into editing each diary. Talk to the editors, some of who have been there for 20 years and you will be convinced they are genuinely trying to give you accurate data. The same can be said for Birch's editing process. Neither service is populated with malicious little trolls slaving to plunge your station into ratings oblivion. They try to be as accurate as they can with the tools they have.

Thirdly, radio audience research has been an accepted methodology for 25 years. 'Spikes, wobbles, and dead spots' are inevitable. You can look more than a little foolish degrading the same research

that, just six months earlier, supported your claim of how you had "blown the market away." Be grateful we have monthly and quarterly data now. If you've ever worked a single survey market, you know how tough it was to live 12 months with a 'wobble.'

Arbitron made a real effort to address radio's concerns about the diary layout with their new (this fall) COLRAM survey diary. They took substantial input from a lot of broadcasters to further refine their methodology. All this good effort seems to have been rewarded by a fresh chorus of whining from every station that lost audience.

Birch has upped their in-tab sample by as much as 30 percent to develop more book-to-book stability. They too were bothered by weekend pages that looked like whitewash walls and wild swings in audience on apparently stable stations.

The time we spend focusing on degrading the audience data, is time we aren't focused on our customers. We spend much more time grousing about our ratings services than our competitors in TV, cable or print. While we complain that the last book was a fluke and they didn't hit our hot zips, remember that some cable guy is showing the same client how to sell more cars.

We have to live with these numbers. Accept the books for what they very clearly say they are—ESTIMATES. Rhody Bosley at Arbitron and Bill Livek at Birch should bump the point size considerably on this one word on their report covers. Until Moses comes down from the mountain with the numbers chiseled in stone, they should only be viewed as estimates and taken as such.

You will have much more peace if you save your chorus work for church and develop a strategy at your station that will carry you through more than one trend or quarterly book.

In the long run good radio stations get good numbers. Bad radio stations don't. For the folks who focus on that axiom, the numbers will take care of themselves.

Jackson Dell Weaver



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INTRODUCING INTEREP'S RADIO STORE EXECUTIVES

The Radio Store SM

INTEREP's Radio Store is one stop shopping for radio buying opportunities. The Radio Store is uniquely positioned to respond to expanding the role radio has in the advertising mix.

The Radio Store not only addresses new business dollars, but also extends to agencies and clients additional vehicles to support their campaign.

We believe that through The Radio Store we serve our client's best interest by doing what's best for the advertisers.

We are proud to introduce to you our Regional Executives who will be coordinating all Radio Store efforts.



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Detroit



GARY AHRENS
St. Louis



RICK FROMME
Dallas



AUSTIN WALSH
San Francisco



JEFF DASHEV
Los Angeles

Interrep Wins Entire Emmis Group Representation

continued from cover

Newmark, Weschsler and Howard (HNW&H) industry sources reported. With billings at a reported \$25 million a year, Interrep could conceivably reach the mid-\$30 million-range by next year as a result of this new acquisition.

Commenting on his company's choice of Interrep, Jeff Smulyan, President, Emmis Broadcasting said "It was a tough choice. Each of the firms had something to offer. Our longevity with Interrep probably helped, but it was a hard call."

Stations to be represented by HNW&H include: KPWR, Los Angeles; KSHE, St. Louis; WKQX, Chicago; WFAN/WQHT, New York; WAVA, Washington, D.C.; and KKHT, Houston. McGavren-Guild will represent WLOL, Minneapolis; WJIB, Boston; KXXX, San Francisco and WENS, Indianapolis.

There is no equity involved in the agreement. Previously there had been some speculation that Emmis would take some equity position in whatever rep firm they chose.

NAB & Kagan Link For Radio Acquisitions Seminar

Paul Kagan, one of the best-known media analysts and appraisers in the business has joined with the National Association of Broadcasters (NAB) to hold a seminar on the intricacies of buying radio stations. Kagan is known throughout the communications industry for holding similar seminars; this is the first time that the NAB has been involved. NAB members receive special discounts to the event scheduled for March 22 at the Park

Lane Hotel in New York City.

Bob Mahlman, Mahlman & Co., Carl Hirsch, Legacy communications, and Colin Clapton, Fleet Mezzanine Capital, are among the participants in the case-study panel format. Topics will include financing and structuring, radio station valuation and a look at many specific radio station deals. David Parnigoni, Sr. VP/Radio for the NAB, will deliver opening remarks. Need information? Call Kagan Seminars at (408) 624-1536.

Industry Reaction To The Potash Appointment

Lou Foust, Robert Mahlman Co.:

"Superb. Warren knows radio inside and out. He has a great sense of humor. I think he took this job because he loves radio and he loves a challenge. He is very adaptable and if he is given his rein, he will be excellent. He's no good ol' boy; I'm excited about what Warren can do."

Jerry Feniger, Station Representative Association (NYC):

"He has an excellent history in the business. I welcome him to the trade association ranks."

Carl Wagner, Great American Broadcasting:

"I think the committee, and Dick Chapin in particular, hung in there when the going was tough and made a great decision. Bill Stakelin took us [the RAB] from an all-time low...Warren is a very successful radio guy who brings credibility to the table that radio people need right now. We have good people at the RAB who will make Warren's transition easy...while we build on the strengths of the current organization." (Carl is Chairman of the RAB this year. --Ed.)

Jeff Smulyan, President, Emmis Broadcasting:

"He will do a nice job. The RAB's challenge is to get the industry to pull together to make a campaign work to promote Radio."

Pulse Pointer:

KNX, Los Angeles, has exclusive coverage of the LA Marathon in March. For adult-oriented stations, looking beyond the standard sports fare is very profitable and promotionally exciting. Major sports are all wrapped up and often not very profitable. Sponsorship of local events can be excellent revenue sources. Look for marathons, bike races, triathlete competitions, softball tournaments, even little league and high school sports can provide unique ties to a focused audience.

"Great American Country" Format Syndication Takes To The Bird

While not forsaking the traditional tape distribution method, Drake-Chenault, Albuquerque, has announced their first live, via satellite version of their "Great American Country" radio format. This will not replace their current tape service but will be an additional service available nationally over Galaxy III (C band).

Drake-Chenault claims a major breakthrough in satellite formats because they will not require a station time inventory or affidavits. Furthermore, according to Phil Berry, VP/Programming, the new service will cover a full six minutes each hour, with no unprogrammed holes.

While "Great American Country" may require no inventory, the cash charges for the service will begin at \$750 per month. With the charge, client stations also get a full music library for live options and station programming consultation.

"We are in the programming business, not the radio time sales business," said Berry. The service is expected to begin April 1st.

Clark's Radio Daily

Dick Clark's on daily and United Stations Radio Network has got him. "Dick Clark in Hollywood," a daily 90-second program debuted February 20 and, as the program title would indicate, this program will take advantage of Clark's unique access to the luminaries of Hollywood. As a performer and a producer, Clark's radio show will feature interviews with superstars like Bill Cosby and Don Johnson.

The barter program is available in the top 170 Arbitron-rated metro markets.

United Broadcasting Goes To New Group



Bill Weller (left) and Allan Shaw

Beasley Broadcast Group executives Allen Shaw and Bill Weller have bought United Broadcasting Company of Bethesda, Maryland for \$123,500,000.

UBC Acquisition Corporation, formed by TA Communications Partners, a venture capital firm, will acquire United's radio and cable operations. Shaw and Weller have equity and management agreements to operate the radio stations. The cable systems, valued by some at \$40 million, will be operated separately.

United's station lineup is KALI-AM, Los Angeles; WKDM-AM, New York; KSOL-FM, San Francisco; WINX-AM, Bethesda, MD; WYST AM/FM Baltimore; WRQC-FM & WJMO-AM, Cleveland; and WDJY-FM, Washington, DC.

Shaw previously was with Summit Communications and ran the ABC FM stations from New York. Weller ran WGAR AM/FM for Nationwide in Cleveland before his tenure with Beasley.

Jack Minkow, Chicago, brokered the sale.

Radio Ink™

WBT Charlotte is dropping its nighttime experiment with nostalgic big band music and is reportedly returning to truckers' favorites and oldies. A strong AC during the day, the station's nighttime mixture has not developed the

following they'd have liked--too bad Glenn Miller never recorded "On the Road Again" or Eddie Arnold never sang "In the Mood"...

The word from Denver is that a purchase deal between a suburban AM and **Business Radio Network** has fallen through. The station has been advertised in Broadcast-

ing. There was no further word that anything more had taken place in the BRN merger with FBN...

Shadow Traffic, the one-time monolith that supplies eyes on Big Apple-area cars, has been losing stations to **Metro Traffic**. Where they once were heard on no less than 70 NYC and suburban stations, Shadow has said goodbye to market leaders **WHTZ** and **WQHT** as well as **KSKQ**, **WRKS**, **WFAN** and **WFAS**, White Plains. Whispers continue that **WCBS-FM** was all set to say adios but some eleventh-hour begging by Shadow halted the exodus...

Wayne Cornills of the **RAB** deserves kudos for his efforts on the Managing Sales Conference in Dallas. Good turnout, great people, and thanks for not making us brave 14-degree weather to hit meetings in other hotels...

Mario Mazza, PD at **WNCN** New

York said "Not So!" to our published report of gloom at the station due to **GAF's** stock manipulation charges. The addition of **Candice Agree** to mornings (with **Bill Jerome**) lends credence to the feeling that 'NCN is attempting to move their classical format mainstream...

Phone calls from angry listeners convinced **WBZ-AM**, Boston to drop the **Booth Frozen Entrees** ad depicting a nun "confessing" to a priest that she has resumed eating fish on Fridays. An ad agency spokesperson said the client expressed regrets for offense taken but the ad would continue to run. Hear, hear...

It's getting scarier up in Oregon: the state legislature is considering a bill proposed by its **Department of Revenue** that would tax the revenues of broadcasters based on -- can you believe it-- audience share. As the law is currently written, ads sold out-of-

state are out-of-reach to the "Revenooers." A department spokesperson pointed out that this was not a new tax, just a modification of the existing corporate tax code. Thank you. We feel better now...

WPLJ's move back to their historic call letters (**WPWR** forsaken quickly) is widely seen as a good move. But their efforts to improve the station with a little listener input proved a little embarrassing recently. 'PLJ has run a promotion campaign encouraging listeners to call with ways to improve the station. A prankster (with no apparent feel for public relations) reprogrammed the answering tape, removing "THANK YOU FOR CALLING POWER 95," and changing it to "THIS IS WPLJ AND WE DON'T CARE WHAT YOU THINK--WE'RE GOING HEAVY METAL.'" No format change is planned...

ED LENNON, of **WHDH**, Boston was fired recently, purportedly due to his vow to have his morning team broadcast in the nude. **AL MEYER**, who has taken over as PD with a management mandate for a fully-clothed broadcast team, could not be reached for comment...

Salt Lake City **CHR/AC** powerhouse, **KISN AM/FM** is rumored to be up for sale. Price of \$7 million is being floated. Under Program Director, **Gary (Wooly) Waldron**, station has risen to top of the market in the past few years.

Gary Voss, new as GM at **KRNQ**, Des Moines, IA. Comes from Cable Value Network in the Twin Cities.

REQUIRED READING



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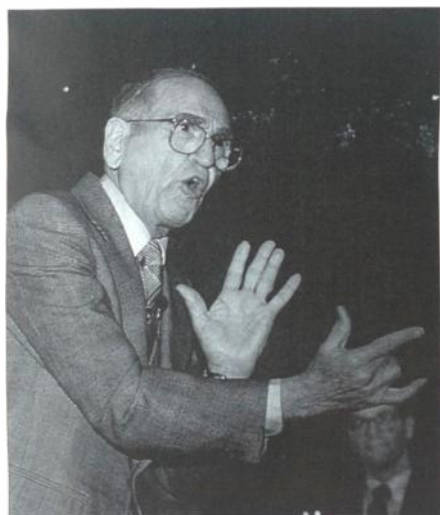
CORRECTIONS

In our last issue Matt Mills was incorrectly identified as Executive Vice President/Radio for Adams Communications. He is the President.

Jhan Hiber was reported to have left Malrite Research. We were wrong--he's still there in Cleveland.

We credited ownership of **WFPG-AM/FM** to Ed Giller, when, in fact, it now belongs to **Empire Radio Partners, Ltd.**

The New Pulse Kicks Off At The RAB



Alan Cimberg



Jim Edwards

Defying rumors that this year's RAB Managing Sales Conference might suffer from the perceived "turmoil" within the organization, the RAB staged it's best meeting ever. Even the record-breaking cold temperatures in Dallas could not frost the spirits of this year's attendees.

Outgoing RAB President Bill Stakelin gave his farewell address at the Friday luncheon, making it clear that his heart is still with Radio. He was given a standing ovation and a hand-painted portrait from the RAB.

This year's RAB was also the setting for *The New Pulse of Radio* to launch its premier issue, as well as sponsor a number of key events. The magazine hosted Saturday's luncheon featuring sales training specialist Alan Cimberg. Cimberg began his talk with a deceptively slow and mundane act, which he quickly transformed into a inspiring and entertaining presentation that won him a standing ovation from the luncheon attendees.

The *New Pulse of Radio* also sponsored "Pulse Night At The Improv," featuring three nationally-known comedians. The show, emceed by KEGL morning man Kid Craddick, began with funnyman Judd Apatow, followed by Jim Edwards—who also happens to be the brother of Emmis's Jeff Smulyan. The headliner for the show was Kevin Rooney, known for his appearances on "The Tonight Show" and a recent Jay Leno special. The RAB wrapped up with the ever-popular Transtar Flash Cadillac Band.



Kid Craddick



From Left, Apatow, Weaver, Rooney, Swanson, Edwards and Rhoads.

Media Buying In The '80's: Saving A Rocky Marriage

by Narcisse S. Cadg ne

Good radio salespeople know buyers' jobs as well as their own. A salesperson's job is to build relationships with buyers, to sell to the clients' needs as much as possible at a fair price. The buyer's job is to build relationships with stations and to buy to the clients' needs at the lowest possible price. So near, and yet so far.

Look at the Market

As a salesperson looks over his quarry—the buyers—he finds a pretty diverse group of creatures. He must do business with buyers who are 22 years old, and buyers who have been on the job 22 years. Obviously, they have different perspectives, different needs, but they have plenty in common, too. They all have the same job, and an estimated 80-90 percent are women.

"The job itself doesn't require a ton of brains," said one former buyer who, like many of those interviewed chose not to be named. Although buying is not an entry-level position, in too many cases yesterday's secretary is today's buyer, installed at her new desk with little direction by the

agency. "If some clients knew who was spending their money, they'd die," said a sales rep. "Twenty-two year-olds with no training."

The people who educate young buyers, according to many, are not

"Both buyers and salespeople point out that buyers are generally underpaid and highly overworked."

their agency employers, but sales reps. "Agencies don't tell them about buying radio, about concept and delivery," said Jane Bartsch, GM at KEBC-FM, Oklahoma City and a former buyer.

There are a few horror stories of

buyers who don't know what they're doing. One young buyer from a major northeastern city apparently bought rankers in Miami stations which were number one and two in the market. What she didn't know was that they were Spanish language stations.

Both buyers and salespeople point out that buyers are generally underpaid and highly overworked. According to Sharon Friedlander, Spot Broadcasting Manager at DDB & Needham, many days are a series of interruptions, with few blocks of time to think. Low salaries make the job less attractive.

Holding the purse strings on millions of dollars can be heady, and the sense of power coupled with long hours and a paltry paycheck can be a bad combination for some personalities. The negative buyer attitude is, "I know everything, you don't know anything, just give me your best deal and get out."

Although it's the exception and not the rule, there are purchases made that are not entirely in the client's best interests. "They're dealing with dollar amounts that are far beyond the realm of what they deal with on a personal level. They're people who



Photo: RedMorgan

Media Buyers and Salesmen: Are dogs and cats better suited for lasting relationships?

control large amounts of money and wield enormous amounts of influence, either with great care or no care," explained one person on the radio side.

Despite the power, dollars, and influence involved, buyers have an image problem with both the salespeople they deal with daily and their own agencies. Some salespeople do look down on buyers, especially the ones looking for the free lunches and the parties. "Older buyers like to get research, and they know what it means. It's the 22-year-old former receptionist who tries to get the Rod Stewart tickets," explained one salesperson.

Life at the Agency

The goals of the buyer's company and the means by which the agency

or buying service pursues those goals directly affect the individual buyer. If it's an agency where careers hinge on making the most efficient radio buys, the media buyer's going to be tough. It's easier to find human beings in the agencies that are willing to pay fair prices and negotiate without being "crunchers." And from the buyer's point of view, it's tough to have a tough client.

Dumped upon by their agencies to put hundreds of deals together, buyers, in addition to their perceived lowliness, are too busy. "Most media people are considered the graveyard of the agency," says a former buyer who now works in another communications medium. "Almost invariably the more creative an agency is, the worse the media department is."

There is often not enough commu-

nication with agency powers. Buyers also get surly because they are not brought into the planning stages of the buy when often they should be, and they don't usually see the results of their work; afterwards they are rarely informed by their agency how well a buy worked. Both the buyer and the salesmen should have a marketing sense, not just a spot sense.

It's a Contact Sport

When buyers were asked what they enjoyed most about their jobs, they all answered, "The people contact." Radio is very much a people business in which both buyers and reps establish great relationships and when asked to describe what endears a salesman to a buyer's heart, buyers often responded, "The ones that treat you like a normal person." *continued*

Saving A Relationship

"I like the older salesmen better—they're more knowledgeable, they know the business, and they don't jerk you around. They don't feel they have to prove anything and they treat you like a real, normal human being," said Lisa Sangalli, a buyer at Media Buying Service in New York.

From a personal standpoint, it's important for a salesman to maintain a good reputation among media buyers, simply because they can control a lot of early and mid-career progress in the radio industry. Buyers are frequently asked for job recommendations and it's a fact of life that there are buyers who have been around for a long time who can control advancement up to the presidential level.

Although the one-on-one relationship may be what they like best, buyers admit negotiation can be very stressful. The job is to get the best deal for the client, but buyers also want and need to keep their relationships sanguine. "Your salesperson is not your enemy and he's not a moron," a buyer explained. "He's not there to make life miserable for you, but he can if he wants too." From the salesperson's point of view: "If the buyer rubs power in your face they know they have to deal with you tomorrow." Buyers want a good rate and can do that working with, not against, the salesperson.

Buyers look for the personal touch, personal contact, and the things that make buying radio more fun than buying tires. Of course, they like the media parties, but there are other touches that are just as important. "Setting up promotions, live remote broadcasts; they can be fun," said Friedlander. "I enjoy contact with the stations and the national sales manager."

Less obvious contact is important too. "Salespeople should come by a lot instead of messengering over or dropping off avails. It's like they don't care or couldn't be bothered. Certain people I know by name, but I've never seen their faces," said Sangalli.

Both buyers and salespeople place a high value on honesty, in part, because each has been burned. "It takes a long time to build a trust factor in a relationship, and it takes two seconds to lose it," said Marcia Herman, V.P. at Hillier, Newmark, Wechsler & Howard, New York radio sales reps. "All you have to do is lie once..."

From the sales point of view, one great thing about seasoned buyers is that they look you in the eye and say, "It's just not going to work" or "Get out." You know where you stand. Buyers who don't know how to say "no" waste everybody's time.

Richard Marston, GM at KISS-100 (WKSZ) in Philadelphia, describes his

"The salesman who can make someone look good, if nothing else, proves he is deserving of the buyer's respect."

favorite buyer: "Ms. X is very tough, no bull, straight answers. We fight like crazy, but kiss and make up. We never burn any bridges. It's strictly business, nothing personal. And, as much as she might not like an idea, she'll take it forward." It's a buyer's job to read those proposals and to pass them along to the account exec. Often media buyers, salespeople say nine will turn to the last page to find the rates.

Buyers complain that they have to be tough because, too often, salesmen don't shoot straight. One buyer tells of negotiating a deal and, "The rep called me back and told me they couldn't do it, and they would take

the [ratings] weight in a... py area. It was the old bait and switch. The salesperson told me that's what he was told to do." She started again from scratch with another station. "Anything to get a piece of the buy. We come across this a lot."

Always take the high road," advised one sales source, adding, "It's better to lose the business than to lie because it comes back ten times."

Be A Walking Encyclopedia

Other than dishonesty, buyers consider unpreparedness a cardinal sin by salespeople. "Some have to look in the rating books right in front of me," said a buyer. "Well, I can do that."

Buyers expect reps to stay on top, to be quick, to know the market, to know the competition, and above all, to know their own stations well. "It's embarrassing if I get wind of changes at their station before they let me know," said one buyer.

Reps must also know what's going on at the agency—what buys are up, when they're due. When, two weeks after a buy "comes down," a rep calls to ask how it is coming along, buyers wince and remember.

In an ideal agency world, the perfect salesperson would be there 24 hours a day. "You have to be there when they need you," says Herman, adding, "that's very difficult." One buyer's favorite salesperson, "will help you out in the markets. Even if you're not going to buy her station, she'll tell you what's going on with other stations and in the market."

In a buyer's view bad salesmen don't care about what's good for the client. "Do what's good for you and your client, not just what's good for you." Oversell is a source of buyer impatience, as is complaining about the share they're getting. Their advice: "If you're not in on a buy, leave it alone, don't call 20 times. On to the next."

One ex-buyer offered this advice: "A good salesperson is one who's very persistent but very nice. She will show me how I can buy her station."

Saving A Rocky Marriage

Be as direct and as honest as possible and get me the best rate. Show me a computer run that shows me her station, preferably in combination with another station to achieve my numbers' goals at the price I want to pay."

Trying to approach media buyers by wooing them with roses, tickets and televisions doesn't work in the long haul. The days of the big ticket items are gone. A gift of a color TV might work—once—but, it's hard to repeat. The IRS keeps watch, stations are too highly leveraged, and agencies realize that it's not in their clients' interests, and have consequently clamped down on gift giving.

Stations that deserve the business don't do the heavy giving, and neither station people nor buyers evidence much respect for the unprincipled. "Some reps are snakes, good ol' boys," described one station person. "They come in with a pair of tickets and no presentation and expect a piece of the buy."

"Salesmen who try to buy business tend to get sloppy, and that is the short or long road to perdition," said another station representative.

Salespeople can, and do, give buyers something invaluable: information. "We call on our active buyers daily or every other day, and the inactive buyers a minimum of a couple of times a month. And every time we call we have to have something to say. We go in with ammunition that can help them do their job," said Ken Casseri, sales manager for WWKB-AM and WKSE-FM, Buffalo, N.Y. He added, "We try to become a major resource for them, and become less of a pain."

Your Best Deal

It's no secret that radio is more competitive than ever, and that clients insist on value. Unfortunately, buyers trying to deal on a cost-per-point basis can get caught. They end up buying secondary and tertiary stations/markets that are not doing the job for them and everybody gets hurt.

Good stations invest a great deal in information, purchasing consumer



Photo: RedMorgan

Glasnost is achieved when both parties recognize the symbiotic relationship.

research for buyers to pass along to their accounts. The salesman who can make someone look good, if nothing else, proves he is deserving of the buyer's respect.

Large agencies are now in competition with buying services. Agencies get increasing pressure to negotiate hard to save money. At an agency, which works on commission, the buys are internally different than at a buying service which bids for the account and then makes their money off the spread. At the service, buyers sometimes get buys back five or more times, with the message: get 5% lower.

Despite the pressures, buyers recognize they can't push stations all the time. They have to give a little so when they need something they can get tough and get it. The buyers who constantly push don't get favors. Some are tough, but can still be worked with. When that buyer crunches, the salesperson just has to bite his tongue.

If the buyer isn't buying the station's best price, salespeople must tell them honestly that this is the best offer. It is important not to destroy the relationship. "Even if you are the low-rated station," Casseri continued, "you have to have a long-term approach to the business. From the sta-

tion's point of view, the best thing you can do is walk. But that is a commitment that has to come from the top."

What can a salesperson do when a buyer is given realistic, bottom rates (as opposed to suicidal bottom rates) and they still won't buy? If a buyer is unbending the station can go over her head to her boss, then to the head of the agency and, finally, to the client. There are long-term benefits to going to the client; he might change agencies and the station has a better chance of keeping the client if a direct relationship exists. But in the short-term, the danger of offending the agency is very real; the slighted agency and buyer can flex their muscles and buy around the station, creating a tough situation to salvage.

For radio salespeople attempting to cope with media buyers on a daily basis, knowing that there are two sides to the story doesn't make salespeople and buyers instant blood brothers. But the idea is to make sales and when a buyer is up a creek it is always in a salesman's interests to lend her a paddle. She'll get home somehow and it's guaranteed that she will be much more neighborly to the person who gave her a hand than the one who wouldn't lift a finger.

THE DEFENSE

When The
Gauntlet Of
Litigation Was
Thrown Down,
Florida's
Y-100 Fought
Back And
Won

Metroplex Communications Corporation has won a new Federal Communications Commission license to operate its CHR—formatted WHYI-FM, Hollywood, Florida station for another seven years. In awarding the license renewal FCC Chief Administrative Law Judge Thomas B. Fitzpatrick rejected an application for the same license by the Southeast Florida Broadcasting Limited Partnership, a group of wealthy investors organized by Washington D.C. attorney Lewis B. Cohen.

Norm Wain spoke with THE PULSE OF RADIO regarding his lengthy and expensive battle to save his license.

Pulse: In your own words, explain the challenge to WHYI (Y-100).

Wain: We had been involved with a petition to deny [our license renewal] that goes back many years. The judge found in our favor, but he decided to slap our wrists and so he gave us a one-year renewal instead of a seven-year renewal at that time.

Pulse: When was that renewal?

Wain: It was in '85. Some of our paperwork was pretty sloppy, and we admitted it. The judge said, in effect, that I don't find you guilty of any wrongdoing, but I feel you ought to get a one-year renewal rather than a seven-year renewal. What happened is that Mr. Cohen, of Cohen and Berfield, looked over the broadcast landscape (their basic business is challenging licenses in the process), and decided that we were vulnerable, because of this previous case. They came in as a two-tiered partnership; a general partnership and a limited partnership was formed and they gave 100 percent of the stock in the general partnership to a black woman, Gloria Butler, who qualified because: one, she's a minority, and

two, she lives in Florida, a local resident and she promised to work at the station full time. Her economic interest in the whole venture is four percent of the equity, even though she owns 100 percent of the general partnership. The limited partners owned the other 96 percent. Even though they technically followed the FCC rules and technically she has control, in fact the judge found that she was put up as a sham general partner by the limited partners. "Sham" is the judge's word.

Pulse: There was pretty strong implication that she not only had no interest in broadcasting but wouldn't have known a transmitter if she saw one.

Wain: She admitted that she had never been inside a radio station. She and her husband operate a McDonald's franchise. She had nothing to lose because they told her all they were using was her name and they qualified for the integration credit. Now on top of all of that, Cohen threw in a whole bunch of allegations that there was payola at the station. We were totally exonerated from any payola charges. FCC rules ask the licensee to use reasonable diligence [in guarding against payola] and we did exercise reasonable diligence in that we had a payola affidavit, we had memos, we had constant awareness, and we had meetings sensitizing our troops about the dangers of payola.

Pulse: Was the only real reason for the challenge on your license was that Cohen was an opportunist?

Wain: Absolutely. He was an opportunist who saw there was a chance to come against the station, that's all. I know he was an opportunist because he asked us for a payoff, he said he'd go away for money. He originally asked for five million dollars.

Pulse: He's denying that.

Wain: I know, but I have it on excel-

DIDN'T REST

lent authority, an intermediary, that he wanted five million then he relaxed it to two million dollars. We told him to go pound salt.

Pulse: *Has challenging licenses been profitable for Cohen?*

Wain: Well, he's done it in about twelve or fourteen cases that have been documented and he's had payoffs. Just recently he got \$185,000 from CBS in Chicago to go away. What happened in 1981 was that Congress approved payoffs as a way of lightening the FCC case load. There were so many cases clogging the docket that they thought if they let people settle out of court, we could get rid of the renewal problems. Well, what that did was have a backlash effect, an effect nobody thought about. It became open season for these lawyers to mount a challenge. They knew how expensive it is to defend yourself, so, they knew that there would be a lot of people out there who would rather pay them than pay the lawyers, and not go through the [courtroom] aggravation.

Pulse: *Does Cohen have any chance for an appeal on this case?*

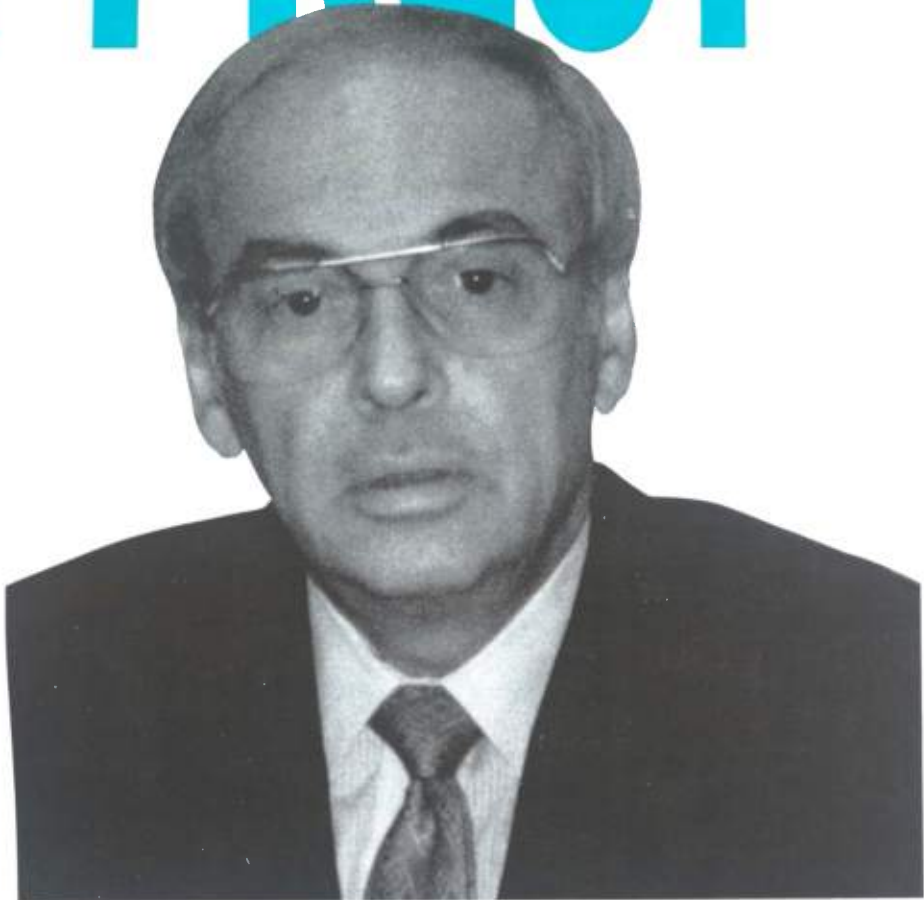
Wain: Yes, he must file an appeal within 30 days of the date that the decision was issued. I don't see that he has a chance. The judge said that even if he gave Cohen and his crowd credit he would still have to give us a license because of our meritorious broadcast performance. "Meritorious" is also the judge's word.

Pulse: *In ball park figures what did it cost you?*

Wain: Half a million bucks.

Pulse: *Was there any moment of utter farce in all of this, when you thought 'this is the theater of the absurd.'*

Wain: Dave Ross is a superb general manager. He's probably one of the best in America. For the last few years, he's been in court and working



with depositions and lawyers and worrying about this thing and its distracted him from basically doing his job. He spent hundreds of hours and thousands of dollars in defending the radio station when, instead, he should have been running the business and serving the public in South Florida. And that's the crime of it and that's the thing that makes me think this whole process is absurd because, you see, what we as laymen recognized as a sham and a farce within 30 seconds of hearing about it, took two years to prove in court. But Lew Cohen has a record of doing this time and again. As a matter of fact in the WWOR-TV case in Garden City, New Jersey, the judge just got abusive process added as an extra issue in the case.

Pulse: *What happened there?*

Wain: There's a case where he had some black woman who had four percent of the deal as a petitioner in the RKO sell-off. They got a big settlement, I think \$3 to \$4 million or something like that from RKO, so that RKO could be free to transfer the license to MCA. Now MCA owns the station, and Cohen and his client made millions. MCA goes for its first license renewal, to get on to the seven-year track. Another group, a group with a different name, comes before them to file a petition to deny their license. Now guess what: the group is headed by the same woman. She again has four percent of the deal (there are other investors) and Cohen is the attorney. So the judge smells a rat. He thinks perhaps there is abusive process here. Cohen says no, so they take it to the review board. The



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"I think the whole
radio industry and
the television
industry are being
held hostage
and are
sitting ducks..."

review board sustains the judge. And abusive process is now one of the issues.

Pulse: *What can be done about this tendency to sue for-profit?*

Wain: We are at the moment considering the possibility or the practicality of lodging some sort of a suit or complaint against Cohen and Berfield for abusive process. As a layman, I would say that I think this law firm is abusing the process of the FCC to a purpose that wasn't intended. I think the public should have access to these licenses. These laws were written to give legitimate public-spirited groups a chance to point out to the FCC that the licensee is not doing the job properly, and that maybe they ought to review whether or not he's the right person or company to own that license. It's the American way. But when you take that law and twist it and turn it to a file-for-profit scheme, then I think it's totally distorted.

Pulse: *Do you think that this ruling is going to slow down these kind of pay off challenges?*

Wain: I don't know, but I certainly hope so. We've been publicizing it because I love to create an atmosphere where law firms would think twice before they sink to this kind of level. I think that anybody who reads the record of this case will see that they have basically twisted the laws for their own personal gain. Those comparative renewal laws were put into effect to make sure that the licensee ran the radio station in the public interest. And they weren't put in place so that profiteers could come in and say "look I'm going to challenge you, so pay me." Or "pay me or pay your lawyers." You have no choice.

Pulse: *Is there any particular rule-making remedy you see that would prevent this from happening?*

Wain: Oh yes. There was a beautiful bill that was put into Congress that never got anywhere called the Tauke-Tauzin bill. What it does is tell the FCC to do its job. The bill says one: the FCC has to determine, on its own, by its own investigation or on its own initiative, that a licensee is not doing

a good job. And two, they hold a comparative renewal hearing.

Pulse: *Where does that proposal stand at this time?*

Wain: Well, it's dead. Congress didn't act on it in the last session and they're not sure it will be brought up again. However, at the recent winter board meeting of the National Association of Broadcasters in Phoenix we directed Jim May, our legislative staff member, that the first priority in this new congress is a 'radio only' bill, which would be a reform of the comparative renewal rules. Also, Dennis Patrick has put out for rule making comments on comparative renewal form. He's asked for comments and there has been a flood from the National Association of Broadcasters, the networks, individual broadcasters, lawyers. At the moment the FCC is considering all these comments and they are going to come up with some new comparative renewal rules.

Pulse: *Do you think that radio operators have as much to fear as you did? Do you think there is anything they can do to prevent this from happening to them?*

Wain: I think the whole radio industry and the television industry are being held hostage and are sitting ducks for anybody like Cohen who wants to mount a challenge. Look what's happening in Florida right now. Something like 40 stations have been filed against with this petition to

deny. That's not somebody filing for the license. That's somebody who's asking the FCC to deny the license. It means that the licensee has to spend tremendous numbers of dollars to defend himself.

Pulse: *Has this slowed any growth plans for Metroplex?*

Wain: It certainly did. Y-100 had some ratings problems and had some personnel problems during this period. It lacked a full-time manager because he was constantly going to Washington. And there was always a cloud over our building to borrow money because lenders were a little concerned about whether or not we were going to lose our license. The AmeriTrust Company in Cleveland stayed with us all the way and they always had faith that we'd prevail.

Pulse: *What's unique about Metroplex?*

Wain: We're really a 'mom and pop' operation. It's Bob Weiss and myself. Bob and I have been partners in one enterprise or another since 1964--25 years now. It feels like a family operation. We own six FMs and five AMs. We've been in radio all our lives and we're radio people through and through. We're career radio people and we don't know any other business. We think that serving the public is not only adhering to FCC rules but it's good business.

Pulse: *We've seen a real change in the entire business in the last three or four years. There are a lot of players in the market that are hundreds of millions of dollars in debt. Any predictions on how that's going to all shake out?*

Wain: Because I'm a free enterprise person, I don't think the money people in radio today are bad for the radio business. Because I think, in the final analysis, everybody has to play by the same rules. And those radio stations that are highly leveraged, will either make it or die, based on how much service they give back to the local public. If there's going to be a shakeout its going to shakeout the people who don't run radio stations properly, whether they are well financed or not. I believe that the free market is the best regulator.

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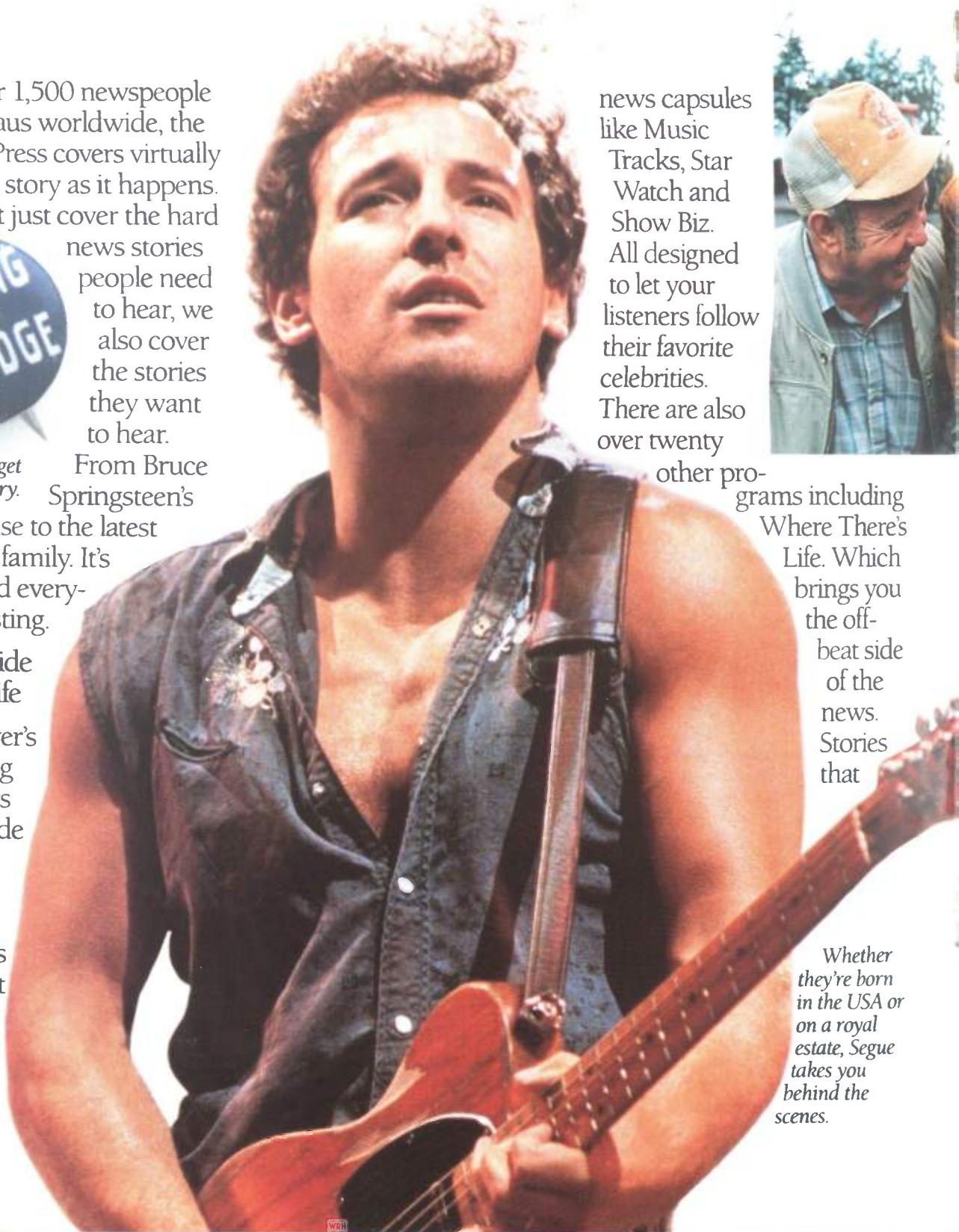
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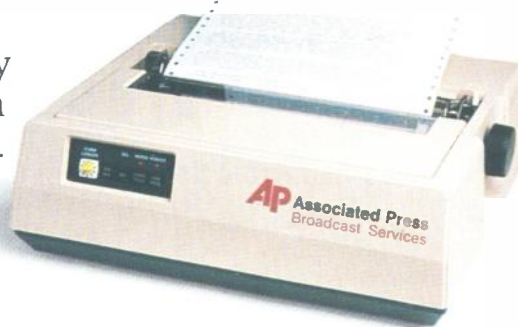
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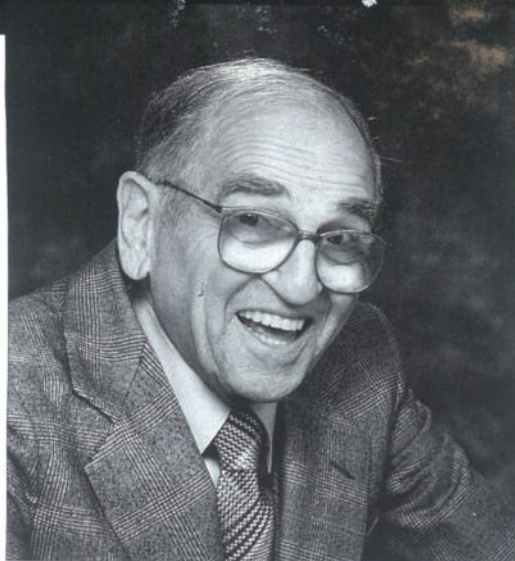
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Selling Radio

by Michael Treadwell

Finding Your Way Past The Abilene Paradox

Last week I hurriedly drove to a potential client's office for our scheduled lunch, hoping the meeting would be short. I had thousands of other things to do, yet I knew this lunch was important, for I was negotiating a large contract. I found my client rapidly banging away at his computer, hoping to finish an inventory count of specialty bicycles. As I walked in, we traded brief salutations and then quickly headed for the door. Once outside, he said to me "This needs to be fast, so let's hurry." It then struck me that neither one of us wanted this meeting at this particular moment, so I said, "Would it be of help if we rescheduled this lunch?" My client lit up and said with both joy and relief, "Great, let's get together later." We then parted, both pleased with this unexpected, pleasant outcome.

I reflected on this incident later, and what surprised me was how this circumstance was resolved. Typically, I would have proceeded with lunch, spoke at a rate equivalent to a general's barking out orders, gulped my food and then been forced to depart before my business objectives were achieved. If you have ever experienced frustrating meetings and have been left with the feeling that nothing was said or concluded to any level of satisfaction, then this incident may strike an unpleasant but familiar chord. We all instinctively know our purpose was well intended--we just wonder where it went wrong.

Jerry Harvey calls this "The Abilene Paradox" and describes the phenomenon in his book The Abilene Paradox and Other Meditations on Management. This dichotomy is any event where a group continues to engage in

the common pursuit of an agreed-upon action, despite the fact that the present circumstance suggests that an alternative is better. For those of you who have experienced lunches like mine, you've have entered the realm of an "Abilene Paradox."

The world of sales is full of these anxiety-producing situations, all of which eventually cost us time and money. See if you recognize some of these little conversational nuggets:

"Let's talk next week when I'm less busy."

"The committee will review the proposal, then get back to you."

"I want to start the advertising campaign in the spring."

What salesman hasn't heard one or all of those phrases and felt his stomach drop just a fraction of an inch? What these phrases really are, are signposts--signs that say an Abilene Paradox is right around the corner. And unless something is done and some action is taken, confusion, followed by loss of enthusiasm

siasm, followed by a blown deal is the inevitable result.

Hope springs eternal. When plans are made, both salesman and prospect share a vision--a situation that is mutually advantageous. But somewhere between planning and execution, stuff happens. Objectives change. Budgets shrivel. Datebooks get filled and the list of "urgent" return phone calls swells to ungodly dimensions. More often than not the salesperson continues to labor under the old, original suppositions while the client has changed course. The result? The salesman has worked hard for little, the client does not have what he needs and no sale is made.

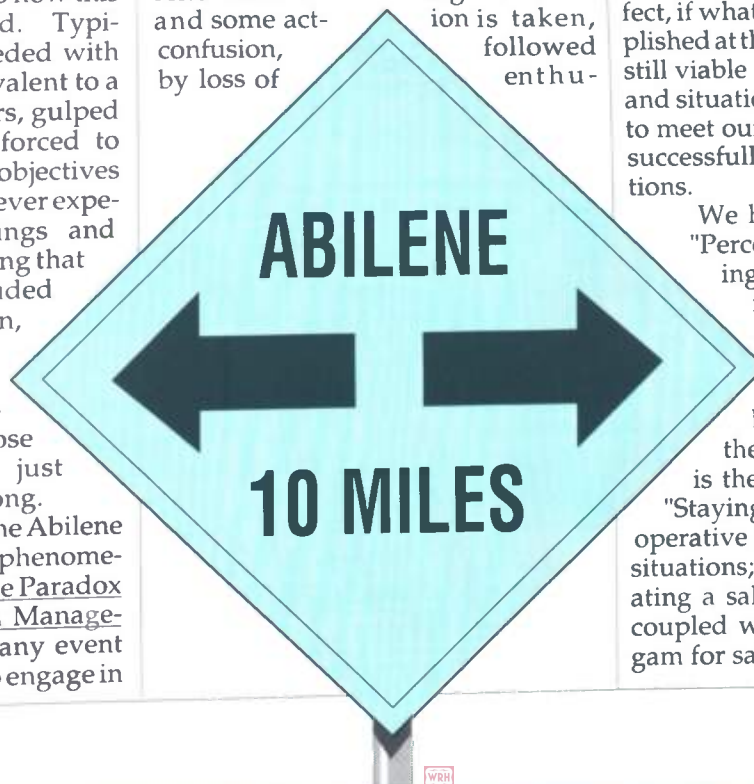
The ability to avoid these situations is a major tool for good selling. It boils down to one question:

"DOES THIS STILL WORK FOR YOU?"

The salesman who asks himself and his clients this question every time he perceives the slightest change in direction will cut his wheel-spinning time to virtually nonexistent proportions. A sale moves forward based on current information and agreement, not past suppositions. In changing my lunch plans, I was asking, in effect, if what we wanted to get accomplished at that particular meeting was still viable or was there a better time and situation in the foreseeable future to meet our goals. We met later, and successfully completed our negotiations.

We have all heard the phrase "Perception is Reality." Perceiving reality is what overcoming life's Abilene Paradoxes is all about. The salesman who can sense which way the wind is blowing in every deal, and then quickly adapt to change is the salesman who succeeds.

"Staying the course" is a good operative phrase in many business situations; it means failure in negotiating a sales agreement. Perception coupled with flexibility is an amalgam for sales survival.



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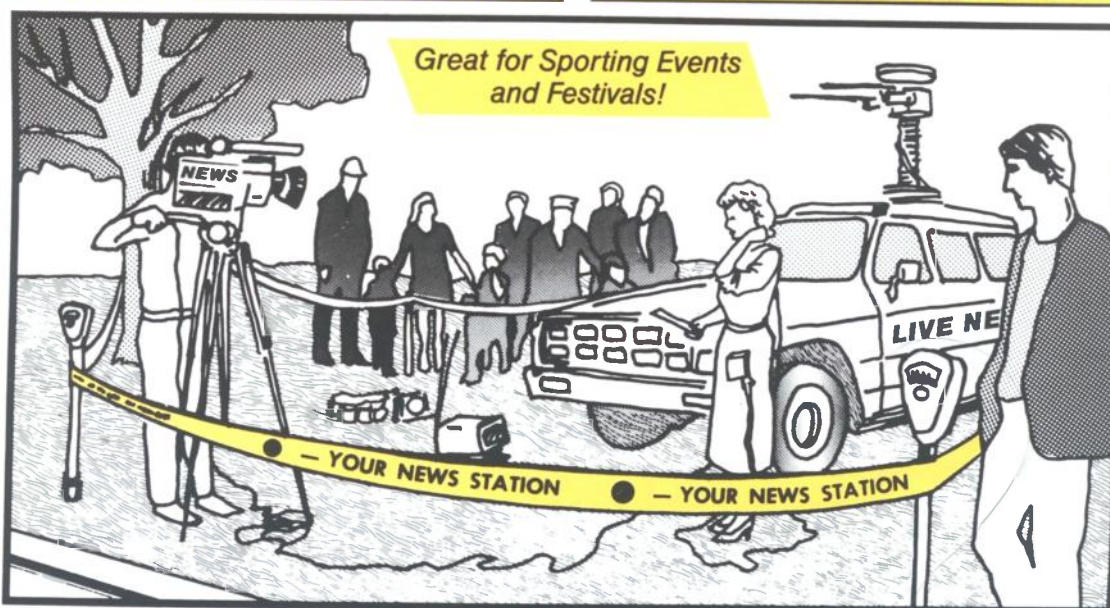
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Sales/Marketing

by Narcisse S. Cadg  

Ad Agencies: Getting Low-Risk Results

There are station managers who skydive, smoke, cross against the light and introduce old girlfriends to the wife. But until recently, they wouldn't hire an advertising agency to promote the station. It was too risky. Increased competition in an already intense medium, coupled with ever-leaner operations has begun to change a few of the most stubborn minds in Radio.

Choosing and using an agency is a delicate process, one that is potentially dangerous to the relationships with the agency the station retains as well as all the agencies it doesn't. Not only does the station make a statement to the marketplace on a number of different levels, but as David Pearlman, GM, WMAQ Chicago, said, "We're in the business of selling our product and we ask someone to ex-

cute it and then buy it." Because historically clients and agencies rarely mate for life, the agency a radio station chooses may later be less friendly after it's been fired. So is hiring an agency worth the risk? If the station takes some precautions, yes.

One real station management fear is that tapping an agency to handle the station will affect time sales, particularly with other agencies. The idea of saying "Thanks, but no thanks" to all but one agency - and their media departments - could put Tums at the top of most GM's shopping lists. Realistically, in most markets, whether you are a client or not enters little into buying decisions.

"I have never felt I was left out of a buy because I wasn't using the agency," said Joe Buys, GM at WOWO, Fort Wayne, Ind. "Conversely, I have given business

to an agency and have suddenly been the beneficiary of some business." From the agency side, David Brown, V. P., Media Director at Doremus & Company, noted that with any communications medium an agency must internally be particularly careful not to play favorites. Asked to make a judgment, Mr. Brown speculated "If anything, agencies may lean over too far in the other direction, and go 60-40 in the [non-client] stations' favor."

While many GM's would take great exception, veteran Saatchi & Saatchi media buyer Sam Michaelson insists that a client relationship is immaterial to a buy. "The station stands on its own merits," she said. "If push came to shove, it was down to two and they were equal, I would give the client the consideration," Michaelson allowed, but added, laughing, "It never gets to that point."

One considerable caveat in a burgeoning station-as-agency-client relationship is the issue of Telling the Truth. It is against the nature of a radio animal to expose his underbelly to a perceived natural enemy; telling an agency that the sta-

"We tried playing other radio stations at the office, but the ferns died."



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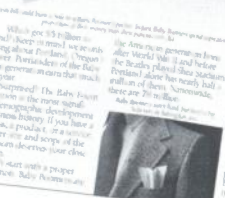
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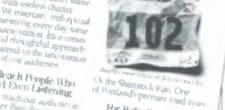
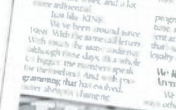
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Award-winning agency work that got results for radio station clients.

Print advertising for WCEZ-FM, Columbia by Harper Hellams & Paige of Columbia, SC. (Left) Print advertising and sales kit for KINK-FM 102, Portland by Wieden & Kennedy of Portland, OR.

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tion needs help in morning drive after years of boasting strength in that area can sometimes invoke a gag reflex. An individual should never lie to his therapist and a client shouldn't lie to his agency but admitting how big a budget really is can be a tough decision.

How a station preserves relations with agencies it has chosen not to retain depends largely on how the selections process is handled. Agencies are used to being accepted and rejected, and the most important expectation is that the station will listen to a presentation and give the agency a chance. Agencies do not take to closeting any more kindly than salespeople. After a fair hearing, the runners-up should be informed on a strictly professional level, ("you were a close second.") courteously and promptly -- before they get the news from 'the streets.'

In a large agency a station account doesn't represent a chunk of business large enough to have a profound effect on the agency's bottom line. In a small agency, however, it's easier to generate hard feelings through loss of critical revenues: extra diplomacy is in order. But agencies also recognize that no relationship is forever. There are often second, third, and even fourth chances to retain the station as a client.

Ultimately, the station which is afraid and chooses an agency out of their market is probably doing itself a disservice. By and large, stations benefit more from choosing an agency in its home town, with an intimate knowledge of the market. In very small markets, of course the tradeoff to a tiny or new agency may not be valuable.

Many stations continue to use their own in-house staff, but no matter how competent an in-house staff may be, a station must ask the question "Is our staff as good as the competition's agency?" The consensus is that agencies probably do a better job over all and offer a different perspective. In larger markets, where there's a greater use of TV and a higher level of sophis-

When Selecting An Agency, Remember...

1) Set the criteria ahead of time. Important decisions, such as the following, should be made before agencies are interviewed.

- Does the station require the services of a full service agency—one that provides creative services, media buying services, and public relations? Make sure the agency provides those services you need in-house.
- Does the station wish to work with the agency on a per-project basis rather than sign a long-term contract? Agencies would prefer to have you under contract, but be aware that contracts limit freedom, and can be difficult to break.
- Determine how your station would like to structure billing arrangements—flat fee, per hour rate, or fee against commission are three possible arrangements. Insist that all agencies disclose all per-hour rates, commissions and mark-ups on outside work. Insist further that all work be estimated and approved in advance.
- Does the station require that the agency have previous broadcast, or specifically radio, account experience?

2) Meet with all qualified agencies armed with the above criteria, and weed out all those that don't match up--this saves time and effort for both the client and agency--and the agency will appreciate your consideration.

3) One of the most reliable ways to make your final agency selection is to ask for a speculative creative and media buying assignment. If your anticipated yearly billing is in excess of \$50,000 per year, this is not unreasonable.

4) Look for potential. In reviewing spec creative, remember that it will take time for the agency to get to know you--look for creative ability you can work with and develop. Review marketing strategies--are they reaching the correct target market effectively and efficiently?

5) Meet the account team, including all those involved from account manager to creative director, copywriter, art director, media buyer and traffic manager. Ask for background and experience and insist that seasoned people are placed on the account.

6) When making your final decision, be considerate. After calling the winning agency, immediately call all other contenders personally. No agency wants to hear bad news through the grapevine. Thank them for their efforts and maintain a good relationship--you may need them again further down the road.

7) Let your agency do their job. The final agency selection was made on the merits and strengths and talent of the agency--learn to guide the agency, not override them. Reap the benefits of your agency investment.

tication, stations are better off with an agency. Unfortunately, those stations that do advertising entirely in-house often look it.

The radio industry has joined the era of specialization. Advertising agencies are used to advantage of expertise not usually found on a radio station's in-house staff: targeted creativity; perspective on the product; specific skills such as graphics design and production, and for the agency's buying power.

Agency people are not, however, Radio people. Just because there is interaction between radio and ad-

vertising, neither side should think that ad agencies know how to run a station any more than they know how to make tires. The station must convey a knowledge of its product and goals to the agency, and the agency should market the station format for its own purposes. A repeated complaint is that too many agencies pitch a campaign that doesn't match the programming.

"We've seen agencies that don't understand radio," said Charley Furlong, Director of Communications for Group W Radio. "The first thing they want to do is change the station." Sta-

...recognize that, although
...source of creativity
...as well as the station's
...sales pitch that says
"Put on a ... show and we can
promote that," ... could be scrutinized
carefully. Many agencies don't un-
derstand the creative guerilla war-
fare that goes on among stations and
can't always provide what Radio
thinks it needs.

Research sometimes shows that the
listener's perception of the station is
different than the station's percep-
tion of itself. Agencies can some-
times get a better perspective on the
station and are often in a better posi-
tion to evaluate the product than the
station is. Agencies approach the situ-
ation with a different outlook.

An excellent way to get quality
advertising without forming an alli-
ance with one agency is to cherry-

pick agencies' skills. If the station
decides to go into TV, it can use an
agency that has a hot creative video
team. Another agency may buy media
very well, and could be used to nego-
tiate a buy. "I've never hired an agency
full-time," said Buys. "I've used them
to do projects for me. We go to sev-
eral agencies and independent
people, asking for presentations. I
may pick and choose different agen-
cies for different tasks, or I may wind
up with one. We can maintain more
control."

In buying, there is a good chance
an agency's clout can work a better
deal. "We have bought TV about 12
percent better with our buying serv-
ice," says a west coast radio marketer.
"In one market alone that's \$120,000,
per year."

An agency may do a lot of business
with a particular newspaper and may

get merchandising, ... , pro-
motions, and other added-value
items. An agency can more easily
coattail another agency client, like Pepsi
or McDonald's. But sometimes
a station can get lost in the sales of a
large agency. If the GM likes to pick
his movies on TV, he might have a
problem.

**"We have bought
TV about 12 percent
better with our
buying service.
In one market alone
that's \$120,000,
per year."**

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The bottom line is that when a
professional job is required, profes-
sional people are needed. If a station
doesn't hire an agency because it's
afraid of losing sales with other agen-
cies, or with its own agency if they
must fire them later on, the station
may be hurting itself. But an aggres-
sive marketer has to find the best,
most creative people, leave his ego
behind and get the best people to do
the job.

Agency advertising may be best for
the station in the majority of circum-
stances, but occasional in-house strat-
egy can be good for the soul. One
former GM described his favorite
tactic: "We always put a billboard as
close to the competition's general
manager's house as we could, one
that was on his route to work. He'd
have to pass it every day. If they got
a new manager, we'd find another
billboard on his way to work. Even if
we couldn't justify the CPM's, we'd
do it, just to drive him crazy."

Now, what agency would think of
that?



The Bottom Line

Interest Rates And Other Influences On Today's Business

Editor's Note: This article is the second in a series designed to acquaint Radio Management with some of the rudiments of Finance and Economics.

While the principal function of the stock market is to raise capital for business and government, the investment community places value on primary and secondary offerings through the stock and bond markets. The value is presumably determined by the public's perception of the general health of the economy. The expected direction of interest rates and inflation play a huge role in determining the amount of risk that the investing public is willing to accept in making financial decisions.

For instance, investors are wary about purchasing stock or corporate bonds when the "real" interest rate (nominal or Treasury yield less the rate of inflation) is proportionately higher than the perceived return on equities and corporate debt issues, with the reasoning being that Treasury instruments are essentially risk-free investments, and a certain yield premium is necessary to entice the

investment community into stocks and corporate bonds which have varying degrees of risk. Rising interest rates and inflation, along with some economic instability, may be tolerated to a point, but when the expected result is a squeeze on corporate profits, it drives both the stock and bond markets lower.

The present environment, with some moderate increases in both rates and inflation, is being tolerated by the markets. However, the number of new issues (IPOs), leveraged buy outs (LBOs), and corporate takeovers has decreased significantly lately. Issuing companies and the investing public are focusing on President Bush's resolve to act on the budget deficit, and corporate raiders are presumably apprehensive about changes in tax laws. In any case, the climate has become anemic in these areas.

There are many underlying influences that affect inflation, interest

rates and the general economy. Currency fluctuations caused confidence levels in the U.S. import/export expectations. These levels determine much of the asset-value of companies as their competitive abilities in the world markets are dictated by the value of the currency. When the dollar becomes too strong, it chokes sales both here and abroad, as U.S. manufactured products are expensive relative to foreign products and foreign products become "cheap" compared to U.S. products. The dollar gains in value when the confidence level in the U.S. by foreigners is high. Investments in dollar-denominated securities and other assets in this country become attractive because the risk of a loss in the value of the currency is perceived to be minimal. This invites foreign institutional involvement initially (investments by foreign governments, banks, and security firms), and then filters to the private investors as well. This is healthy for the U.S. to the extent that it buoys the markets and, perhaps even more significantly, finances the borrowing needs of the government. (The Japanese alone were reasonable for purchasing a huge chunk of U.S. Treasury issues in the mid 1980's.) Ultimately, this causes the dollar to become too strong, and products produced in the U.S. are no longer competitive. This, in turn, strangles sales and profits and

A Sample Of Current Broadcast Stocks

Corporation	Stock Symbol	Exchange	52 Week High	52 Week Low	Close
CBS Inc.	CBS	NYSE	182 3/4	150 1/2	167 7/8
Capital Cities	CCB	NYSE	369 3/4	297	364
ClearChannel Comm.	CCU	AMEX	14 5/8	11 7/8	13 1/2
Jacor Comm.	JCOR	OTC	7 1/8	5	6 1/2
Infinity Broadcasting	INFTA	OTC	30 3/8	29 3/4	29 3/4
Olympia Broadcasting	OBCC	OTC	5 1/4	1 3/4	2 1/4

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The Bottom Line

causes a slowdown. The foreign investment decelerates. Interest rates must move higher to attract new money into our debt-financing arena and the rates must now reflect the risk of a weakening currency perceived by foreign investors.

Higher interest rates hurt the economy for obvious reasons. Business and personal expenditures are curtailed, and a slowdown or recession results.

The progression of the economy from what is referred to as expansion (defined as the rate of inflation being at least two percentage points higher than GNP), into contraction, can be compared to the ebb and flow of a tide. This is a cyclic phenomenon. Some outside influences exist that can cause a delay in the natural occurrence, but, just as a hurricane affects the magnitude of the tide, their effect is temporary; the result is always predictable. In the case of the economy, the cause and effect relationships that are inherent in the marketplace will always exist. The stock and bond markets have historically predicted the course of economic phenomena with a six to nine-month lead time.

It is evident that any financial decision must be timed to the cyclic progression within the economy. A decision to bring a new issue to the market, for instance, cannot be done efficiently if the climate is not appropriate. New employees, like all expenditures must be carefully evaluated by all businesses, as all expenditures must. Borrowings at floating rates are especially dangerous when the economy is showing signs of weakening. Financial paper instruments should be sold if interest rates are expected to rise, and cash positions increased. Careful planning and evaluation of the economy cannot be overemphasized in regard to not only how it affects one particular industry (because no one entity can stand alone in a vacuum), but how it affects the country as a whole.



Calendar Of Events

February 24-26—**Time Press Expo—Hawaii...** Info: (303) 798-1274.

March 1-2—**Women in Communications Public Affairs Seminar...** Key Ridge Marriott Hotel, Arlington, Virginia.

March 1-3—**West Virginia Broadcasters Association Annual "Call on Congress"...** Washington D.C. Info: (304) 344-3798.

March 1-4—**20th Annual Country Radio Seminar...** Nashville, Tennessee. Info: (615) 327-4488.

March 2—**International Radio and Television Society Gold Medal Award Presentation...** New York, New York. Info: (212) 867-6650.

March 3-4—**Radio Television News Directors Association, Northern California Chapter Convention...** Concord, California. Info: (415) 451-8760.

March 7-10—**Audio Engineering Society Convention...** Congress Centrum Hotel, Hamburg, West Germany. Info: (030) 831-28-10.

March 8-9—**Ohio Association of Broadcasters Congressional Salute...** Sheraton Grande Hotel, Washington D.C.

March 12-14—**West Virginia Broadcasters Association Spring meeting...** Beckley, West Virginia. Info: (304) 344-3798.

March 13-14—**National Association of Broadcasters Group Head Fly-in...** Dallas, Texas. Info: (202) 429-5420.

March 16—**Radio and Television Correspondents Association Dinner...** Washington D.C. Info: (202) 828-7016.

March 22—**NAB Radio Station Acquisition Seminar...** New York, New York. Info: (202) 429-5420.

March 22—**Broadcast Pioneers Mike Award Dinner...** New York, New York. Info: (212) 586-2000.

March 23—**National Association of Black-Owned Broadcasters Fifth Annual Communications Awards Dinner...** Info: Ava Sanders (202) 463-8970.

March 24-25—**Collegiate Broadcasting Group's 11th Annual Black College Radio Convention...** Atlanta, Georgia. Info: (404) 523-6136.

April 9-12—**Broadcast Financial Management/Broadcast Credit Association Annual Conference...** Dallas, Texas. Info: (312) 296-0200.

April 29-May 2—**National Association of Broadcasters Annual Convention...** Las Vegas, Nevada. Info: (202) 429-5300.

May 2—**Broadcast Pioneers Annual Breakfast at NAB Convention (see above)...** Info: (212) 586-2000.

May 17-21—**Annual Radio and Television Convention...** New York, New York. Info: (202) 429-5102

May 17-21—**Annual Public Radio Conference...** St. Francis Hotel, San Francisco, California.

June 21-25—**Broadcast Promotion and Marketing Executives Broadcast Designers Association Annual Seminar...** Renaissance Center, Detroit.

Sept. 13-16—**Radio-Television News Directors Association Annual Convention...** Kansas City Convention Center, Kansas City, Missouri.

Sept. 13-16—**NAB Radio '89 Convention...** New Orleans, Louisiana. Info: (202) 429-5300.

Oct. 5-8—**Society of Broadcast Engineers Convention, Kansas City, Missouri...** Info: John Battison (614) 888-3364.

NAB CONVENTION: RADIO UPDATE


Annual National Association of Broadcasters meeting in Las Vegas April 29-May 2 will have much for radio operators. An early sample of some interesting sessions:


- DANGER LURKS IN MORNING DRIVE
- ADVERTISING LAWFUL LOTTERIES
- BUYING: THE BEGINNING (OF YOUR GROUP)
- THE PROFITABILITY INVESTIGATION
- SHOESTRING TACTICS FOR SMALL MARKETS
- MONEY: OFF THE BOOKS INTO THE BANK
- TAKING CHARGE IN STYLE


Registration info: 202-429-5420


Capitol Bullets

The FCC has ordered Great American Radio Corp., licensee of KCKO, Spokane, WA, to show cause as to why the station's license should not be revoked. KCKO had requested permission to remain silent until August 15, 1985. In a visit to the station the FCC could find no evidence of a transmitter building or antenna towers.


 WRPZ, Paris, KY, has also been ordered to show cause why it should not lose its license. Mega Broadcasting licensee WRPZ never notified the FCC it was off the air or requested permission to remain off the air. A Field Operations Bureau investigation found the station to have been silent since November of 1987.


 The FCC has eliminated the rulemaking process when considering a request to downgrade the class of an FM allotment.


 The U.S. Court of Appeals for the District of Columbia has remanded for notice and comment the rulemaking on the so-called interim rules governing counterproposals for substituted FM channels. The court also vacated and remanded the allotting of 106.7 MHz at Semora, NC.


 The Commission has granted Golden West Broadcasting's request for reconsideration and tentatively approved its proposal to increase KMPC-FM's service to Glendale, CA, by increasing its ERP


to a level exceeding the maximum allowed. Final action is pending a notice from Mexico that it has no objection to the proposed power increase.


 The application of Dean-Thomas Communications for a new FM station at Bridgewater, VA, on 105.1 MHz has been granted to the successor applicant WRDJ, Inc.


 The request of Metro Broadcasting, Inc. for reconsideration of the Commission's action returning its petition for rulemaking and order to show cause in the amending of the FM Table at Terrell and Dangerfield, TX, has been denied.


 The hours for counter and phone service at the Mass Media Bureau and Dockets Reference Room at the FCC have been changed to 10:00 am to 4:30 pm.



 The Commission has voted 3-0 to consider abandoning comparative hearings for new AM, FM and full-power TV stations. The move would permit the commission to hold lotteries for new stations, possibly giving preferences to minorities, and those new to broadcast ownership. Such "weighing" could be used to support public policy issues. Already 80 percent of all new station hearings are settled by the parties rather than by the A-L-J hearing the case. Also, the Commission has allowed outsiders to buy into new allocations without undergoing the rigors of comparative hearings.

 Will the Commission abandon its purported public policy goals? Many lawyers, who depend on comparative hearings for the bulk of their income, are concerned. It could mean higher hourly rates for other services now rendered. But the lotteries may mean more applicants for new facilities. Also not decided is whether new stations currently in hearings, or designated for hearings, would be included in the lottery process.

 Yet another buy-in by an outsider into a comparative hearing has been approved by the Commission, but citizen's groups are considering challenging the FCC in court. The one-million dollar buyout was for a new FM in Marco, Florida not mentioned in recent weeks, but now certain to be an alternative to the lottery process is the auctioning of frequencies which, at least, would put money in the public coffers.

 The FCC denied Double Eagle a request for reconsideration and motion to stay concerning the Report and Order allotting 92.3 A to Roland, OK. Eagle's counterproposal to substitute 92.5 C2 for 92.5 A at Heavener, OK, was denied.

 The application of Royce International Broadcasting for KWOD, Sacramento, CA, has been renewed. The competing application of Wong Communications, LP has been denied.

 The FCC's Miami office has moved to the Rochester Building, Room 310, 8390 N.W. 53rd Street, Miami, FL 33166. The new phone number is (305) 592-0399, hours are 8:00 am to 4:30 pm. 

DC Databank

FORMAT CHANGES

(#=change accompanies new ownership) (//=simulcast)

			Formerly	Becomes
DE	Ocean View	WOVU-101.7	#adult contemporary	CHR "Kiss"
IL	Pekin	WBNH-88.5*	new	religion
IA	Davenport	KSTT-1170	oldies	rock//WXL
	Marshalltown	KFJB-1230	adult contemporary	oldies
LA	Norco (New Orleans)	WADU 830	oldies	easy listening
MD	Baltimore	WITH 1230	# adult standards	MD s Net-talk
	Bethesda (D.C.)	WMMJ 102.3	AC, OL, CW, Broadway	AC, O' R&B, CHR, disco
OH	Circleville (Colum)	WLRO-107.1	adult contemporary	CHR-oldies
	New Philadelphia	WNPQ-95.9	rock	CHR
	Van Wert (Ft. Wayne)	WBVR 98.9	WKSD, oldies	classic rock "The Bear"
OR	Oregon City (Port)	KSGO-1520	oldies	Tran. - oldies
PA	Susquehanna	WKGB-FM-92.5	new	rock
TN	Chattanooga	WGOW-1150	oldies	talk
	Nashville	WSIX-980	adult standards	talk
TX	Houston	KKHT-96.5	adult contemporary	dance-CHR "Energy 96.5"
	Midland	KCRS-550	adult contemporary	country
	Odessa	KOYL-1310	country	spanish
UT	West Valley City	KZQQ-1550	SMN Z-Rock	classical
VT	Plattsburgh	WGFB-99.9	SMN - CHR	Tran. - AC
WA	Sumner (Tacoma)	KFRS-1560	religion	silent
	Vancouver (Portland)	KKSN-910	oldies	Tran. AM- standards
PQ	Montreal	CTHX-980	oldies	CHR

NEW STATIONS: APPLICATIONS

(* =non-commercial station) (* =competes with existing application)


AR	89.5*	Camden	250 w, 150 ft	Camden Career Center
CA	107.1	Rio Del	3000w, -535 ft	Douglas C. Turnbull
CO	106.3	Brush	3000 w, 75 ft	Douglas C. Turnbull
FL	1200	Micanopy	10000/1000 w DA-N	Carl Fazio, Jr.
	1190	Odessa	3000/750 w DA-2	Randall H. Blair
	1200	Thonotosassa	5000/900/230 w DA-3	George M. Arroyo
LA	94.7+	Lacombe	3000 w, 328 ft	Lacombe Community Broadcasters
	94.7+	Lacombe	3000 w, 328 ft	William Seiler
	94.7+	Lacombe	3000 w, 328 ft	Lacombe Broadcasting Service
ME	106.7+	North Windham	3000 w, 328 ft	Sebage Broadcasting Co.
MO	870	Springfield	3000 w DA-D	Battlefield Broadcasting


CP ACTIVITY


CA	KCPC(CP)-1200	Rancho Mirage	requests extension of time for changes
	KXFR(CP)-89.7*	Redding	CP Cancelled 1-31-89
	KIRS(CP)-1040	San Diego	requests extension of time for changes
GA	WLYU-92.5	Lyons	on the air


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
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LA	Norco (New Orleans)	WADU-830	oldies	easy listening
MD	Baltimore	WITH 1230	# adult standards	MD's Net-talk
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	Nashville	WSIX-980	adult standards	talk
TX	Houston	KKHT-96.5	adult contemporary	dance-CHR "Energy 96.5"
	Midland	KCRS-550	adult contemporary	country
	Odessa	KOYL-1310	country	spanish
UT	West Valley City	KZQQ-1550	SMN Z-Rock	classical
VT	Plattsburgh	WGFB-99.9	SMN - CHR	Tran. - AC
WA	Sumner (Tacoma)	KFRS-1560	religion	silent
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MO	870	Springfield	3000 w DA-D	Battlefield Broadcasting

CP ACTIVITY

CA	KCPC(CP)-1200	Rancho Mirage	requests extension of time for changes
	KXFR(CP)-89.7*	Redding	CP Cancelled 1-31-89
GA	KIRS(CP)-1040	San Diego	requests extension of time for changes
	WLYU-92.5	Lyons	on the air

CP ACTIVITY (cont.)

		Pekin	on the air
		Richmond	on the air
		St. Mary's City	CP is cancelled
		Minneapolis	requests extension of time for changes
		Tonopah	on the air
		Denver Township	on the air
		Florence	requests extension of time
PA	WRL	Susquenanna	on the air
TN	WKS	Humboldt	on the air
	WLSZ	Karns	on the air
	WCKG	Loudon	on the air
	WLOD-FM-99.1	Winchester	CP is Cancelled 2-1-89
VA	WWVJ(CF)-91.7*		

NEW STATIONS: GRANTS

CA	95.9	Barstow	1500 w, 438 ft	Hub Broadcasting
FL	101.9	Springfield	3000 w, 328 ft	Randall R. Wahlberg
SC	105.9	St. Stephen	3000 w, 328 ft	George Wells
TX	92.5	Abilene	16720 w, 859 ft	CVC Broadcasting
	101.1	Port Isabel	3000 w, 300 ft	Matthew C. Trub
VA	105.1	Bridgewater	3000 w, 309 ft	Dean-Thomas Communications
	98.3	Elkton	2400 w, 348 ft	Stonewall Broadcasting Co.
	92.1	Ruckersville	3000 w, 328 ft	Ridge Broadcasting Corp.

CALL LETTER CHANGES

PQ	CKGM-980	Montreal	becomes CHTX
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PROPOSED STATION TRANSFERS

(r= reorganization of existing ownership)

AK	KENI-550/100.5	Anchorage	r	to Pacific Rim Bcstrs, Debtor in Poss.
	KENI-550/100.5	Anchorage		to TCT Communications, Inc. (part two)
	KBCN-1300/KINQ-95.9	Fairbanks	r	to Pacific Rim Bcstrs, Debtor in Poss.
	KVOK-560.KJJZ-101.1	Kodiak	r	to Pacific Rim Bcstrs, Debtor in Poss.
CA	KBON-103.9	Lake Arrowhead		to Inland Empire Bcstg Corp.
	KFAC-92.3	Los Angeles		to Evergreen Media Corp.
	KCKC-1350	San Bernardino		to Inland Empire Broadcasting Corp.
DC	WKYS-93.3	Washington	r	to Albimar Communications, Inc.
FL	WYND-1310	Deland		to Christian Radio Productions, Inc.
IL	WROK-1440/WZOK-97.5	Rockford	r	Nolte Communications, Inc.
KS	KLEY-1130/KZED-93.6	Wellington		to Johnson Enterprises, Inc.
LA	KVCL-1270	Winnfield	r	to Winn Broadcasting Co., Inc..
MD	WQSR-105.7	Catonsville	r	to Inner Harbor Bcstg., Inc.
	WBMD-750	Baltimore	r	to Inner Harbor Broadcasting, Inc.
NV	KJUL (CP)-104.3	N. Las Vegas	r	to Carrigan Communications, Inc.
NH	WXXK-FM-101.7	Newport	r	in Air Born Broadcasting, Inc.
OK	KYNZ-106.7	Lone Grove		to C. Paul Benton (SSS Comm., Inc.)
TX	KVOJ-1130	Edna		to H.Z. International Corp.
	KNAL-1410	Victoria		to Hombres Enterprises, Inc.
VT	WDOT-1390	Burlington		to Atlantic Ventures of Vermont, LP
	WRQL (CP)-104.1	Rupert		to WGLV Radio, Inc.
VI	WIBS-1090	Charlotte Amalie		to Three Angles Corp.

Classifieds

HELP WANTED-MANAGEMENT

Sales manager: 100,000 watt FM hit music station, top rated station in second largest market in Arkansas. If you can recruit, train, organize, motivate and produce results, an excellent opportunity awaits you. CRMC a plus. Respond quickly to Gary Keifer, 501-785-2526 or 452-1992 KISR Box 3100, Fort Smith, AR 72901. EOE

STATION MANAGER

for GREAT small/medium market AM/FM combo in Saratoga Springs (near Albany) NY. Duties include full station management and sales. Must have strong sales background and ability to budget and meet monthly station goals. Those with the right stuff and interested in earning an equity position submit letter, resume and references to Howard M. Ginsberg. WKAJ/WQQY, 12 Beech St., Essex Junction, VT 05452. EOE

Are you an effective, aggressive sales rep with management potential? Growing central New England FM in beautiful booming market needs sales pros. Call Richard DeFabio. 800-242-WYRY. In New Hampshire, 603-336-5000 or write 130 Martell Ct., Keene, NH 03431. EOE.

LOCAL SALES MANAGER

Top 10 market. Looking for individual with strong local sales management history to lead a staff of 8-10. Experience in sales training and maximizing revenue a must. Resume to Fran Epstein, KREB/KKZR Radio, 9801 Westheimer, Houston, TX. No phone calls please. EOE.

CO-OP SPECIALIST/ SERVICE DIRECTOR

Take charge of established co-op department with national reputation. Must be detail-driven, organized, self-starter. Retail/sales background with computer skills preferred. Send resume to J. McCullough. WLPO/WAJK, Box 215, LaSalle, IL 61301. EOE.

General sales manager, Austin, TX. 100,000 watt F.M. If you can recruit, train, organize, motivate & provide results, an excellent opportunity awaits you. Respond quickly. Greg Hale VP/GM, 512-472-0965, 811 Barton Springs, Austin, TX. 78704

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AM-FM-TV-Appraisals

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816-455-0001

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Wanted - experienced engineer. Contact Dick Vaughan WSYB & WVRT - P.O. Box 249 - Rutland, Vermont 05701. Phone - 802-775-5597.

The New Pulse is looking for radio people with editorial background to fill additional editorial positions. Send resume to Pulse Box 125.

Sales to Vendors of the radio industry. The New Pulse is already expanding it's sales staff. Contact Heidi Swanson c/o The Pulse.

SITUATIONS WANTED - TALENT

Professional attitude and sound. Experienced announcer available; immediately. Midwest, South, anytime. Bill 308-534-1211.

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SITUATIONS WANTED-MANAGEMENT

General manager: If you're looking for a people oriented, bottom line manager give me a call. I'm ready for a Northeast challenge. My experience covers: 4 years sales management and 2.5 years Pres. and G.M. Ready to move this month. 218-483-4492.

Classifieds

California

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California Broadcast Association

General/sales manager. Young, aggressive, seasoned professional. Impeccable references. Prefer Ohio-Indiana, all markets. 317-962-0854.

SITUATIONS WANTED - NEWS

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Adult (35-64) formatted stations: Not achieving top performance in ratings and/or revenue? Call the action-oriented Radio Doctor. We know the audience and how to satisfy them - for profitable results. 215-348-0707.

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All classified advertising is payable in advance with typewritten copy accompanied by a check payable to "The Pulse of Radio." Copy must be received no later than the Friday prior to cover date. All classified and display advertising must be paid in advance.

All listings by mail or facsimile to Pulse Classifieds, 1212 U.S. Highway One, N. Palm Beach, FL 33408. 407-626-3774 FAX: 407-626-3505

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Jacor



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