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SALAMON**

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02

TM Century Jingles



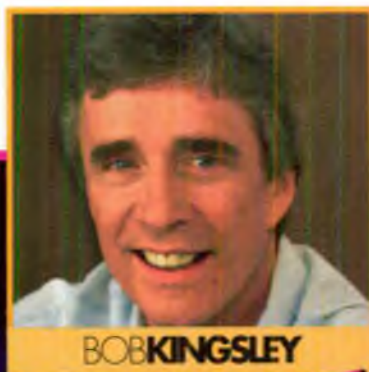
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▲ Interview: Ed Salamon

Salamon explains the difference between Westwood One Radio Networks and Westwood One Entertainment, and discusses the growth and success of the Country Radio Seminar and the future of the country format



◀ Special Report: Riding the Country Roller Coaster

by Jay Albright

The fall 1994 Arbitron books were "up and down" for the country Radio format. In the top 20 markets, 55 percent of stations were down. But, the average share was up a full 2.5 points. Albright explains just what is going on with country

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- Oldies Programming

Cover photo by Ed Haas

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PUBLISHER'S NOTES

Radio's Future Is In Your Hands



I've made it my business to track our industry's future. As a result, I'm often asked to help companies brainstorm about their future, and I conduct a "Future of Radio" presentation at various meetings and conventions. Yet, with all this focus on the future, there is really no way to predict exactly what will happen, because one trend changes the direction of another. All I can do is monitor the developments, and make educated guesses as to how they might apply.

So, what is the future of Radio? I have some strong opinions on this subject. However, the best answer I can give is: "If you want to know what's in the future...invent your own." Everything else is fairly uncertain.


Today, many broadcasters are making excellent ancillary incomes by adding new types of products to their menus, previously comprised solely of Radio spots. Some stations are co-selling with cable, television, magazines, and yes, even newspapers.

The future is very much in your hands. You cannot ignore opportunities. As an industry, we foolishly ignore and discount technologies that could change the face of Radio broadcasting as we know it...cable Radio, direct broadcast satellite Radio and TV (with audio chan-

nels), on-line Radio, fiber optics, RBDS, and others. These technological tools may not present themselves as opportunities today, but could do so in a few years, when the entire focus of our business may change. Rather than ignore or fight these technologies, we need to embrace them, with prudence.

Consumers today want choices. We are entering the "age of individual-need fulfillment," followed closely by the "age of individual listener programming." Advertisers no longer think in terms of using one medium over another. They just want solutions to their problems. Yet, many of us are still selling against other mediums, and even against other Radio stations.

You shape the future of Radio, a medium with no assurances of staying the same. A handful of stations will be on the cutting edge of new opportunities, putting them in dominant positions, regardless of audience share. The solutions won't be obvious, and may even appear foolish (the sign of a good idea). The future may eventually fall into your lap, forcing you to react, and play catch-up. By then, though, the best opportunities will have passed you by.

Those who are willing to change ways that are already successful, stand to achieve the greatest degree of success. I encourage you to embrace change, embrace "odd" ideas, and start experimenting with what you have. This may sound risky, but doing nothing may be even riskier. 

Eric

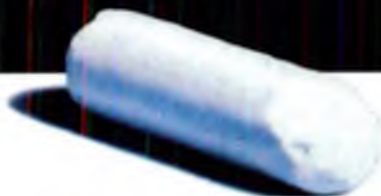
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READER LETTERS

Much Obligated

Thank you and your colleagues at *Radio Ink* for selecting me as your Radio Executive of the Year. To me, it represents a signal honor and one which I will cherish for years to come.

It also represents, I believe, the accomplishments for Radio that our team here at NAB has delivered. Indeed, much of the credit should be shared with top flight professionals and the steady guidance from a first-rate Radio Board.

I was somewhat surprised to have been selected for this honor and have been overwhelmed by the number of congratulatory letters and calls I've received.

Through the years, I've watched with interest as *Radio Ink* has grown in stature across the country. Your publication is relevant, pertinent, informative and on-target for a dynamic Radio industry with its best years yet to come. Clearly, you've earned the respect and admiration of thousands in our industry with your progressive style and insightful editorials. Keep up the good work.

Eddie Fritts
NAB President/CEO
Washington, D.C.

"Rurally" Sorry

Congratulations on another great



issue of *Radio Ink* (Jan. 2, 1995). I should point out that in Walter Sabo's piece "Topping the Charts," I was quoted as saying that many of our clients now look for "rural" personalities. Actually, the word I used was "real" not "rural," as in real, natural-sounding personalities. I'm sure it was a typo,

but before I get calls from jocks impersonating farm animals, I thought I'd set the record straight.

This aside, Walter's article, as always, was excellent.

Don Anthony
Talentmasters
Atlanta, GA

Service With a Smile

I have been the copywriter/continuity director here for a little over two months. I enjoy reading your magazine. Thanks for the opportunity to be showcased. I get great enjoyment from reading the past Copy Clips™ and have learned a great deal already from them. It's great to have a copywriter's network such as your publication affords. I look forward to your issues. Thanks for a great service!

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

Correction

In *Radio Ink's* Jan. 30, 1995 Engineering For Management™ column titled "Avoid Steep Fines," the paragraph with the subhead *Chief Operator* should read:

"Each station is required to have a chief operator. He or she must hold at least a restricted Radiotelephone operator permit.

If your station operates with greater than 10 KW (kilowatts) or utilizes a directional antenna, the chief operator must be an employee of the station. If you have an FM station or an AM with less than 10KW, the chief operator can be hired on a contract basis. Don't forget to post . . ."

The paragraph with the subhead *Operation at Reduced Power* should read: "

If you are forced to operate at a power level less than your authorized power: 1) You must notify the FCC that you are operating at reduced power before 10 consecutive days of reduced power operation have occurred; 2) Notify . . ."

Our apologies to the writer, Roy Pressman, for the inaccuracies.

ADDRESS ALL LETTERS TO

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Congratulations to the winners of the 5th Annual *Radio Ink* Radio Wayne awards 1) Art Sutton of WBCU-AM Union, SC, took home the General Manager of the Year Award 2) Pepper Ricci of KJJY-FM Des Moines, IA, won for Street Fighter (AE) of the Year 3) H. Roger Dodson, president of Radio One Broadcasting, picked up the Broadcaster of the Year Award (The Radio Wayne Award) and 4) Billy Grooms of WEDJ-FM Charlotte, NC, won for Sales Manager of the Year 5) Eddie Fritts, named Executive of the Year in *Radio Ink's* Jan. 2-15, 1995 issue, received his award from publisher Eric Rhoads.

But the awards weren't the only thing going on at the 1995 RAB Marketing Leadership Conference and Executive Symposium ... 6) Patrolling the party were (l-r) hat squad members George Hyde of the RAB, and consultants Jack Rattigan and Dave Gifford 7) Taking a look at the latest issue of *Radio Ink* were (l-r) Jerry Piorkowski of Trend Data and Drew Simpson, Tapscan's newly appointed Sr. VP/Strategic Marketing and Sales 8) Going for the "let's carry

our friend pose" (l-r) were the U.K. GWR Group's Natalie Evans, Pat Crannell, Wayne Lowery, J.R., Steven Lyons, Diana Ashenden, and being held up, Simon Ward 9) In the livestock department there were (l-r) one longhorn, (top) WBGE-FM Peoria, IL's Dawn Jordan, WOL-AM D.C.'s Andre' Carpenter, Trent Comm.'s Daryll Trent and (bottom) WZFX-FM Fayetteville, NC's Sonny Pagan, WKYS-FM D.C.'s Jeffrey Myers and the RAB's Ron Ruth 10) Then there was the Indy 500 of armadillo racing featuring three critters and (l-r) KNX-AM Los Angeles' Joey Sommers, Jackpot Promotions' Randy Decker and Radio Express' Lynn Andrews 11) Moving along to the big button gang there were (l-r) Travis Tritt look-alike Mike Storm of KISX-FM Tyler, TX, the RAB's Debbie Winfrey and Todd Tedder of KNUE-FM Tyler, TX 12) Holding two big buttons were (l-r) Kelly Andrews and Chris Pacheco of KRZR-FM/KTHT-FM Fresno, CA; Comm. Data Services' Dave Stroud; KKTR-AM/KBOS-FM Fresno's Joni Verdier; KFRE-AM/KNAX-FM/KRBT-FM Fresno's Laura Coquillette; Tennessee Radio Network's

Darrell Bengson and KYNO-AM/KJFX-FM Fresno's Liz Balestrieri. 13) Last but not least Ron Ruth and Gail Steffens gave thumbs up to the festivities.

Amidst the big conference ABC unveiled their new Dallas headquarters which now reign supreme as the largest commercial Radio facility in America 14) On hand for the big ribbon-cutting (l-r) were the NAB's John David and ABC's James Arcara, Bob Callahan, Lyn Andrews, Darryl Brown and David Kantor 15) Also coming out for the grand opening were (l-r) Citicasters' Dave Crowl, ABC's Lee Abrams and Chapin Enterprises' Dick Chapin 16) Putting on the smiles were (l-r) WYNK-FM Baton Rouge, LA's Manny Broussard, ABC's Karen Childress and Ranger Broadcasting's Dick Hull and Chet Collins 17) Other attendees included (l-r) Barnstable Broadcasting's Dave Gingold and ABC's T.J. Lambert.

— Shawn Deena



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*S1.5 M: WNRB-AM BOSTON; SELLER: NOBLE BROADCAST; BUYER: COMMUNICOM COMPANY OF AMERICA, LP; BROKER: RICHARD A. FOREMAN ASSOCIATES

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FORUM:

What product categories do you find especially active today?



W. Michael Davidson, GSM • WXLW-AM/WHHH-FM/WGGR-FM • Indianapolis, IN

Hoosier 96 (WHHH-FM) serves a metro area where unemployment rates are very low (3.7 percent in December). We have seen a subsequent rise in the number of major advertisers using our station for employee recruitment campaigns. Fast foods, grocery chains and hyper-

marts have all augmented their consumer-focused advertising with recruitment flights. Some pizza chains and telemarketing firms have worked with us exclusively on trying to fill positions. This has added new revenue to WHHH, and helps us to better utilize all our spot inventory. Newspapers seem to deliver only quantity of applicants in times of low unemployment. I think Radio solicits a higher-quality applicant. Another area

Steve Stoimenoff, GSM • WKMI-AM/WKFR-FM/WRKR-FM • Kalamazoo, MI



The up and coming product category at our stations is employment recruiting. The success of recruiting ads on Radio is due, in large part, to a healthy economy in Kalamazoo. Employment is high. Therefore, the "traditional" method of recruiting advertising, the newspaper classified section, is ineffective. Qualified prospects aren't looking in the paper. Employers seeking to hire successful, productive employees have to steal them from other companies. Radio provides an excellent way to accomplish this, reaching out to currently employed prospects in their cars, their homes, their bathrooms, anywhere the Radio goes—even at their current jobs. All three of our stations have been used in the last year

to recruit for engineering positions, and our classic rock/AOR station has aired successful recruiting campaigns for line work at area industrial firms. I recently used our stations to recruit for AEs, and learned that if there's a down side to recruiting on the Radio, it is that the prospective employer must be prepared to deal with a great many applicants, maybe more than originally intended. ☺



Laurie Hassey, GSM • KTUC-AM/KCDI-FM • Tucson, AZ

Advertising is a great magnifying glass for the economy. Increase in advertising sales will show an increase in spending overall. More companies are advertising which, in turn, means more product categories. Finance companies are advertising adjustable-rate loans, as opposed to fixed-rate loans. Fitness centers have followed America's trend toward a healthier life, and have been advertising more. Now that we are in the age of technology, cellular phone and paging companies have increased their advertising and have seen an increase in sales. Another category we have seen an increase in is the marketing of other cities and states to businesses and vacationers.

We are starting to see more environmentally conscious products being advertised more than in the past. Never stop asking each client for the order, no matter what the product. Radio is the perfect medium. ☺

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CASE STUDY



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You need to lower your overall cost of sales. How do you change your commission structure without losing salespeople? Or do you?



Bob Podolsky, GSM • KNIX-FM • Phoenix, AZ

Lowering commission should always be the last resort when it comes to lowering the cost of sales — there are better ways to cut costs than lowering commission. However, if you must lower commission — you must increase opportunity.

A station can increase opportunity and create a win-win situation by • Increasing inventory • Cutting back the number of AEs to give your remaining AEs more earning power • Developing a plan that decreases base commission amount and increases commission for target ideas, such as new business, new dollars from existing accounts, promotional dollars, or net dollars (dollars without the 15 percent discount)

Your efforts should be directed toward developing a new commission "plan," as opposed to a commission "cut." This plan will allow you to achieve your objective of lowering the overall cost of sales, and will bring new moneymaking opportunities to your salespeople at the same time. It's a great way to get the station, as well as your sales staff, through a tight period.

Please remember that a key element to this program is to meet with each of your AEs individually to discuss new opportunities available to them, and to address their individual concerns. ☎



Roy Shapiro • KYW-AM • Philadelphia, PA

The station's philosophy is, "If you focus on the top line, the station will achieve a successful bottom line." Therefore, KYW News Radio 1060 has a very simple operating goal — ratings drive rates and rates drive revenue. *Radio Ink's* question could be interpreted as "Raise the Bridge or Lower the Water." In other words, you might lower your cost of sales by reducing commissions, however, in the process, you might also reduce revenue. In this scenario, the station and sales rep both lose. I prefer a solution where the commission structure helps to drive revenues, which, in turn, reduces the cost of sales. This, in turn, increases sales commissions. The commission structure should be one of reward performance, and

employ the KISS philosophy: Keep It Simple, Stupid. Simply stated, the salesperson is thought of as an entrepreneur and he/she is rewarded on the basis of achieving his or her budget. Using this system, the commission structure does not provide for such criteria as new business, rate incentive, drive generation, etc., but rather focuses on total revenue. If the individual's monthly revenue is achieved, a higher rate of commission is paid, and the cost of sales goes down. On the other hand, if the salesperson fails to meet his or her sales objective, the station pays less commission, causing the cost of sales to also drop. What the station hopes for, obviously, is to pay the higher commission rate to produce more revenue, therefore producing more profit. ☎

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by Jack M.
Rattigan

Teaching by Example

Are We as Professional as Yesterday's Pros?

"Why doesn't our staff have the enthusiasm we have?" "What can we do to motivate them?" "What has happened to the American work ethic?"

I hear these questions over and over again. Those of us who love Radio and give our all are mystified by this lack of love for our profession. A devoted manager reminded me early in my career that, "We are in a profession and must always act as professionals."

Do we love Radio because we feel privileged to be associated with caring broadcast professionals? Or, are we a generation with a different work ethic? My belief is that the problem has nothing to do with a generation gap. We all know, and hopefully have had the privilege of working with, people of every age group who share the love of Radio. Therefore, the blame must be placed on professional mentors. If our staffs don't have the same dedication and love for Radio that we do, it may be because we are not demonstrating the same standard of devoted professionalism to them that we were exposed to by our mentors.

Some say that Radio's current lack of enthusiasm is the result of duopolies, indiscriminate firings of dedicated and productive broadcasters, and bean counters who are telling owners and managers how to operate their stations. There is evidence that Radio has lost some good people as a result of these factors, but there must be other reasons, as well. Many broadcasters say, "No one cares anymore because they believe tomorrow could be their final day, regardless of their devotion or productivity."

If this is the attitude affecting our industry, how can we reverse the situa-

tion? The answer is not simple, but need not be complicated, either.

What the Pros Do

Let's explore what the pros do.

The pros maintain an ethical atmosphere at their stations, and convey that image in their professional relationships with their listeners, competitors and advertisers. They are trendsetters in terms of programming concepts, promotion strategies and sales techniques. They are active in local Radio associations and state organizations, and send their staff members (salespeople, programmers, engineers and administrative personnel) to seminars and other instructional sessions. The pros make certain that they, along with their sales managers and senior salespeople, attend conventions like RAB's Marketing Leadership Conference. They encourage continuing education for their staffs. The real pros keep learning by attending as many sessions and presentations as possible at conventions. They don't just go to hang out and play deal maker. They are there to learn new ideas and gain reinforcement about prevailing concepts. At home, they are involved in community associations, religious organizations, and local advertising clubs, and encourage their people to do the same. They care about what their stations broadcast. They insist on the fair and equitable treatment of all their advertisers. They don't attack other Radio stations on the air, in sales presentations or in social conversations. The pros also make certain that their staff members follow these same high standards and examples.

Radio is a Business

There is one more very essential

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- Radio pros teach by example.
- Pros are active in professional associations, religious organizations and community activities and insist that their staff also be involved.
- Radio is not only a profession, it is a business.

area that can't be ignored. I learned early in life that Radio is not only a profession, it is also a business. In addition to being a Radio professional, the pro is a business professional. The staff must understand that everything it does must be done in a businesslike manner. Again, the burden falls on the manager to illustrate that he/she regards the Radio station as a business, to be operated in a proficient manner that will result in a profit. Each staff member must realize this goal, and be dedicated to it. By teaching the basics of Radio and business, the real pro can influence and inspire others.

The real pros teach their staffs to become pros, too. They do this through an elementary process best described by dynamic Texan author and motivator, Rita Davenport. When asked to list the basic rules of teaching, she refers to her "Daddy's philosophy." Rule No. 1: "By example." Rule No. 2, "By example," and, Rule No. 3, "By example."

Join the pros by reinstating the enthusiasm that our devoted mentors passed on to us. By exhibiting these same professional examples to your staff, you, too, will be classified as a real pro.

Jack M. Rattigan, CRMC, president of Rattigan Radio Services, Portsmouth, VA, is a station consultant, motivational speaker and conducts "in station" and association seminars. He may be reached at 804-484-3017.

Hit 'Em With Everything ... When You Market

It's getting harder than ever to achieve market shares, given Arbitron's terrible response rate. What this means is that it's more important than ever to work your marketplace as hard, and as smart, as you can, in order to have any hope of getting mentioned in a diary. In other words, "hit 'em with everything."

TV Messages

Conduct focus groups or mall-intercept research to make sure the message you're planning to put on TV is loud and clear to viewers. With TV advertising so expensive, you can't afford to waste a dime. So, be sure your buy has power — about 400 to 600 household points to your exact target in any given week. In fact, you should collapse your week into three or four days (say a Wednesday through Saturday run, or a Thursday through Saturday run), so you get even more bang for your bucks. Buy frequency, and run all the spots you can get for your money, so that viewers will think you're spending more than Coca-Cola® or Target department stores. Also, avoid prime time. It's too expensive and has too much ineffective reach.

Direct Mail Strategies

Focus only on zip codes in those areas where Arbitron is sending diaries to listeners of your type of station. Pick a half-dozen or so zips, and saturate those occupants with mail. You'll get listening and diary mentions, too. Because your mailings can also target specific sex/age demos, be even more "direct" about hitting households that include people in your narrow target. Again, do some research to find out which pieces will get the best response.

Telemarketing Pleas

Forget about the, "We'll keep sending you stuff and check back with you to see how you're doing," telemarketing games. They're too restrictive when you take into account the small number of bodies you'll hit. Remember, you must have tons of exposure in order to eventually find households where diaries are buried in a pile of magazines. Go for quantity of contacts. One of the smartest things to do is find your best zips for diary exposure, get a criss-cross directory and call up and down every street, begging people to try your station. Make the message short and sweet, and don't forget to apologize for bothering them while they're trying to watch *Jeopardy*.

The Outdoor/Transit Approach

Make sure your logo and position comprise at least 75 percent of any board or transit card. Then, work in a call-to-action. Use old tricks, like putting some boards or cards upside-down, or reversed. If you're a music station, invite them in, at that moment, with a promise of songs. If you're an AM talker, invite them in with a promise of "no songs." Pick your locations and routes carefully. Again, work with the Arbitron methodology — go where your diaries are hiding.

On-The-Air Power

Always use the power of your own air to work the cume you have. Tell listeners what you want them to do — hang in for an extra quarter-hour — come back the next hour — come back tomorrow — don't tune away from the commercials. Buy yourself a schedule of spots that includes the soundtrack from your TV spot, important points in your

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- Low diary response rates mean you've got to market smarter, harder than ever before.
- Hit listeners with everything you can, through the use of TV, direct mail, telemarketing, outdoor/transit advertising, and on-air mentions.
- Concentrate your direct mail efforts only in zip codes where you know Arbitron is sending diaries to those who listen to your type of station.
- The success of your marketing campaign will depend upon reaching the largest number of diary recipients possible.

direct-mailers or phone messages, or calls-to-action that appear outdoors.

Return of the Diaries

Whatever you do to market your Radio station, be sure to keep in mind the horrendous odds you're up against when it comes to getting mentioned in diaries. I work with a top-five station in a market of several million people, and we recently decided to take a good, close look at all of the diaries that we were mentioned in during one full month of a given quarterly report. We found a whopping 35 (count 'em) diaries in our broadcast target demo for one month. Thirty-five diaries in a full month translated into a top-five ranking. Just imagine the pure luck-of-the-draw to not only get the mentions, but to get those diaries returned to Arbitron. That's why — when it comes to marketing — hit everywhere, with everything, you can. By focusing your efforts on pure numbers, you're sure to come out an Arbitron winner.

E. Karl is president of E. Karl Broadcast Consulting, a Radio programming and marketing firm. He may be reached at 805-927-1010.



by Dave Gifford

The Care and Feeding of Your National Rep

"Guilt-Free" Guidelines to Follow

Recently, the GM of one of my client stations copied me on a letter he sent to the president of his national rep house, in which he questioned how aggressively his three stations were being sold.

My client's litany of complaints included the following: missing out on 14 buys despite excellent ratings; meekly responding to the cost-per-thousand demands of media buyers; not selling his stations *before* the buys come up; failing to develop new business for Radio; being afraid to go direct, over an agency's head; and grossly under-training their salespeople. Sound familiar?

Well, it's time to come to grips with reality, starting with national rep question No. 1: Do national reps sell or not? The answer is, "yes" and "no."

No, for three basic reasons: 1. They cannot sell your stations as well as you can. 2. They don't have as much at stake in the sale of your stations as you do. 3. From a logistical standpoint, they simply do not have the time.

Yes, within the context of their job descriptions, national reps do sell. Whereas you have anywhere from one to a handful of stations to sell, their job description requires that they sell perhaps several dozen stations. To believe it's possible for your rep to sell each represented station with equal effectiveness to your own local sales effort, is flat-out naive. In fact, it's impossible. Flip through the appointment calendar of any national rep salesperson, and that's all you'll need for confirmation of point No. 3.

But, that's not your problem, is it? If your rep put as much back into his product (hiring more and better salespeople), as you put back into your product, maybe

the quality of his sell would be appreciably improved. Improved, if only for the fact that each rep salesperson would obviously have more time to sell your stations before buys come up — the only time there is for any real selling taking place at the agencies.

Cost-per-point Buys

As for my client's charge that his rep caves in every time some buyer calls and says, "There's a buy coming up for the blankety-blank market, and here is the cost-per-point your stations have to meet if they want to be in on the buy," here (however paraphrased) is how the president of this very large, unnamed rep house allegedly responded: "Where do you come off thinking your stations are worth more, on a cost-per-point basis, than the cost-per-point requirement of the buy?"

Guidelines

Not a pretty picture, is it? What to do? Here are some guidelines for dealing with your national rep.

1. Immediately send your rep an official notice of cancellation, effective at the conclusion of your current contract. This protects you from automatic renewal clauses, and gets his attention at the same time.

2. Make sure your new contract includes the following: a list of "protected" accounts you can sell easier because of proximity or past history; exclusion of commissions, or split-commissions, on any business gained only through your local sales efforts — regardless of whether or not that business comes from a protected account; a requirement that share-of-business reports be filed with each

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- National reps cannot sell your stations as well as you can.
- Your rep's accountability depends directly on what you require in your contract.
- In order to protect your station(s) from automatic renewal clauses, and get your rep's attention at the same time, immediately send him or her an official notice of cancellation effective at the conclusion of your current contract.
- It is important to treat reps with dignity; they are very sharp people trying to do their best under tremendous pressure.

piece of business won or lost; a stipulation, in addition to projecting national revenues for the year ahead, that a detailed game plan (no more Ouija Board estimates) be included, spelling out precisely how that projection will be attained; and, finally, given that your national rep is only as good as the strength of those offices most important to your market, insist on the right of cancellation, should those offices be weakened via turnover.

3. After your hard-nosed contract negotiations have been completed and even though you have to stay on their case almost daily, treat your national rep with dignity. In most cases, reps are very sharp people trying to do their best under tremendous pressure (only the sell is dull), and relationship selling works just as well on your rep as it does on local clients.

4. Some to most of the real selling is up to you. As often as possible, and well before each buy comes up, have your rep schedule appointments for you with all buyers who make new and repeat market buys.

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



by Bill Haley

A Real 'Home Run' Promotion (Your Town's) Funniest Home Videos

America has an unending fascination with home videos. Here is an unusual way to tap into it. "(Your Town's) Funniest Home Videos" is a promotion that you can sell to a video store, record store, camera retailer, electronics dealer, travel services company, or any leisure-related business. It can have multiple sponsors, if you wish. The interesting thing about this promotion is that its end result is a product that the sponsor(s) can actually sell for an indefinite period of time.

This is how it works. Listeners are encouraged to bring in their funniest home videos to any of the sponsor's retail locations. The videos can cover just about any type of activity — local sports, family outings, vacations, picnics — you name it. Specify, though, that the video must have been shot by an amateur. Your staff, in cooperation with the sponsor(s), compiles the best of the entries into a (Your Town's) Funniest Home Videos tape. Everyone who has submitted an entry will receive the following:

1) A certificate good for a discount on the purchase of the finished *Funniest* tape, and,

2) Entry into the grand prize drawing for the funniest video.

The Grand Prize

Once the *Funniest* tape has been compiled, all original videotapes are returned by mail to their owners. The grand prize is a trip for four to Hollywood, where the winning family sits in on a taping of *America's Funniest Home Videos*.

Require all entrants to sign a release form giving permission to use their videos for commercial and/or publicity purposes, and holding the sponsor(s) harmless for any damage that may occur to submitted tapes. The Radio station needs to work closely with the sponsor in the execution of the contest and production of the finished tape. The rules should clearly state the criteria upon which the tapes are being judged (i.e., humor, localism, suitability for viewing, etc.). Hopefully, one of the sponsors has the editing

equipment needed to produce the tape in-house. If not, farm it out to a video production company.

Finished Tape Requirements

The finished tape should be no more than one hour long. To add a nice touch, have one (or more) of the station personalities narrate it. Your production manager can add humorous sound effects and production music. One person should be assigned the title of "producer" of the tape. This person has overall responsibility for getting the project completed. This person can be either a station employee, a sponsor employee or an independent producer you hire for the project.

The station provides the grand prize trip. It includes airfare, hotel accommodations and tickets to the taping of *America's Funniest Home Videos*. You can get free tickets for the taping by contacting the show itself. I strongly recommend that you let the show's producers know about this promotion in advance. They

21 ►

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- America has an unending fascination with home videos.
- Everyone who enters the "(Your Town's) Funniest Home Videos" promotion will receive a certificate good for a discount on the purchase of the finished *Funniest* tape, along with an entry into the grand prize drawing for the funniest video ... a trip for four to Hollywood, where the winning family sits in on a taping of *America's Funniest Home Videos*.
- The finished tape should be no more than one hour long, and, as a nice touch, should be narrated by one (or more) of the station's personalities.
- Properly promoted, "(Your Town's) Funniest Home Videos" could be a real "home run" for your station, and perhaps become an annual event for you and the sponsor(s).

may be willing to provide additional prize incentives, or even include one of the clips on their show. Plus, it is always a good idea to cover all your bases when you are doing a spin-off promotion such as this. Contact Vin Di Bona Productions, 12233 West Olympic Blvd., Suite 170, Los Angeles, CA 90064. Their phone number is 310-442-5600, fax number is 310-442-5604. Ask for Barbara Bernstein, the show's co-producer.

Creative Packaging

Once the video has been completed, dub off copies and package them creatively. A videotape duplication house can assist you with this. A sample copy should be displayed close to the cash register, together with attractive point-of-sale signage. Suggested price: \$12.95. The sponsor may want to donate a portion of the proceeds to a local children's charity, as a community service gesture.

I'm not aware of anyone having done this promotion, to date. Properly promoted, it could be a real "home run" for your station, and perhaps become an annual event for you and the sponsor(s). Bill Haley is president of Haley Productions, a film, video and multimedia production company for Radio, and creator of the Trivia Super Challenge™ game. He may be reached at 610-892-7970.

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Circle Reader Service #115



by Bob Pedder Jr.

Enhancing Your Selling Strategy

Valuable Phrases and Philosophies To Improve Profitability

One of the biggest dilemmas facing Radio stations in their quest for new money is relying on media pricing formulas for establishing the promotional opportunity. Radio sales staffs are not only competing with other Radio stations' sales staffs, but with a host of promotional companies, as well. Advertising sold to a media buyer with value-added mixed in, is a concept that does not work well, on a continuous basis, with the manufacturer community.

In today's world, advertising, promotional programs, and sponsorship sales are three distinctly different arenas. You can mix and match the three, but do not rely on one arena's formulas to sell one of the other two. Radio tends to rely too much on advertising formulas to reposition promotional programs to the manufacturer, sometimes in a deceiving way. Let's face it, if you called 10 manufacturers right now and asked them to spend some of their MDF money on an advertising schedule, the answer would be a resounding NO!

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- One of the biggest dilemmas facing Radio stations in their quest for new money is relying on media pricing formulas for establishing the promotional opportunity.
- Outsourcing assures the manufacturer that the key elements of his program are being handled by a professional.
- There are no heroes in this business today — just valuable resources.
- Franchising is a nicer way of describing the legal establishment of a contract which outlines the "do's" and "don't's" in the relationship between your Radio station and your manufacturer's clients.

So to help make your foray into this arena more profitable, I recommend incorporating some of these new words and terms into your selling strategy: outcomes, outsourcing, franchising the property and enrollment.

Outcomes

Outcome is a medical term used when comparing the results of a health problem treated surgically, versus using prescription drugs to treat the same problem. It is also applicable when discussing promotional programs with manufacturers. Rather than focusing on the expected results, concentrate on what the outcome will be. Outcomes encompass everyone's contribution — from making sure all the POP is in place, to making sure a severe snow storm isn't forecasted for the week of your promotion.

As opposed to results-conversation, outcome-conversation takes the focus off of you and your Radio station, and puts it where it should be — increasing sales of the manufacturer's product. In the case of a results-conversation, the manufacturer usually has a specific case allocation number in mind. You either hit it, or you don't. An outcome-conversation implements more of a bell curve in which higher degrees of success can be measured.

Enrollment

From Conceptual Selling to Non-Manipulative Selling, all of the books say the same thing — STOPSELLING! Here, we use a word taken from higher education: enrollment. Enrollment is a universal word that can be spoken in your first sentence with a prospective client, and not cause any discomfort. Enrollment is an invitation to participate in a process.

An example would be: "Rather than sell your company something today, I'd like to enroll you in one of our programs that will deliver the most leverage."

Outsourcing

Outsourcing, or the concept of companies using outside secondary services, is now very trendy. It is a profitable practice that allows companies to utilize the services of others more competent in a particular field. Outsourcing assures the manufacturer that the key elements of his program are being handled by a professional. For example, there was a time when we would say, "Oh yes, we do it all, from soup to nuts!" Now, we just do soup, and outsource the nuts. In other words, if we need a demo company to sample your product professionally, we will outsource to a demo company we rely on for these services. There are no heroes in this business today — just valuable resources.

Franchising

Franchising will be the hottest topic of conversation in 1995. It is a process whereby you bring an exclusive arrangement with an event promoter under contract, to acquire the rights to sell sponsorships of the event. Franchising is not a new term, but is quickly becoming a much needed process in the new business development arena. Franchising is a nicer way of describing the legal establishment of a contract which outlines the "do's" and "don't's" in the relationship between your Radio station and your manufacturer's clients. Promotional and sponsorship sales become easier when you use some of the newer selling strategies described above.

Bob Pedder Jr. is corporate director of Greystone Alliance. He may be reached at 617-254-1230.



by William P.
Suffa

Antenna Performance

Location, Location, Location

For years, operators of FM stations have realized that placement, or mounting location of an FM antenna, affects the coverage provided by a station. This is no surprise: like a searchlight that uses a mirror to focus its beam of light, the metal tower structure alters and focuses the signal from an FM antenna. And, just like a searchlight, proper design of an FM antenna system can allow the station owner to control the area where the Radio beam is "focused."

Effect on Coverage

The effect of the tower structure on coverage may be minimal for antennas mounted on poles, or immense, in the case of a side-mounted antenna. I have seen pattern studies that show as little as 20 percent change of power around the tower, to as much as four times the power (twice the signal strength) in some directions. Of course, since the increased power in the gain areas must come from somewhere, there are areas that will lose an equivalent amount of coverage.

Since this is a natural phenomenon, why not control where the signal goes and how much signal goes there? Here's an example of how this works. Say your tower is 15 miles north of Anywhere, USA. To the north of your tower are mountains with little population. The antenna manufacturer provides you with a set of sample test measurements that indicate that mounting the antenna on the south face of the tower will increase the signal by a factor of two toward Anywhere, and decrease the signal to the north by 50 percent. Another test measurement shows that mounting the antenna on the north leg will decrease signal in Anywhere by 30 percent, but increase signal to

the east and west by 15 percent each. Which placement do you choose?

The answer may be different, depending on your format. If your market studies show your core audience to be in the heart of the city, you may well choose to place the signal toward Anywhere. But, if you're formatting for the suburbanite, or if diary placement is in the northeastern or northwestern suburbs, the second option may be the better choice.

Regulatory Issues

So why doesn't every station optimize their antenna coverage opportunities? Besides the usual, there are some regulatory and interference issues.

The FCC has two distinct and inconsistent policies regarding this subject.

With respect to stations licensed as non-directional antennas, the FCC policy is, "We don't care, unless a station 'intentionally' alters the antenna to be directional." What constitutes 'intentional directionalization' is a judgement call.

If, however, you are unfortunate enough to be licensed as a directional FM antenna, the FCC cares a lot. The FCC does not permit any radiation in excess of the directional pattern limits in any direction.

This leads to some unexpected and inconsistent results. Let's say, in a simplified example, that you want to move closer to another station that you must protect against interference. You have two choices: a directional antenna, or a non-directional antenna with less transmitted power. The directional antenna will be carefully measured and certified to the FCC that the power will not exceed the interference limit to the other station. A reduced power, non-directional operation can show "on paper" that no

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- Choosing where to place your signal depends on your format.
- Every station does not optimize their coverage because of regulatory and interference issues.
- While a change in 40 to 50 percent of power is not likely to increase interference to other stations, the same amount of change can work to improve signal in your market.

interference will be caused, even if the actual, installed antenna can be optimized to exceed the interference limit twofold.

The real fallacy of the FCC approach is its uneven implementation of this regulation. Some Radio services are allowed to exceed the directional antenna pattern slightly, provided that the general goals are accomplished.

Does all of this really make a difference? Well, in terms of interference to other stations, a change of 40 to 50 percent power is not likely to increase interference to other stations. But the same amount of change can work to improve signal in your market.

So make engineering part of the decision team, along with marketing, programming, and management and collectively, determine the important market areas, choose the transmitter site, evaluate coverage options (including antenna performance), and implement a plan to accomplish the established goals. It is important that your engineer and engineering advisor consider the impact, both positive and negative, of engineering changes that affect your coverage.

William P. Suffa is principal engineer for Suffa & Cavell Inc. in Fairfax, VA. He may be reached at 703-591-0110.



by Corinne
Baldassano

Manage Your Off-Air Talent, Too!

Set a Foundation of Fair and Open Communication

When I was travelling around the country visiting Radio stations on a regular basis, I used to play a mental game that involved choosing the stations that were successful not by looking at the rating books, but by the energy level I felt when I walked through the door.

Although my survey was by no means scientific, it was amazing to me that the stations that were, indeed, successful in both ratings and profit, were the same ones that exuded the most positive energy right there in the hallways.

Your Off-Air "Talent"

That energy and excitement coming from the staff is no accident — it is the residual effect of a well-managed Radio station, and, as program director, you are responsible for the day-to-day management of that staff.

Many articles and convention panels cover how to motivate and critique your on-air talent, but neglect to mention the motivation of your off-air talent.

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- The stations that are successful in both ratings and profits are the same ones that exude the most positive energy right in the hallways.
- Your off-air staff is just as much a part of your station's success as the people behind the microphones.
- The three key areas to focus upon in order to build your own programming "dream team" are: leadership, consistency, and respect.
- It is important for your staff to understand that with respect, comes responsibilities, too.

I deliberately use the word "talent" to describe your off-air staff, because they are just as much a part of your station's success as the people behind the microphones.

There are three key areas to focus upon in the development and maintenance of your own programming "dream team": *leadership, consistency, and respect.*

Leadership

Leadership is first on the list, because it all starts with you. The person at the top always sets the tone, and your programming staff is, in many ways, a reflection of your strengths and weaknesses, idiosyncrasies and philosophies. There is power in the position, and you should use (but not abuse) it, in your attempt to make a cohesive unit out of a group of individuals. Walk around the corridors, talk to people informally, and let them know what your goals and desires are for the station. You don't necessarily have to go into detail with everyone, but people feel so much more a part of things if they are included in the sharing of information.

Consistency


Leadership without *consistency* is not leadership at all — it's chaos. If your staff doesn't know how you're going to behave on a given day, or in a given situation, you are contributing to what I call the "battered employee syndrome (BES)." BES inevitably leads to stress and non-productivity, and, ultimately, loss of staff members.

I have witnessed situations in which a department head claimed to encourage open discussions in meetings, but sometimes publicly (and loudly) berated individuals for raising a dissenting point of view. You can imagine how quickly people clammed up at those meetings.

Respect

The last, and in some ways, most crucial element, is *respect*. It is often one of the most mishandled and misunderstood components. Everyone on your team, including entry-level employees, deserves some form of respect — for their experience, their intelligence, or even just their time. If someone comes up with a solution to a problem, whether it's a creative approach, or one as mundane as figuring out a more efficient way to handle listener inquiries, give him or her credit for the suggestion. As the department head, the credit for the idea will always be attributed to you anyway. By "giving it away," though, you will engender loyalty and support from your staff that goes far beyond your expectations. If you think of how many times you've heard people speak disdainfully of a boss or colleague who "takes all the credit," you'll recognize the impact that taking the opposite tack will have.

Make sure, however, that your staff understands that with respect comes responsibilities. You should set limits, as well as goals, and make contracts (explicit or implicit) with each individual on your team. By setting a foundation of fair and open communication, you will not only be able to handle with ease the most difficult situations that arise, but attract the best and the brightest talent to your station, as well.

Don't be surprised, either, if you start hearing comments from visitors about the positive energy being emitted inside the halls of your Radio station.  Corinne Baldassano is vice president of programming for SW Networks in New York. She may be reached at 212-833-5706.

How do you expect country Radio to change in the next two years?



Neil McGinley, Operations Manager • WKHX-FM • Atlanta, GA

The very question is indicative of the short-sighted approach that we as programmers must strive to overcome. On the horizon, beyond marketing, format fragmentation, duopolies and the like, there lurks increasingly sophisticated syndicated shows, nationwide formats, direct satellite broadcasting and untold governmental and technological changes. Horizon, hell — look at Rush Limbaugh, Tom Joyner or Moby. Few of us would have dared predict their success just scant years ago. We must never lose sight of the fact that Radio's strength is its entertainment. Smart operators don't care where the product comes from. Advertisers don't care where the product comes from. The PD and air talent who understand this will always be successful. Radio will be dramatically different tomorrow. But the engine that drives us will remain, entertainment. When we understand this, only then can we attempt to harness it. And only then will we be able to truly meet the future. ☎

R.J. Curtis, Operations Manager • KZLA-FM • Los Angeles, CA

The movement toward "older" music is on and will continue. I'm not sure this means that we're ready for a "classic" country format that can stand on its own. "Older classic country" is on the air in some markets, but hasn't been proven to deliver more than a "niche" audience, so far. The definition of "older" music has to be clarified, too. I think what we're really talking about is music from what some people are referring to as the "Invisible '80s" — early titles from artists like Alabama, George Strait, Reba McEntire and Dwight Yoakam. We should include this music in auditorium tests, then "meter" the songs that work on to the Radio station. This will create the variety listeners say they're missing. They want it, but let's be careful about putting bad songs on the air — variety for variety's sake is not the answer. The pendulum will always be moving in one direction or the other. The key for all of us is to ride the pendulum, rather than get knocked over by it. ☎



John St. John, Operations Director • KYGO-FM • Denver, CO

Country as a format will continue to be strong in '95 and '96, but risky for newcomers. Stations with newer, younger, animal and amphibian names will lose the greatest percentages of audience as the life group continues to shrink. Heritage stations will most likely be the least affected by the exodus of fad-driven listeners who have been attracted to the country dial positions in the last couple of years. Talk of niche and boutique country formats is disappearing. About the only format left is album-cut country. I believe it's an indication of what the future holds when key heritage stations like W'W'W'-FM (W4) Detroit, KNIX-FM Phoenix, KSCS-FM Dallas and others are coming back in ratings battles. Musically, country has a great staple of new artists and peak-career artists to keep the format on its plateau. Playlists will begin to shrink if artists continue to clone each other in sound. My hope for '95 and '96 is that another breakthrough Garth-type artist, who transcends the format, will emerge and continue to fuel the interest in country. ☎

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INTERVIEW

FIRST IN COUNTRY

ED SALAMON,
president of Programming and Formats,
Westwood One Radio Networks

To say that Ed Salamon "covers a lot of ground" at Westwood One Radio Networks would be an understatement. Not only does he serve as president of Programming, but he also presides over the Westwood One Satellite Formats, formerly the Transtar Radio Network in Valencia, CA. In these capacities, he has created many of the network's series and specials. He also interviews artists ranging from Paul McCartney to Willie Nelson, and has personally written and produced many network specials.

Salamon, a native of Pittsburgh, PA, began his career at KDKA-AM Pittsburgh in 1970 in promotions, and was soon named director of Marketing and Research, helping to innovate the technique of call-out music research. In 1973, he became program director of WEEP-AM Pittsburgh, guiding the country format station into the No. 2 position in the market among adults.

In 1975, Salamon was hired to program WHN in New York City. He later added duties as national program director for its owner, Storer Radio, supervising seven stations, ranging from personality oriented contemporary hit Radio in Los Angeles (KTNQ-AM) to beautiful music in Chicago (WLAK-FM). He also consulted stations including KHJ Los Angeles, KBZT San Diego, and WCFL-FM Chicago.

During his six-and-a-half year tenure at WHN, Salamon was named "Program Director of the Year" three times by *Billboard* magazine, and led the station to the No. 2 ranking for adults 25-49 among all U.S. Radio stations. WHN became the most listened to country-formatted Radio station ever, a record that still stands today.

In 1981, Salamon co-founded the United Stations Programming Network, which became the United Stations Radio Network in 1985, when it purchased the former RKO Radio Network. The 1989 merger of USRN and Transtar formed the Unistar Radio Networks. Finally, in 1994, Unistar was acquired by The Westwood One Radio Networks.





SIDELINES

◆ Leisure activities: I'm a fan of a variety of music, especially Rhythm & Blues and Rockabilly.

◆ Recommended reading: "Life is a Contact Sport" by Ken Kragen.

◆ Mentor or role model: I've been blessed with too many to mention.

◆ The most interesting person you know is: My children.

◆ If you had 30 minutes to sit and talk with one person, whom would you choose? I've been fortunate to talk to almost all of my musical heroes with the notable exception of Elvis Presley.

◆ If you could go back in time, where would you go? I wouldn't — I'm too happy in the present.

◆ Whom did you listen to on the Radio when you were growing up? Porky Chedwick, credited in Pittsburgh as the originator of oldies.

◆ What did you want to be when you grew up? While I was working as a musician, I earned my teaching degree in secondary education/English.

◆ What is your pet peeve with Radio? Even the best people find stability hard to achieve.

◆ The most embarrassing thing that ever happened in my career was ... *Rolling Stone* once published my picture with Tanya Tucker. I was wearing a seal mask (she was on a "Save the Seals" campaign). The photo caption didn't mention the mask — they must have thought I was one strange looking guy!

◆ What has been your most elusive goal? Finding time for a life outside of work.

◆ Of what achievement are you most proud? That so many of the Radio series I've created still remain on the air.

◆ As a listener, what is your favorite format? Personality Radio of any format.

◆ What advice would you give someone who wants to get into Radio? You must have a passion for Radio in order to be happy or successful in it.



Salamon and Garth Brooks at the 1989 Country Radio Seminar where Brooks performed acoustically in United Stations' suite for the first time. Brooks inscribed an album to Salamon: "Thanks for the start, I'll always owe you."



It was a dream come true for Salamon, a former garage band leader, to sing doo-wop with the late Temptations David Ruffin and Eddie Kendricks after a 1985 interview.



Salamon in 1979, with Elton John. Salamon was national program director for Storer's Radio Division. He and Mike McVay, then PD of KTNQ Los Angeles, syndicated a special with John.

INK: Why don't you start out by telling us what you do at the network.

SALAMON: I am president of programming at Westwood One Radio Networks, and am also involved with Westwood One Entertainment programming, especially, of course, the country shows which keep us "First In Country." In addition, I reside over the Westwood One formats, which were formerly known as the Transtar Radio Network, located in Valencia, California.

INK: There is a lot of confusion out there, which we might as well address right now. You talk about the network side and the entertainment side. I don't think most broadcasters really know what the heck you're talking about. Could you explain that in a little more detail?

SALAMON: Westwood One Entertainment and Westwood One Radio Networks differ in the inventory they sell to advertisers. This may mean little to Radio stations, who think of themselves as affiliates of a specific program with its particular Westwood One representative servicing them. For advertisers, though, it is a very important distinction. Westwood One Entertainment sells all of our in-program inventory, which is Arbitron-rated, while Westwood One

Radio Networks sells our radar-rated inventory, which includes commercials that are not associated with any particular program, but grouped together in format-specific networks.

COUNTRY RADIO MAVEN

INK: You are perceived as a country Radio maven. You started out as a successful country programmer. Are you primarily a country programmer?

SALAMON: I was fortunate enough to get my first opportunity as a program director at country station WEEP in Pittsburgh. Because of my work there, I was chosen to program WHN in New York, which became, arguably, the biggest all-time success story in country Radio. At that time, I also consulted stations of various formats, and was the national program director for Storer Radio, which owned WHN during most of my tenure. My interest and experience has been with multiple formats. The programs that I produced for Westwood One and its predecessors, have been for a variety of formats, with only two of our 24-hour satellite-distributed formats being country. I guess, because my greatest success, and my first opportunity has been with country Radio, it is that format that will always be closest to my heart.

INK: If you are a good programmer, does it really matter what the format is?

SALAMON: I think that if you are a good programmer, you can program any format that interests you.

CHICKEN OR EGG SYNDROME

INK: There is a lot going on in the network world today. Of course, we are seeing a lot of syndicated Radio programs like Howard Stern and Don Imus, which are distantly affiliated with your group. There are a lot of people out there who want to get into syndication. Is this a "chicken or egg" syndrome? Do you go to the advertisers and ask, "What are you going to buy?" when you create programs, specials, or formats? Or, do you go out and try to figure out what the audience is going to like best, and then hope that the advertisers buy it?

SALAMON: As you say, both advertisers and audiences are important when designing network programming. The other very important component is the Radio station, which is our customer just as much as the advertiser. The ability to acquire audience for a Radio program is only as good as the opportunity to attract Radio stations as affiliates. It is important that you offer programming that is going

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INTERVIEW

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to compel Radio stations to affiliate. Then, yes, advertisers do become a consideration, because network programming must provide an environment that advertisers want. The first concern, however, is to serve the needs of the Radio station.

THE CHALLENGES

INK: What is the hardest part of your job?

SALAMON: There are so many things. It is hard to think of all of them. I'm teasing about that. Honestly, I enjoy what I do quite a bit. I think that the daily challenges, rather than being difficulties, are what makes Radio interesting. I think that most of us who are in Radio get a lot of satisfaction from the necessity of making decisions and solving problems quickly, because it is such an immediate medium.

INK: Let's talk about country Radio. You are very active in the Country Radio Seminar.

SALAMON: Yes, I am in my second year as president of the Country Radio Broadcasters, the organization responsible for the Country Radio Seminar. Our theme this year, "Taking It To The Next Level," recognizes country Radio's desire to take a good situation and make it even better.

INK: It is interesting to see how that convention, and how that organization, has blossomed. It was a very well-planned orchestration of the future of country Radio. It seems that the Country Radio Broadcasters

saw an opportunity to really build up the format's prominence over the long term. Based on the current success, that has obviously been achieved. Was it, in fact, as carefully orchestrated as I have heard?

SALAMON: I think those of us in country, who have been in country Radio for a long time, remember feeling that we were the underdogs. We were an alternative Radio format, which, in many cases, was not on the best station in the market, and did not have the biggest talent or advertising budgets. In a sense, the Country Radio Seminar, which is now in its 26th year of existence, has been sort of a bootstrap program through which country Radio exchanged knowledge and techniques. We have grown from, perhaps the least sophisticated broadcasters, to become those on the cutting edge. I think that country music itself has provided some of the inspiration. Most of us who are involved in the programming of country music, have a passion for it. While I believe a good programmer is able to program any format, a programmer with a passion for a format is more likely to excel. What has amazed me, frankly, is that we have become so numerous. The last thing I read in *The M Street Journal* says that about one out of every four stations is now country. Yet, we have maintained our camaraderie, the desire to help each other, and the desire of artists and programmers to know each other in the face of the success, the

competition and the sheer number of people involved today.

A FAMILY ATMOSPHERE

INK: The camaraderie was one of the things that really surprised me when I first went to the Country Radio Seminar. The artists knew all of the programmers by name. They were involved, attending sessions about Radio. They were really active in the business, and it was a family atmosphere.

SALAMON: You know, that is so important, because country Radio relies on country music. The better understanding that artists have of Radio, and what country audiences want, the better the product Radio will be able to provide. Despite their popularity, the major artists appreciate Radio enough to remain involved with the seminar. For the new artists, it's an unequalled opportunity to meet Radio and to learn about it.

FUTURE OF THE FORMAT

INK: What is the format's future? Is there going to be a lot more splintering?

SALAMON: Well, the splintering that has taken place in the format has, so far, been more in presentation than in music. Mainstream country stations are usually more music-intensive, and have a more conservative personality. The youth-oriented formats, Young Country and Hot Country, originally attracted younger listeners with a greater, and more outrageous

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Olivia Newton-John with Salamon in the '70s. Newton-John agreed to be featured in a TV and subway poster campaign for country formatted WHN.



While producing *The Great Sounds* series during the '80s, Salamon met one of America's pop standards legends, Benny Goodman, who stopped in the middle of an interview to play for Salamon.



In 1974, Salamon spoke about music research at the Country Radio Seminar and was booed by the audience as one member stood up to say, "If you can't pick hits by your ears alone, you have no business in country Radio."

personality approach. As for the future, some are predicting success for country oldies formats, while others are looking for more musically adventurous stations, like Gavin's Americana reporters to emerge as factors.

A MUSICAL BEGINNING

INK: What was your earliest experience with Radio?

SALAMON: In my teens, I had a band in Pittsburgh that performed at record hops for Top 40 KQV air personalities, including people like Dex Allen, who's now a partner in Commonwealth Broadcasting, and Chuck Brinkman, who's now a program director at KLUV in Dallas. I was especially proud to play at hops hosted by WAMO's Porky Chedwick, who is credited as the "originator of the oldies." His enthusiasm for the medium was my greatest influence toward a Radio career.

INK: What is your most vivid memory from all of the Country Radio Seminars that you've attended?

SALAMON: I actually was booed at the first Country Radio Seminar I've ever attended in 1974. As program director of WEEP, I was asked to speak about the new technique, call-out research. I remember a program director in the audience standing up and interrupting my presentation by saying: "Son, if you can't pick records with your ears, you don't belong in country music." Everybody cheered him. To the degree that some of today's stations have an over-reliance on research, he may have had a point.

FUTURE TRENDS

INK: Let's apply that same scenario to Radio today. What would somebody get booed about today, that may turn out to be a future trend?

SALAMON: I think that today's country broadcasters are probably more open to innovation than those of any other format. We realize that while country Radio is now on top, we need to work hard to stay there.

INK: If you got up there today and said, "My Radio station was a success because we dropped the research, are now picking the records by our gut, having thrown away the liner cards, and are now just letting our jocks do their thing," would

that be equally as controversial? It seems as though all formats, country included, are often over-researched and over-mechanized. Is that becoming a problem in our industry today?

SALAMON: As a fan of personality Radio, I'm glad country Radio has recognized this as an opportunity. When mainstream country formats in many markets de-emphasized personality, other country broadcasters used personality to position themselves against the competition, and grew as a result. Incidentally, networks are now thriving by filling the personality void in Radio with talent like

Don Imus, G. Gordon Liddy and Rush Limbaugh.

INK: Final thoughts?

SALAMON: I am particularly proud of the turnaround of the Westwood One Radio Formats. This year, Mel Karmazin allowed us to launch a new format, Westwood One '70s. We were the first satellite network with a '70s format. Not only has it been the quickest launch of any format, but it was also a lot of fun for me to create. Meanwhile, we're expecting continued growth from all of the 24-hour formats, especially Mainstream Country and Hot Country.



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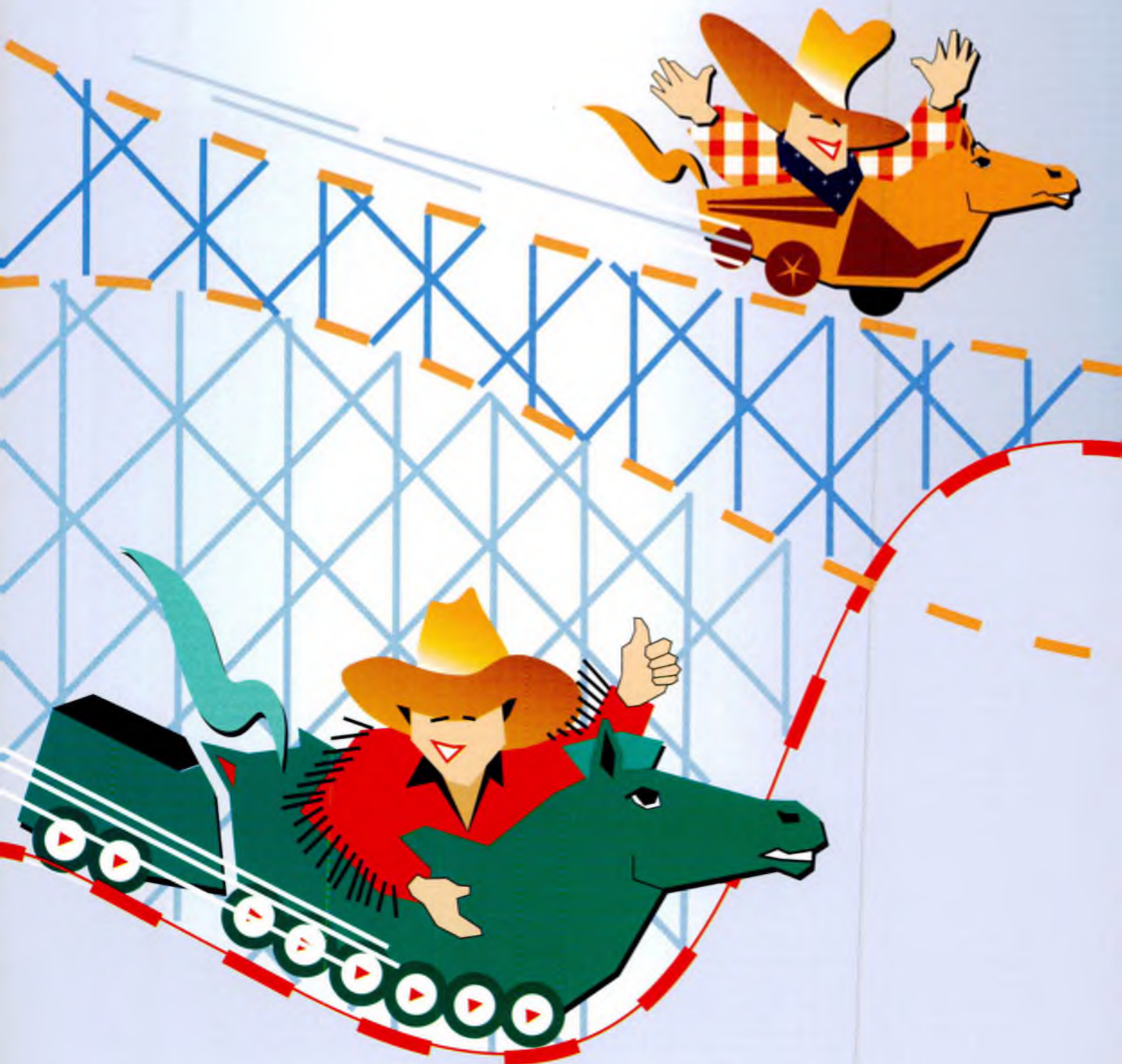
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SPECIAL REPORT

Riding the Country Roller

by Jay Albright



Coaster



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- According to the Fall 1994 Arbitrons, 55 percent of country Radio stations were down, but the average share was up a full 2.5 points, in the top 20 markets.
- Country competition has arrived in force, with two or three country FMs now slugging it out in almost every city in North America.
- Because of little real distinction between mainstream and younger country formats right now, listeners get the feeling they're hearing the same sounds over and over.
- The growth of country music is very real, and serves as an indication that the size of the country pie will remain bigger than it was in the mid-'80s.

The fall 1994 Arbitron books were “up and down” for the country Radio format. In the top 20 markets, 55 percent of stations were down. But, the average share was up a full 2.5 points. Go figure.

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SPECIAL REPORT

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Ratings

Make no mistake, the format is still strong. Last spring, country hit a 10-year ratings peak. In the Summer National Rankings, country had an average share of 12.7 percent. In Canada, the national BBM average country share in English-speaking markets is 7.68 percent.

The success stories are numerous. Up impressively, among others, are: **WGNA-AM/FM** Albany, NY (No. 1), both **WKHX-AM/FM** and **WYAY-FM** Atlanta, **KUZZ-FM** Bakersfield, CA, **WSOC-FM** Charlotte, NC, **WCOS-AM/FM** Columbia, SC, **WHKO-FM** Dayton, OH, **KZDG-FM** Denver, **WXTA-FM** Erie, PA, **WBTU-FM** Ft. Wayne, IN, **WBCT-FM** Grand Rapids, MI, **WVYZ-FM** Hartford, CT, **WFMS-FM** Indianapolis, **WIVK-AM/FM** Knoxville, TN, **WWKI-FM** Kokomo, IN, **WVLK-AM/FM** Lexington, KY, **KDDK-FM** and **KSSN-FM** Little Rock, AR, **WAMZ-FM** Louisville, KY, **WBOB-AM/FM** and **KEEY-FM** Minneapolis, **WSIX-FM** and **WSM-AM** Nashville, TN, **KXXY-AM/KTST-FM** Oklahoma City, OK, **WNOE-AM** New Orleans, **KNIX-AM** Phoenix, **WDSY-FM** and **WXRFB-FM** Pittsburgh, **KWJJ-AM** Portland, OR, **WKHK-FM** Richmond, VA, **KATM-FM** Modesto, Stockton, CA, **WWFG-FM** Salisbury, MD, morning numbers at **KKAT-FM** Salt Lake City, **WKKO-FM** Toledo, OH, **KIIM-FM** Tucson, AZ, **KWEN-FM** Tulsa, OK, **KHAY-FM** Ventura, CA, and **WQMX-FM** Youngstown, OH.

So, don't count country out quite yet.

New Competition

Although country is still going strong, there is plenty of new competition for listening time: cume and AQH from '70s and alternative/new rock formats, and, in some places, a CHR and AC comeback.

Country competition has arrived in force; two or three country FM's now slug it out in almost every city in North America, cutting into cumes of even the top stations. And, an eight-year trending of spring ARB's shows average time spent listening to the format is down almost 10

minutes per day. However, to more than compensate, the overall cume is up, often as much as 35 percent. This growth has come largely from 18-to-34s, and is 60 percent female.

So, country stations that have never been concerned much with poor response rates, proportionality and sample "wobbles" in younger demos, now have reason to be. A significant number of the country stations that were down in the Fall 1994 survey appear to have been heavily affected by sample return anomalies.

In the past, country fans — who were primarily 35-plus — were some of the most cooperative diary-keepers, making for very stable 25-54 numbers. Now, as younger demos turn on the format and become potentially heavy users, but less-than-enthusiastic survey participants, country is experiencing the roller coaster that 18-34 appeal formats have complained about for some time.

For example, in Cincinnati, where mainstream **WUBE-AM/FM** was up (9.6-9.8 in 12+), "Young Country" **WYGY-FM** appears to have lost 35 percent of its summer average quarter-hour audience — until you look at monthly extrapolations. Then, the loss clearly occurs in the first eight weeks of the survey period — the very time ARB was mailing incorrect premiums to younger households. The audience seems to come right back to the station in the final month of the book. The same is true in Columbia, SC, with Kicks 96. **WHKZ-FM** Mainstream **WCOS** was steady and up from summer, but the 18-34 targeted **WHKZ** dipped precipitously. Clearly, this kind of one-book aberration, which can haunt a station for several months, isn't a trend; it's quite likely a sampling error/cume fluke, making the fall numbers difficult to rely upon with any degree of accuracy.

Mass Appeal

Well, then, what is going on with country?

This is a great time to be asking that question, since I believe that country, which has been more successful than any other music format at staying on top and growing 25-54 for almost four decades, is now poised to be the only new adult music with mass appeal well into the 21st century.

I think country is regrouping, reforming its artist base, and about to make yet another major surge in the next five years.

Key Format Trends

1. *Competition.* It's getting tougher, and won't let up. With two or three excellent stations "going for the gold" in almost every market, owners who got into country because it's format exclusive, and doesn't have to be promoted, had better look for another option. As with AC in the '80s, the winning country stations in the '90s will consistently spend in excess of 10 percent of their monthly gross for marketing.

2. *Sameness of sound and repetition.* There is little real distinction between mainstream music and younger country formats right now. As a result, listeners feel they're hearing the same sounds over and over. Often, the heritage station gets all the blame, and the "new" station all the credit for being fresh, and adding variety.

To aid in differentiating mainstream stations, we recommended that our clients move back to a number of favorably tested '80s titles that had been absent from our playlists six months ago. This must be done with great care. I believe that country oldies have had an important, but somewhat limited, role in the formatting process for the almost 40 years that country Radio has been formatted along "top 40" lines.

In my 25 years in country, six or seven currents per hour has been the norm, with the exception of a few years in the late '80s, when four currents per hour became the standard, following the proliferation of auditorium music testing. By the '90s, the sameness of too much "safe music" was counteracted by the return of "current music."

This turnabout is due to the fact that our music producers and artists in Nashville have been more successful in staying focused on the largest listening, record-buying segment of the (25-54) adult audience, than those in any other format over the past four decades. Country music's target demo has been in a constant state of transition. Artists like Hank Sr., Lefty Frizzell and Patsy Cline, who appeal to older listeners, have now been overshadowed by Alabama, the Judds (now just Wynonna), and Garth Brooks, who appeal to a younger audience.

Oldies-based country isn't going to work until the cume of country listeners today is smaller than it was yesterday, which simply won't happen in the next

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20 years. The music tastes and preference patterns are already indelibly engraved in the minds of today's teens, 20-somethings and Gen-Xers. They'll be listening to country for the rest of their lives, and their numbers will dominate 25-54 attitudes for several decades.

For example, as hot as country was during the Urban Cowboy fad of the early '80s, today's country cume is one-third larger. And, rather than a fad spawned by motion picture hype, this time the country boom was generated by lifestyle trends and excellent new artists' music.

What we are calling "older music" is really only about 20 percent of our mainstream "gold" library, comprised of music from "the invisible '80s." The era was strongly defined by early titles from artists like Alabama, George Strait, Reba McEntire, Dwight Yoakam, Randy Travis, and the Judds. We never recommend playing any of this music without seeing solid, favorable test results first. We include this music in auditorium tests, then meter the songs that work onto the station, to create the variety listeners say they're missing.

To make current music vibrant, country Radio is going to need great, (not mediocre, "clone") songs by superstar artists with drive, focus and mass appeal. As good as many of the newest, Music City artists are, whether they'll have the charisma and staying power of a Garth Brooks or Randy Travis, remains to be seen.

As competition increases, traditional warm relationships between Radio and the record industry are deteriorating. I don't necessarily see this as a bad thing. In the past, country music directors have often played songs by artists with no real audience appeal, merely because promotion executives or concert promoters asked them to do so. Today, at a time when several country stations may be fighting for the "best songs for my taste" image, this is a losing strategy.

Meanwhile, artists' personal managers are finding it more and more difficult not to be drawn into the battle among Radio competitors. Everyone wants access to the hottest stars, who feel increasingly trapped between two stations that are both threatening reprisals if they don't get preferential treatment. The fact is, listeners don't care who's on stage introducing the act.

Dirty tricks and guerrilla marketing tactics must be kept invisible to artists and fans, or Radio risks damage to its integrity and ethical image.

3. *Interactive technology and database marketing*, or, selling a real relationship with great personalities. We believe that interactive phone systems will become an important tool for staying in touch with contest players and highly Radio-active persons, and will skew female listeners. Computer tools like Billboards (BBS) and Internet websites will become a great way to locate and link a small number of very active male consumers.

4. *Slow-but-steady erosion until the next*

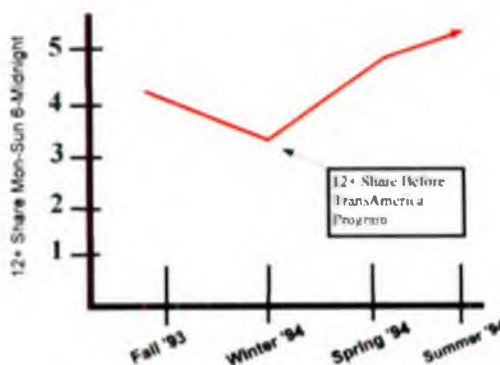
forward musical thrust.

Stations that joined the format late in the country explosion of the '90s, and failed to develop, will be looking for the next 'hot' format in upcoming years. Many will go '70s, or alternative, and do well. This will be good for country, as fewer choices yield more time spent listening to existing leaders. Stations with a substantial core



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8130 Boone Boulevard, Vienna, Virginia 22182-2640 Phone 703/903-9500 Fax 703/903-9511

Circle Reader Service #118

SPECIAL REPORT

◀ 35

audience will make the cut, and grow even stronger

Country's power ratio, and its ability to turn audience share into dollars, will improve. There is no possibility that country will drop back, and experience the same shares as it did in the pre-boom era. Its recent growth has been real. The size of the country pie will remain bigger than it was in the mid-'80s

The Musical Direction

How do these predictions square with listener preferences? The following playlists provide an indication

Songs that were dropped from our recommendations this time, due to high negatives and/or diminished acceptance, include those in chart 1

One way to separate your station from the competition, and attain a "better music" image is by eliminating songs like those in chart 1, that one-in-five country fans say they do not enjoy

chart 1

LISTENERS OF ALL AGES

% WHO DISLIKED
THE SONG

George Jones	I Don't Need Your Rockin'	22.60%
Chris LeDoux	Cadillac Ranch	23.50%
Pam Tillis	Shake The Sugar Tree	20.00%
Hank Williams, Jr.	Good Friends/Good Whiskey	19.30%
George Jones	High-Tech Redneck	18.60%
Ricky Skaggs	Same Ol' Love	20.80%
Ricky Van Shelton	Crime Of Passion	23.80%
The Judds	Give A Little Love	21.50%
Keith Whitley	It Ain't Nothin'	17.50%
Randy Travis	An Old Pair Of Shoes	23.10%
Pam Tillis	Cleopatra, Queen Of Denial	25.10%
Eddy Raven	In A Letter To You	22.40%
Pirates of the Mississippi	Feed Jake	24.50%
Highway 101	Somewhere Tonight	17.10%

To discover if any significant musical fragmentation is occurring among target consumers between the ages of 25 and 34, listed in chart 2 are all songs that tested "positive" with 75 percent of respondents. Only 14 titles emerged

When listeners just 10 years older were asked to rank the same songs, more than twice as many of the selections made the grade. Apparently, the older

chart 2

LISTENERS 25-34

% WHO LIKED
THE SONG

George Strait	You Look So Good In Love	82.20%
Garth Brooks	The Dance	81.80%
Alan Jackson	Chattahoochee	80.00%
Randy Travis	Forever And Ever, Amen	79.60%
Brooks & Dunn	Neon Moon	78.40%
Garth Brooks	If Tomorrow Never Comes	77.70%
Toby Keith	Should've Been A Cowboy	76.60%
Garth Brooks	Friends In Low Places	76.50%
Clay Walker	Live Until I Die	76.30%
George Strait	I Cross My Heart	76.30%
Little Texas	God Blessed Texas	76.30%
Wynonna	No One Else On Earth	76.00%
Clint Black	A Bad Goodbye	75.30%
Clint Black	A Better Man	75.10%

you are, the more variety you like, and the more passionately you seem to like the songs. (See chart 3)

Obviously, there are some songs and artists that all country listeners agree on, and a few (less than 15 percent) about which listeners' opinions were more polarized. The same can be said for style clusters of the music

As a result, I believe that there are two viable formative approaches that would do very well against a broad-based 25-54 target: 1) a 30-50 audience; and, 2) a 20-40 audience

The "target 39" approach is 30 percent gold, 33 percent current and 37 percent recurrent. Eighteen percent of all golds are from the '80s. Only one in 20 songs is a new current and no album cuts are used. The younger target has a smaller library by at least 10-15%, meaning a tighter list with higher current and recurrent category turnovers. Eighty percent of the music classifies as "current" and "recurrent." Ninety-seven percent of the station's gold library comes from the '90s. One in 10 songs played is a new selection or an album cut.

Differences in musical tastes are based upon the ages of listeners. High-energy songs appeal to younger audiences, while ballads more readily appeal to the 30-50 target group. Sound coding and song types, however, have almost identical appeal. Sixty-six percent of library titles are classified as "core/mainstream" in sound, 26 per-

cent are "twangy" and nine percent are categorized as "pop/AC" in style. Interestingly, the average length of the "mainstream" library song is one second longer than the "pop/AC" library song. In 1995, the average country hit runs 3:16

Top younger-appeal artists (ranked in order) are: George Strait, Garth Brooks, Alan Jackson, Clint Black, Vince Gill, Brooks & Dunn, Travis Tritt, Joe Diffie, Wynonna and Dwight Yoakam. (See chart 4)

For slightly older fans, Reba McEntire is at the top of the list

Meanwhile, an interesting "fringe audience" is developing. As Michael Weiss points out in his fascinating new book, "Latitude and Attitudes: An Atlas Of American Tastes, Trends, Politics and

37 ▶

chart 3

LISTENERS 35-44

% WHO LIKE
THE SONG

Mark Chesnutt	I Just Wanted You To Know	88.10%
George Strait	You Look So Good In Love	83.80%
Vince Gill	Don't Let Our Love Start	80.70%
Sammy Kershaw	She Don't Know She's Beautiful	79.80%
Toby Keith	Should've Been A Cowboy	79.40%
Randy Travis	Forever And Ever, Amen	79.00%
Brooks & Dunn	Neon Moon	79.00%
Alan Jackson	Don't Rock The Jukebox	78.40%
The Forester Sisters	I Fell In Love Again	77.80%
Alan Jackson	Chattahoochee	77.70%
Garth Brooks	Friends In Low Places	77.20%
John Michael Montgomery	I Swear	76.90%
Collin Raye	Love, Me	76.80%
Trisha Yearwood	That's What I Like About You	76.70%
Lorrie Morgan	Except For Monday	76.70%
Patty Loveless	Blame It On Your Heart	76.70%
Alan Jackson	Chasin' That Neon Rainbow	76.70%
Garth Brooks	The Dance	76.70%
Clint Black	A Better Man	76.70%
Randy Travis	On The Other Hand	76.50%
Tanya Tucker	It Your Heart Ain't Busy	76.10%
Tanya Tucker	Love Me Like You Used To	76.10%
George Strait	If I Know Me	76.10%
Tanya Tucker	It's A Little Too Late	75.90%
Randy Travis	If I Didn't Have You	75.90%
Confederate Railroad	Trashy Women	75.80%
Aaron Tippin	There Ain't Nothin' Wrong	75.50%
Lee Roy Parnell	What Kind Of Fool Do You	75.50%
Dwight Yoakam	A Thousand Miles From Nowhere	75.40%
Vince Gill	I Still Believe In You	75.40%
Clint Black	Burn One Down	75.40%
Wynonna	No One Else On Earth	75.20%
Alan Jackson	Here In The Real World	75.20%



NUMBER OF SONGS BY ARTIST
IN THE TWO LIBRARIES:

LISTENERS LISTENERS

30-50 20-40

Reba McEntire	23	19
Garth Brooks	20	20
George Strait	20	21
Alan Jackson	17	16
Clint Black	17	16
Alabama	15	13
Vince Gill	15	14
Randy Travis	13	11
Travis Tritt	13	12
Brooks & Dunn	12	12
Doug Stone	12	11
Sawyer Brown	11	10
Mary Chapin Carpenter	10	8
Mark Chesnutt	10	8
Joe Diffie	10	10
Patty Loveless	10	9
Tanya Tucker	9	8
Wynonna	9	9
Trisha Yearwood	8	7
Dwight Yoakam	8	8

Passion" (Little Brown & Company), surveys done by Simmons Market Research Bureau indicate that there are hotbeds of music sales where both new country and alternative music are high. This occurs most in younger skewing university towns. And, in many of these places, a kind of cross-breed of two unlikely musical types may be brewing.

A Hybrid Format

Is the country music audience large enough to capture a large share at this time? In most places, probably not. But, we are tracking the growing popularity of alternative bands, and trending apparent crossover acceptance of some country sounds. This is something to watch as the millennium approaches.

The possibility exists of a hybrid country alternative format with strong youth appeal, because many of today's country and new rock consumers are very eclectic in their musical tastes, and are less likely to impose borders on the sounds they enjoy. In other words, they will gravitate quickly to something they identify as unique, original and special.

These are consumers who are quite fickle, and difficult to convince. They prefer to trust their own judgement, and use products as an expression of their value system.

As the generation shift occurs and post-war baby boomers age, these folks will dominate the 25-54 demo. And, because of this group's sheer population size, the 25-54 cell will remain the money demo into the foreseeable future.

New Approaches Needed

As the idealistic 40-somethings age, and the more media-savvy, somewhat cynical 20- and 30-something consumers dominate that demo, new approaches to marketing to attract and hold come will be required.

Country Radio has been in a constant state of evolution since the Grand Ole Opry first signed on. And, the only thing that has changed is the pace of the paradigm shift. As always, those who understand tomorrow's realities are going to fare very well indeed.

Jay Albright is the GM of Broadcast Programming's BP Consulting Group in Seattle. He may be reached at 800-426-9082.

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COPY CLIPS

Below are nine different Radio spot copy ideas which have been used on the air successfully in various markets. Just copy this page, cut out the cards, put them in a filing box and use them as a reference for tried-and-true copy ideas. Send your great Radio spot copy by fax to 407-655-6134, or mail to: Radio Ink, Attn.: Copy Clips, 224 Datura Street • 7th Floor, West Palm Beach, FL 33401. Please remember to include your address, the copy category, client's name, your name, title, station and whether the spot is :30 or :60.

DAIRY

:60 THOMAS DAIRY

When you think of factories, the first thing that comes to mind is ... (sfx: factory ambience under the rest of the sentence) grinding machines, sweat, pollution, and synthetic materials. However, the folks at Thomas Dairy utilize a different kind of factory. (sfx: pasture full of cows on a farm) Their factory is the natural, four-legged kind from Mother Nature. And, only the best materials, like select grains, clean spring water, and a lot of TLC, go into this factory. Thomas Dairy produces pure, wholesome dairy products. Not in factories in a dirty, crowded city, but in the wide-open pastures of the Green Mountains of Vermont. There is no need for artificial ingredients — Mother Nature and Thomas Dairy manufacture the perfect food — milk. So, when you buy milk, you have a choice. Between a product that comes from a (sfx: factory) big city factory, or one that comes from (sfx: pasture, cows) Thomas Dairy's natural factory. Thomas Dairy milk ... bearing the Vermont Seal of Quality.

Jennifer Peterson, WJEN-FM/WJAN-FM Rutland, VT

**RADIO
INK**

BAR AND GRILLE

:60 SCRIBBLERS

Guy 1: If you wanted to create a place where you could have a great time six nights a week and never be bored, where would you start? Guy 2: Well, first you gotta have a great bar ... I mean a really friendly place ... you know ... comfortable ... Guy 1: You mean, like Scribblers? Guy 2: ... and food, you gotta have great food ... like wings ... all kind of wings ... and burgers and munchies and ... Guy 1: I know, like Scribblers! Guy 2: And things to do ... yeah ... like sports on TV ... pool tournaments ... darts ... and that sing-along thing ... Guy 1: Karaoke? Guy 2: ... Definitely ... gotta have music ... all kinds ... maybe even a DJ playing everybody's requests ... Guy 1: Still sounds like Scribblers! Guy 2: ... And the prices gotta be so everyone can afford to have a good time ... and I'd build it ... Guy 1: Hold it!! You just described Scribblers! Anncr: Scribblers ... Just 12 minutes from Greenville on the 123 by-pass in Easley ... the fun place with crayons on the tables! Richard Breen, WROQ-FM Greenville, SC

**RADIO
INK**

SNACKS

:60 GIBBLE'S

(sfx: football game on TV in background) Male 1: Yes ... touchdown!! Male 2: All right!!! Male 1: Honey, we've finished the pizzas! What else do we have to snack on? Male 2: Man, I'm hungry! Those five pizzas and chocolate cake just weren't enough. Female: Here we go ... after all that junk food, you guys need something healthy... so I've made some tofu bars, and a delicious carrot pie! Male 2: Well, Tom, I think I'll watch the rest of the game back at my house ... Female: Wait, I've also got some chips and popcorn. Male 2: Maybe I'll stay for the fourth quarter. Male 1: Chips and popcorn? Female: They're new snacks from Gobble's. Gobbles' Gold Potato Chips are processed in peanut oil, and Grandma's Almost-Light Popcorn has one-third fewer calories than regular popcorn and is made with canola oil and lightly seasoned for — Both males: (crunch) Great taste! Female: See? Healthy snacks aren't so bad, are they? Now, I'm whipping up a batch of spinach squares and — Male 1: Uh, honey ... we'll stick with the Gobble's (crunch).

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

**RADIO
INK**

OFFICE EQUIPMENT

:60 McGRATH WHALEN OFFICE EQUIPMENT

(sfx: use western music, use yee-haw cowboy delivery) Anncr: Wanted dead or alive! The meanest, nastiest, least reliable copier, south of Chicago! Reward — a brand new Canon NP 2120 Copier from McGrath Whalen — a \$4,290 retail value. Have you ever wanted to just throw your present copier out the window? Have you considered giving permanent residence to your copier serviceman? Repeated paper jams, frequent service calls, inefficient operation and just plain mental anguish ... it's gone on long enough! Here's how you can claim your reward. Just tell McGrath Whalen in 100 words or less why your copier is the worst one south of Chicago. Pick up your entry form today at McGrath Whalen Office Equipment, before time runs out! Entries must be received by 5 p.m. on November 23rd. Wanted — the worst copier south of Chicago. Reward — a brand new Canon NP 2120, a \$4,290 value from McGrath Whalen Office Equipment, at 148 North Kinzie, Bradley.

Julie Lambert, WKAN-AM/WLRT-FM Kankakee, IL

**RADIO
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CAR WASH

:60 ROY'S CAR WASH

(Bronx accent) Female: So, yeah ... I'm like sitting here thinking to myself, what should I buy Mike for Christmas ... cologne comes to mind ... nah, too boring! A glow in the dark computer mouse, a staple gun ... and then, boom! It hits me ... what is, like, more important to Mike than, like me? His car, of course! So, I say to myself, "Roy's Car Wash"! I decide to get the best present of all — a gift certificate to Roy's Car Wash! He'll love it! At Roy's, he can get his car waxed and washed, oil changed, and his sun roof fixed! Yeah ... Roy's Car Wash! I'll tell you, I think of the best ideas! Anncr: (sfx: car washing) Go to Roy's Car Wash and Lube, and pick up a gift certificate for those hard-to-buy people at Christmas time! Roy's Car Wash is one stop shopping! Roy's also features Quaker State Motor Oil — "one tough motor oil!" Stop in and ask about the Cellular One special for the holidays! Roy's Car Wash and Lube ... on West State Street in Alliance! Kimberly Sarchione, WDPN-AM/WLKL-FM Alliance, OH

**RADIO
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HEALTH CLUB

:60 GOLD'S GYM

So, you've decided to stick it out with this workout program, to see the results — a better body and better health. Here's a word of advice from the professionals at Gold's Gym ... consider the first eight weeks as a time to just get your body warmed up. Above all, take it slow. Most people ruin a great plan by starting out too quickly on a grueling workout regimen. Get to the gym three times a week, and remember, your attitude is as important as the routine itself. Have fun, or else you may not wanna come back. At Gold's Gym, we recommend you spend 10 minutes going over questions or concerns about the Stairmaster, BEFORE going full force. Get comfortable with the machine and your routine ... and realize it takes time to build your skills. By the start of Spring, you'll have made enough progress to feel like a serious exerciser. For a workout customized to your goals and abilities, join Gold's Gym ... in Lancaster, York, Harrisburg and Camp Hill. Open seven days a week.

Stephanie Pedrick, WHP-AM/WRVV-FM Harrisburg, PA

**RADIO
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REALTY

:30 LIBBY'S REALTY

(sfx: music on file) Anncr: Here's a Christmas picture: The stockings were hung by the chimney with care ... Oh, you don't have a chimney? Call Libby's Realty. (Anncr: ahems/clears throat) And, all had just settled in for a long winter's nap. Oh, your bedroom's really small, huh? Call Libby's Realty. When out on the lawn there arose such a clatter. Don't have a big yard, either, huh? Call Libby's Realty. Up to the rooftop and over the wall, now dash away. And you want a tile roof too, huh? Call Libby's Realty, downtown 29 Palms. Get the picture?

Judy Robertson, KCDZ-FM, Joshua Tree, CA

**RADIO
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DOG BOUTIQUE

:30 KAREN'S DOG BOUTIQUE

Anncr: (your best French accent) Enchante, Fifi, it is so good to see you once again. What can we do for you this afternoon? (sfx: dog barking) Anncr: You would like a shampoo and flea control? Ah Fifi, do you have a zee boyfriend? (sfx: dog barking) Anncr: You don't say! Can I interest you in a new collar perhaps? Or, how about a beautiful sweater to match your eyes? Ah, Fifi, if I were a dog I would give you a chase around zee fire hydrant myself. Tag: Karen's Dog Boutique, for complete pet grooming and all your pet supplies, 1833 Route 286 South, Indiana. Shelley Johnson, WDAD-AM/WQMU-FM Indiana, PA

**RADIO
INK**

TAX CONSULTANTS

:30 GRASSE, GUSTAFSON, ALLEN & DENTON

(sfx: fairy tale music) Anncr: Once again, we find our favorite princess in need of rescue ... Princess: (kinda air-headish voice) Ohhh, no. How in the world do I fill out these tax forms??? Anncr: Just then ... Hero: Never fear, I've made an appointment for you with the tax professionals at Grasse, Gustafson, Allen and Denton. Tag: (dry, sarcastic) O.K., let's face it. No gorgeous hunk is going to come and whisk you away on his white horse, and help you with your taxes. But ... the folks at Grasse, Gustafson, Allen and Denton can help! New clients, bring in last year's tax preparation bill and they'll discount it by 10 percent! Tax time has never been this easy — hey, it's almost like a fairy tale! Grasse, Gustafson, Allen and Denton, in Bourbonnais and Herscher. Julie Lambert, WKAN-AM/WLRT-FM Kankakee, IL

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New Adult
Contemporary
Smooth Fm
Mixing Mass Appeal
with Class Appeal





**NEW ADULT
CONTEMPORARY**

Smooth Fm

Mixing Mass Appeal with Class Appeal

The excitement about New Adult Contemporary has been building steadily over the last several years and has culminated recently in NAC's best showing ever in the Fall '94 ARB. Established major market NACs are scoring record-setting 25-54 TSL and ranker position gains as never before. And large-to-middle markets that were finding it difficult (if not impossible) to assimilate several different versions of Country, AC, Rock, and Oldies/'70s have started to embrace NAC in unprecedented fashion.

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SMOOTH fm uses state-of-the-art digital technology to deliver your station a completely customized local-sounding NAC format complete with real time, local liners, local weather, and local liners mentioning local events. It sounds every bit as live local and customized to your own marketplace as if it were originating there. That's because ... thanks to Sony's state-of-the-art digital technology ... a lot of it does!

SW Networks' SMOOTH fm is programmed

by two of America's most respected NAC programmers: Paul Goldstein, formerly PD of KOAI ("The Oasis") in Dallas and Mike Fischer, formerly MD of WNUA ("Smooth Jazz") in Chicago. Award-winning velvet voiced AC and NAC hosts have been brought in from across New York and the Country to give SMOOTH fm the stationality you want for your New Adult Contemporary franchise.

SMOOTH fm blends music from artists like Kenny G, Earle Klugh, David Sandborn and Dave Koz with smooth AC vocals from artists like Mariah Carey, Whitney Houston, Michael Bolton and Sade. All captured and delivered to you in state-of-the-art digital sound. The result is a lush, rich blend of music with an elegant texture to it. A texture that has changed the radio landscape in major and large markets all across America.

And as a SMOOTH fm affiliate you'll enjoy complete in-depth on-site and on-going sales training to empower your sales staff and



**Gary Fisher, Vice President,
Advertising Sales & Affiliate Marketing**

ground them into the emerging New Adult Contemporary sales culture. Plus SW Networks provides total promotional support including everything you'll need to know to start your own in-house data-base marketing effort, your own on-line site, and a dynamic come building television spot customized for your dial location and your market, and designed to ensure a great Spring book.

SW Networks is a joint venture of Sony Software Corporation and The Warner Music Group. For complete details on SW Networks: The Radio Picture Company's programming, our new proprietary digital technology and multi-media on-line opportunities, plus a custom evaluation of whether SMOOTH fm is right for you in your market, please call Ron Rivlin (East Coast) or Joyce MacDonald (West Coast) in SW Networks' Affiliate Marketing Division at 212-833-7320 or Fax us at 212-833-4994.

Now with
contact phone
numbers!

MOVERS & SHAKERS

★**Bob Turner** has been appointed president of Shamrock Radio Sales, a new sales rep firm dedicated exclusively to Shamrock Broadcasting's Radio stations and owned by Interep. Turner is currently senior VP/CSM of Group W sales 212-916-0524.

★**Steven Pruett** joins Communications Equity Associates as VP/broadcasting of its new Scottsdale, AZ office. He was most recently with Black Mountain Capital in Scottsdale 813-222-8844

★**Lisa Stephen Farmer** has been promoted from senior VP to executive VP of Tapsan 205-987-7456

★**Bill Lisecky, Carsten Philipson and Evan Blum** have been promoted at Communications Equity Associates. Lisecky from VP/broadcasting to senior VP/broadcasting. Philipson from VP/Investments to senior VP/investments and Blum from financial analyst to senior associate 813-222-8844

★**Graham Keenan** has been promoted from VP/sales to VP/director of Radio marketing specialist sales for Interep 212-916-0524

★**Jeff Cohen** has been appointed CFO of Liberty Broadcasting. He was previously CFO with Chancellor Broadcasting Company. 201-635-0222

★**Direct Marketing Results** has added Craig Hodgson, Samuel James and Daniel Peck to its sales and management team. Hodgson, formerly P/GM of WEMP-AM/W EZW-FM/W MYX-FM Milwaukee, is DMR's new GM. James, formerly director of sales development at Fairwest Direct Inc., is DMR's new director of interactive sales and marketing, and Peck, formerly involved with financial services and marketing of technology, is DMR's new director of analysis and planning 513-665-3100

★**Bill Grunder** has been appointed GM of Virginia Network's WRDJ-FM/WJJS-FM Roanoke and WVLR-AM/WJX-FM/WLDJ-FM Lynchburg. Grunder was recently GSM of WLXG-AM/WGKS-FM Lexington, KY 804-847-1266

★**Robert Backman** has been named GM of Keymarket Communications' Road Gang Coast to Coast Network. He was formerly owner/GM of Event Market Inc 706-855-0555

★**Jeff Crabtree and Terri Dawson** have new positions with Salem Communications Corp. Crabtree, formerly GM of KDAR-FM Oxnard, CA, has been appointed GM of KSLR-AM San Antonio. And Terri Dawson has been promoted from SM to GM of KDAR-FM 714-847-8835

★**Kevin O'Brien** has been promoted from GSM to station manager of KJYK-AM/KKLD-FM Tucson, AZ 602-795-1490 or 503-223-1441

★**Dave Harris** has been appointed network SM for the Florida Keys Radio Network. Harris has served as the network regional and national representative for the past year 305-852-9085

★**K.C. Stuart** has been appointed group operations manager for the Florida Keys Radio Network. He had been PD and morning personality with WFKZ-FM Plantation Key, FL 305-852-9085

★**John O'Brien** has been named promotion director at WAAF-FM Boston. O'Brien had served as an AE and as advertising director and promotion director at KMQQ-AM Honolulu 617-236-1073



Lisa Farmer



Jeff Cohen



Samuel James



Bob Turner



Graham Keenan



Craig Hodgson



Daniel Peck

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MAY

TARGET PRODUCTS

Sporting Goods
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Pools/Hot Tubs

Vacation Resorts
Lawn & Garden

DATES TO REMEMBER

5 Cinco de Mayo
20 Armed Forces Day

6 Kentucky Derby
28 Indianapolis 500

14 Mother's Day
29 Memorial Day

NATIONAL

Mental Health, Barbecue and Photo Month, Pet Week, Memorial Day

Memorial Day is often thought of as the unofficial first day of summer. The three-day weekend brings lots of beach trips and vacations. This is prime season for new car sales, car rentals, oil changes, brake jobs and over-all tune-ups. Resorts, hotels, travel agencies, and tourism boards are gearing up for the season. Many people prefer to stay home, and get started on yard work and home improvements. These people will have cook-outs, and head out to sporting events and other outdoor activities. Contact barbecue grill companies, hot dog, ice cream and picnic supply vendors now. Retailers and vendors can promote mosquito repellents, bagged ice, charcoal, and calamine lotion. Memorial Day kicks off the season for many entertainment-related events and water park excursions, which can add up to big money for Radio!

OUTDOOR ENTERTAINMENT

- "DJ Stunt." Kick off the season with a DJ broadcasting live from a roller coaster or water

ride. You can have him or her stay on the ride for hours, as a way to collect money for charity.

- "Water Olympics." Register listeners on the air to participate in games at a water park. Have clients sponsor the games, and supply prizes.
- "Funny Sunday." Hold an amateur comedy contest at a club, restaurant, or entertainment park on a Sunday.
- "Everybody's a Kid Matinee." A movie theater, park, ice show or any event can offer adults admission at children's prices.
- "Tickets for a Test Drive." A car dealer can give away tickets for free dinners, sporting events and amusement parks, with each test drive.
- "Summer Pool Parties." A Radio station will join forces with local apartment complexes each weekend to sponsor outdoor parties. Food, drinks, ice cream, tanning cream, travel agency giveaways, etc. will all be part of the fun. The possibilities are endless.

MARCH QUICK FIX

- "Health Fair For National Nutrition Month." Work with a grocery store in setting up a Health Fair on the premises, complete with nutritionist and health club staff members. Invite those attending to sample the healthy foods available.
- "Chocolate Swap." Have listeners mail in their favorite chocolate recipes in celebration of "Chocolate Week." Print a chocolate cookbook, and solicit sponsors to promote this theme.
- "Light Up the Night Sale." In honor of this promotion, have a car dealer stay open late one night, and turn on the headlights of all the cars on the lot. (A great visual!)

DATES TO REMEMBER

17 St. Patrick's Day
21 1st Day of Spring
13 Chocolate Week
Spring Break; Prom Season

NATIONAL

Nutrition, Frozen Food, Peanut, and American Red Cross Month

APRIL QUICK FIX

- "City's Largest Egg Toss." At a client location, have pairs compete for big prizes the day before Easter. Award prizes to winners in different age groups. (May be an opportunity for Genesis Book).
- "Earth Day Bulletin." Have a client sponsor announcements about ways to save the Earth.
- "Bundle of Baskets." Almost any retailer can offer baskets for sale at Easter. Food, candy, toys, hardware, and books all make great Easter basket gifts.

DATES TO REMEMBER

1 April Fool's Day
2 Regis Daylight Savings
14 Good Friday
17 Tax Deadline Day
16 Easter

26 Professional Secretaries Day

NATIONAL

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

JUNE

TARGET PRODUCTS

Bridal Gifts; Men's Wear; Hardware, Cameras & Film

DATES TO REMEMBER

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

NATIONAL

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

JULY

TARGET PRODUCTS

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

DATES TO REMEMBER

4 Independence Day
16 Ice Cream Day
Christmas in July Sales

NATIONAL

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

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

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

PRODUCT NEWS

From CD jukeboxes to blank discs

Denon Electronics offers some new products including the DN1400F, a 200-CD changer designed for quick access and easy loading (with 2 trays for 100 each). If you're looking for cassette decks, there's the DN790R professional tape

recorder and the DN740R professional double cassette deck. In addition, there are the new CDR63 and CDR74 blank disks. And look for the DN80R portable MiniDisc (MD) recorder at this year's NAB show. But wait, there's more — Denon is also offering free upgrades of DN990R MD Cart™ recorders and/or DN980FMD Cart™ players if you bought them before Jan. 1, 1995. That's enough to make your circuits pop. 201-882-7460

Stop the loudness. A low frequency noise environment dominated by droning and humming (i.e. if



your sales office is next to the air conditioners) can just drive you batty. Which is why Noise Cancellation Technologies Inc. (NCTI) came up with the ProActive 1000 series, consisting of two noise-reduction headsets — one with

a microphone and one without. Tests show the headsets can reduce noise by about 15 dBs. Warning: will not reduce noise of babbling talk-shows or DJs. 203-961-0500

Viva Las E-Z UP. Heading out to Vegas this year for the NAB show will be the makers of "the world's fastest shelters," E-Z UP. The company will display its original model along with the Encore Model, which has new features like a stronger frame with oval trusses for increased stability, a higher peak for a tighter fit, and additional sizes for added versatility. All to make things E-Zier. 909-466-8333



Every day is a holiday with the new book from author John Kremer, *Celebrate Today*,



featuring 3,500 special days, weeks, months and anniversaries. Just think of all the new promotion ideas you can come up with (or days you can take off) with a book like this. 800-796-6130

Whodunit? Actually it's more like Who Did That Music (WHDT), a worldwide producer of Radio station ID packages including WBBM-FM Chicago and Rick Dees Weekly Top 40 and music producers of more than 400 national commercials a year

for companies like Nike, Coke and AT&T. WHDT now has available a new music production library with more than 20 categories of music and more than 500 titles. A launch is set for March, but you can get a demo now. Just tell them Somebody Sent Me (SSM). 310-657-7111



New from SW Networks are three

shows running the gamut in formats. *Personal Notes™* hosted by saxophonist Dave Koz is a two-hour weekly New AC show with present and past hits plus interviews with big names in contemporary jazz. *Country's Most Wanted™* is a long-form country music program hosted by Carl P. Mayfield and featuring the freshest hits and interviews. *And Pure Concrete™*, hosted by personality Bob Elliot, is a two-hour hard rock 'n' roll program featuring the latest news, debuts and interviews in hard rock. Choices, choices. 212-371-0798



Dave Koz



Carl P. Mayfield

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Circle Reader Service #122

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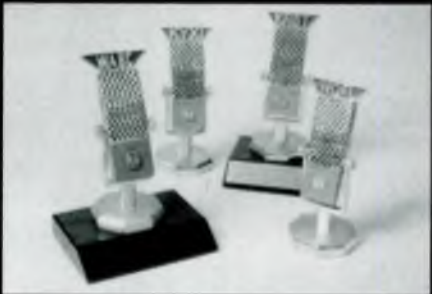
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GRAPEVINE

► **Prosecutor Leykis** — After hearing that Union County, SC, prosecutors needed money to help prosecute Susan Smith, the woman who admitted strapping her sons into a car and drowning them, Westwood One's Tom Leykis decided to take action. Not only did he write a check for \$100 on the air, but he's encouraging his listeners to send a check or money order to P.O. Box 4455, Hollywood, CA 90078 to help in the Susan Smith prosecution. Extra money received will be donated to a South Carolina child abuse center.



► **Soul Smack.** Getting a visit from the Godfather of Soul should be enough for anybody. But KHS-FM Los Angeles' Nastyman got to give James Brown a kiss. Hey, papa's got a brand new kiss.



► **The San Francisco 49ers** weren't the only ones having fun at Superbowl XXIX ... One-On-One Sports Radio Network had some excitement, too, with its first-ever complete Superbowl coverage. In addition to live shows from NFL headquarters and comprehensive coverage the week of the game, they also snagged interviews with more than 75 key players, coaches and sports celebrities, including 49er running back Ricky Watters and Dallas Cowboy running back Emmitt Smith.



► **Midwestern exposure.** Taking a break from the small screen with WLUP-FM Chicago's Danny Bonaduce was Northern Exposure's new doc Paul Provenza (a.k.a. Dr. Phil Capra) who replaced Rob Morrow's character, Dr. Joel Flieschman, this season.



► **Smooth man Al. B. Sylk** of WAMO-FM Pittsburgh ran into R&B artist Mary J. Blige at New York's Hard Rock Cafe during the filming of Fox's hit cop show New York Undercover.



► **When KSCS-FM Arlington, TX** has a fair — they have a fair. If you're in the neighborhood of Irving around April 20, head over to Texas Stadium for the KSCS 12th Annual Country Fair and Battle of the Bulls. Check out this lineup of performers: Martina McBride, Sawyer Brown and ... Alabama. That, plus a bull riding contest. Yahoo!

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

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Radio Ink Mission Statement For Readers:

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

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

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EVENTS CALENDAR

1995

March 1-4—26th Annual Country Radio Seminar, Nashville, TN. 615-327-4487

March 3—Deadline for RAB Mercury Awards, 212-387-2100

March 7—RAB Radio Sales University, Portsmouth, NH. 800-722-7355

March 9—RAB Radio Sales University, Detroit. 800-722-7355

March 14—Radio License Renewal Seminar, Louisville, KY. 202-775-3511

March 15—RAB Radio Sales University, Syracuse, NY. 800-722-7355

March 16—Internat'l Radio & Television Society Foundation Newsmaker Luncheon, New York. 212-867-6650

March 20-22—Advertising Research Foundation 41st Annual Conference & Research Expo, New York, NY. 212-751-5656

March 23—NABOB 11th Annual Comm. Awards Dinner, Washington D.C. 202-463-8970

March 25—Nat'l Assoc. of Radio Talk Show Hosts Regional Forum and Spring Board Meeting, Vienna, VA. 617-437-9757

March 26-27—West Va. Broadcasters Association Annual Spring Conference, Huntington, WV. 304-744-2143

March 26-30—EIA/CES Spring Conference, Washington D.C. 202-452-8700

March 30-April 2—Associated Press Broadcasters Spring Board Meeting, Asheville, NC. 202-736-1100

April 5—Internat'l Radio & Television Society Foundation Gold Medal Award Dinner, New York. 212-867-6650

April 6—RAB Radio Sales University, Casper, WY. 800-722-7355

April 6-9—Classical Music Broadcasting Association meeting, Washington D.C. 301-468-1800

April 7-10—Broadcast Ed. Assoc. Annual Convention, Las Vegas. 202-429-5354

April 10-13—Radio License Renewal Seminar, Louisville, KY. 202-429-5402

April 10-13—NAB Annual Convention, Las Vegas. 202-429-5335

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1995 Arbitron Survey Dates

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

**FAX YOUR ORGANIZATION'S EVENTS TO:
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Replies to Blind Box numbers should be addressed to: Blind Box (#), c/o *Radio Ink*
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■ HELP WANTED MANAGEMENT

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■ HELP WANTED PD/ANNOUNCER

Oldies 107.9 is looking for a real team leader to fill the position of program director. Please send a resume with references and an air check. All candidates for PD should have at least three years experience. In addition we are looking for a full-time announcer/production person with at least three years experience. Send information to Webster James, General Manager, WNCT Radio, P.O. Box 7167, Greenville, North Carolina, 27835. WNCT Radio is an EOE.

■ HELP WANTED PROGRAMMING

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

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Rates: Classified Listings (non display). Per issue \$1.50 per word. Situations wanted: first 10 words are free, additional words: \$1.50 per word. Blind Box: \$15 per issue. **Word Count:** Symbols such as GM, GSM, AE, etc., count as one word each. Each abbreviation, single figure, group of figures, letters and initials count as one word. We also count the phone number with area code and the zip code as one word. **Rates: Classified Display** (minimum 1 inch, upward in half inch increments): \$130 per inch. **Blind Box Numbers:** The identities of RADIO INK Blind Box holders are never revealed. When responding to a blind box, mail your reply to the box number c/o RADIO INK, 224 Datura Street • 7th Floor, West Palm Beach, FL 33401. If you do not want your reply to reach a certain company, simply indicate the company on the outside of your envelope. If the company named on your envelope corresponds with the box holder, your reply will be discarded.

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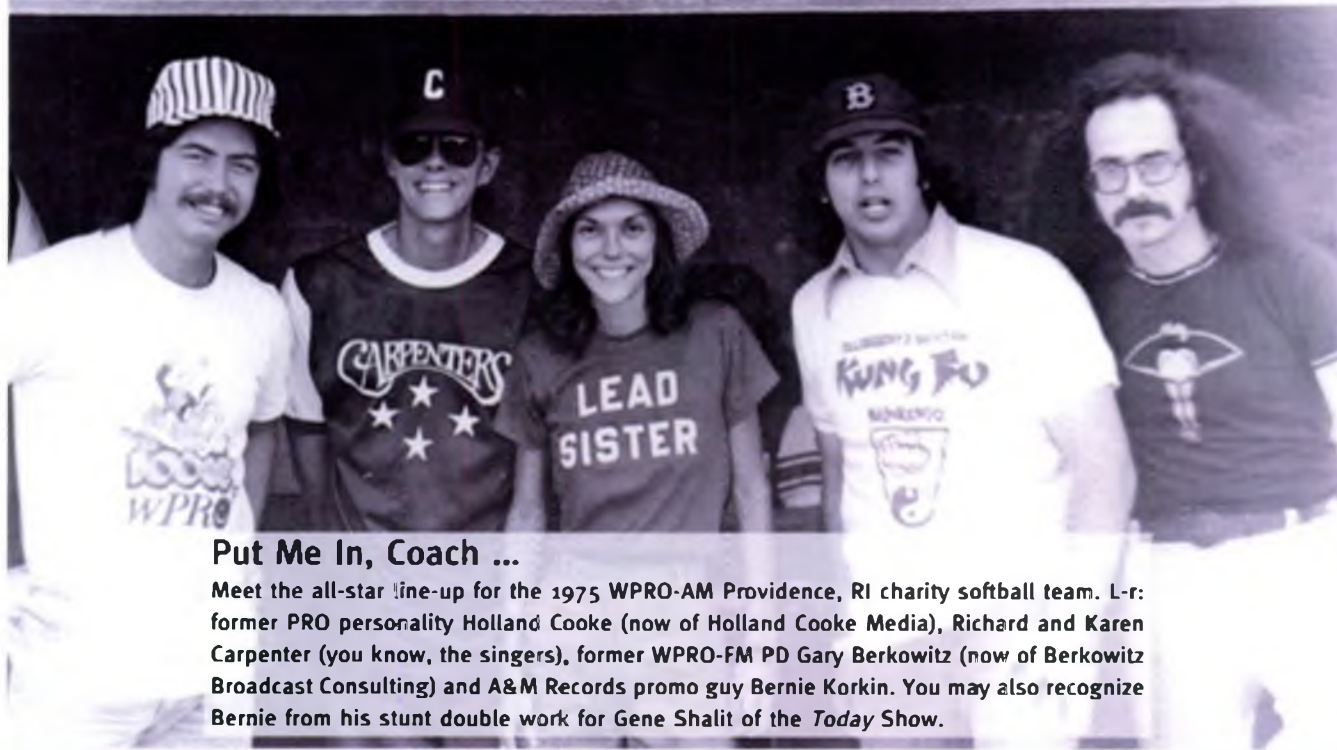
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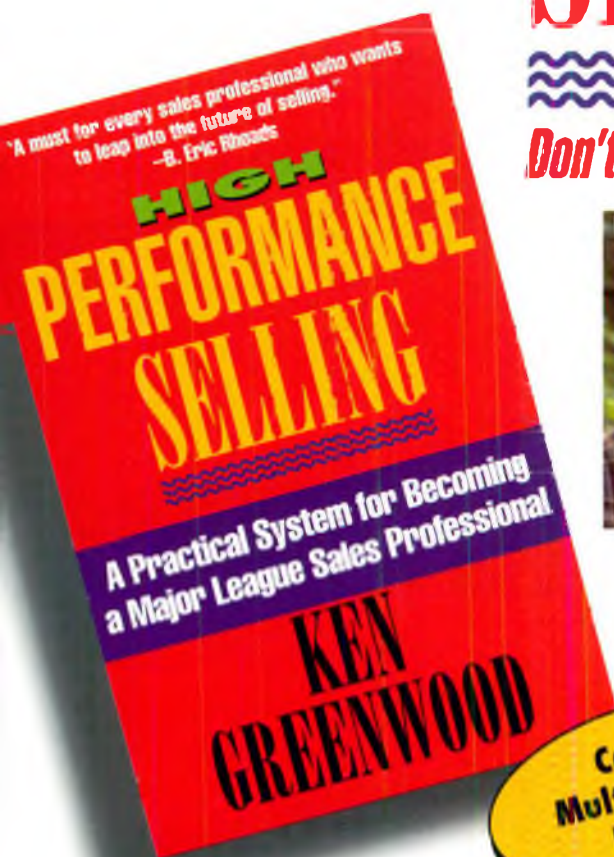
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