

Radio's Premier Management & Marketing Magazine™

RADIO INK

PROGRAMMING'S
LATEST TRENDS



FINLEY,
McCORD
& DILLE

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May 22-June 4, 1995

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OFFICIAL HEADQUARTERS

RADIO'S 75TH CELEBRATION



Anniversary Update

As you know ... *Radio Ink* is the official headquarters of Radio's 75th Anniversary. We've planned many events in celebration of the 75th and we want your station to get involved on a local level with promotions and celebration spots.

This anniversary is important because it will create awareness for Radio among advertisers and listeners. It's a great opportunity to promote Radio!

- ◆ Look for our special anniversary collector's edition on July 1st!
- ◆ Look for Publisher Eric Rhoads coffee-table book on Radio, "Blast From The Past: A Pictorial History of Radio's First 75 Years." Coming August 30. Customized covers with your call letters are available. What a great advertiser gift!
- ◆ Next issue we will have a MAJOR announcement regarding an advertiser awareness program.

The Best Locally Produced Spots Win!!!

We're asking your station to create spots celebrating 75 years of Radio and to run them on your station from now through the end of the year. Send us your spots ... we'll pick the best and give a copy to all the stations in America to air! Show us your best and boldest stuff. Get creative. Deadline June 1, 1995! Winning station will receive 8 seats at the Radio Hall of Fame Anniversary Gala in Chicago in October! (A must for everyone in Radio!) Send your entry to "Entry" c/o Radio Ink, 224 Datura Street, Suite 701, West Palm Beach, FL 33401. Deadline June 1!

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FEATURES

▼ Interview: Finley, McCord & Dille



RAB Board Chairman John Dille, Vice Chairman Herb McCord, and Finance Committee Chairman Skip Finley discuss issues facing the Radio industry today as well as the tools and services RAB offers to help stations meet today's marketing challenges

Special Report: Programming's Latest Trends ▼

Some of the top programmers in the business give their interpretations of today's most predominant formats — where they see them today and where they think they'll be tomorrow



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Cover photo by Asa Maizat

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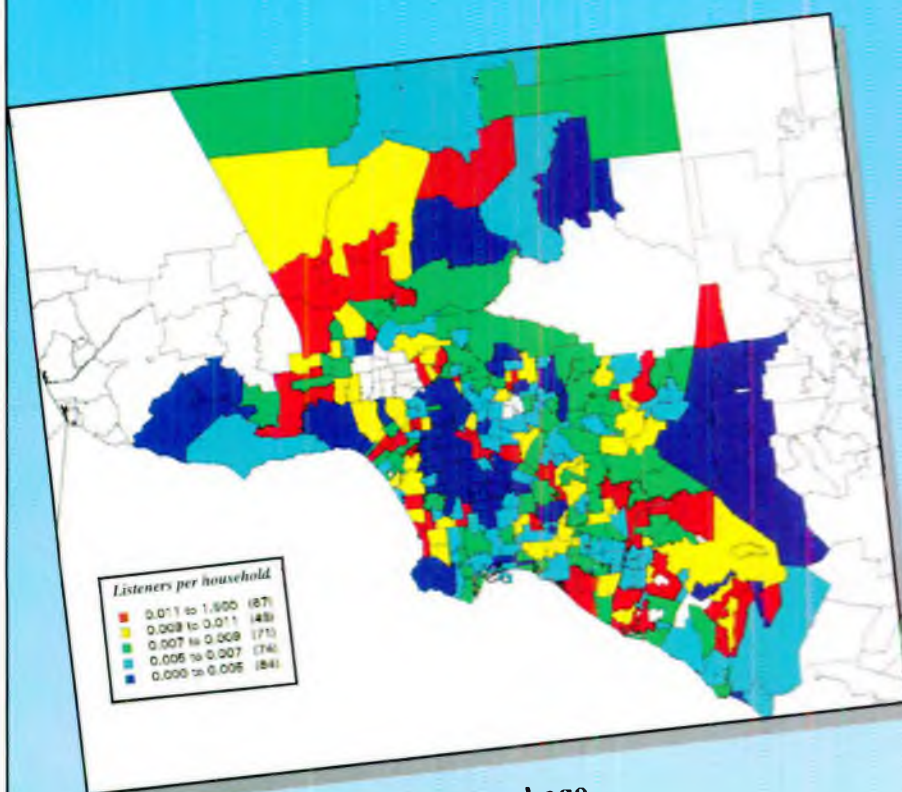
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Coming July 10!!

Radio Ink is celebrating 75 years of Radio! On July 10 you will receive a special commemorative issue of *Radio Ink*, The Official Publication of Radio's 75th Birthday. It will be packed with historic information about Radio ... from the beginning to the present. You can look forward to seeing some never-before-published photos and some outstanding memorabilia.

OFFICIAL SPONSOR OF RADIO'S 75th BIRTHDAY



Katz Radio Group

PUBLISHER'S NOTES

Is Your Station A Puppet?



Each of us is outraged over the bombing in Oklahoma City, but equally outrageous is the subsequent attack on Talk Radio by the president. The argument that Talk Radio incites activities like the bombing is as weak as the theory that hard rock 'n' roll music makes kids worship Satan. The attack on Talk Radio is nothing more than a ploy to get stations to drop conservative Talk Radio programming.

There will always be disturbed people who violate our laws, and lawyers who try to get them off saying they were influenced by a film, a record or a Talk show host. But as broadcasters we cannot be responsible for their actions. We can, and must, only be responsible for our own.

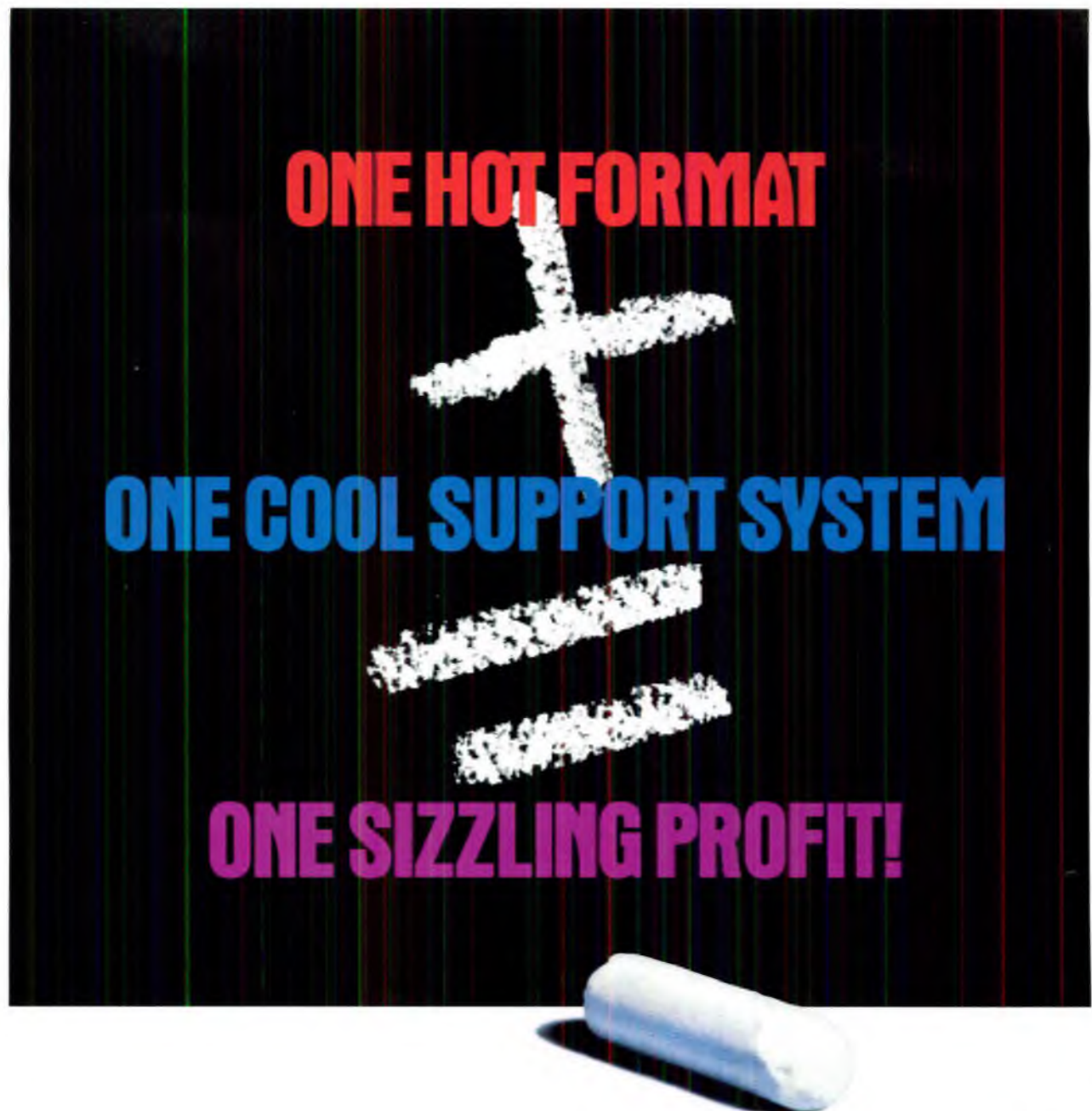
I'm concerned when I hear reports of stations dropping a program because a particular host allegedly promotes certain activities. If a program is dropped because station ownership or management believes the content is contrary to their own beliefs, then I'm all for it. If, however, a program is dropped because of pressure from the local government, the president, or even a small vocal group of listeners or advertisers, then I believe succumbing to the pressure is dangerous.

Do you think an individual's right to hear an opinion that might differ from the president's should be taken away? Do you believe that a Talk show host in America today can successfully motivate the masses to destructive action? Do you really believe the bombing in Oklahoma City was a direct result of a Talk show host's opinion?

The bombing in Oklahoma City is an unforgivable tragedy, but the loss of our right to free speech would be just as tragic. Attempting to control thought by taking certain Radio programs off the air (via pressure or legislation) would set a dangerous precedent. People have a right to hear any opinion, whether on Radio, the Internet, or any other media. When I hear of stations dropping a Talk show due to pressures from the president, listeners, or otherwise, it makes me wonder who is pulling their strings. I encourage all broadcasters to think deeply about actions they are about to take. You may just be reacting as others want you to.

Eric

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PEOPLE IN INK™

I Left My Board in San Francisco

Smiling faces and suits galore was the setting for the RAB Board Meeting in San Francisco recently. Doing the group pose was 1) l-r Emmis' Jeff Smulyan, DG System's Ron Denman, Harris Classical Broadcasting and DG System's Dick Harris, and DG System's Tom Shanahan and Ann Marie McGee. Meanwhile 2) Liberty Broadcasting's Jim Thompson (l) and the NCBA's Tom Martz laughed heartily. Looking at something funny were 3) l-r the RAB's Gary Fries, Beck-Ross/Liberty Communications' Jim Champlin and his wife Sue. And 4) Bill Hogan said bye-bye to the RAB Board as he becomes president of Multimedia International Marketing. 5) Interep's Les Goldberg (r) seemed to hold a small audience while 6) Gray Fries joined in a smiling contest with the RAB's Judy Carlough (l) and Susan Miller. And putting on an upside down frown of their own were 7) Albimar Communications' Skip Finley (l) and KNBR-AM/KFOG-FM's Tony Salvadore (aka "Mr. San Francisco"). 8) In the battling tie department the RAB's Lynn Christian (l) and new Westwood One Networks President Jeff Lawenda were in a close race. Making a special appearance near his boyhood portrait was 9) RAB's Reed Bunzel. And 10) CBS' Anna Mae Sokusky ... "Uh, hello? Anna Mae? Yoohoo?"

And Further South ...

In Los Angeles, CBS Radio Networks President Nancy Widmann was in fine company during an AWRT Genii Awards Luncheon as she and mega producer Aaron Spelling were honored for their work in broadcasting and television. L-r: AWRT's Dayna Adams; CBS' Peter Lund; Widmann; TV Producer Diane English; Spelling and KIIS-FM's Karen Tobin.

SEND YOUR "PEOPLE IN INK"

photos to: Shawn Deena, 224 Datura ST
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CASE STUDY



Dwight Case

What mechanisms do you have in place for employee feedback?



Steven A. Downes, President/GM • KCSJ-AM/KGHF-AM/KYZX-FM • Pueblo, CO

Years ago I was asked to participate in a church sponsored panel discussion of corporate ethics. My fellow panelists spent their time talking about the manuals they had created on ethical conduct, the meetings and training sessions that they ran and the consultants they used. When it was my turn, I simply suggested that we try to hire ethical people. I don't think you can teach someone to be ethical anymore than you can teach a manager to really care and to really listen to his or her employees. You can, however, hire caring managers and inspire them to make caring a priority. MBWA (Management By Walking Around) is probably the closest I get to a real system. Oh, we talk about personnel matters at our weekly department head meeting. But the most effective way to get feedback and anticipate and deal with minor problems before they turn into major problems, is to make time daily to walk around and talk with employees. You must also encourage your department heads to do the same. If you've hired caring people in your key management positions, they'll be close enough to their people to get input and be told about problems. Don't just hire caring people for department heads. You must also let them know that caring is a priority. So, another part of my "non-system," is to make a priority of helping new managers make the transition from doer to leader. The bottom line — It's not the system you have in place, it's the people you have in place. ☺



Joe Duray, Station Manager • KAKN-FM • Naknek, AL

Our staff is small, so along with adding a distinct shape to their suit or clothes, each one helps fill out and add shape to our station. Beyond the feedback of what brand of coffee to have in the break room, I deal with the "what, why & how" of ideas that affect procedure and/or on-air sound. Being small, we're informal. Simple written or verbal suggestions come first. Some things have been tried or done before and I can spare an employee the trouble of re-inventing a wheel we won't use anyway. For us, routine in even little things saves a lot of transition time between shifts. If input is procedural, my question is, "Is it just different, or is it better?" Meaning, if it adds work, will it enhance each shift's ability to sound great, or if it lightens the load, will it maintain each shift's ability to sound great? Input for on-air issues begins the same way. If it's something we can pursue, the employee is asked to flesh out their idea, spell it out on paper, sing its praises and point out potential problems, research resources and finances and produce a demo if they can. Along the way they learn of the effort required to give life to a few minutes of broadcast time. When their idea makes it to air, there is a full sense of satisfaction, and if it doesn't, they understand why. The most important aspect of my "feedback mechanism" is staying approachable and letting employees know that whether it results in change or not, their input is needed and welcome. ☺

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Circle Reader Service #108

RAB and Proud of it!

by Yvonne Harmon

Last fall, *Radio Ink* ran a campaign titled "Radio and Proud of it." After attending the recent Spring RAB Board Meeting in San Francisco, I think a new campaign could be "RAB and Proud of it." As an industry we need to get excited about RAB, get involved in RAB, or get left behind. Following are some meeting highlights.

Are You Involved?

- 13,466 Radio salespeople have been trained by the RAB this past year how many of those people were from your station or group?

- As the CRMC, CRSM, and Radio Masters programs evolve — are you keeping up? Where else do you go for a continual growth system for your salespeople and management? Maybe you are working with a sales consultant on a regular basis. That's good. That's very, very good. The question is, just what are you doing? The tremendous amount of information available through the RAB is a true sales professional's dream come true.

- Who on your sales staff would you try to hire back if they left to work for another station and why? The RAB through Chris Lytle is asking sales managers that very question and is using the results to create a Radio Sales Success Index that will help you find and hire the most talented salespeople.

- Tom Martz of the Northern California Broadcasters Association revealed how his associates are making a difference in California by bringing in sales trainers. They now have 200-300 members and 42 stations have come together to promote awareness of Radio. Martz said the group has made a \$25 million difference in the area's Radio revenue in four years. RAB President Gary Fries commented that every Radio market should have a Tom Martz.

- NAB's John David discussed the deregulation of Radio issue and lifting all ownership restrictions. The bill still has to go to the House and Senate and

then be signed by the president. David believes there should be some final word by fall. Market dominance is the concern of the bill's opponents.

- Other legislative issues include: the beer and wine warning program; performers' royalty rights; the FCC filing of 30-60 new audio channels in each market; and

EEO enforcement that may send minority applicants to your station who have no intention of working for you, but are testing your station to see how well it is complying with EEO requirements. David asked that the board get involved for their own groups and write their congressmen.

- Arbitron announced its plans to release Media Target 2000 — a research project that profiles consumer usage, and Radio listenership. Results should be released by the end of this month, and will be sent to advertisers and agencies.

- RAB's RoAnn Hale said that 66 percent of advertisers are switching to "cause" marketing (i.e., charity, recycling, etc.), and that this trend is evident in all industries and will continue to grow.

- The Mercury Awards will be June 14 in New York and hosted by Dick Clark. It promises to be a more tightly formatted program this year. Fries said research



Executive Flat. Take four executives and a flat tire and what do you get? A flat tire. Here we see (l-r) Kaye-Smith Enterprises' Ray Watson, CBS Owned FM Stations' Rod Calarco, Harris Classical Broadcasting's Dick Harris, and Douglas Broadcasting's John Douglas enjoying this dilemma ... No one knew how to change the tire. And wouldn't you know it, they had just left the recent RAB Board Meeting in San Francisco and were on their way to make a call on Pacific Bell.

shows that although the Awards are well-known among "creatives," their confidence level in Radio production remains low. Fries promised that the RAB would work on a strategy to overcome this problem.

- Some people changes at RAB: Jim Champlain says good-bye as chairman, and Westwood One's Bill Hogan's seat goes to Jeff Lawenda who just rejoined Westwood from cable. Hogan is now president of Multimedia International Marketing.

- Fries predicts the '97 forecast for Radio is good. The automobile industry indicates growth ... however he commented possibly not as good as the last six months. To ensure substantial growth the RAB has developed mounds of ammunition for your staff. Take advantage of it.

- An interesting note: 42 of the 52 stations in the San Francisco metro area are RAB members. How about you? ☎

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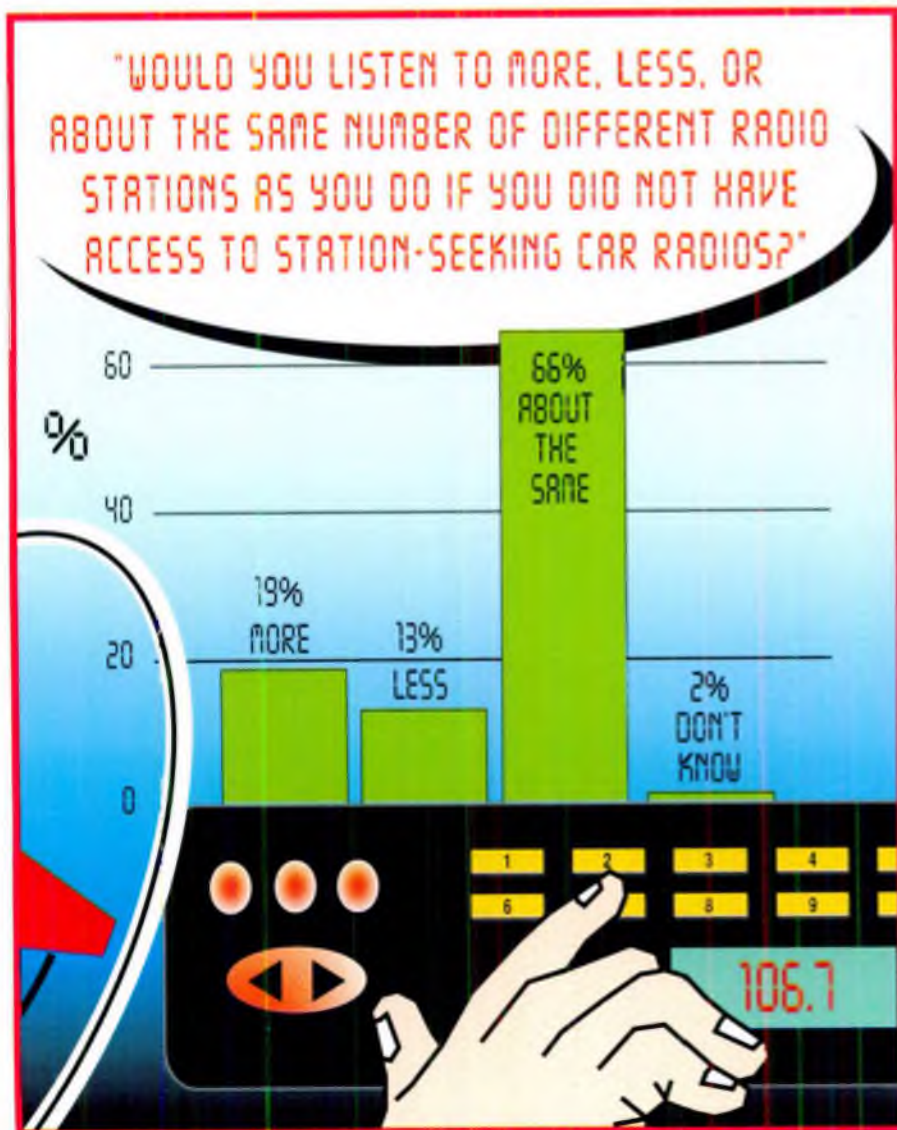
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Source: Radio Ink—Vallie/Gallup Radio Poll of 742 persons 18+, margin of error ± 3%

MERGED!

Crescent Communications is acquiring a controlling interest in Commonwealth Broadcasting, (KMZQ(FM), Las Vegas, and KRZY/KRST(FM), Albuquerque) for \$26,500,000.

Elliot B. Evers represented Commonwealth Broadcasting in these negotiations.

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Where do you get your best promotion ideas?



Joan Marshall, Promotion Director • WNNX-FM • Atlanta, GA

I would love to say my best promotion ideas just come to me in the shower, however, that is rare. We do a lot of brainstorming at 99X. I think our most creative promotions come from a melding of many ideas. We have two meetings designed for just that purpose. The promotion meeting is attended by every department: sales, programming and marketing/promotion. This meeting is the best place to get everyone's input at one time on all of our promotions. The second meeting is the "brainstorming" meeting conducted by the sales department.

"Brainstorming" is devoted to nothing but ideas and cross promotions for our clients. The best thing about these meetings is that they are a free-for-all and they serve beer. What may sound like something ridiculous is often turned into something creative and useful. In addition to meetings, I think it's equally important to be aware of what's going on around you, in the media, in the trades, with the music and most important, on the streets because that's where you'll find the listeners. ☎

Mike Aiken, Assistant Promotion Director • KCBQ-FM • San Diego, CA

KCBQ is really committed to staying out of the box when it comes to the promotion department. One way we get ideas is by keeping a watchful eye on promotionally active companies outside the world of broadcasting. If they come up with a promotion that's specific, measurable and drives up the number of their incremental customers, we'll take that idea, pull out what worked and make it a station promotion.

If it's a client promotion, we make sure we understand that client's specific pains before we start anything, then we develop a promotion by working backwards from the end result that the client is trying to achieve. That way we can count on having a satisfied customer and we don't waste our time with ineffective actions. Of course, we still get some of our promotion ideas the old-fashioned way; we steal 'em from other stations. We stay up on what everyone else in the country is doing. Then, if a sexy promotion comes up that catches our eye, we take it and adapt it to fit our format and our market. ☎



Mike McDaniel, Owner • Great American Promotions Company • Linton, IN

In being taught to fly an airplane, the trainee must learn to see and register on many things at once. It is said a pilot makes more decisions with one landing than most automobile drivers make in a month.

It is this all-encompassing scanning vision that accounts for many creative promotion ideas. What are the kids doing on that playground? Look at the display there at the car dealership. Check that sign. One 30-minute drive with a pilot's vision can yield a plethora of ideas.

Promotion ideas for Radio come from all sources, the least of which is other Radio stations. Dry cleaners, car dealers, fast-food chains... all offer gems that can be re-directed and turned into Radio moneymakers. Sometimes even public service projects by Rotary and Kiwanis can become big promotions. Look around, horizon to horizon, with open eyes. ☎

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by Darellyn "DJ"
Mitsch

Managing Employees' Fears In Light of Duopoly

The 1990's Gold Rush began over two years ago with the FCC allowing for market duopolies. As owners continue to seek out new "gold mines," more personnel and operational issues are surfacing.

While there are many growth opportunities for employees in these new organizations, some don't see them at first. Here's what some employees of recent duopoly mergers have to say:

- "Do they think we don't know that they've turned this into a real estate game?"
- "Who are they kidding? They didn't buy these stations to operate them long-term. They are in this game for five years tops, and then out with a 25 percent to 30 percent return on their money."
- "Where did the guys go who were broadcasters?"
- "Where are the owners who made sales calls and knew your kids' names, and understood that you worked 70-hour weeks, not because the money was good, but because you were passionate about the business? Where did the love go?"

So how do you successfully assuage employees' fears and relieve their anxiety through the duopoly transition? Following are four suggestions.

Managing the Rush

1) *Before you rush off to find the mother lode, look for the gold beneath your feet.* The rush happens at the top level, while the folks at the operational level are left to figure things out without a rule book. While it might seem like a simple idea to enter a new market with the formulas you used in another market, there is much value in surveying the lay of the land. Hold a meeting immediately after purchasing the station(s) with the intention

of uncovering the gold in the current staff. Ask three questions: What do you think works best about your company now? What do you think needs to be changed for it to be more successful? What are your biggest concerns about us? The nuggets you find in this meeting might prevent down time and save you money as you build your company.

Remember people do not resist their own ideas. The most successful operators so far are the ones who kept the stations competitive and slowly moved to integrate operations allowing their employees to create the new culture.

2) *Don't put the Irish in the same wagon with the Germans until they all learn to speak the same language.* Every day one station's staff will emerge as dominant, and the other will feel inferior. Each group is uncomfortable in these situations. You are merging two different cultures, and if you're like most, you are striving for equilibrium. Communication is key. Find the common language.

3) *Tell the Truth.* Tell 'em if you plan to change the commission plan. Tell 'em if you plan to restructure the management team. Tell 'em if your research shows a need to change formats. Tell 'em when you're not making money. Tell 'em when you're going public and what that means. Tell 'em everything they might hear from another source anyway. Discuss the "undiscussables." They will.

Tell them everything that's happening from your perspective—even if it's at a 10-minute meeting in the hall every morning—and you will fill the information vacuum (gossip tunnel) with more truth than speculation. People resent not being told the truth, and they can handle the truth in any case better than they can

QUICKREAD™

- While it might seem like a simple idea to enter a new market with the formulas you used in another market, there is much value in surveying the lay of the land.
- Every day one station's staff will emerge as dominant, and the other will feel inferior. Communication is key. Find the common language.
- Tell your employees everything that's happening from your perspective and you will fill the information vacuum (gossip tunnel) with more truth than speculation.
- Remember to share the gold. You do not buy stations and operate them solo.

handle mistrust.

4) *Remember the new Golden Rule: Share the Gold.* You do not buy stations and operate them solo. The engineer, receptionist, sales manager and traffic manager have the same types of dreams and aspirations you do. They want financial freedom. They want to spend time with their kids. They want to have a sense of contribution in their jobs each day, and do something that makes a difference in their communities.

Setup profit sharing and 401K plans. Play incentive games often where the stakes are high and people see lots of rewards. Give something back to the communities you serve in the name of an outstanding employee every month. If you have helped these folks grow and succeed, if they trust you, they will jump on your wagon. Share the gold and they will build the gold mine.

DJ Mitsch is president of The Pyramid Resource Group, a company specializing in organizational and career development, and an executive coach with Coach U. She may be reached at 919-319-0099.



by Stan Forrer

On the Radio Sales Highway

You Must Steer Clear of Negotiation Potholes

Picture this: A media buyer calls late one afternoon. The friendly voice says their agency is working on a major buy for the first quarter and needs a "planning rate" from your station. The buyer is secretive about who the account is, the product category or even the type of schedule potentially involved. However, it is clear the agency wants a cost per point about \$5 less than your station's target CPP for that demographic.

Congratulations! You have just entered the high stakes game of negotiation. What was once a dirty word in Radio, negotiation today has become the foremost skill salespeople must master to truly excel. A smooth drive down the Radio sales highway requires learning to dodge negotiation potholes.

Be Prepared

The major pothole to avoid is lack of preparation. Planning will make the difference between developing a poor solution and one that is ideal for the situation.

Good negotiators take risks and many experience increased levels of stress when negotiating. Having a plan helps negotiators control their stress and funnel that energy more productively, as well as allows the risks taken to become calculated and therefore made manageable. The negotiator then not only feels confident but communicates that confidence in their presentation and interaction with the other party.

Start the planning process by thinking through your objectives. Here are some sample questions you might use in planning a negotiation: What do you want? What are you willing to give for it? What will the economic impact be on both

parties? Are there any past precedents or standard practices involved? What is the timetable for this negotiation? Are there any legal implications or considerations?

Closely associated with preparation is the pothole of failing to establish the point at which you will not do business. Managers must take the responsibility to identify for salespeople the station's bottom line in each negotiation.

Some managers may be reaching for the phone and calling 911 at the thought of walking away from any kind of buy on their station. However, an increasing number of managers are learning that the price of accepting some business is too high. Know what your bottom line is and be willing to stick to it.

Stay In Control

Most good salespeople have a desire to win. Sometimes that positive desire becomes overwhelming, resulting in a battle to achieve victory over the advertiser. The pothole to avoid is losing control of emotions.

Losing control of emotions can sometimes result in behavior that is intimidating. Intimidating behavior often includes the use of tough tactics or a "take it or leave it" approach. Tough pressure tactics have been proven to produce resistance from your counterpart. By maintaining control of your emotions, the effective negotiator is free to be persuasive rather than dominate their counterpart.

An old grade school proverb says, "We have two ears and one mouth for a reason. We are to listen more than we talk." A pothole many salespeople fall into (with difficulty getting up) is talking too much and listening too little. Imagine walking into your physician's office

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- **Once a dirty word, negotiation today has become the foremost skill salespeople must master to truly excel.**
- **A smooth drive down the Radio sales highway requires learning to dodge negotiation potholes such as lack of preparation, failing to establish the point at which you will not do business, losing control of emotions, and talking too much.**
- **The win/win or "principled negotiator" seeks to satisfy the interests of all parties involved. To fall into any of the negotiation potholes can result in negotiations in which someone is likely to lose.**

and without any kind of exam the doctor starts to tell you what is wrong with you. The doctor may have examined many people of the same height, weight and eye color as yourself, but that does not mean all these people have the same health problems. Yet, we regularly observe salespeople telling their prospects what the prospect's advertising problems are and what they should be doing about it without any kind of background or understanding of the business involved.

In recent years there has been a lot written about the win/win concept of negotiation. The win/win or "principled negotiator" seeks to satisfy the interests of all parties involved. To fall into any of the negotiation potholes we have discussed here can result in negotiations in which someone is likely to lose. Will that someone be you? If it isn't you, how well will your next negotiation with the same advertiser proceed?

Stan Forrer is vice president of Greenwood Performance Systems. He may be reached at 918-743-4152.



by Bob Keith

Avoid Learning the Hard Way

What They Never Taught You In Radio Business School

The school of hard knocks is not a fun place to get a diploma. So to help you avoid learning the hard way, I offer the following rules of Radio sales based on my own observations, experience and mistakes over the years

What Experience Has Taught

- If you have bad news for a client, call them before they call you
- If you're not hitting local budget ask your production director how many spec spots have been produced by your sales department in the past 30 days
- If a sales rep lies to management they will lie to the clients of your Radio station. Lying is a habit
- There is no response to a buyer's objection of lack of time. Don't sell vendor programs without proper lead time unless you can turn back the clock
- The most important player on your team is the sales assistant. Keep them motivated by giving them a commission on new business
- Theater of the mind is meaningless to a small business owner
- When a new business prospect asks you to tell them about your station, they really want to know if you understand who their customers are. Don't sell them listeners; sell them customers.
- If your station does not have a marker board in the conference room it could be a sign that you don't do enough sales training
- The goal of a vendor department is not to sell 50 programs for \$1,000. The goal is to sell one program at \$50,000. Fish for minnows or fish for whales
- Think of vendors as teamsters who wear ties to work. They get paid to move

product from the warehouse to the store and then, finally, to the customer's home. They will pay you to do the same.

- Because of ECR (Efficient Consumer Response), food brokers have become more aggressive in participating in vendor programs. If you haven't called on one in a while, now is the time to do so.


Ask the Right Questions

- In sales you are only as good as the questions you ask. The only leverage you have is information the client gives to you. If you don't learn the art of asking the right questions, you will need the jaws of life to get your client to open their mouth.
- Selling vendor programs is like selling a suit. It has to be tailored to fit the customer's needs
- Radio budgets are a revenue stream whose waters come from an ocean called marketing. Where is it written that you have to sell spots to make money?
- Salespeople should spend 20 percent of their time on vendor and retail marketing. You should pay them 20 percent more for doing so. Twenty percent of your revenue should be comprised of vendor, nonspot revenue, and creative marketing programs
- Raise performance at your station by raising the floor not the ceiling. Do this by hiring well and training well. Exert upward pressure on senior reps and keep your department competitive
- A salesperson requires 90 minutes of time per day from a sales manager. The ideal is to have no more than four to six salespeople under one manager
- If you as a manager don't respect your salespeople's time (starting sales meetings on time) — they won't respect their time either
- Most sales meetings are too long. If you

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- If you're not hitting local budget ask your production director how many spec spots have been produced by your sales department in the past 30 days.
- The goal of a vendor department is not to sell 50 programs for \$1,000. The goal is to sell one program at \$50,000.
- Radio budgets are a revenue stream whose waters come from an ocean called marketing. Where is it written that you have to sell spots to make money?
- If you as a manager don't respect your salespeople's time — they won't respect their time either.

can't keep sales meetings under 30 minutes, have more meetings

- Money is the reason people work, but it's not the reason people work hard. People work hard when they enjoy going to work. Having fun is as important as making money to most salespeople
- Management is leadership. Leadership is working with people out on the street where the sale occurs. Managers who don't make sales calls are managing systems, not people. Management is not a desk job.
- If you give your client a proposal to read they will immediately read the price first. Then you will spend the rest of your presentation trying to justify the price instead of selling your program. Save the price for last.
- You don't sell a product — you sell yourself. Never sell yourself short.  Bob Keith is president of Keith Vendor Concepts, a sales and marketing firm specializing in new business development. He may be reached at 415-922-7275



by Rob Balon

No Positioning Line? Most Listeners Won't Remember It Anyway

Clients are often disappointed when position lines which they hammer home incessantly fail to show up in top-of-mind research questions. The station that sells 12-in-a-row every time it opens the mic can't understand why, when a top-of-mind benchmark question is asked, listeners don't immediately spout the line back as an indication of something they associate with the station.

The answer is, listeners simply don't care enough to remember them. And let's face it, the majority of position lines that Radio stations use anyway are eminently forgettable. The Radio industry has always been one where a little bit of information can be stretched an incredibly long way. That's what happened with the concept of positioning. Jack Trout and Al Ries wrote a pretty good little book on positioning as it related to industries where goods and services are sold. The Radio industry took this book to heart like no other it had previously encountered. And suddenly, everywhere you looked, each Radio station had to have a position

There's a problem, however, between positioning IBM against Hewlett Packard and Compaq, and positioning 57 Radio stations in a given city. The difference is that Radio doesn't sell sets. Listeners don't buy our product; it's free. Hence, positions don't mean as much. Brands and brand loyalty exist because consumers are used to paying for products and services. How much brand loyalty, historically, has existed in Radio? Despite the well-intentioned use of station data bases and target marketing, the relationship between a man and his breakfast cereal will almost always surpass that of a man and his Radio station. Why? Because Radio is, fundamentally, an appliance from which unlimited bounty flows forth. This bounty, music or talk, is free and ever present.

Til the Cows Come Home

The reason that listeners don't go around talking about the station that really seems to have gotten better lately, or the station that plays today's hits along with lots of favorites from the '70s and '80s is that there are many stations in the market that

sound alike and many stations that play lots of the same records. For a listener to become truly agog of a Radio position line requires a tremendous amount of product knowledge, far more, in fact, than the average listener has. That's why on one of those rare occasions when a truly memorable positioner occurs, something like KBPI Rocks The Rockies, something that really positions and sells at the same time, you need to make sure that any listener within earshot of the signal will hear that until the proverbial cows come home.

But for every Rocks The Rockies positioner in Radio, there are a hundred Greatest Hits of the '70s, '80s and Today. These lines mean almost nothing to the average listener, because, after all, don't all stations do just about the same thing? Don't they all play hits?

And how many positions are truly available in a Radio market anyway? One of the problems I have with endless sequences of closed-ended position questions in a perceptual study is that most listeners when asked which station they

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- Clients are disappointed when their position lines fail to show up in top-of-mind research questions, but the truth is listeners simply don't care enough to remember them.
- For a listener to become truly agog of a Radio position line requires a tremendous amount of product knowledge, far more, in fact, than the average listener has.
- And how many positions are truly available in a Radio market anyway?
- The point is to be a great Radio station. Find your niche. Do your research. And don't panic if you don't have a positioning line. Odds are, most listeners won't remember it anyway.

would tune in to hear the best hits from yesterday and today will respond with whatever station they tend to listen to the most or that they know the most about. So if you have a study where there are a disproportionately larger number of listeners to station WAAA, well, guess who's going to win most of the positions?

Alternative? Forget It

At best, there's a Most Music position out there which is just about impossible to win because there are 10 stations trying to do it. There's probably a best DJs position out there, but since most DJs go away after morning drive, listeners get confused anyway. And there might be a Plays The Hits position if there weren't so many stations doing just that! Alternative? Forget it. Each market has about a dozen Rock stations all fighting to be the Alternative station.

Here's the point. Be a great Radio station. Find your niche. Do your re-

search. Give your audience a reason to remember listening. And give your listeners vehicles through which to remember what you do, and not your competitor. Build benchmarks for top-of-mind awareness. Do memorable things. And don't panic if you don't have a positioning line. Odds are, most listeners won't remember it anyway.

Rob Balon is president/CEO of The Benchmark Co. in Austin, TX, which specializes in open-ended perceptual research for Radio. He may be reached at 512-327-7010.



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Circle Reader Service #113



by Mike McDaniel

The Flag, Mom and Apple Pie One Patriotic Promotion

Here's a quick, profitable promotion you can plan in five days and sell in 14. The emotion of the prizes will make this the hit of your summer season.

First, call your congressional representative or senator, or both. Tell them you want to give away the American flag that has been flown over the Capitol, complete with certificate of authenticity. If their office will send you three such flags, you will use their name in the promotion as you give them away. They can get your certified flags in less than a week. There are several size flags available. The 3-by-5 is the most popular. They come in a box, without hanging hardware. You may want to trade some porch poles from the local hardware store.

Work a trade with a local Pie Palace for 93 apple pies (or however many your dial position will need). Gather the registration boxes; call the sales department.

"Announcing the Flag, Mom and Apple Pie contest. Where you can win one of 93 fresh baked pies, or an official American flag from Sen. Foghorn's office

that has been flown over our nation's Capitol. To win, just register at official Win Old Glory locations all over town. During the three weeks between Flag Day and the Fourth of July, we'll draw 93 winners from all the entries received. Each winner will get a WBUX Pie Palace fresh apple pie. Then on the Fourth of July, we'll draw six names from all our winners and award each an official American Flag with certificate of authenticity, and a basket of fresh flowers will be sent to each winner's mom."

You can draw four winners every day and guarantee a winner from every registration location. Broadcast the drawings live. Ask every elected official to record a brief patriotic message to be broadcast on July 4. Spend some time in the library and support this one with 20-second "Flag Moments." Rotate sponsorship with registration locations.

Put your telemarketer to work with a "Fly the Flag" campaign for additional impact (and dollars). "Acme Hardware in Bosco urges you to fly the American flag this Memorial Day and on all patri-

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- Call your congressional representative or senator and tell them you want to give away the American flag that has been flown over the Capitol, complete with certificate of authenticity.
- Work a trade for 93 apple pies (or however many your dial position will need).
- Between Flag Day and the July 4, winners will receive a fresh apple pie. On the Fourth, six names from the winners will be awarded an official American Flag; a basket of fresh flowers will be sent to their mom.

otic holidays. After all, if we don't show pride in our country, who will? This patriotic message is brought to you by Bob Greenback at Acme Hardware in Bosco, a proud American."

If you shoot for 93 locations, you can have a winner at every location. Charge just \$100 per registration point and you have nearly \$10,000 to help meet payroll. Mike McDaniel produces the Action Auction promotion nationwide, has written a book about promotions, and owns and operates two radio stations. He may be faxed at 812-847-0167.

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Circle Reader Service #114

Other than research, how do you gauge trends in your target audience?



Gary Edwards • WJVL-FM • Janesville, WI

Listen Listen to the crowd you've brought to a sponsor's remote, callers to your request lines; sales department comments (they usually hear it on the street before we do) Listen to as many nonRadio people as possible — prompt them with questions about music, concerts, movies, TV, contests, personalities Enlist some of your PI listeners to be members of your "board of directors." Meet with this core regularly; they are loyal to your station and defend it to their friends They're great word-of-mouth marketing, too Serve some food, take their pulse on issues and ideas

Network with Radio people, too We all think that trends start in markets other than the one we're in, so tap that circle of contemporaries you met at the convention, are there shows, promotions, styles that are/aren't working? You may be more of a trendsetter than you think At least you'll be in touch When it comes right down to it, all attentive listening becomes research ☎

Phil Wilson • KGGO-FM • Des Moines, IA

I think that there's a lot of different things you can do, both reactive and proactive. The reactive, of course, are events that we are a part of whether it be a concert, a station remote station stunt, etc and the response we get back from them Proactive means are tied to other media What is being reflected not only on network TV but also on cable TV And then I think there's just living the lifestyle Sure there are people who have been on the air for quite a while and maybe they have grown past the target demo but it's important to keep your guys (DJs) out there You have to push your staff to be in touch, going to the clubs and record stores and getting input Nothing beats talking to people on the input line. Rather than just saying "I'll see what I can do about getting that on the air," when they call and want a request, probe them a little bit Find out what they think of the song, why they want to hear the song, what do they think is going on in the market and so forth. ☎



Jay Stevens • WPGC-FM • Washington, D.C.

First of all research is not just the call-out kind of research Research encompasses anything you do to gauge perception That includes going out to record stores, the clubs, talking to people at remotes, concerts, promotions I love going out to the stores and just getting that one-on-one response and I encourage my staff to go out there and hit the streets — talk to people — as well Of course when folks call in for a favorite song or what have you, that's an opportune time for us to get their feelings on various things from the station's sound to what they want to hear more of That's a good time to make an effort to talk to the listener and get more out of him/her than a request But you have to be careful in using that situation as a measure because sometimes it could be the same guy calling every five minutes or him getting his friends to call And there are other ways of gauging trends like checking out what other Radio stations are doing You can talk to your colleagues around the country to network, music-wise, to see what's active, if you're missing something and so on ☎

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by John Lund

From Specialist to Generalist The Role of Today's PD

In this age of duopoly and tight budgets, today's PD faces new challenges that didn't exist 10 years ago.

Ten years ago, the PD's role was to direct programming. He was a specialist in product development and execution. In 1995, the PD has added responsibilities.

More Duties, Same Day

Today, the PD becomes more of a generalist than ever before. Duopoly has produced economies of scale in terms of personnel; for example, the PD may be responsible for an AM News-Talk, the FM AC and the FM Country station. The PD must balance priorities, perhaps do a daily air shift, and make sure the station is on target and prospers. With this added work, the PD accomplishes tasks by establishing systems and delegating responsibility.

The 1995 PD accomplishes myriad tasks and oversees his staff accomplishments aided by systems and checklists. Creating and implementing these written systems assures accomplishment and provides an organized method of reporting to management.

The PD today creates and utilizes a system of checklists to assure all programming bases are covered, i.e., checklists for on-air programming basics, necessary ingredients of a station promotion, what to take on a remote, system for updating liners and promos, how the music and gold library is updated, all aspects of a client sales promotion, etc.

Today's PD is not only organized, but he adapts to the new role as coach and mentor. He hires good people, trains them well, and delegates responsibility. He earns the trust of the staff members, lets them make decisions, and allows them to revoke, re-evaluate, and revise systems. Relinquishing some control without abdicating responsibility for the completion of tasks and for the direction of the station requires self-confidence.

Increased Competition

There are far more competitors today, and they are smarter. The 1995 PD is a strategic thinker skilled in management, marketing, sales and programming. He has to be. Today, there are multiple stations per format in every size market.

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- Today's PD relinquishes some control without abdicating responsibility.
- The 1995 PD uses his PC to schedule music, interpret and evaluate ratings, compute TSL and reach and frequency.
- Digital storage and automation systems are commonplace today. The 1995 PD knows every secret of making the station sound better and more alive.
- Today's PD more than survives "value-added" selling, oversold logs, long remotes, sales promotions with too many promos and little audience appeal. He helps the sales department develop promotions that achieve listener and revenue goals.

The number of AM News-Talk stations has increased as rapidly as the number of Country stations. Format niches abound — '50s-'60s Oldies, '70s Hits, '70s Rock, Classic Rock, Modern Rock, AAA, Rock, '80s-'90s AC, Light AC, Hot AC, Urban AC, Top 40, and the list of competitive formats grows as listeners are given more choices, and more reasons to sample another station.

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Circle Reader Service #116



by Roy Pressman

What's Hot New Products at NAB '95

Walking around the NAB convention floor can leave you dazed and confused. There's so much similar equipment and with so many players, it's getting more difficult to sort out the winners from the losers. So I thought I would share some of my favorite new products with you. Anything digital is hot. But don't get burned; some digital equipment will leave a bad taste in your mouth (or your cars).

Mini-Disc Recorder/Players — Mini-discs are cool. They are small, hold about an hour of digitally recorded audio and allow for random access of cuts. Mini-discs are re-recordable, but their distant cousin, the compact disc, is not. Sony makes a portable mini-disc walkman that can record and play mini-discs for about \$700. Say good-bye to your cassette machines. Denon and Sony make great units for the studio that are reasonably priced. Denon has also introduced a rugged field recorder that will be available later this year. Other applications for mini-disc: cart machines or reel-to-reel replacement and an archive for commercials.

Pushing a Telephone Line to the Limit — CCS has introduced the "FieldFone" which allows high quality bi-directional audio to be digitally transmitted over a single standard telephone line.

"Rip and Read" is History — Computer systems and software for the newsroom are a natural replacement for that noisy teletype machine that runs 24 hours a day. Systems sort stories, allow for easy editing and quick assembly of news stories. A must, even for small stations. Broadcast Electronics and Computer Concepts have introduced newsroom systems that integrate news with audio.

Create Your Own

Create Your Own Network — Telos has introduced the "ZephyrNet" which allows you to distribute your programming simultaneously to multiple sites with a single "PRI" ISDN circuit. Each affiliate must be equipped with an ISDN line, an ISDN modem and a codec. (See "ISDN: The Key to Inexpensive Remotes From Anywhere," *Radio Ink*, April 10-23, 1995.)

Digital On-Air Consoles — Sony and

QUICKREAD™

- Anything digital is hot. But don't get burned; some digital equipment will leave a bad taste in your mouth (or your cars).
- Broadcast Electronics and Computer Concepts have introduced newsroom systems that integrate news with audio.
- Sony and Zaxcom have introduced fully digital on-air consoles that will allow you to have a totally digital Radio station.
- When it's time to buy, do your homework and stay with well-known companies.

Zaxcom have introduced fully digital on-air consoles that will allow you to be the first one on your block to have a totally digital Radio station. As digital equipment becomes more commonplace in the studio, I think you'll see many more digital consoles on the market.

From Russia With Love — The "Octava" condenser microphone is being imported from Lithuania. It's less than \$500 and it's supposed to have a very big sound. Let your ears be the judge.

22 ►



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or my Syndication Rep, T.J. Donnelly
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PROGRAMMING FOR MANAGEMENT™

◀ 20

Positioning is more important in the '90s, listeners must learn to detect the unique benefit or position your station occupies. It's also important that today's PD think and act strategically in the face of direct competition. He is totally in touch with the core listeners. Aided by research and an up-to-date database of frequent listeners, today's PD knows exactly what the target wants from the station, and delivers on the promise.

A decade ago, if a station had a computer, it was in the traffic department. Today, there are PCs in every office. The 1995 PD uses his PC to schedule music, interpret and evaluate ratings, compute TSL and reach and frequency for promo scheduling, write promos/liners, update the listener database, and handle correspondence. He has a strong working knowledge of computer software, both Radio-specific and general office productivity software.

Automation equipment reflects the new technological revolution in Radio, and today's PD is the key programmer. Digital storage and automation systems are commonplace today. Today's PD knows every secret of making the station sound better and more alive rather than "automated" or "satellite-sounding."

Today's PD has a great relationship with sales. He more than survives "value-added" selling, oversold logs, long remote cutaways, and sales promotions with too many promos and little audience appeal. He helps the sales department develop promotions that achieve listener and revenue goals.

Today's PD is concerned with generating revenue through sales-driven promotions, events, and off-air marketing techniques, keeping expenses low, and making profit. The 1995 PD is an asset to sales and embraces the company's revenue goals, and knows the basic rule of marketing that a product is successful not only when people like it, but when it sells. The business of Radio programming in 1995 is getting an audience and selling it to clients.

John Lund is president of The Lund Consultants to Broadcast Management and Lund Media Research. He may be reached at 415-692-7777.

ENGINEERING FOR MANAGEMENT™

◀ 21

It's Invisible

Invisible Data Link — Most stations commonly use a telephone circuit for their studio-to-transmitter remote control, with the recurring monthly charges. Burke has introduced a 900 MHz spread spectrum link that allows you to control your transmitter without the need for a telephone circuit. No license is needed for the link, but the range is limited to 10 miles with the appropriate antennas.

Audio Routing Systems — If you don't already have an audio routing switcher now is the time to buy one. Switchers allow you to connect any source, studio, or remote line to any place in your complex by pushing a few buttons. They allow you to fully integrate your entire studio complex. SAS has introduced the 64000 which doesn't have all the bells and whistles of their other switchers, but should be affordable for most stations. ITC has introduced new software for their routing switcher which adds more flexibility to their system.

Remotes Via Cell Phone — If your cell phone can be equipped with a "fax jack" you can do a remote broadcast from almost anywhere. Just plug in the appropriate mixer/adaptor into the fax jack and you're on the air. Some of the mixers/adapters have built-in frequency extenders for improved fidelity. Contact Comrex, JK Audio, AEV and Cellcast for more information.

Digital Excitement — The heart of your FM transmitter is the exciter; it's where the FM signal is generated. So if you improve your exciter, you improve the sound of your Radio station. Digital exciters generate the FM signal in a totally different way, virtually eliminating all problems associated with analog exciters. The best way to see what effect it will have on your station is to get a demo unit and do some serious listening. For more information contact Harris Corporation.

When it's time to buy, do your homework and stay with well-known companies. If you want to keep up with the Joneses, plan on replacing or updating your equipment every three-to-five years. Roy Pressman is director of engineering for WLVE/WINZ/WZTA in Miami. He may be reached at 305-654-9494.

PROGRAMMING'S LATEST TRENDS



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CHR/URBAN & RHYTHMIC



COUNTRY



OLDIES



MODERN ROCK/ALTERNATIVE



AC



NAC/NEW AGE RADIO



ROCK



NEWS/TALK

For a programmer, the business of Radio is ever-changing

with formats coming and going in and out a 78 rpm revolving door. In an atmosphere like this, you would think it would be almost impossible to keep up. But there are certain characteristics that pertain to each format which inevitably point to a "direction" or trend that this format will take. To give you a better barometer, Radio Ink has asked some of the top programmers in the business to give their interpretations of today's most predominant formats — where they see them today and where they think they'll be tomorrow ...

SPECIAL REPORT

◀ 23

AAA

by Chris Mays

In the early '90s, a Rock music format began to develop in markets across America. Called "Triple A" for "Adult Alternative Airplay" or "PAR" for "Progressive Adult Radio," the format is basically rock and roll for adults. While the approach varies from market to market, it is generally known for its broad music library, which incorporates depth cuts from older rock albums, new releases and various music styles, including blues, reggae and acoustic singer-songwriters. Other traits common to the Triple A format include a more honest "no hype" presentation and a strong sense of individuality from station to station.

While a few legendary "Progressive Rock" stations that were created in the '70s have evolved into Triple A stations, this format is reborn in a new form for the '90s. In most markets, the Triple A format is still in its developmental stages.

As we grow, stations will continue to fine-tune their music, more clearly defining the target demographic and developing a library that will attract and keep that audience. Some stations will need to choose between a primary demo of 25-34 or 35-44. That choice will define who their major competitors are and whether the library should lean Alternative or Classic.

One of the most appealing things about the format is its uniqueness and individuality. We must find ways to develop our unique stationality and music libraries while maintaining an approach that's accessible to a large enough audience to be commercially viable.

In addition, the Triple A format needs to continue to find ways to develop cume growth. The two major areas we'll see experimentation in will be more personality oriented morning shows for the format and the development of marketing campaigns that effectively position the format to a larger market segment.

I think that morning shows will be developed primarily from two sources. Depending on their competitive situations, stations will opt either for an AOR-based morning team or one more NPR-compatible, which would include a respectable

commitment to news and services.

Marketing campaigns will need to be innovative, like the format itself. When effective, they will increase trial usage of the stations and develop a stronger cume base. From that point, it will be critical that the stations are programmed to include, rather than exclude, the largest number of people possible and convert cume sampling to "fans" by having a solid and consistent product.

Chris Mays is PD for KMTT-AM/FM Seattle. He may be reached at 206-233-1037.

CHR

by Bill Richards

Having lived with Top 40 for many years, I've witnessed its successes, and its failures. As a fan of Top 40, I have faith that it can rebound. However, it will take smarter, more strategically minded programmers than ever to see it through. Here are some of the trends I see:

- Music will be more mainstream and mass-appeal than it has been in years. The balance of music is better and will continue to be. In simplistic terms, this will allow Top 40 to become the station mom and the kids can listen to, together, again.
- Programmers will pay more attention to Image Flow. With so much competition, the balancing of song-to-song "Image Flow" will be critical.
- Programmers will avoid the "Rubber Band Syndrome." Programmers have overreacted to whatever is the latest savior of music instead of sitting in the middle.
- Top 40 will learn to travel the interstates, not the side roads. Stations must pick their interstate (musical focus) and not veer from it. Side roads might be less competitive, but Top 40 can't afford to go off on uncharted side roads. Let the niches take the chances.
- With more markets as standalone CHR signals, Top 40 will be able to win, albeit with smaller shares. It's relative: More competition drives down shares. This will make the format more attractive to companies looking for an identity. The format will rebound nicely, and you'll see more converts back to the format.
- Top 40 will do a better job of not handing over listeners to Hot AC. Hot ACs and ACs have continued to adopt Top 40 traits. This will be a wake-up call

to Top 40 PDs who realize that images such as "Variety, Fun, and Up-beat Sound," must be battled for as well as music. Old axiom: "You own nothing until you give it away." New axiom: "Stop giving it away."

- Top 40 will feature a less intense, "in-your-face" presentation. The days of "Move over and let the big dog eat" sweepers are over. Top 40 will look for more jocks who sound like real people and shy away from the hyped jock approach. The "white-noise/MTV" style of sweepers will burn quickly, so Top 40 will move toward a new sound.

- Top 40s will embrace more lyrically meaningful songs. Songs like Blessid Union of Souls' "I Believe," Martin Page's "House of Stone and Light" and others are cutting through more as listeners yearn for more meaning in the lyrics. Especially in light of recent terrorist acts in America, listeners need this. This will help in its battle with Country listeners who have grown tired of Top 40's negative baggage.

- Top 40 will finally learn to avoid the dreaded "25-54 disease." With it, we'll see a returned focus to a purer Top 40 sound. Stations will learn that the oldies they do play, must have proper Formatic Filtering to achieve their goals. Playing the right oldies, balanced with a tight current/re-current playlist, will serve Top 40 well.

Bill Richards is president of Richards Radio Consulting. He may be reached at 407-292-4424.

CHR/
URBAN &
RHYTHMIC

by Jerry Clifton

While Radio station operators continue to search for the latest "quick fix" or format de jour, stations that are committed to the "Top 40" concept continue to score big ratings. Be it an ethnically black market like Washington, D.C., a highly Hispanic area like Los Angeles-Riverside or San Antonio, or a less ethnic market like Seattle, Boston or Sacramento, Top 40 stations like KUBE-FM Seattle, WYKS-FM Boston and KSFM-FM Sacramento continue to win both ratings and revenue.

While advertising agencies have assigned 25-54 to Radio as "our" demographic, most of the quarter hours logged in Arbitron diaries are from people 35

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*The Research Group, 1994

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SPECIAL REPORT

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and under. The number one format for people 35 and under is Top 40.

Top 40 and its offshoots, Urban CHR and Rhythm-based CHR is the standard of the industry, but continually goes through cycles that I think are created by broadcasters who continually try to take a number one 18-34 and 12-plus format and "grow it up" to be a 25-54 format. This is not a format adjustment like many people talk themselves into believing it is, it's a format change. Top 40 is not a 25-54 format, it's the 18-34 denominator. So we watch the number of Top 40 operations ebb and flow every seven to 10 years from the hottest format on the planet to near extinction and back again.

Here are some things to think about:

1) Why not be the first station on your block to bring back the hottest format in history? 2) Don't be greedy. Number one 18-34 and number one 12-plus can and do make stations a lot of money. 3) Don't think of "Top 40" as a "quick fix." Instead think of it as the standard of the industry. Stations like WPGC-FM Washington, D.C., WXKS-FM Boston, KUBE-FM Seattle, KTFM-FM San Antonio, KGGI-FM Riverside/San Bernardino, WBBM-FM Chicago and on and on continually dominate ratings and revenue in their markets because they understand the format and are committed to remain focused on the "Top 40" demo of 18-34. Because of this they can predict their cash flow and growth year after year. And with longevity (people growing up with the station) they even do better than expected 25-54.

So, for Radio people who think long term, "Top 40" is about to be the "quick fix" of the day for the umpteenth time and some of these fortunate stations will give it the commitment it takes to create a market legend.

Jerry Clifton is head of New World Communications. He may be reached at 619-456-8059.

COUNTRY

by Shawn Holly

The secret to success in the '90s is the same as it was in the past, it's building successful relationships with our customers. That's the secret to



success in any business or industry. In Radio we have three customer bases: listeners, clients and employees. We build these relationships with a great product created by great people. There's more to success in the '90s than just worrying about whether Nashville is becoming more artist- or song-driven. Let's face it, Country music and the artists are better, more sophisticated, quality conscious and mass appeal than they've ever been. They're doing their part to deliver staying power, we've got to focus on the other half of the picture if we expect Country Radio to continue to be the quality entertainment format we've presented. In Phoenix, we continually strive to develop a more creative, fun and compelling on-air product to address the need of our three customer bases. We're interested in what Country's doing nationally, but it's a second priority. A quality, compelling product is our first priority.

Our philosophy is the belief that great product is the result of the right creative people defining company strategy and goals and being empowered to take calculated risks to achieve compelling results in addressing the needs of the market and the consumer. We believe this addresses the other half of the picture.

Has Country peaked? Are all of the artists coming out of Nashville sounding alike? Is "new" over? Is the trend back to older music? The first question is, what must I do in my market to super-serve my listeners, clients and employees? We believe the music's right. *Shawn Holly is PD of KMLE-FM Phoenix. He may be reached at 602-264-0108.*

OLDIES

by Jack Fitzgerald

Although not the "hot" format it was in the late '80s and early '90s when lemmings were hopping in on a daily basis, conventional Oldies ('60s based) is still a marvelous format with market-leading 25-54 potential.

As luck would have it, this format still benefits as much, or more, than any other, from the largest demographic bubble in history — and that bubble is still demonstrating incredible passion for the best songs of the '60s. This remains true, even in cases where listeners have become disenchanted with the local Oldies provider.



Oldies stations that have remained true to their game plan and keep the traditional marketing model in mind, have continued to do well. And, recently, a significant number of underperforming Oldies stations have decided to reapply the principles that had served them so well originally.

It is, however, amazing how many relatively successful Oldies stations of the late '80s and early '90s have forsaken the very disciplines that had led to their early success.

Far and away, the number one culprit is boredom at the operation level, that is, among PDs. When an Oldies PD gets bored with fundamentals like daily one-on-one coaching, and salesmanship of the songs and station positions — look out. A key phrase to watch out for when quizzing a PD about adherence to fundamentals is, "oh, we used to do that."

Bored PDs breed bored air staffs which breed (you get the picture).

Bored Oldies PDs also spend entirely too much time fretting about the dreaded "music burn." This is a red herring and a word or two to the wise should suffice: Your parents' favorite songs haven't changed in 50 years. They still go, "Oh wow," every time they hear them.

Great Oldies stations — those with compelling on-air presentation, who test their music two or three times a year, and play a strict list composed of only their target's favorite songs — rarely see burn rates of more than seven or eight percent for any song in their library. The "burn" issue is the ultimate ipse dixit.

So, although the Oldies format may not enjoy the cache it did five years ago, abundant evidence exists to suggest it can still be every bit as effective in delivering a 25-54 win as ever — provided certain things. Successful Oldies stations must: 1) Know their target. 2) Deliver and maintain a stationality that reflects the target's values. 3) Play only the target's favorite songs and sell them with brio. 4) Never tire of the fundamentals. 5) Have fun. 6) When stumped — go back to No. 5.

Paraphrasing James Carvill may be distressing to some, but, "It's in the speakers, stupid!" is, and always will be, a great reality check for Oldies programmers. *Jack Fitzgerald is a broadcast consultant & licensed pyrotechnician. He may be reached through The Radio Consultants Inc. at 800-940-3345.*

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MODERN ROCK/ ALTERNATIVE

by Bill Gamble

Modern Rock is the format de jour. Everyone is either doing the format or wants to talk about doing it. Success stories are everywhere.

- The audience's passion for the music will continue
- Advertising costs will escalate. With many markets now having two or three Modern Rock stations, just having the music on target won't be enough. Just like other formats, you are going to have to spend money to keep or increase your ratings.



• The format will continue to get more current, as older artists will become less relevant to the 18-34 target audience. The average life cycle of artists is getting shorter and shorter. Today, most bands go from being "the next big thing" to "sellouts" in less than two years. Look at the pioneers of alternative music: Peter Dinklage, Sting, The Pretenders and Annie Lennox are all played more on AC stations than Modern Rock.

- Disk jockeys will be replaced by real people who have a passion for the music they play. The days of air talent working their way up from small markets are over. Frequently, major market stations are finding talent that have a connection with the audience but little or no experience. Q101's Brooke Hunter, Power 106

with the Baker Boys and most of the talent on MTV are examples of successful talent who "get it" but don't have much previous experience. Being in the "biz" will mean less and being interesting will mean everything.

- Radio stations will become less dependent on record companies for music. It is the digital age. Most bands can buy broadcast quality recording equipment for under \$5,000. Many of today's punk bands make their own CDs and sell them via mail order. Some Radio stations have already set up their own A&R departments — a person who works for the music director who finds bands, solicits tapes and surfs the Internet for "the next big thing."

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- While artists like Dave Matthews and Hootie and the Blowfish are selling lots of records, the next wave of music isn't folk or neo-hippie music. The "big thing" will be a combination of rap and hard alternative music; bands like Phunk Junkeez. Both styles of music have tremendous appeal to 12- to 15-year-olds. In another five years this group will start to influence 18- to 34-year-olds and change the sound of Modern Rock.
- Finally, don't expect "Classic Alternative." It's hard enough for Pearl Jam to tour in 1995. Can you imagine them on the road in 2020 singing "Jeremy" to 50-year-olds? But don't worry, rumor has it that the Stone's final goodbye tour is supposed to start in the summer of 2020.

Bill Gamble is VP/PD of Q101 Chicago and also consults Modern Rock stations. He may be reached at 312-245-1210.

AC

by Tim Moore

There is a long-standing Navy OCS (officer candidate school) doctrine that says in battle, "one should never stray from the principles, space and force." We often find uncanny strategic connections between the rules of engagement for Radio programming/marketing and military battle planning.

As we contemplate the past, present and future of one of our industry's most discussed mainstream formats, the principles of time, space and force can be applied in both descriptive and predictive perspective.

Adult Contemporary Radio emerged in the mid-'80s for a number of reasons. Time and "space" were essential. By 1984 the concept of Easy Listening had gone glimmering. The aging of the audience and disappearance of music sources created a fait accompli.

And on the younger end of female-based Radio almost on cue, CHR began to splinter its critical mass through changes in artistry and genres of music. The AC format was an heir-apparent to take its place beside the emergent Country product as Radio's most desirable format position-point. Time and "space"



had indeed opened a gaping hole for the AC format. Subsequently, ownerships and programming strategists brought force to the game through morning packages, heavy promotion and high external profile. AC's female base and broader application on both the younger and older demographic sub-sets, meant larger cume and better conversion.

As with all products historically, AC will experience a format cycle. The format today lies at the apex of good news and bad news. It is a format of contradiction:

- AC's broad, safe appeal musically is a bipolar negative. The format's music width creates a reduction of defensibility.
- Many versions of the format come with a perceptibly passive delivery style. Many AC stations are not compelling musically or atmospherically.
- The concept of managing several music generations which worked well for AC in the '80s will not work in the future. The "favorites from the '60s, '70s, '80s and today" mentality is destined to create a promise-performance gap in virtually any competitive market application.
- The industry's proclivity to ignore talent development in many stations has created a substantial void within the format.

AC must address these and other key strategic concerns as it plans for tomorrow. The ability of the AC format to prevail (by its present definition) turns on the following: *Differentiation*. Today's AC station needs to understand that *deep is more important than wide*. We continue to remind our clients that to be successful you must own a compelling body of music and be known for it. The ability to differentiate from your competitor in product and perception is crucial.

Competitive Storm Warnings Recognized. AC has changing competitive issues that have been tangential, but are now more direct. Semantics aside, the concept of CHR is re-emergent, no matter what you call it. "Adult CHR" is an interesting term that really puts a new spin on an old success formula. If we consider Adult CHR and Hot AC one in the same, we may rationalize that "it's still a version of AC." An equally arresting strategic case should be made for NAC. There is no question that NAC has arrived — and will continue to grow. We believe that today's version of NAC (as opposed to the first wave in the mid and late '80s) has the potential to be today's Easy Listening albeit based on

a very different premise. AC stations need to understand what's driving NAC and recognize the implications.

Talent And Presentation Development. AC's success goes far beyond playing the right songs. To create listener-bonding and higher top-of-mind, the format must get better at brand identification and the form within which it takes place. Talent must be developed in the appropriate context of all dayparts. The format needs to remain music-intensive, but knowing how to showcase the station's *feeling* is key in both form and substance.

Unconventional Marketing. When three or four AC stations are all doing the same television theme, listeners can't process the differences between stations. Learning how to use direct marketing, event marketing and "cause" marketing will mean more to tomorrow's AC station. Someone said that the definition of insanity means, "doing the same thing, the same way and expecting a different result." AC needs to color outside the lines.

Tim Moore is a partner of Audience Development Group in Grand Rapids, MI. He may be reached at 616-940-8039.

NAC/NEW AGE RADIO

by John Sebastian

In the fall of 1982 I first began experimenting with incorporating this new form of music into commercial Radio. Veterans of Radio and records scoffed at my ideas and essentially thought this genre of music was weird. At the time my consulting company was the most successful AOR advisory establishment in the country. Yet I believed in this kind of new programming so much, I gave up my 25-station consultancy to devote myself to what I believed was a great step forward in the evolution of Radio programming.

I have always believed the most evocative, challenging and unique aspects to the NAC format is the true "New Age Music." One of the major reasons for my dramatic success with KTWV-FM Los Angeles was our adherence to this truly inspiring side of the format. We rose from 13th to a virtual tie for first in 25-54 Adults in less than a year!



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Today, if I was programming an NAC property, we'd attempt to provide "the most Beautiful Music in Universe." Most stations doing this format now are making the concept too safe, too familiar, "pabulum for the masses."

On the other hand, the format has never been more successful. People like Steve Feinstein, Lee Hanson and Paul Goldstein have done a great job of creating listenable Radio for intelligent, sensitive adults. The areas in which these stations stand out are many times exemplified by what they don't do. They don't repeat songs unnecessarily, they don't play silly contests, the announcers speak like real people; bottom line, NAC stations don't insult the intelligence of their audience.

As this potentially great format matures, I think we can do better. Let's stay challenging, inspiring, relaxing and unique unto ourselves.

John Sebastian is PD of KSLX-FM Scottsdale, AZ. He may be reached at 602-941-1007.

Rock

by Fred Jacobs

It's been said that one should wish to be alive during interesting times. If you're programming a

Rock-related format in 1995, it can be said without a doubt that you're experiencing interesting times. After many years of relative stability and sameness, Rock Radio is going through a revolution and it's having a significant impact on many different formats.

At the heart of these changes is the explosion of Alternative — like our Edge format. For the first time in more than a couple of decades, Radio listeners acknowledge that new music is once again exciting and compelling. In the '80s, formats like Classic Rock and Oldies prospered on the premise that today's Rock had lost its sheen and vitality. Today, the popularity of Alternative Radio is redefining all other Rock formats and is being powered by the emergence of new artists creating compelling new music.

While Classic Rock is being challenged by '70s stations, Radio history has proved that listeners of every generation will always enjoy consuming the music

they grew up with. A Classic Rock station's ability to weather the storm will depend on how well it provides entertainment value outside of the music. Lukeboxes don't have long lives. But despite the new competitive challenges, there will always be solid opportunities for nostalgia-based formats.

The real battle in Rock Radio involves the survivability of what was known as Mainstream AOR. These stations are now faced with a head-on challenge — to adapt to changing music tastes and wage a new war against Alternative formats or to hang on to their heritage and fight it out on the classic front. The middle ground is shrinking rapidly.

The key to transforming an AOR from a heritage position to a bonafide '90s Rocker isn't a matter of simply identifying the ultimate destination. Instead, the challenge will be in how these stations orchestrate this metamorphosis. Successful evolutions are possible, but they'll require finesse, patience, and entertainment value. The failures — and there will be some — will move too quickly, thus giving the audience "the bends" and sending former listeners searching for more desirable pastures.

Fred Jacobs is president of Jacobs Media, a research and consulting firm. He may be reached at 410-353-9030.

News/Talk

by Jack Fitzgerald

Let's face it — an awful lot of what one hears on News/Talk and Talk stations

is drivel. Boring, pontificating blowhards, who couldn't find the word "entertainment" if you threw them a dictionary. Is it any wonder that, excepting a few glorious stations, about 36 percent of the nationwide News/Talk audience is 65-plus?

This demo problem stems, in part, from News/Talk and Talk stations being generally more reluctant than music stations to identify a well-focused, rifle-shot target. Stations of this sort tend to view themselves in broad terms. "Well, we're the Talk station in town," begs the question, "Whose Talk station?"

There is some interesting proprietary research going on right now to

answer story count, content, tempo and style questions for leading-edge News/Talk and Talk stations.

Identifying a well-defined target and finding out specifically what the target considers important is crucial to Talk Radio in the '90s. Mostly ignored, but also critical, are tempo, production values and packaging.

Research of this type is very helpful in showing PDs and NDs how to put on their visors and haul out their red pencils to edit, edit, edit. Teaching News/Talk and Talk staffs how to tell relatable stories in fewer words is key — and makes for really compelling Radio.

Our recent study of 102 News/Talk, News and Talk stations indicates that slightly more than one-half of the average audience of News/Talkers is 50-plus. It would seem incumbent upon programmers in the format to redirect their targeting lower, more directly toward the money demo. True, yes. Easy, no.

In fact, at present, some of the weakest performing News/Talk stations have the youngest (and one would think, most desirable) median age. To date, in many cases, aiming lower has resulted in a younger, but noticeably smaller audience than the dowdy old line Talker up the dial. Think about it: with the exception of Howard Stern, a younger Talk target has had very little programming of substance aimed directly at it and hasn't had much opportunity to demonstrate any natural proclivity toward the format.

This is, we stress, true of the "average" Talk and News/Talk situation, nationwide. The key, we feel, is in being anything but average. Weak operators using cheap syndicated Talk to provide them with a "format of last resort" clearly don't have a chance.

Great Talk and News/Talk operators identify a viable target, craft a compelling product, and promote relentlessly — realizing that cume rating is a far more stable programming platform than TSL. These are the operators who will, in future years, be the beneficiaries of a budding 35-44 groundswell that is just now showing up in the research for Talk Radio (thank you Howard).

Jack Fitzgerald will be riding in this August's BMW Paris-to-the-Panama Canal Motorcycle Rally. In the meantime, he may be reached through The Radio Consultants Inc. at 800-940-3345.



MOVERS & SHAKERS



Craig Turner



Shari Rosen

★ **P. Craig Turner** has been named president and CEO of West End Post and Interactive, Dallas. Turner was most recently president of the Turner Companies and had resigned as president and CEO of TM Century last year. 214-871-3346

★ **Bonnie Press** has been named president of the new Katz Radio Group division, KRC Dimensions. She was formerly senior VP/GM of Katz Radio Group Sales. 212-424-6483

★ **Mike Henry** has been appointed managing partner for Paragon Research. He had been VP. 303-922-5600

★ **Andy Barrett** has been named VP/GM of the Texas State Networks. Barrett had been GSM of TSN. 214-445-6233

★ **Chris McMurray** has been appointed VP/GM of KLDE-FM Houston. She was previously GM of KDMX-FM Dallas. 610-667-1226 ext. 213

★ **Major Market Radio Sales** announces several VP positions. Promoted from director of sales/regional manager to VP were: in Detroit, Tom Perry; in Seattle, Jan Finn; in Los Angeles, Larry Muller; in Portland, Debbie Wood; in Atlanta, Bonnie Chapman. And in New York, former AEs Rhona Waxenberg and Rosemary Anselmo were promoted to VPs. 212-916-0524

★ **Carol Lawrence, Nick Cassidy and Francine Sherman** have been named VPs/directors of sales for Shamrock Radio Sales; Lawrence in Detroit, and Cassidy and Sherman in Dallas. Lawrence was previously VP of sales for Group W. Cassidy and Sherman were most recently VPs of sales for McCavren Guild Radio. 212-916-0524

★ **Todd W. Fowler** has been named Radio Division SM of Szabo Associates. He was formerly the division's AE. 404-266-2464



Bonnie Press



Maggie Sisco

★ **Shamrock Radio Sales** announces several directors of sales appointments: in New York, Bill Sickles, formerly with AT&T Network Systems; in Chicago, Lynn Kite, formerly of Internet; in San Francisco, Brian Robinson, formerly of Eastman Radio; in Los Angeles, Rachel Elster, formerly of McCavren Guild; in Philadelphia, David Scott, formerly of Major Market Radio; and Donna Buffington, formerly of WCNN-AM/WALR-FM Atlanta. 212-916-0524

★ **Mike Henderson, Larry Johnson and Brian Austin** have new positions at Paragon Research. Henderson is director of sales, Johnson is research manager, and Austin is project coordinator. 303-922-5600

★ **Shari Rosen and Maggie Sisco** have been named AEs at Major Market Radio/New York. Rosen and Sisco had both been AEs at Banner Radio. 212-916-0524

★ **ABC Radio** announces several new positions in affiliate marketing. New affiliate marketing managers include at ESPN Radio Network, Bob Stevens, formerly with IDB Communications, and at Talk Radio/Business Week, Amy Bolton, formerly with ABI Media. Affiliate marketing regional managers include for the central/northwest region, Pamela Young, formerly with Delta Air Lines, and Peter Acquaviva, formerly with WAKC-TV in Ohio. Sue Saville has been promoted to senior director, East region, affiliate marketing, from director of Northeast and Mid-Atlantic regions. Karen Akerstrom has been named director, business administration, affiliate marketing. She had been regional director, affiliate relations, with Westwood One Radio Networks in Los Angeles. 214-776-4644

★ **Carey Anne Schwartz and Dave Skalka** have both been named AEs at Eastman Radio; Schwartz in Chicago and Skalka in Boston. Schwartz had been a media buyer with Jack Levy Associates. Skalka was promoted from sales assistant. 212-424-6484

★ **Nancy Kahn and Ginny Duncan** have been named AEs at D&R Radio; Kahn in New York and Duncan in Dallas. Kahn had been an AE with Major Market Radio. Duncan had been regional executive for Katz & Powell Radio. 212-916-0524

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

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EVENTS CALENDAR

1995

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—ANA Interactive Marketing Seminar & Media Strategy, Rye Brook, NY. 212-697-5950

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 12-14—McVay Media Radio School, Cleveland. 216-892-1910

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

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

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

July 27-29—1995 Southwest National Religious Broadcasters Convention, Dallas. 318-783-1560

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

Aug. 7-9—ANA Creative Advertising, Promotion Strategy, Rye Brook, NY. 212-697-5950

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

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

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

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

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

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

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

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

659-6510

Sept. 12-15—Expo Central '95 Conference & Product Equipment Exposition, Columbus, OH. 614-895-1355

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

Sept. 15-17—Maine Association of Broadcasters' 1995 Annual Convention, Sugarloaf/USA, Carrabassett Valley, ME
Sept. 18-19—ANA Interactive Marketing, Managing Brands for Success, Nashville. 212-697-5950

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

Sept. 27-29—ANA Creative Advertising, Promotion Strategy, Media Strategy, Rye Brook, NY. 212-697-5950

Oct. 5-7—Oregon Association of Broadcasters Fall Conference, Bend, OR. 503-257-3041

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

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

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

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

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

Oct. 28-29—Radio Hall of Fame Weekend, celebrating Radio's 75th anniversary and inductions into the Radio Hall of Fame, Chicago. 312-629-6026

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

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

Oct. 19-23—International Broadcasting & Telecommunications Show, Milan. 39-2/48-155-41 in Italy.

Oct. 25-28—SBE Broadcast Cable & Satellite India '95 Exhibition, Paragati Maidan, New Delhi. 317-253-1640

Nov. 5-7—NAB European Radio Operations Seminars, Barcelona. 33-1-46-92-12-79

1995 Arbitron Survey Dates

- Spring March 30-June 21
- Summer June 22-Sept. 13
- Fall Sept. 21-Dec. 13

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**NEW
EACH ISSUE!**

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 • Suite 701, West Palm Beach, FL 33401. Please remember to include your address, the copy category, client's name, your name, title, station and whether the spot is :30 or :60.

RESTAURANT

:60 HOSS'S STEAK & SEA HOUSE
(sfx: scary music under) So ... you think you're a night person? ... Not afraid of the dark ... Strange things happening ... Like people suddenly disappearing during the summer evenings ... then returning, with that mysterious look in their eyes ... that grin on their faces? Why don't you follow them one night ... into the dark hours ... If you dare ... to ... (change to upbeat music) ... Hoss's Steak and Sea House! It's the place to be this summer, because Hoss's Steak and Sea House is featuring 'Late Night Bite' from 8:30 to 10:30 p.m. daily! Hoss's 'Late Night Bite' features delicious combination meals at great prices, like a half-pound steak burger with fries and a beverage for just 4.95 ... and the third-pound steak burger combo is only 3.95 ... Senior citizens get a 10 percent discount! What a great way to spend a summer evening ... with family and friends and great food during the 'Late Night Bite' at Hoss's Steak and Sea House on Route 30, Lincoln Way East, Chambersburg!
Jeff Wine, WCHA-AM/WIKZ-FM Chambersburg, PA

**RADIO
INK**

CAR DEALER

:60 GIBSON CHEVY-BUICK-PONTIAC-Geo
Anncr: And now we return to our regularly scheduled pregame program Sportscenter 1: Let's talk. The Super Gibson Bowl. Who will win? The contenders — Gibson versus high prices Sportscenter 2: Well, frankly I think neither will win. The real winner of this contention is the customer! Sportscenter 1: You're absolutely right. The high prices don't have a chance with Gibson Chevy-Buick-Pontiac-Geo! In fact, there is no competition because Gibson has unmatched performance. Sportscenter 2: Other teams have made some pretty commendable efforts but Gibson never lets up! Gibson far exceeds the competition! Sportscenter 1: We're talking about the Super Gibson Bowl. Gibson versus high prices, where the real winner is you, the customer. Why? Because Gibson Chevy-Buick-Pontiac-Geo's a huge team that boasts quality. Sportscenter 2: Hey, and don't forget that the Gibson Team is also made up of team players. Friendly folks who work hard and never harass the customers. Tag.
Julie Lambert, WKAN-AM/WLRT-FM Kankakee, IL

**RADIO
INK**

WATER DISTRIBUTOR

:60 HERRMANN'S WATER
Woman: When I drink a tall, ice cold, crystal clear glass of Herrmann's Water ... (gets very upbeat, excited ...) I get the sensation that I'm setting sail for an exotic island ... I can feel myself slipping into the clear blue water with my snorkeling gear ... diving into unknown waters ... and floating in the luxurious upperdeck pool ... I ... Anncr: (interrupts) Get the sensation ... and taste the difference that Herrmann's Water will make in all your favorite summertime drinks. Because Herrmann's Water makes everything taste better ... from your early morning coffee ... to that thirst-quenching glass of iced tea after a tough tennis match ... to the sweet taste of Kool-Aid that your tiny tots prefer. No matter what your favorite drink is ... Herrmann's Chlorine-Free Water will make it taste better. But it's more than simply refreshing ... this pure, fresh, chemical free water is also healthier. Before the heat of summer arrives, call the water experts. Tag.
Lin Gurney, WPIC-AM/WYFM-FM/WRBP-FM Youngstown, OH

**RADIO
INK**

CAR WASH

:60 ROY'S CAR WASH
Anncr: Santa's getting ready to put away his sleigh for the winter and guess where he's made his appointment for a thorough underchassis bath. Those salted roads all winter long have taken their toll on the Santamobile ... but old Saint Nick knows that Roy's Car Wash in Alliance will wash and clean his wheels so that sleigh will soon sparkle brighter than Rudolph's nose! An oil change and a nice, warm bubble bath later, Santa's ride is ready to roll. Santa himself is getting ready to spend the rest of the year bicycling around the country ... and the reindeer are catching up on their beauty sleep. So, whether your wheels are powered by six cylinders or six reindeers, Roy's Car Wash in Alliance will put some spit and shine to make your wheels look their best for the holiday. Remember, a few ounces of prevention are better than the cure ... so roll on in to Santa's garage ... and give your car the gift of a full-service oil change package at Roy's Car Wash on West State Street in Alliance. Tag.
Mackie Berro, WDPN-AM/WZKL-FM Alliance, OH

**RADIO
INK**

DATING SERVICE

:60 INSTEAD OF
(sfx: music under) Garnet: Are you tired ... run-down ... restless? Do you poop out of parties? Shock: What are you doing?
Garnet: I'm doing the commercial for Instead Of. Shock: It sounds like the scene from "I Love Lucy" where she's doing the vitamin commercial. Garnet: Nope. It's for Instead Of Singles Network. You see, there's a lot of single people out there who are tired of the same old games and bar scenes ... Run-down from trying so hard to find the right person. Restless because they — Shock: OK, I get the idea. Garnet: Anyways, Instead Of is having a 'Spring Singles Fling' at the Holiday Inn Friday, May 27, from 8 to 11 p.m. It'll give area singles the chance to meet other area singles in a safe, no-games environment. There'll be a DJ spinning great Oldies, Country, and Top 40 tunes! Dress is casual and refreshments and beverages will be available. There'll even be door prizes! Shock: Sounds like fun! Garnet: It's the 'Spring Singles Fling' this Friday night from 8 to 11 at the Holiday Inn of Chambersburg. Tag.
Jeff Wine, WCHA-AM/WIKZ-FM Chambersburg, PA

**RADIO
INK**

FURNITURE

:60 FEDERATED WHOLESALE
(sfx: music/Tarantella Wedding Song — Vcs/strong New York accents) Female: Yo ... Vinnie are you like ever going to get off that sunken in thing you like still think is a couch? Vinnie: Look, all right already, keep it down I'm like watching the game! Female: No, Vinnie ... get off the couch we're going to Federated Wholesale and looking for a new one ... got it? Vinnie: OK, OK, ... OK. But, where are we like going to get the money, huh? Female: What? Federated Wholesale is like the only place with quality furniture and low prices. Plus, if we mention we heard this on KOOL 92, we get a free gift! So, Let's get going! Vinnie: OK, OK. The game is almost over ... (fade out) Salesman: Hi! Welcome to Federated Wholesale! Female: Vinnie, tell em! Vinnie: All right ... OK, OK, OK ... My wife here tells me, if we mention we heard the commercial on KOOL 92, we like get something for free, huh? Salesman: You sure do! While Bob goes and gets your free gift, let me show you our great selection of furniture! Tag.
Kimberly Sarchione, WDPN-AM/WZKL-FM Alliance, OH

**RADIO
INK**

LAWN MOWERS

:60 TRI-COUNTY/GREEN ACRES
Flanders: Hey, there, Homer ... Gettin' ready to do a little yard work? (sfx: can't get mower started) Homer: Hi, Flanders ... Doh!! Stupid lawn mower!! (sfx: banging on mower) Flanders: Looks like it's time for some new lawn and garden equipment, there, Homer, old pal. Yes indeedly-doodly. Why don't you let that mower go to the big workshop in the sky and go to the John Deere Grand Opening Celebration? Anncr: Just in time for spring cleaning, it's the John Deere Grand Opening Celebration! See all the John Deere Lawn and Garden Products at Tri-County Rentals and Sales in Easley, and Green Acres in Anderson. Whether you're trimming, mowing or clipping, John Deere products should be your choice. Unmatched workmanship and superior quality ... that's what you get when you go with John Deere. For a limited time during the John Deere Grand Opening Spring Cleaning Celebration, you can win prizes just for looking over the John Deere line. Register at Tri-County Rental and Sales of Green Acres. Tag.
Richard Breen, WROQ-FM Greenville, SC

**RADIO
INK**

ARCADE

:30 PINBALL WIZARD
(sfx: off the top with fantasy wind & eerie/creepy/evil read) Anncr: ... Eye of newt, tongue of bat ... scale of lizard and turkey gizzard ... (sfx: through fantasy wind, thunder rumbles in distance) Anncr: ... Rid the earth of forgotten games ... pay heed the coming ... of ... Pin ... Ball ... Wizard. (sfx: in hard/loud with thunder & tight to upbeat rockin' bed & read) B: ... Pinball popularity has returned! ... And with it, comes the grand opening of Pinball Wizard, featuring the latest, greatest games Corvette! ... Freddie — Nightmare On Elm Street! ... Star Trek — The Next Generation! ... And more! Plus, the most recent virtual-video games, like Virtua-Fighter Two ... Virtua-Cop ... and Virtua Racing! The grand opening of Pinball Wizard, next to A & W, on Lasalle ... Anncr: "Feel" the magic ... (sfx: thunder clap)
Robert Watson, CIGM-AM/CJRM-FM Sudbury, Ontario, CAN

**RADIO
INK**

CONFERENCE CENTER

:30 NORTHLAND INN
(sfx: background noise of speaker or meeting in progress) (Two-way conversation in whisper as during meeting.) Vc. 1 Psst ... Hey, George. Didn't these meetings get better as soon as Charlie became our meeting planner. Vc. 2: They sure did. The parking ... accommodations ... refreshments and food all first-rate. Smart decision ... making Charlie the meeting planner. Vc. 1: And a smart decision Charlie called the Northland Inn. Anncr: Find out what Charlie knows ... call the Northland Inn Conference Center in Crookston today at 281-5210
Jo Gast, KROX-AM Crookston, MN

**RADIO
INK**

GRAPEVINE



◀ The Easter Bunny usually comes in the spring but in Lethbridge, Canada, spring doesn't necessarily mean flowers, sun and warm weather. Despite the flurry, CKRX-AM's "Annual Great Easter Egg Hunt" (first one with snow) drew in kids from all around to find about 10,000 buried eggs. Hot chocolate bunnies anyone? Pictured with the Easter Bunny is CKRX Promotion Director Cliff Stoakley.



▲ The doctor is in, and she's pulling in the ratings. "The Dr. Laura Schlessinger Show" at KFI-AM Los Angeles still ranks as the number one show in its 12-2 p.m. time slot according to MultiVerse Network. Here a proud Dr. Laura poses in a smashing jacket with l-r: David Landau, president/CEO, MultiVerse; Ken Williams, chairman, MultiVerse; David Hall, PD, KFI-AM; and Alan Fuller, president/GM, SMI Broadcasting.

Stopping by WFMS-FM Indianapolis during its Indiana Country Music Expo was Jeffrey Steele of Boy Howdy to say ... howdy? Pictured l-r: WFMS PD Kevin Mason, Steele, and WFMS MD J.D. Cannon. ▶



The Radio Broadcasters of Chicagoland sponsored their first annual Radio Career Expo recently at the Museum of Broadcast Communications drawing a sizeable group who got an opportunity to talk to some of the folks in the business and check out the opportunities available in the Windy City. Little did these folks know, the papers they were signing were for subscriptions to *Harper's Bazaar*. ▼



Now running at New York's Museum of Tele-vision & Radio is the listening series "FDR On Radio: The Voice of An Era" in the Ralph Guild Listening room commemorating the 50th anniversary of



Franklin Delano Roosevelt's death. Features include "The Unheard Roosevelt Recordings" — Oval Office press conferences and private recordings never before heard by the public. The series runs until Oct. 7. Call Gina Jarrin at 212-621-6705.



to 20 feet. This enigmatic act of egestion has already been promoted on more than 70 Radio stations. He's had interest from Howard Stern, David Letterman, and if that's not enough, Lance has a band called "Skitzo." Now here's a guy you could use for a promotion.

▲ Yeeech! His name? Lance Ozanix. His talent? — puking. That's right, it's barf boy. Apparently he's a human palette of puke, who's able to launch his spew up

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INTERVIEW

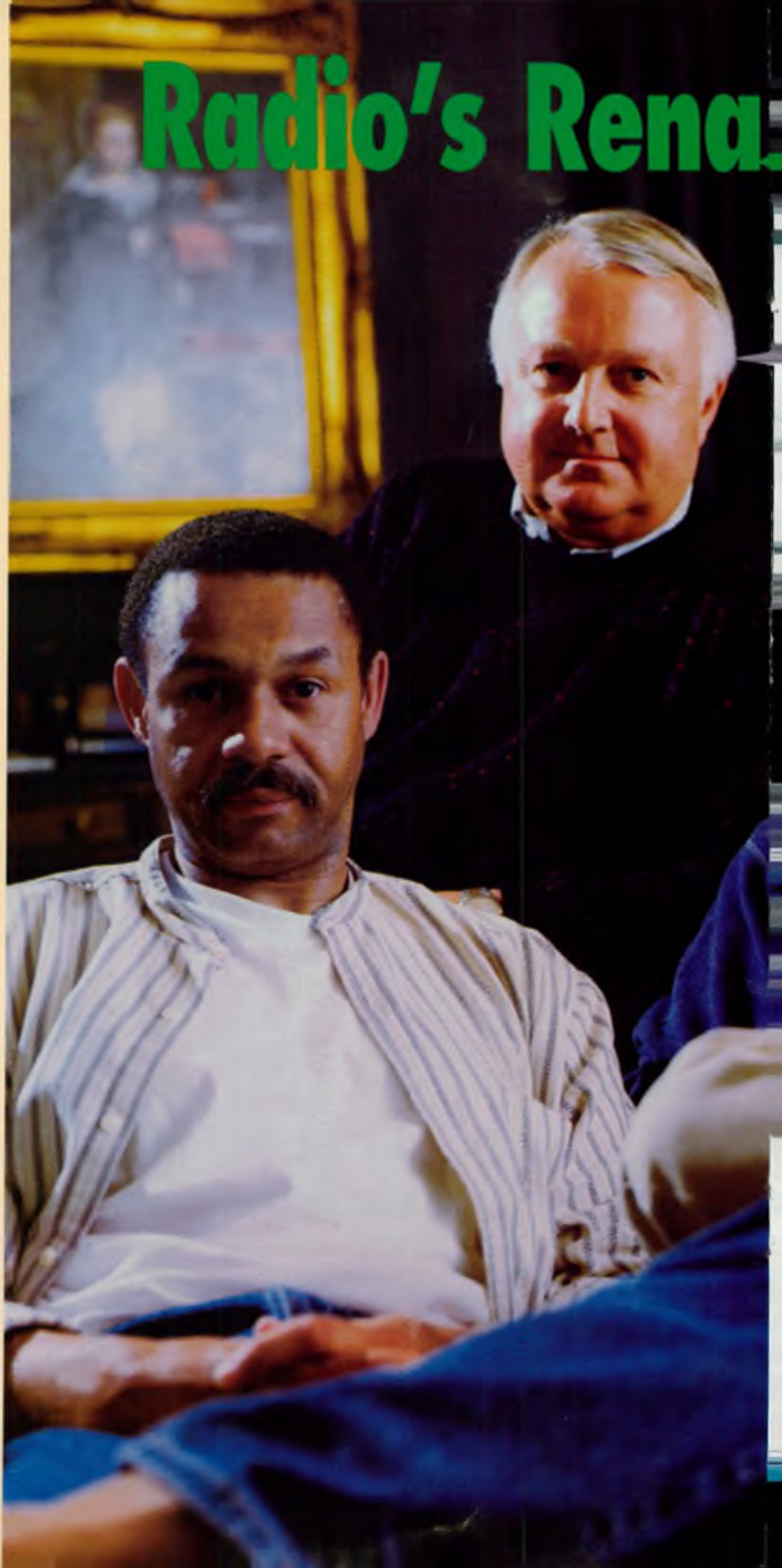
JOHN DILLE, SKIP FINLEY, AND HERB MCCORD

Following two years of solid double-digit revenue growth, the Radio industry perhaps is stronger than any time during its 75-year history. The medium that *Time* magazine once predicted would fade into oblivion now is regarded by that same publication as possibly being "too powerful." While network television, newspaper, and other mass marketing media continue to struggle in a niche-oriented world, Radio steadily is proving its marketing strengths both on Main Street and Madison Avenue.

The causes of Radio's renaissance are many, but the efforts of the Radio Advertising Bureau to refocus the medium both in the local and national marketplaces undoubtedly has contributed significantly to the industry's rebounding health. The recent move of RAB's Services and Administrative center to Dallas has greatly improved the ability of the organization to respond to the needs of local Radio salespeople, and the National Marketing Department in New York has made tremendous strides in helping to shift the focus of many advertisers and agencies.

Keeping the Radio industry at the leading edge of the marketing curve was the primary consideration during the RAB's Board of Directors meeting in San Francisco earlier this month. To better understand some of the issues facing the Radio industry today, as well as to get a sense for the tools and services RAB offers to help stations meet today's marketing challenges, *Radio Ink* sat down with RAB Board Chairman John Dille, Vice Chairman Herb McCord, and Finance Committee Chairman Skip Finley.

Radio's Rena.



issance



INK: The Radio industry has enjoyed two full years of solid, positive growth. How much of this growth is the by-product of a strong U.S. economy, and how much can rightfully be attributed to the work of Radio broadcasters?

FINLEY: Our growth has exceeded that of the economy by any measure, so a lot of what we're seeing is directly related to the Radio industry's willingness and ability to train itself better. A very large part of it also lies in what in marketing terms is called CBI and DBI — Category Buying Indices and Brand Development Indices. That's how consumer manufacturers — particularly those of packaged goods — determine how and where they're going to advertise. These manufacturers have come to realize that they no longer can afford to think that national network television is the way to advertise and sell their products.

McCORD: We have to conclude that there is something going on here besides the fact that the economy is healthy. We've been through healthy economies before and we've never had the kind of growth we've seen in the last few years. Radio is a terrifically effective local advertising medium, and the local retailers who can feel the pull of the cash register have known that for a long time. A lot of the efforts we've made over the last few years — particularly the Radio Industry Executive Partnership (RIEP) program the RAB started several years ago — have been vital in strengthening our marketing position. These RIEP calls aren't designed for people to go out to clients and come back with an order; they're designed so that a year from now, in the planning process, someone who never has used Radio before might decide to include it in part of his or her media plan.

INK: How is this strategy affecting other marketing media?

McCORD: Some of the other media have real problems. Newspapers have priced themselves out of their level of effectiveness, and television is going through some of the real fragmentation problems we went through 20-30 years ago. But Radio is an extremely solid and effectively priced medium, and the smartest advertisers have figured that out.

DILLE: It all comes down to one of the buzzwords of the late '80s business world: niche marketing. And what is more per-

fectly niched than the Radio business? Which makes it, as Herb says, very efficient and very effective.

FINLEY: We're also closer to our consumers. We know them better. Our efforts as an industry in qualitative research have exceeded those of just about any other industry.

INK: After experiencing two years of double-digit revenue growth, however, do we run the risk of becoming overly complacent and dangerously comfortable with the status quo?

DILLE: I don't think so. We're just getting started. At the board meeting this morning we heard about Arbitron's new Media Targeting 2000 study that points up the viability of Radio. It contains all sorts of terrific data that, when presented to advertisers, will make it even clearer that the use of Radio is a real positive marketing medium. We also saw research that indicates that Radio has a lot of room to grow in the minds of creative people.

FINLEY: Look — last year, RAB trained 13,446 persons in the Radio industry. That's 7 percent of total employment in this industry. We used to be considered a commodity medium, and Radio as a whole was viewed as a group of C students. But it's clear that now we're A students. We're working harder, we're becoming smarter, we have better tools and better technology, and we're investing in our people. Once we saw that our industry really wasn't recession-proof, we found ways to overachieve against that.

McCORD: There's certainly no lack of competitiveness in this business. By nature we all are very competitive people. Everyone on the RAB board is very competitive. And that is what is going to keep people from getting complacent.

DUOPOLY'S ROLE

INK: What role has duopoly played in shifting Radio's playing field?

McCORD: Before the age of duopoly there were always three or four broken Radio stations in every market in America. And those broken Radio stations drove down the pricing of the more successful Radio stations. Duopoly has had a Darwinian effect — the survival of the fittest. The more successful stations are taking over the less successful stations and, when that happens, the guy at the

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INTERVIEW

◀ 35

bottom of the food chain is taken out of the system. That is letting us price our inventory the way we should have been pricing it all along. That's a fundamental change that's not going to get reversed, and that's going to let us keep growing. Perhaps not at the pace of the last two years, but well beyond the inflation rate, and well beyond the economy for the foreseeable future.

DILLE: Also, duopoly has allowed us to create some formats that might not have been there before, which increases the range of value to Radio advertisers and listeners.

FINLEY: Consolidation allows companies to plan over a longer period of time. If I want to be a major player in a major

we can operate much more effectively and efficiently by putting two stations together, we're able to create some true niche formats. With consolidation we serve the needs of the public better, we build loyalty among the listeners because stations are much more specialized and targeted. This will be a much healthier business five years from now in every respect than it is today.

DILLE: The programming point is not a small one. We're seeing formats that just wouldn't have been there before duopoly, which has had the result of reducing the zealotry with which we attack each other. And that's good for the industry.

INK: In the early days of consolidation everyone was saying, "Let's wait a couple years before we decide what works and what doesn't." Well, a couple of years have passed now, and there must be

professionalism of Radio sales today versus five years ago, and much of that can be attributed to the RAB.

DILLE: There's another thing at play here, an intangible. Salespeople have more confidence. When they go in, especially if they represent a duopoly, they're going for bigger budgets. They're now competing in some cases with television and newspaper, and they're delivering a quality product.

FINLEY: I'm not sure we've yet seen the true value of duopoly in terms of revenues. People are still learning whether one plus one equals two. Over the next 4-5 years we'll begin to see the true value of duopoly.

INK: Given the positive aspects of duopoly, do you think Radio is diverse enough today to assuage any fears of marketplace domination if ownership caps were lifted?

FINLEY: I'm not sure the industry is in total agreement over whether local ownership caps should be lifted. Less than an hour ago a major broadcaster gave me 19 yards of doo-doo about the effects of mass consolidation. I'm not sure that Congress is ready



RAB Board Chairman John Dille is president of Federated Media, a group of 12 stations located in Indiana, Michigan, Ohio, and Oklahoma. Active in industry affairs, Dille also is a past chairman of the National Association of Broadcasters Radio board. He has served as president of the Indiana Broadcasters Association and is director/first vice president of Michigan Public Telecasting. A graduate of Colby College in Waterville, ME, Dille received his MBA at the University of Notre Dame. He began his career as a copy boy for *The Washington Post*, and worked in various reportorial capacities for newspapers in the U.S., England, Scotland, and Wales before moving into broadcasting.

market, or a big player in medium sized markets, or control several markets with a regional geographic basis, I can develop a long-term strategy to do that. Just think of what Benchmark has been able to do in the Mid-Atlantic area.

INK: What do you believe is the single greatest contribution duopoly has made to the Radio industry?

FINLEY: It has corrected the giant mistake that was made when the government intervened in private enterprise. Remember when they said, "Let's create Docket 80-90 so we can drop another 2,000 Radio stations into an otherwise healthy business?"

McCORD: I want to elaborate on something John referred to earlier. When everybody was operating a single Radio station in a market, we were forced to try to compete in the large, broad-based format areas. What we ended up with was four ACs and three AORs and two CHRs in every market, and they were trying to kill each other. Now, because

some early returns that have been reviewed and analyzed. What have we learned from duopoly?

McCORD: We learned that one size does not fit all. There is no book that says this is how you do duopoly. We have a duopoly in Boston, where we have two separate sales operations, separate reps, separate everything. But our duopoly in Orlando is being sold in combination because the two stations each have 80 percent of their audience in the 25-44 age group, so they match each other perfectly. There isn't a single formula you can plug into every situation. We still need people to go out and get the orders. We need better people, better trained people. And that's the contribution the RAB is making to the industry. The focus that has been put on sales training and improving the quality of salespeople all over the country since Gary Fries has been president of the organization has been tremendous. There's an incredible difference in the

for that. Thankfully, we may see some changes, but I'm not certain that I agree with lifting the ownership caps.

INK: Is your hesitation a question of minority ownership?

FINLEY: In the year 2000, 24 percent of our population will be black, Hispanic, or Asian. I believe there are fewer than 10 Asian-owned stations. I know there are fewer than 150 Hispanic-owned stations, and I know for certain there are fewer than 162 black-owned stations. This used to be a mom-and-pop business, where people could do that all-American thing and buy a station in a small market. But once equity starts chasing deals, these opportunities will not continue. But I'm not going to make a judgment call as to whether that is good or bad.

DILLE: I can understand regulators and legislators being concerned about that, but I don't think concentration is a real threat as a practical matter.

McCORD: I think it's ridiculous. Clearly

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there is more need for minority-owned broadcasting in this country, and it's ridiculous that Congress just wiped out one of the few effective programs that was causing an increase in that area

INK: You're referring to the elimination of the tax certificate?

McCORD: Exactly. If the deal involving Viacom was abusive, there are ways to make sure the process is not abused. You place a cap on the size of the tax certificate. But let's take a look at ownership caps. If TCI and Time Warner can control a third of all cable television in the U.S., what is the threat of letting Mel Karmazin have a 21st FM station? If Houston is now joining half of the other major markets in the U.S. with only one newspaper, and that one paper serves the whole market, what is the sense of not letting me have a third FM station in Boston? The entire concept is stupid, and for anyone to consider Radio as a threat is just stupid.

FINLEY: I agree with Herb on that point. If the issue is the number of voices, or the lack thereof, the argument is ludicrous. It has no merit whatsoever. Not when the average U.S. home gets 36 cable channels.

McCORD: And they're about to authorize satellite digital Radio. Two guys each are going to control 30 channels of Radio. Why can't I have a fifth station in Orlando to compete against a guy who has 30 channels beaming into Orlando. It makes no sense, and it's typical of government policy that has evolved over time with absolutely no thought.

INK: How much focus do you think the FCC has on Radio?

FINLEY: None at all, nor do they have any incentive to be. As the issue of the Information Superhighway and cable and telco and folks with huge lobbying money become involved, Radio becomes a nonplayer. We're viewed as an ancient technology, and whatever we do we'll have to do on our own.

McCORD: I'm not sure that Reed Hundt even knows he regulates Radio.

DILLE: I'd have to take a slightly more

conciliatory tone. I think he knows he regulates Radio, but we simply are a downstream recipient of issues at the FCC. The problem is that the Commission might try to fit solutions that were crafted for other media to ours, and that would not be appropriate.

INK: If you could walk into Chairman Hundt's office tomorrow, what would you ask him to do?

McCORD: Deregulate us.

DILLE: Specifically, I'd have a two-step renewal. I'd have a 10-year term. And I'd remove ownership limits, or at least amend them.

WHAT ABOUT SALES & MARKETING?

INK: As you know, 1995 is the 75th anniversary of commercial Radio. How have sales and marketing evolved to the point where we are today?

FINLEY: The key word is marketing. We're closer now to our customers. We understand their terminology. We're using all sorts of sophisticated tools that five years ago we didn't even have the terminology for. At RAB's Marketing Leadership Conference this past February, probably 75 percent of the things we covered didn't even exist five years ago. These are things that we as an industry have banded together and forced ourselves to learn so we could overachieve, and the results are there. Last year we passed the Yellow Pages in total revenues, and that's a milestone.

dealer and say, "Here's where your marketing area is, here's where you draw your customers from, here's the profile of our Radio station, here's where our listeners are, here's where our database is" — and really target the station to the client's needs. It's incredible the speed with which the world is changing.

FINLEY: Today's Radio salesperson can take a CD ROM of ID, Power and Simmons right to that auto retailer and know brand for brand who is buying their cars.

DILLE: We think we're in a competitive business — and we are. But the retailers, our clients, are too. And we're much better able to provide a genuine service to them with all the advancements we've seen over the last few years. And a lot of this service is directly attributable to the efforts of the RAB. We're starting to train Radio managers now, not just the CRMCs. That's a big deal as we move forward.

McCORD: The key is to find the best people and to train them well. We are a healthier industry today than we were five years ago; we are going to attract better people. We're not just in competition with other Radio stations. We're in competition with Wall Street, law school, other media — all sorts of things. Radio is becoming a more attractive business for the smarter and brighter and achievement-oriented young people. And of all the things the RAB provides today, one

Herb McCord, vice chairman of the RAB Board of Directors, is president and CEO of Granum Communications, which operates stations in Atlanta, Baltimore, Boston, Dallas, and Orlando. Prior to forming Granum, McCord served as group vice president of Greater Media Inc., where he supervised operations of 14 stations in seven markets. He also spent seven years as president/GM of CKLW-AM/FM Detroit, and was the first station manager of WCBS-FM New York. McCord holds a bachelor's degree from Dartmouth College in Hanover, NH, and earned his MBA at Columbia University in New York.



McCORD: We also have much better qualitative research than we ever had before. New computer technologies are letting us get into sophisticated mapping. We have extensive databases. We're at the top of our game right now, and we're going to be even better at it three years from now. We're getting to that point where we'll be able to walk into a car

of the most crucial is to make sure that, once we've hired these smart people, they're trained properly.

INK: Are we finally getting away from the days of focusing on our own station and the competition, and moving into an era of solving client's problems?

FINLEY: To some extent we're always

INTERVIEW

◀ 37

going to see some of that station-oriented selling. But the attitude we've had in years past is fading. Most good salespeople know they're not going to win if all they do is focus on their station. The guy at Nabisco who's selling Snackwells doesn't care about your 500,000 cume audience. All he cares about is how many cases he's going to move through Safeway

more and more focused on target marketing, we're the perfect targeted medium while the mass media of the past are going down the tubes.

INK: Six months after the fact, how do you think the move of RAB's Services and Administration center to Dallas has affected the organization's service to the industry?

FINLEY: The operation is much more efficient. It's a new facility with high-tech equipment with more resources than

in member services. The RAB is much more efficient and effective today than it was when we were based in New York. Simultaneously with this, instead of moving everything we already had to Dallas, we had the opportunity to leap-frog technologically to provide much better service to member stations.

INK: Five years from now, what would you expect the Radio industry to look like?

FINLEY: Four or five years down the road we're going to hear a new term called

data brokers. Given the nature of our business, we really ought to be in the bit-stream business. Our current use of AM and FM is probably the least efficient use of spectrum. We should be able to do our audio broadcasting



Skip Finley, chairman of RAB's Finance Committee, completes the RAB triumvirate. Finley is president/GM of Albimar Communications, owner of WKYS-FM Washington, D.C. A board member of the National Association of Black Owned Broadcasters, the Washington Area Broadcasters Association, and the Virginia Association of Broadcasters, he also served two terms on the NAB Radio board. Finley began his career in 1971 at WHDH-TV and WSBK-TV, and later became an account executive at WRKO-AM, all in Boston. In 1974 he joined Sheridan Broadcasting as sales manager at WAMO-AM/FM Pittsburgh, eventually becoming president of the group. He and his partners formed Albimar Communications in 1982.

this week. He has no use for your half a million people, so you'd better be able to tell him how many of your listeners will buy his Snackwells at \$2.39 a box.

DILLE: Exactly. No client has time to hear the negative aspects of Radio.

INK: What do you see as Radio's major competition?

FINLEY: This may sound heretic, but I think our biggest competitors are Kraft, General Foods, Proctor & Gamble, Nabisco — the major marketers. They're right on the verge of knowing more about our customers than we do. There's a huge battle raging in the supermarket industry. There are 40,000 competitors in that one 30,000 square foot store, and they're all fighting for a little bit of space there. As a Radio station I find myself in a real estate battle. I can't go into Giant Foods with the jive hustle and say I want an end aisle; they can get \$75,000 from 18 different people who are going to pay him a lot quicker. Mr. Nabisco doesn't need me for product sampling anymore, because he can take an out-of-work welfare mother and stand her there to sample those products. Our clients are going to be our competitors and we're seeing more of it every day.

McCord: Our competitors are anybody who's in the advertising business. But the tide is coming our way. We're getting

they've ever had before, all of it helping to render the services that both our larger and smaller constituents require.

DILLE: The move has provided an opportunity to reset standards and to introduce technology that we didn't know was possible before. The things we're seeing at this board meeting are quite remarkable. The range of service RAB can provide its members today compared with a year ago is phenomenal.

FINLEY: In our Future Programs and Technology Committee meeting today, Gary and some of the other RAB executives were talking about a fabulous idea to actually build an Internet web server at RAB. This system would enable RAB to reduce the costs of Sales Plus and allow a salesperson to dial in at any time of day to access RAB's on-line information. These are things we've never been able to do before. Technology has gotten us there, but RAB now has the talent to put this all together for the service of the industry.

McCord: My company is headquartered in New York, so I know first-hand that New York is a tremendously inefficient place to operate a business. The city's unique problems and complexities were causing tremendous operating inefficiencies for the RAB. The money that we saved in the move now can be reinvested

with our subcarriers, and have that much more bandwidth to distribute data on. We could be leasing our Radio stations for a full range of data delivery systems to a number of different businesses.

DILLE: I hope Radio is not much different from what we have today, in terms of providing a mobile entertainment medium. Radio has captured America's imagination for 75 years, and I hope there are 75 more ahead. Technological advances of course are very important, but I think the essence of Radio will remain the same.

FINLEY: Our fundamental strength is clear: we have a monopoly outside the home.

McCord: One thing that hasn't changed — and I don't think will change — is the way people use Radio. Skip's right, we may figure out ways to use our bandwidth more effectively, and to market our databases to clients more effectively, but ultimately Radio is a personal medium that you take with you in the car, or to the office, or listen to while you shave. And that's not going to change fundamentally. People will continue to listen pretty much the way they do right now. Sure, we'll see the usual evolution that occurs, but the fundamental strength of the Radio business is solid and will not change. On the other hand, if you're in the newspaper business today, you're scared to death.

SALES PROMOTION PLANNER

JUNE QUICK FIX*

•"Summer Penny Sale." A retailer features certain advertised items for a penny with the purchase of the same item.

•"Thank God It's Friday Parties." Sell to restaurants that want to increase a happy hour. Broadcast after noons live, with specials, trip giveaways, and summer contests.

•"Graduation Gift Certificates." This works well especially with teen targeted clothing stores. Advertise gift certificates from their favorite stores instead of the same old boring gifts.

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 Bating, Fresh Fruits & Veggies, Rose and Pest Control Month

JULY QUICK FIX*

•"Red, White and Blue Blowout." A car dealer puts specials on all red, white and blue cars. Decorate with balloons and streamers.

•"All American Man & Woman Search." Have at a club with the prize being a trip to Washington, D.C. The person who best represents America wins.

•"Picnic Party Packs." Give away over a weekend from a fast food restaurant.

DATES TO REMEMBER

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

NATIONAL

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

SEPTEMBER

TARGET PRODUCTS

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

DATES TO REMEMBER

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

NATIONAL

Self Improvement, Cable TV and Literacy Month

OCTOBER

TARGET PRODUCTS

Heating; Ski Equipment; Furniture; Pet Supplies; Candy Vendors; Drug Stores; Fabric Stores

DATES TO REMEMBER

- 9 Columbus Day
- 14 Dessert Day
- 21 Sweetest Day
- 22 Mother-in-Law Day
- 31 Halloween

NATIONAL

Country Music, AIDS Awareness, Pizza, Popcorn and Car Care Month; Baseball World Series

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

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

ideas you should start planning now

AUGUST

TARGET PRODUCTS

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

DATES TO REMEMBER

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

NATIONAL

Romance Awareness and Eye Exam Month

READING, WRITING AND RICHES

Help for Home Offices

Every day more and more people set up to work from their home. An estimated 7.6 million company employees work from home. There are also 23.4 million self-employed workers who work at home, plus 9.2 million after-hour workers, which makes up 33 percent of the adult work force. Home office workers are considered great prospects for all types of gadgets and accessories. Radio can effectively promote sales of answering machines, office furniture, computers, printers, software, copiers, fax machines, stationery and desk supplies, phones and phone services. Don't just look for these dollars at office supply stores, but malls, department stores, phone companies, and the co-op available for these products.

SCHOOL IS COOL

More Ideas for Back to School

"Welcome Back Students." Have a party at a club or restaurant to welcome back students.

"Adopt a School." Clients adopt local schools, by donating money, computers, putting on special events, offering tours of their work place, and they get promos for doing good things from the Radio station.

"Cheerleaders to Help at Remotes." Pay local cheerleader groups (as their fund-raiser) to help at remotes.

"Substance Abuse Guide." Work with a local organization to create a guide with ads and information about substance abuse to distribute at schools.

"New Shoes for School." Customers bring in old shoes to receive 25 percent off a new pair.

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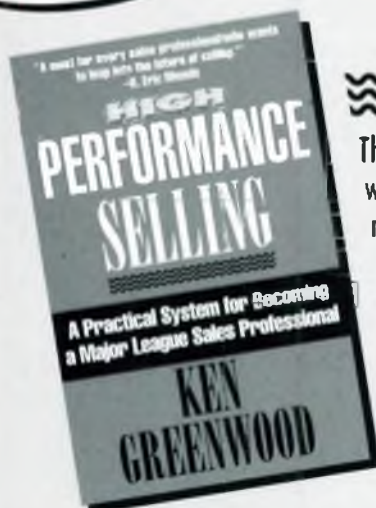
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Inside: SW NETWORKS — Classic Radio



Classic Radio Making It Mainstream

By Tony Rudel

A few weeks ago a friend of mine rented a British video, *Truly, Madly, Deeply*. His wife was very taken with the music used on the soundtrack, which turned out to be Bach's Brandenburg Concertos. My friend loves his wife — coming home from work the next day he drove an extra couple of miles to the local music store and went to the Classical department. There he found eight different versions of the piece of music he wanted. Bewildered as to which was the version his wife wanted — the version that had been used in the film — he approached one of the sales staff and asked for assistance. The sales person was, as luck would have it, something of a snob.

Peering over his wire-frame glasses, the clerk informed my friend that Classical Music wasn't indexed according to the movies it had appeared in. Somewhat embarrassed, my friend strolled over to the rock section and picked up Bruce Springsteen's Greatest Hits. Oddly enough, no one in the rock depart-

ment quizzed him on the history of the recordings. Instead the clerk smiled and said *Great album, man.*

Bruce Springsteen recordings and Classical music *both* do what great music is *supposed* to do — they excite the passions, relax you and provide a great background for everyday life. But, unlike Springsteen, Classical music is too often presented in dry, soporific terms. Classical aficionados, unlike Springsteen fans, too often feel that their music should be the exclusive province of the intelligencia. This attitude is, I think, the single greatest barrier to Classical music and Classical radio becoming absolutely mainstream in terms of sales and popularity.

Certainly, recent years have seen a tremendous growth of interest in the Classical format: the success of recent Classical music recordings such as "Chant" and "The Three Tenors," the fact that advertisers are using Classical music to promote a wide array of products and the phenomenal growth of Beethoven sales since the de-

but of "Immortal Beloved" all demonstrate the format's growing appeal. SW Networks' new 24-hour Classical Music Network, Classic FM U.S. will build and expand on these trends by presenting Classical music as an exciting and relevant lifestyle choice. Our presentation is straightforward and honest. Classic FM U.S. blends over four centuries worth of music in a way that makes the programming perfect for each daypart — fast, exciting and readily recognizable pieces play during the morning rush hour, while more relaxing pieces play as a background for the evening hours. We expect the response of both the radio community and consumers to be overwhelmingly positive. We also expect considerable excitement among advertisers hoping to reach affluent members of the 25- to 54-year-old-demographic.

Classic FM U.S. makes use of the extensive expertise and resources of Classic FM U.K. — the fastest growing commercial station in the United Kingdom. The for-



Tony Rudel,
Vice President, Classical Programming

mat has, however, been modified for the US market by our own production team. The result is nothing short of amazing; once the music is presented as *fun*, rather than as an academic exercise, people just naturally respond to it. Hopefully the clerk who snubbed my friend will have the opportunity to hear Classic FM U.S. — maybe it will give him some idea what classical music is really all about.

For complete details on SW Networks: The Radio Picture Company's programming, our new proprietary digital technology and multi-media on-line opportunities — plus an evaluation of which SW Networks programs or formats might be right for your station, 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.





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CLASSIFIEDS

■ HELP WANTED DIRECTOR OF AFFILIATE RELATIONS

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■ HELP WANTED SPORTS MARKETING DIRECTOR

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■ HELP WANTED SALES

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WARW-FM has an immediate opening for an entry level account executive. The position reports to the Retail Sales Manager and is primarily responsible for developing and servicing direct and new business accounts. One to two years radio or related sales experience and computer skills a plus. College graduate preferred. Aggressive self starters interested in a career in radio sales at Washington's fastest growing station should contact: Sharon Mager, Retail Sales Manager, WARW-FM, 5912 Hubbard Drive, Rockville, MD 20852. WARW-FM is a CBS Owned property and an Equal Opportunity Employer.

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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 • Suite 701, 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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2"	1,872	3,360	
2-1/2"	2,291	4,112	
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MARKETING AND PROMOTION

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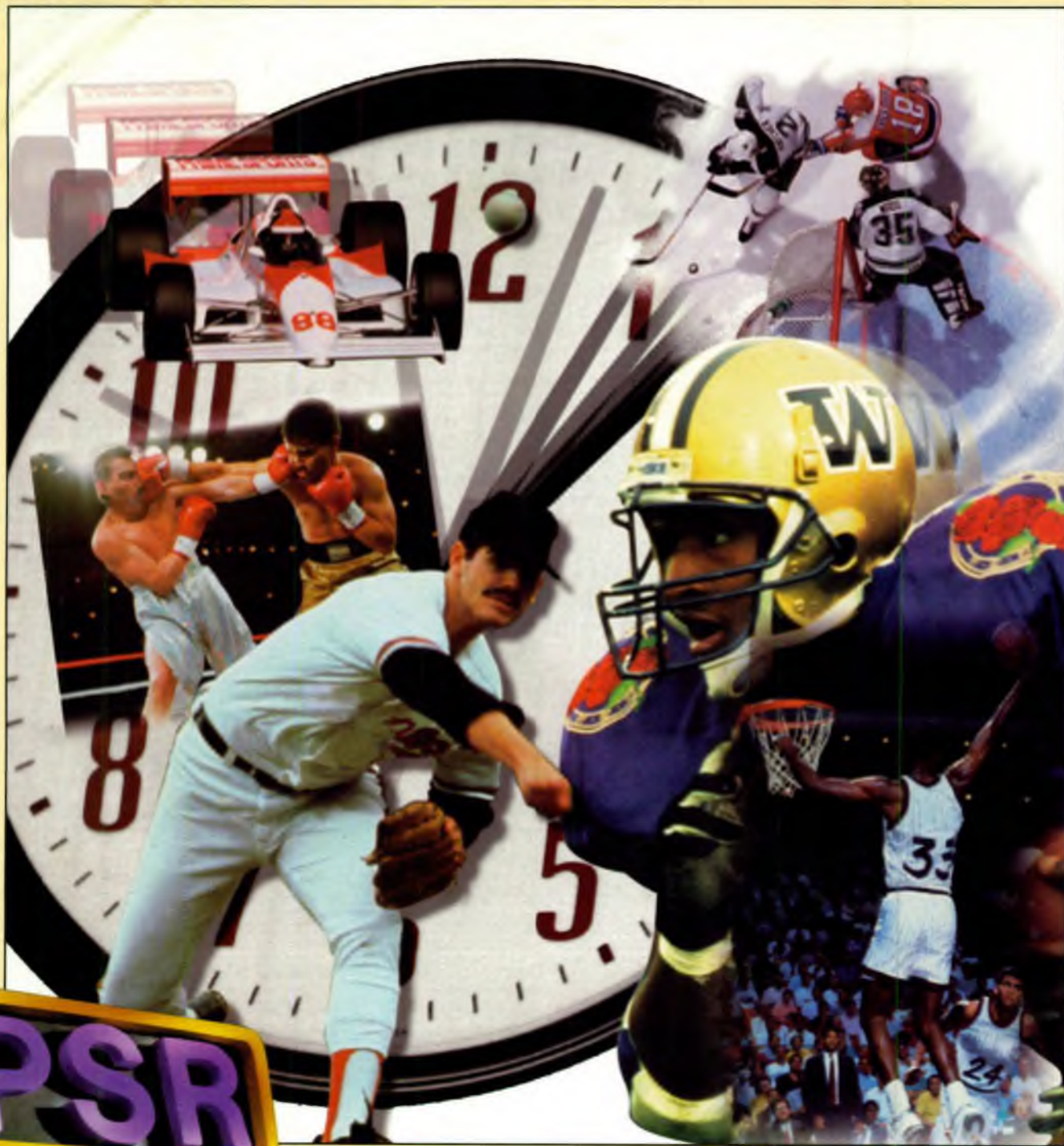
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