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RADIO'S
FUTURE?



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BOUVARD



OFFICIAL HEADQUARTERS

RADIO'S 75TH CELEBRATION

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Next Issue!



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.

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INTERVIEW

▲ Pierre Bouvard

As Arbitron's new general manager of Radio, Bouvard wants the industry to know that Arbitron is "getting out of the data business and into the Radio business," and that the company's commitment to customer satisfaction and service is more than just lip service.

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SPECIAL What's In Radio's Future? ▼ REPORT

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If you want a clue to future programming and technology, look at what ideas are being ridiculed today. The more opposition you hear to something, the sooner that idea will gain acceptance. A look at some of today's controversial ideas.



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July 10

• Celebrating 75 Years of Radio

Cover photo by Larry Ruggeri

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Circle Reader Service #105

PUBLISHER'S NOTES

The Incredible Shrinking FCC



over to industry organizations (like the **National Association of Broadcasters**) or even privatized.

The FCC is too big and too fat. The original charter of the Federal Radio Commission was for the coordination of Radio frequencies. Today its purpose has gone beyond its original charter.

There is no need for policing by a massive FCC. Compliance can easily be accomplished with a smaller organization. Most of the regulations requiring policing are antiquated anyway. Take the FCC's involvement (or lack thereof) in indecency issues. No one takes it seriously because they levy fines and then don't fight to collect them (i.e. **Howard Stern** and **Infinity**). Even the local license bureau eventually catches up to you for unpaid parking tickets.

Our industry is sophisticated and responsible enough to maintain the public interest without a huge organization to keep us in line. We do need a governing board to keep frequencies and transmitter powers coordinated, but how many people can that require?

From what I've seen and been told, the **Radio Authority** in England is very small, very efficient, and very effective. Though I don't agree with all their rules, the fact that they make them work with a small staff is important. Perhaps the FCC should hire an efficiency consultant, put together a committee of broadcasters and commissioners to determine what's really necessary, totally computerize the operation, and as **Steve Martin** would say, get small.

Eric

Newt Gingrich's latest target is the Federal Communications Commission. He intends to cut out 90 percent of it. I hate to see anybody lose their jobs, but perhaps it's time to revisit the FCC, and its mission and cut some people loose. More than a year ago I suggested that the FCC had outlived its purpose and that perhaps it was time to reinvent the organization.

I'm not a fan of big bureaucratic organizations, especially those that fail to achieve their purpose in a timely fashion. I've often compared the FCC to the local license bureau. The lines are long, the wait seems like forever, the people working there seem to hate their jobs and want to try and nail you on minor technicalities, the systems are inefficient, the rules are often contradictory, and there are more people employed than necessary. All too often government organizations are filled with people looking to find something wrong so they can exercise what little power they have. There are no incentives for these people, no reason for them to be efficient and expeditious. Many would say the FCC is no different.

Perhaps it's time for the FCC to divide each area of control (Radio, television, cellular, et al.) into separate authorities with one small coordinating body. Or maybe responsibility for each industry should be turned

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COLLECTOR'S EDITION

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Big Conference, Fun Meeting

Attending BCFM's 35th Annual Conference, "Play to Win," in Vegas were members of 1) the Radio CFO Caucus, a BCFM umbrella group formed last year by Emmis Broadcasting's Howard Schrott and Noble Broadcast Group's Frank A.

DeFrancesco. More than 1,130 attended the conference and 2) a large part of that crowd took part in a big ol' line dance. Meanwhile 3) Radio Music License Committee's Dave Fuellhart read out loud as Bonneville's Byrne Hopkin pretended to listen. 4) Doing a classic J. Crew pose was Emmis' Schrott and 5) doing the podium thing was Nationwide Communications' Willard Hoyt and 6) Noble's DeFrancesco. Warner Brothers recording artists who played at the event included 7) Andrew and David Williams of "The Williams Brothers" (far l and far r), Gretchen Peters (2nd from l), and Iris DeMent (2nd from r). And sandwiched in the middle? David Gates, the former lead singer of "Bread."

The Hills Were Alive With The Sound of Women

At the AWRT's 44th Annual National Convention in Beverly Hills, there was a great turnout. 8) Rolanda Watts, of TV Talk Show "Rolanda," emceed the event. 9) FCC Commissioner Rachel B. Chong mingled, 10) Mary Denman Inc.'s Mary Denman picked up an AWRT Achievement Award and 11) Katz Media Corp.'s Lucille Luongo (l) chatted with AWRT's Terri Dickerson Jones, who was doing her Patti Duke's cousin impression. 12) Later, the two sat with FCC Commissioner James Quello. 13) A big moment came during the ribbon-cutting to open the spanking new Technology Pavilion as AWRT National President Linda Tremere (l) and her helpers used the same scissors that once gave King Kong a haircut. 14) The hall looked fabulous of course, especially with great modern art as the centerpiece. 15) *Women On The Cutting Edge* subtitled, *Man, them scissors is huge.*

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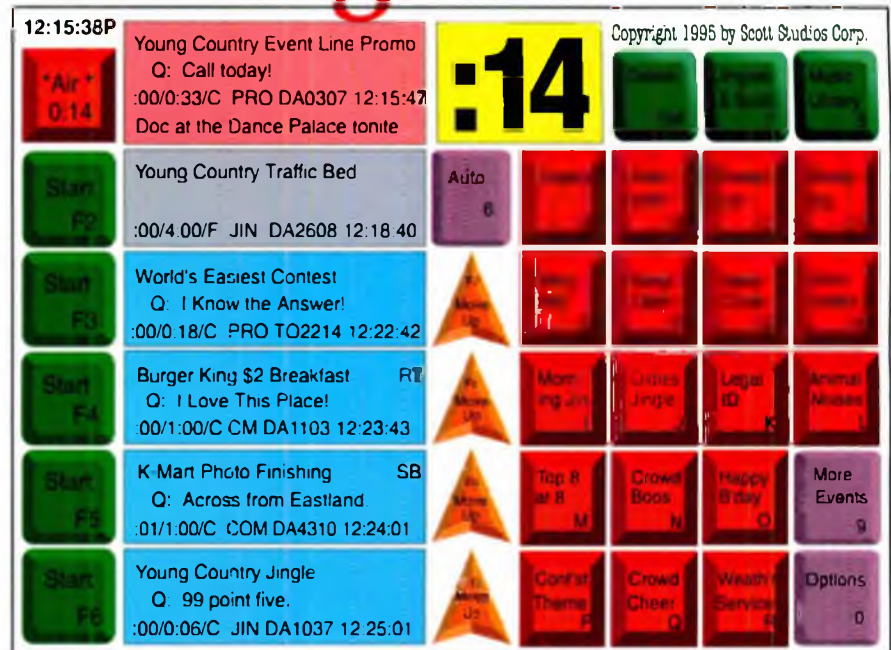
Touch either of the two buttons at the top right of the main screen to see our "Wall of Carts" with all your audio **on-line!** Touch the sound, spot, jingle, promo, PSA or comedy you want and it plays **instantly**. Or, you can put it anywhere you want in the day's schedule. Audio is displayed any five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

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READER LETTERS

Don't Get AC Wrong

The April 10-23 issue of *Radio Ink*, featured an article titled "AC's Dilemma. What You Can Do About It," which was written by consultant **Guy Zapoleon**. While I agree with the majority of what Guy states in this article, I am concerned that some programmers will misinterpret his comments and lean their station too close to the Urban charts.

AC began on FM as a strong format in the early '80s and continued to grow until that point when it ceased being mass appeal and focused more on those AC tunes that crossed from the Urban charts. This is one of the actions that allowed Country to grow as it did. Many AC listeners left the format for the non-ethnic appeal and excitement of new Country Radio. Let's not make that mistake again.

Despite the Fall '94 rating sweep, AC continues to be the cumulative, most-listened-to format in America. There are new young artists on the scene who I believe will become the core performers of the late '90s. Individuals like Joshua Kadison, Michael English, Mariah Carey and power ballads from artists like Melissa Etheridge

and Firehouse will keep this format fresh.

Great opportunities face us at this moment as Country appears to have peaked and is seeing signs of erosion. The last thing AC programmers should be thinking about is moving away from what has been the backbone of the format. The artists may change, listeners may grow into and out of the 25-44 demos, but the way listeners use the format remains the same. Listening to AC is like tracking a favorite CD. You enjoy it from the first cut to the last.

**Michael A. McVay, President
McVay Media
Cleveland, OH**

Radio's Not All Alike

We received your latest issue of *Radio Ink* and enjoyed your Publishers Notes, "Radio is All Alike Now, All the Time" (April 24-May 7). Chester is alive and well in Vinita, OK, located midway between Joplin and Tulsa on Interstate 44. He isn't a hick and his grammar has improved considerably, but he is thriving at **KITO-AM**, 50,000 watt FM Country music Radio station. Our "Chester" is a leading

citizen in the community and he does get calls just like Mr. Albom described.

KITO's playlist includes Country artists from Bob Wills to Garth Brooks and "young" Country singers. The disc jockeys are real people who make their audience feel that they are sitting in the living room with them going through their rack of records and sharing them. That's right. We still play records. Some are old and scratchy, but our audience enjoys the sound of scratches mixed with the CDs.

Talented entertainers and "wannabes" alike have a chance on KITO. It is our policy to play all artists' music at least once and interview them. This is KITO's way of giving back to the Country music industry.

What is the result? According to Arbitron, KITO is one of the top-rated stations in our listening area. Those travelers you mentioned call on their cellular phones and request a favorite song they haven't heard in years. Some leave the turnpike and ask directions to our station so they can stop by and "visit." An Oklahoma City television station was so impressed with KITO's format and approach to Radio that they did a feature story on us.

You might tell **Mitch Albom** that the next time he's traveling through Northeast Oklahoma, he should tune his dial to 96.1 FM.

**Dave Boyd, President
DLB Broadcasting Group
Vinita, OK**

Gorilla or Guerilla?

Either **Jack Rattigan** (*Radio Ink*, May 8-21) does not know the difference between gorilla and guerilla, or he is using a play on words to make one word fit when the other word would have worked just as well.

In either case his point is well taken. Nobody else has to do it to us because we do it ourselves.

**Roy F. Sova, GM
WRNS-AM/FM
Kinston, NC**

ADDRESS ALL LETTERS TO

Reader Letters, c/o *Radio Ink*, 224 Datura Street • Suite 701, West Palm Beach, FL 33401. Or fax to 407-655-6134. Each letter should include your full name, address and telephone number, and may be edited for clarity or space.



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CASE STUDY



Dwight Case

How do you prevent duopoly burnout?



Paul Fiddick, President • Heritage Media Corporation • Dallas, TX

Since I've been reading "The Hot Zone," I've decided that duopoly burnout — like the Ebola virus — is a disease that is more effectively prevented than treated, and probably never cured.

First, I think it's helpful to define what we're talking about. Duopoly burnout is really a condition of frustration more than fatigue. It's the result of managers who want to have the same level of involvement in a duopoly environment as they did before, but run out of hours in the day.

Prevention begins with the recognition that duopolies take more people — not twice as many people, but more. The number is not as important as maintaining clear lines of responsibility. Otherwise, the frustration level just gets worse.

Duopolies are not just bigger, they're also fundamentally more complex. And like any more complex organization, they have to be run "by the book" — in a more formalized fashion. Duopoly managers find themselves relying more on plans and schedules and less on the seat of their pants. ☞



George L. Sosson, President • Radio Equity Partners • Norwalk, CT

Concerning duopoly, the only concept broadcasters seem to agree on is that the "book has yet to be written." Like everything else about duopoly, management burnout is also too new to provide definitive answers. However, it is something all duopoly operators should be concerned about because the potential for problems is very real. The first step is hiring GMs with high energy levels, the ability to handle multifaceted situations and excellent organizational/time management skills. All of our GMs at Radio Equity Partners have these traits. We recommend that the GMs run joint department head meetings with personnel from all stations attending. This is more efficient from a time management standpoint and it keeps all stations working together nicely. I ask my GMs not to be too hard on themselves as they take on the extra duties of duopoly. Managers possessing the types of skills noted above tend to push themselves harder than they often should, possibly leading to burnout. Although cost savings with using one GM is a primary goal of duopoly, we hope that our performance bonus for the duopoly will soften the blow of potential burnout. ☞

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High Speed Data Systems

The FM OnRamp to the Information Superhighway

The NAB convention gave FM station owners and GMs a close-up look at what the much touted Information Superhighway can mean to their facilities.

In what was perhaps the biggest technological surprise of the conference, insofar as FM is concerned, Taiwan's Panya Enterprises suggested that, the narrow bandwidth of FM-SCA notwithstanding, new compression techniques will soon make it possible to deliver video over the SCA. They didn't say why anyone would want to do that but it did serve to demonstrate that the evolution of SCA technologies is continuing at a highly accelerated rate. This is an important point since there are still engineers and in some case owners, who seem to think nothing has happened to improve the SCA in the last 45 years.

Seiko & RDS

Today's digital SCA technology is a far cry even from those digital systems developed in the early '80s. Two companies, Seiko Communications of America and Mitre Corporation, are vying to become the national standard for IVHS (Intelligent Vehicle Highway Systems) and Seiko, in the most

sustained and costly research and development program ever put into FM subcarriers has created a fully discreet, frequency-agile FM-SCA receiver and 19 kb demod that fits in a standard man's size wristwatch.

The services that can be provided to the customer, and potential station listeners, is only one aspect of this new technology. Both RDS and Seiko have developed methods of permitting station access to the data stream. With a little help from receiver manufacturers such things as call letters, dial position and instant real-time program information can be displayed on an LCD, or some other type of readout on the face of the Radio. The similarities between the two systems however, are far outweighed by their differences. RDS is a "low speed" system, i.e., 1100 plus baud. Seiko's scheme represents the latest in HSDS, or "high speed data systems," at 19,000 baud. This is not a trivial distinction since "speed" is directly equivalent to "capacity."

High Speed vs. Low Speed

Suppose a fire breaks out in your wastebasket. You can grab a cup and run back and forth to the water cooler, filling the cup each time and dumping it on the

blaze. Or you can pick up a bucket, fill it and douse the blaze in one swoop. Theoretically you have done precisely the same thing no matter which method you choose. You have put out the fire with water. The difference is the amount of time and energy it took to do it. Theoretically a slow-speed system will do everything a high-speed system will do but the time and energy involved is an important consideration.

Additional speed or capacity means there is space on the data stream to insert things like commercial logos for both the station and their clients, promotions and contests, even the station's meter readings can be inserted, replacing phone lines or TSL equipment and the increasingly hard to find 450 mhz channels necessary for the link.

At the present time there is no national or international standard and several technologies of varying speeds and schemes are vying for that distinction. RDS first proposed their system as an international standard in 1983 and the NAB seems to be enamored of the concept. It does seem however that a high speed data system (HSDS) and it's far greater capacity, has some merit in a world where even a 57 kb data stream is considered routine. ☐

CBS Newsman Dallas Townsend Dies



Dallas S. Townsend Jr., a 44-year veteran of CBS News, died earlier this month from complications following a fall. During his four decades at the network he covered everything from presidential elections to space flights to peace talks.

From 1941 to 1985 Townsend worked for CBS in several capacities including newswriter, news editor, director of special events, manager of CBS television news broadcasts, and correspondent, until finally settling in from 1956-1961 and 1963-1982 as writer and anchor of the "CBS World News Roundup." From 1961-1963 he anchored "The World Tonight" and from 1982 until his retirement in 1985 he anchored several "News on the Hour" broadcasts on the CBS Radio Network.

He received the duPont-Columbia University Broadcast Journalism Award, a Peabody Award and an Armstrong Radio Pioneer Award for his work on *Roundup*, the longest running Radio news broadcast in the nation. The duPont-Columbia jurors said, "No other newsman of our day has had a broader acquaintance with news nor communicated it with more economy and precision."

Townsend is survived by his wife Lois; four children: Katherine, Nancy, Patricia and Douglas; and 10 grandchildren. He was 76.

Greenwood Performance Systems' Stan Forrer Dies at 42



Stan Forrer, executive vice president of broadcasting for Tulsa-based Greenwood Performance Systems, died June 12 at age 42.

Forrer helped develop and implement a variety of sales training programs in the broadcast industry. He had consulted with stations in every market size from coast to coast, and brought a wealth of hands-on experience and solutions to their sales problems. A native of Kansas, he had been an announcer, salesperson, co-op coordinator, promotions manager, sales manager, and station manager prior to joining Greenwood in 1982.

Forrer was a Certified Radio Marketing Consultant (CRMC), a member of the National Speakers Association, the American Society for Training & Development Speakers USA, and a certified instructor for Wilson Learning Corporation. He had conducted seminars for AT&T and Texas Instruments.

Forrer is survived by his wife, Madeleine; his parents, Harold and Agnes Forrer; his brother, David; and two sisters, Rosine and Madeline.

Memorial contributions may be made to The Stan Forrer Fund c/o Greenwood Performance Systems, 4500 South Garnett, Suite 910, Tulsa, OK, 74146. ☐

What is your opinion on posting?



Stu Olds, President • Katz Radio Group • New York, NY

The Katz Radio Group opposes any posting system for Radio that uses new ratings as the basis of awarding make-goods. We do not believe it serves the interests of advertisers, agencies or Radio stations. For some shops, posting means checking whether spots ran where they were supposed to. However, we expect that the majority of shops will use new ratings in addition to checking spot replacements. Schedules will be analyzed using the survey that most closely matches the time frame when the spots ran. While television is posted in this way, Radio is a different medium. Posting may be hard to prevent for specific accounts. In these cases, we should recommend specific guidelines to help to soften the impact and provide more accurate results. We need to agree in advance about spot placement and rates. We need to insist on multi-book averages to soften the effects of ratings wobbles. We need to concentrate on total market delivery, rather than individual station results. We must incorporate Arbitron's own margins of error to reflect the true reliability of the audience figures. It will take a concerted effort from all of us (reps, group owners, local Radio organizations, the RAB and Arbitron) to keep this issue from turning national spot sales into an exercise in numbers delivery that no one can win. ☐

Portland Area Radio Council (PARC) • Tim McNamara, President • Portland, OR

The Portland Area Radio council joins leaders in the Radio industry, including station group owners and leading media rep firms, in opposing posting of Radio buys. Posting for Radio is unnecessary because a station's track record is a solid reflection of its current performance. Experienced buyers look at a station's performance over the long term, not just the most recent rating book. It's impractical. Since Radio ratings are released on a quarterly basis, posting would have to be done one to four months after the schedule actually ran. In many cases, the entire campaign would be over. It's inappropriate because there is no objective data to support the proposed practice of buying Radio off one book and posting off another. It's also more costly to advertisers, inconsistent with reasonable buying practices and unreasonable because Radio has far fewer units than TV and would be unjustly penalized if compensatory spots were required. Technology is changing the available method of processing, dividing and presenting Arbitron's audience estimates. What hasn't changed is Radio's commitment to be accountable for its scheduling. We cannot endorse any procedure that uses television standards to evaluate Radio schedules. However, as always, the decision to accept posted Radio buys lies with individual stations. ☐



Deborah M. Bevilacqua, GSM • WMXV-FM • New York, NY

At a breakfast recently sponsored by NYMRAD, Joy Kingshot, supervisor of Y&R Radio in New York was quoted as saying, "Y&R has enlisted the help of Arbitron to determine acceptable tolerance of posting."

Y&R's position is that they are responding to their clients' request for accountability. It would seem that this accountability already exists without posting. Experienced buyers look at a station's performance over the long term, not just the station's most recent rating delivery. Any single rating book can be misleading — normal statistical variations that occur from book-to-book should not be taken as gospel. Agencies are kept apprised of changing market conditions and buyers should make allowances for any changes occurring in the marketplace.

It is not the station that should be accountable for the changing marketplace, but rather the agencies' buyers themselves. The posting philosophy ignores many of the aspects unique to Radio. Statistical criteria cannot measure benefits such as listener loyalty, personality credibility, targeted formats and value-added promotion, all of which increase the value of the media schedule. To mandate posting and to expect Radio stations to abide by posting "requirements" would ignore the fundamental principles of Radio. ☐

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by Dave Gifford

Pop Quiz For Sales Managers

How Good Are You?

To find out how good you are as a sales manager, score yourself by the following criteria against the scale below.

5 = Excellent

4 = Good to very good

3 = Only average, need improvement here

2 = Definite weakness

1 = Major problem

Coming To Grips With Reality

(write score in blanks below)

- _____ 1 Your commitment to company and station goals
- _____ 2 Your leadership skills (taking management initiative)
- _____ 3 Your decision-making ability
- _____ 4 Measuring the long- and short-term impact of your decisions
- _____ 5 Managing change
- _____ 6 Managing up (GM/group head/owners)
- _____ 7 Managing laterally (working productively with department heads)
- _____ 8 Managing down (managing people)
- _____ 9 Representing the station in outside activities
- _____ 10 Pursuing your own management development program
- _____ 11 Developing a successor

Planning & Organization

- _____ 12 Planning the sales effort (long- and short-term)
- _____ 13 Your ability to forecast sales and set sales targets
- _____ 14 Establishing real world standards of performance
- _____ 15 Your ability to prepare the sales budget
- _____ 16 Cash flow management (monitoring and controlling costs

against same)

- _____ 17 Your track record for increasing the station's average unit rate
- _____ 18 Managing the inventory to maximize station billing
- _____ 19 Managing collections
- _____ 20 Your ability to organize
- _____ 21 Managing multiple tasks
- _____ 22 Your follow-through
- _____ 23 Your time management

Strategy & Tactics

- _____ 24 Consistently hitting or exceeding your monthly targets
- _____ 25 The aggressiveness of the sales effort
- _____ 26 Selling your station on the basis of supply and demand
- _____ 27 Posting impressive monthly power ratios
- _____ 28 Getting your "unfair" share of direct business
- _____ 29 Getting your "unfair" share of agency business
- _____ 30 Securing agency buys above market cost-per-points
- _____ 31 Developing vendor promotion business
- _____ 33 Identifying nontraditional accounts and below-the-line profit centers
- _____ 34 Outselling the competition on key accounts
- _____ 35 Upselling regular accounts
- _____ 36 Selling annual accounts and/or long-term business
- _____ 37 Selling far enough in advance
- _____ 38 Providing enough up-front selling time
- _____ 39 Maximizing the station's competitive advantages
- _____ 40 Countering your competitor's strategies and tactics

Hiring

- _____ 41 Reducing turnover
- _____ 42 Hiring winners

Sales Training

- _____ 43 Your ability as a sales trainer, counselor and coach
- _____ 44 Ascertaining your sales staff's critical training needs
- _____ 45 Identifying the skill deficiencies of each one of your salespeople
- _____ 46 The caliber of your induction training program
- _____ 47 Improving your salespeople's sales skills
- _____ 48 Improving your salespeople's organization, planning, time and territory management and follow-through
- _____ 49 Providing one-on-one individual attention
- _____ 50 Growing people
- _____ 51 Developing people as "self managers"
- _____ 52 Your communication skills
- _____ 53 Your people skills
- _____ 54 Building up your salespeople's self-confidence through positive reinforcement
- _____ 55 Creating a culture for winning
- _____ 56 Turning individual salespeople into a winning sales team
- _____ 57 How "hungry" your sales staff is
- _____ 58 Soliciting your salespeople's ideas, suggestions, recommendations, criticisms and bitches, and especially their opinions
- _____ 59 Conducting productive performance reviews
- _____ 60 Planning and conducting productive sales meetings



by Rick Ott

Your Key To Sustained Success The System

What do the **San Francisco 49ers**, **McDonald's**, and **Disney** have in common? Hint: The 49ers have used "it" — the common element — to win many more games than they lost for the past dozen or so seasons (not to mention winning more Super Bowls than any other team during this period), despite the coming and going of many players and coaches over the years. McDonald's uses "it" to rack up a never-ending stream of record sales and profits year after year, despite selling the same low-tech products every year, and despite using a constantly changing cadre of inexperienced 17-year-olds to do the bulk of their selling. And Disney uses "it" to come as close to minting money as the U.S. Mint itself year after year, and is admired worldwide as a mecca of creativity and marketing innovation, despite high turnover in all its ranks, from top executives on down.

"It" — the magic ingredient common to almost all consistently successful companies — is a good system. With a good, well-designed, well-oiled system

in place, an organization can succeed despite any number of negative occurrences. (Disney, for example, is losing a ton on its Euro Disney theme park in France, which doesn't seem to affect them in the least.)

The Magic Is In The System

A good, well-designed, well-maintained system (or a number of such systems) is an organization's greatest asset. The system is the magical element that determines success more often than not.

A good system contains four key attributes, which together make it work so well:

1 *Leveraged intelligence.* The intelligence is contained in the system. Do you think McDonald's relies on the experience and expertise of their counter clerks to sell product? If so, they'd have been out of business years ago. Instead, McDonald's relies on the wisdom of their system, which is adopted by each and every employee around the globe.

2 *Operational stability.* People, at all

QUICKREAD™

- The magic ingredient common to almost all consistently successful companies is a good system.
- A good system contains four key attributes: leveraged intelligence, operational stability, common understanding, and difficulty in changing it.
- A common misconception is that you need to acquire "good people" to be successful — what you need is a good system for your people to utilize.
- Systems are established at the ownership level. Owners must declare systems sovereign.

levels from top management on down, come and go. Do you really want the success of your station(s) to depend on a few key people — people who are free to walk out the door whenever they please? You may not be able to keep people from leaving, but you can keep your system(s) in place forever.

3 *Common understanding.* When people are taught the ways of the system, they

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MANAGEMENT

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understand how things work in the organization. Communication, teamwork, and fairness is enhanced; confusion, misunderstanding, and mistakes are reduced.

4 *Difficult to change* If the system is easily changed, it's not a system at all, but merely a fluctuating whim. Solid, unwavering structure gives the system its strength.

The Best System In The World

Consider, for example, the U.S. Constitution, which spells out the best system of governing ever devised by man. It has a lot of intelligence and wisdom built in. Our country is the most stable in the world, year after year, despite constant turnover in leaders. Americans by and large understand our system of government and abide by its directives. And it's very difficult to alter (it literally does take an Act of Congress to do that).

Do You Have a Good System In Place?

I'll bet you have a good system working in your traffic department; most stations do. But do you have good systems in your programming, sales, and marketing/promotion departments? Many stations don't. A common misconception is that you need to acquire some "good people" to be successful. I contend you already have some good people. What you need is some good systems for your people to utilize.

Remember: *Systems are established at the ownership level.* Owners needn't create their own systems from scratch — any number of people may be involved in the creation — but they need to *adopt* their own systems. Once a system is in place, the owners can back away and leave the details to others (but not to a fault). The top executives of McDonald's work in a store at least once a year to stay in touch; *Owners must declare the systems sovereign.* Your people, including top management, will come and go. The only way to sustain success over many years is to have people adapt to the systems, not the other way around. ☐

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



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Thanks for Responding Directing Your Direct Marketing Efforts

A few years ago, I was visiting a station I work with, and the program director and I were talking about marketing strategy. We were reviewing the importance of using direct marketing to build a database, and discussing ideas to "work" the database to make sure we got as much time spent listening from each listener that we made contact with in one way or another.

The program director was talking about the success of a direct mail campaign during the previous book, saying his marketing director reported to him that the station got a whopping 11 percent response rate. The campaign involved mailing a letter to "hot zips," and prospects were invited to listen to the station for a week, fill in a reply card, then listen to hear their names for a chance at \$1,000 cash.

I was thrilled to hear about the success of the direct mail campaign, knowing that the 11 percent response meant the station had more than 11,000 names to work and massage and coddle.

The PD opened a closet in his office to

show me the returned cards. And there they were, sitting in boxes, in the dark, untouched, in piles, and useless to the station since the "call in to hear your name" part of the campaign was over.

Sound familiar?

I am sure there are hundreds of thousands of return cards/entries sitting in similar closets at radio stations all over America. And, in this day and age of PC power and easy database storage, there is no excuse for prospective partisans to be left in the dark, without a return phone call or thank you or fax or other piece of mail.

'Work' the Response

If your station does any kind of direct marketing at all, be sure you have a plan to "work" the response to your best advantage:

1. *Call Them Back.* As entries come back to the station, set up a boiler-room operation (including air talent) to call the entrants, thanking them for responding and letting them know they are "officially entered." Each person you call will be blown away that you took the time to do it, and they will tell at least a handful of

QUICKREAD™

- Just collecting names of listeners doesn't mean you have a real database.
- Enter all the data you get from direct marketing entries/replies that are returned to the station.
- Stay in constant contact with the listeners who take the time to reply to any direct marketing you do.

other people that you called them back to thank them.

2. *Enter The Names in a Database.* Keep it inside the building on PC, or even hire an outside source if you have to, but whatever you do, keep track of who sent you what, and where the entries came from. Throw a map on your wall (you don't need that gold record in a frame, anyway), and get a feel for where your "hit-rate" of return was the hottest.

3. *Send Them More Stuff.* Send a follow-up card or other piece of mail (birthday card if you got birth dates, station newsletter with sales tie-ins and cou-

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Impact Target Marketing



by Bill Haley

A Day at the Movies Your Station, A Retailer & A Theater

Do you think a retailer would be excited if he could give all his customers a pair of tickets to the movies when they made a specified purchase at his store, and have it cost him nothing? I think so. Surprisingly, this is not a difficult thing to arrange. This sales promotion, orchestrated by your station, brings together a retailer and a movie theater or entire movie chain in your market.

All movie theaters have slack times, when attendance is low and theaters are not sold out. As a radio station, you can arrange to "rent" the entire theater at little or no cost during these slack times. Here's how.

Talk to the theater manager and tell him what you want to do. The theater manager can special-order a noncurrent film at very little cost (often \$100 or less) for a limited-engagement showing. (By noncurrent, we mean a film that is not currently in general theatrical release. An example would be "Honey, I Shrunk the Kids.") Alternatively, you may be able to negotiate this promotion with a current film. It all depends on the dynamics of the theater business in your market.

Show Time

You have two options regarding show times. The first is to rent the entire theater for a specific showing, during a slack time. A good-sized theater will have 300 or more seats. With this option, your retailer would "own" this private showing. A Saturday morning showing might work well. In this scenario, a station personality can "host" the event, and you can place signage for your client in venue.

The second option is to negotiate an allotment of movie passes which are good for any current release, but only at nonpeak show times. For example, the passes might be good Sunday through Thursday only. Again, it is possible to negotiate a rock-bottom rate for these tickets (often \$1 or less each) since you are buying the tickets in bulk.

You have ammunition available to help you negotiate prices and terms with the theater. For example, you can agree to promote one of the theater's current films in exchange for the theater giving you a free showing of a noncurrent film. The promotion of the current film could be done by way of a simple one-week

QUICKREAD™

- Here's a promotion to offer a retailer in which he gives all his customers a pair of tickets to the movies when they make a specified purchase at his store.
- Talk to a theater or chain and special order a noncurrent film at very little cost for a limited-engagement showing or negotiate for a current film.
- You can either rent an entire theater for a specified showing or negotiate an allotment of movie passes to give away with purchase.
- Have fun with it. Let's say you're working with a retailer who is planning a June graduation sale. What better film could you pick than "The Graduate"?

ticket giveaway during an existing morning drive contest. With creativity on your part, it is often feasible to get what you want at no cash cost to the station.

The nice thing about movies is that they have universal appeal, and high perceived value. As a result, they make an ideal gift with purchase incentive for many re-

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by William
P. Suffa

Considering a Station Purchase?

Some Technical Due Diligence is in Order

If you're in the trading market, or are thinking about being in the market, what kind of "due diligence" do you perform on prospective purchases? If you're like most purchasers, the due diligence probably consists of a review of the books, ratings, market potential, and other business factors. But what means do you use to determine the extent of market penetration by the station that you are purchasing? How about potential coverage problems, interference, or other technical factors that will raise the operating cost (and financial impact) of the prospective purchase?

The question often is "Can we own this station under the duopoly rules?" rather than: "What will this station do for our business operation?" The latter is the correct question to ask. It focuses not only on the "traditional" due-diligence issues, but also on issues related to the existing and potential technical performance of the station, as well as regulatory and future technology matters.

In the same way the Phase I environmental assessments are now required by many financial institutions, requirements

for technical assessments may well become commonplace. Remember, profits are determined by subtracting expenses from revenue; therefore, greater profits can be achieved through revenue increases than through spending cuts, provided that a revenue increase does not require a disproportionate increase in expenses. A cost-effective technical improvement has the potential to more markedly improve station revenue and profits than does a cut in the engineering budget.

If we can agree that technical due diligence is appropriate, the question then becomes: who, or what, should you believe?

Coverage Maps

In "The Radio Book: The Complete Station Operations Manual," several chapters discuss the pitfalls of using coverage maps, particularly those derived using FCC prediction methods. These maps are favored by station brokers and sellers as being representative of the station potential. But, like maps used for station advertising sales, these maps sometimes overstate (and sometimes understate) the coverage

QUICKREAD™

- Some technical due diligence is in order before purchasing a station to uncover potential coverage problems, interference, or other technical factors that could raise the operating cost (and financial impact).
- Coverage maps are favored by station brokers and sellers as being representative of the station potential. But, they sometimes overstate (and understate) the coverage.
- Do a technical analysis to see if the station can *really* be upgraded: upgrading could leave your signal so far from your market that you would get no "penetration."
- Review FCC files for the possibility of incurable site problems.
- Have an engineer make an on-site visit to establish equipment condition, capital investment required, and to evaluate the local landscape for conditions that might affect marketability.

Upgrades

Improvement possibilities? I know of one station, near a middle market, that can

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ENGINEERING FOR MANAGEMENT™

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be upgraded by at least one class (doubling the coverage area), but neither the previous owner nor the present owner is aware of this possibility. On the other hand, I also examined a recent transaction where the buyer was being sold a station that "could be upgraded," but doing so would leave the signal so far from the market that there would be no "penetration." Fortunately, a technical analysis was done before a deal was inked, saving several million dollars in acquisition and construction expense.

Incurable Site Problems

FCC and neighborhood issues? If the FCC file is replete with objections from the neighbors or interference complaints, there may be incurable site problems. Whether NIMBY (not in MY backyard), RF radiation exposure, or interference, these sorts of problems can lead to large and unexpected expenses. Remember, the FCC has recently adopted an uncompromising policy that defines "blanketing interference" as any kind of interference within the blanketing contour (whether it is truly blanketing interference or some other kind of interference or merely poor reception). If there are unresolved complaints, you may be forced off the air. A review of the FCC files are clearly in order.

On-Site Inspections

On-site visits by an engineer? This is a good idea to establish equipment condition, capital investment required, and evaluate the local landscape for conditions that might affect marketability. The paperwork analysis described above will give a good indication of whether the station is capable of good "penetration," (or the number of people who listen to the station without effort as they go about life's business); an on-site inspection will allow you to develop cost-effective plans to achieve penetration. Sometimes, the inspection finds conditions so bad that the required ROI for the acquisition cannot be made at the given purchase price, plus required capital purchases.

Who to believe? Since the seller and broker both have a vested interest in the sale of the station, another resource is recommended, be it your consulting engineer, a group chief, or another qualified technical representative. With station values rising

again, can you really afford to overlook the technical part of due diligence? ☎

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

SALES MANAGEMENT

◀ 15

61 Developing and managing sales tools and training materials

Controlling

62 Your ability to identify and solve your station's critical sales problems

63 Getting to the center of problems quickly and solving same quickly

64 Resolving all "conflicts" within or relating to the sales department

65 Monitoring and charting the day-to-day progress of your sales effort and salespeople

66 Managing all procedural, paperwork and reporting systems

67 Keeping all parties informed as appropriate

68 Delegating and empowering your salespeople

69 Managing by example (selling and assisting in the field)

70 Helping service key and new accounts

71 Getting accountability from the salespeople

72 Getting salespeople to make more presentations

73 Getting salespeople to increase the size of their average order

74 Getting the salespeople to increase their average unit rate

75 Being a "tough love manager" and disciplining when discipline is called for

76 Firing failing salespeople without delay

Bottom Line

77 Building a track record you can cash in on

Average Score

Now, add up all your scores, divide by 77 and record your average score. OK, so you're not perfect. But at least you know where you need to improve as a sales manager, true or false? ☎

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

MARKETING

◀ 18

pons, another "exclusive" contest that can be played off-air. Send a questionnaire, asking how your station is doing. Beg them to try you again, or to keep listening if they are hooked.

4. *Use Terms of Endearment* Let these listeners know how important they are to the station. Think of the ways you see airline frequent flier clubs take care of their "best customers" and do all you can to get these people to use your station more often than they do your competitors.

With TV costing so much, and becoming more and more difficult to use in hitting narrow targets, investigate ways to use real target marketing to touch listeners at home and at work to let them know you really want them to listen and be heard. It takes time, it takes careful attention to detail, and it takes constant contact, but it is surely worth it on a cumulative basis when diaries eventually find their way back to Arbitron. ☎

E. Karl is president of E. Karl Broadcast Consulting, a radio programming and marketing firm. He may

PROMOTION

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tailers. You can have fun with them, too. Here's an example: Let's say you're working with a retailer who is planning a June graduation sale. What better film could you pick than "The Graduate"?

Of course you will want to work closely with the retailer to come up with a practical distribution plan for the movie passes. If you have a total of 300 pairs of tickets to give away, you will want to be reasonably confident that not more than 300 consumers will take advantage of the offer. While the retailer can cover himself to some extent with a "While supplies last" disclaimer, consumers will still be irate if they make the purchase only to find out that the supply didn't last.

This type of cross-promotion package, tied to an advertising schedule on your station, is a strong incentive for new business and increased business from existing advertisers. If you are pleased with the results, you may want to enter into an ongoing arrangement with the theater or chain. This way, you can offer the promotion to your clients on a regular basis. ☎
Bill Haley is president of Haley Productions, a film, video and multimedia production company for Radio, and creator of the Trivia Super Challenge™ game. He may be reached at 610-892-7970.

How is the role of PD changing?



Warren West • KELO-AM • Sioux Falls, SD

Today's PD wears so many hats that he or she could run a first-rate chapeau shoppe in their off-hours. It wasn't too long ago that PDs mostly wore the "programming" hat: managing air personalities, tending to on-air talent, holding weekly air-check sessions and inspiring, hiring and firing.

Now, as owners and managers downsize, economize and maximize employees, most if not all (yes, even major market PDs) wear the "on-air jock" hat too — on top of their Arbitron, promotion, marketing, budgeting, research and production headwear.

Smart PDs have already donned the "nontraditional revenue stream" hat to help their employers find new sources of profit from direct mail campaigns, listeners, database promotions, event marketing and telemarketing.

In the future, PDs will tip their "Virtual Radio" hat to those who have made the jump to cyberspace and have seen the tremendous financial opportunity in Radio station computer on-line services and side-band usage of the spectrum. It is an exciting, expanding Radio world out there. Hats off to change. ☎



"Big Jon" Allen • WGNA-AM/FM • Latham, NY

Technological advances have made the job more productive. Technology has also led to more interaction with the listeners. Stations are setting up interactive phone systems, to do research and stay in touch with the core audience. Station "club cards" with magnetic strips, like a credit card, provide all sorts of marketing opportunities. Marketing has become a big part of the PD's job. Not just buying TV spots or putting up billboards, but direct one-to-one marketing through databases. Event marketing has become a big part. I don't mean just showing up with the van and jock at an event in town, but actually creating, planning, selling and executing events that are designed to target and attract the core listener and bring in some new listeners.

Today's PD has to be more of a business person. We have to be the liaison between the creative "performer" side of the station and the bottom line "dollars and cents" side. We also have to find a way to give the sponsor value-added without subtracting value from the product that we create. Duopoly also has changed the boundaries of our job. We are now joining hands with the people we used to compete against. Today's PD wears all of the following hats at one time or another: strategist, marketer, engineer, performer, personnel manager, psychologist, coach, salesperson and cheerleader. ☎



Shelley James • KKRW-FM • Houston, TX

It's exciting how the role is changing. In the last five years, PD's have begun spending more time with the sales department helping to create profitable promotions, and less time on how that process can corrupt the product. It's a bottom-line business. We need to make money. PD's have a detail-oriented perspective, but our roles are taking on a wider vision — similar to the GM's — in that all the details have to balance with the end goal and the product/customer. Though we still might sit at the computer spending hours on the music, we are spending many more hours in marketing, in where our product stands in the marketplace, in assessing new technology (DAB, Internet, RBDS) and how that may change our

product, our customer, our bottom line. We are looking "outward" as much as "inward" in creating and maintaining success for the product and for the company. ☎

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by Corinne
Baldassano

Alternative and Album Rock Will History Repeat Itself?

Have you noticed that there are uncanny parallels between the early days of AOR and the current climate of the Alternative or Modern Rock format? As a participant in those earlier days (even before the term AOR was coined!) I get a strong sense of *deja vu* as I watch the development of this current "hot" format. Maybe a look backward will help predict some of the issues Alternative will confront as it becomes truly mainstream.

Album Rock grew out of the Progressive Rock movement. Back in the late '60s and early '70s, "underground" FM stations played music not heard anywhere else. **WOR-FM** and **WNEW-FM New York** were leaders of this new kind of music-driven Radio. It was exciting Radio, but at that time it was not successful enough in the ratings to generate more than a passing interest from those responsible for the business side of Radio. Then the ABC Owned and Operated FM stations took a chance and developed the Rock 'N' Stereo format, which took Album Rock in the direction of a weekly playlist, tighter rotation of the hits, and significant ratings growth. Legendary stations like **WPLJ-FM New York**, **KLOS-FM Los Angeles**, and **WRIF-FM Detroit** were part of this new variation on Album Rock.

At about the same time, **Lee Abrams** was creating his Superstars format and becoming a superstar himself in the process, and **Mike Harrison** labeled this new trend "AOR," for Album-Oriented Radio.

Poised for Mainstream

Alternative Rock also came from an "underground" movement—college Radio. It developed at a time when listeners were getting tired of CHR because it was splitting off into many directions that weren't compatible with each other, and the AOR sta-

tions were aiming for an older demographic. The 18-34 Rock listeners had no place to go, so they gravitated toward the college stations that shared many similarities with the Progressive stations of old. Once again, the buzz started, and alternative gained ground when **KROQ-FM Los Angeles** earned ratings credibility with a variation on the format that echoed those early days of AOR: shorter playlists and heavy rotation of the most popular cuts. It took AOR between 5-7 years to become a mainstream format. Alternative Radio is poised at that threshold right now.

AOR was music-driven as opposed to personality-driven in its early stages, and Alternative is primarily music-intensive right now. Album Rock developed its own core group of artists, such as Led Zeppelin, Pink Floyd, the Rolling Stones, and the Allman Brothers. Alternative has given airplay to new artists such as Pearl Jam, Green Day and Soundgarden. Some will become so popular that they will eventually no longer be played on leading Alternative stations. It may be hard to believe, but in the early days of AOR, Stevie Wonder, Billy Joel, and the Doobie Brothers were core artists. Today, they're perceived primarily as Adult Contemporary acts.

AOR was a late afternoon/nighttime format when it started. So is Alternative. The ratings peaks were usually after 3 p.m., and this is generally true of Alternative stations as well. Alternative is an 18-34 format. AOR was an 18-34 format when it started, and there were many debates at the time about whether the format could grow old with the demo. It did—but it became brand extension Classic Rock in order to do so.


So if the past is any indication, what do Alternative stations have to look forward to? First, the development of strong on-air personalities. AOR segued from music-driven

QUICKREAD™

- There are uncanny parallels between the early days of AOR and the current climate of the Alternative or Modern Rock format?
- It took AOR between 5-7 years to become a mainstream format. Alternative Radio is poised at that threshold right now.
- The next phase in the overall success of Alternative is the development of strong on-air personalities.

to a combination of personality and music, and did it with the development of strong morning or afternoon shows. **Jim Kerr**, **Dave Herman**, **Steve Dahl**, **Arthur Penhallow**, and **Mark and Brian** helped propel their stations to new levels of growth. Some Alternative stations have started to move in this direction, but it's definitely the next phase in the overall success of the format.

Music fragmentation will eventually become an issue as well. As more stations climb on the Alternative bandwagon, stations will differentiate themselves not only in presentation, but in the music they play. Already, Alternative has a younger end (grunge) and an older end ('80s based artists like Talking Heads and INXS). AOR stations in markets with more than one competitor tried to hold on to the mainstream position, but eventually had to choose a narrower profile to remain competitive.

Some of these issues are basic to Radio in general. But program directors at Alternative stations would do well to go back and look closely at the trajectory Album Oriented Radio took from its inception. Clues to the future may very well lie in the past. 

Corinne Baldassano is vice president of programming for SW Networks in New York. She may be reached at 212-833-5706.



by Kathryn
Biddy Maguire

Hello Kraft? ... (click)

Getting the Manufacturer to Call Back

One of the biggest grievances about calling on manufacturers is tracking them down and getting them to return your call. You leave what seems to be dozens of messages or phone mails and no one will even call you just to say "please leave us alone." If you are trying to get a different response then you have to create a different stimulus. Here are a few ideas:

In The Manufacturer's Shoes

1. If you were him (and you are: like him, you know) when are you most likely to be in the office? Answer: early mornings and late afternoons. If the manufacturer has a large territory, he probably travels midweek, leaving Monday mornings and Friday afternoons open for phone calls and paperwork.

2. If you were him, what sort of message would motivate you to call back someone you don't know? Probably someone that sounds fun and will increase your business at the same time.

3. Is he the kind of manufacturer that everyone in the "vendor-know" calls on? (Examples: **Kraft**, **Nestle**.) Then study up and leave a message that sounds like you're in the vendor-know. *Brandweek*, *Wall Street*, *Business Week*, *USA Today*, and your local library can easily help you out here.

Get Creative

1. Fax the manufacturer a humorous note that also explains why you are calling.

2. Leave a funny message—a joke where he has to call back for the answer—a "slice of life" sales story that he can relate to.

3. Get someone you know he knows to call on your behalf (another manufacturer or retailer).

4. Send a letter of introduction first.

5. Leave tidbits of other successful programs you or your station has done on his voice mail or with the receptionist.

6. Leave power messages like: "I design manufacturer sales promotions that improve store performance" or "My programs are used to maximize sell-in and sell-through."

Consider Your Alternatives

1. If you are trying to get an appointment with the regional sales manager and he won't even have his dog call you back, then find out who works for him—maybe a district manager. And find out who works for the district manager—a few key account managers or a broker. Find out who the RSM's boss is. Now you have not one but perhaps several people with whom you can call and get an audience.

2. Call on a key account (retailer) of the manufacturer's. First find out who his buyer is and do a needs analysis with them. Ask the buyer questions like, "If I were to design an ideal promotion for you that would be funded by one of your suppliers, what would that promotion be?" Then ask, "Which of your manufacturers would you prefer to do this with? How would your stores support them in-store?" With this information you are now ready to call a manufacturer loaded with information and a sentence that goes like this: "I was just talking with (buyer) at (key account) and he was saying that he would support a promotion like..."

3. Give yourself permission to give up and move on if you have honestly tried all of these ideas. There are some manufacturers that just will not call you back for whatever reason. Call on their

QUICKREAD™

To get the manufacturer to call you back ...

- Be the person you would like to return calls to.
- Study up on the manufacturer.
- Use a referral.
- Leave messages that are filled with vendor terminology and past successes.
- Get names of subordinates or superiors and call them.
- Get a retailer on your side first.
- Don't be afraid to give up if you have tried it all.

competitors. And guess what? In a few months you might call back the manufacturer only to find that he has moved to another region or company.

Kathryn Maguire is president of Revenue Development Systems. She may be reached at 617-424-8718.

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Case History # 47



An Ounce of Prevention

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INTERVIEW

Pierre Bouvard

GM, Arbitron Radio

Pierre Bouvard became general manager of Arbitron Radio in February. Prior to rejoining Arbitron (he began his career with Arbitron in 1982 and quickly rose from customer service rep to Dallas office manager), Bouvard was executive vice president and a principal of Coleman Research.

In his newly created position, Bouvard's first priority is to help Arbitron customers translate programming strategies into selling strategies. He is responsible for developing and marketing new and improved services to aid in integrating ratings with other databases; analyzing audience and consumer information using sophisticated software; and training customers in effectively and profitably using Arbitron data.

Additionally he is responsible for managing Arbitron's national sales and field sales operations as well as marketing customer service and software applications.

Bouvard is a graduate of Northwestern University with a bachelor's degree in Radio, television and film.



INK: Why did you take on this new job with Arbitron?

BOUVARD: I think the biggest reason I came back to Arbitron is **Steve Morris**. Steve is the new CEO. He has been on-board for two years and has created a whole new Arbitron and demonstrated a tremendous openness to improving customer service and customer focus. This made me very excited. Having worked for the company before, I wanted to return and help continue a lot of the things that Steve had started in getting customer satisfaction up.

INK: In all due respect, we as broadcasters have heard this kind of thing from Arbitron so many times and it's been nothing but lip service. What is making the difference this time?

BOUVARD: I think when it comes to improving customer service, actions speak louder than words. In the last two years there has been some hard action. A couple of specific examples: For decades, broadcasters have been concerned that Arbitron sample size was not sufficient to measure highly fragmented markets. Nothing ever happened. Then about a year and a half ago, Steve Morris put an offer out in conjunction with the Advisory Council and said, I will increase your market samples 70 percent for an additional 4 percent increase in your rate. That was a tremendous offer and many, many markets took Arbitron up on that. So now you have a market like Tampa, for example, where the sample size was about 1,800 two years ago, and now, in this winter book, it is about 3,000. Actions speak louder than words. That is the difference this time around.

INK: There are those who believe the bigger the sample, the more accurate the ratings, which may, in fact, result in lower listening levels.

BOUVARD: So far we haven't seen that. Some do believe that the higher the response rate, the lower the listening levels. This might indeed be true. Our response rate two years ago was in the mid-30s. Now the response rate is around 41 percent, so that is a big increase.

INK: How did you get that response rate up?

BOUVARD: Oh, millions of dollars of research. What we did was create a team inside Arbitron called The Response Rate Team. This consisted of people from all over the company in different departments who came together and brainstormed hundreds of ideas. Then, they started going down the list and implementing them. I'll give you a couple of examples. One was reducing the amount of time from when a respondent is asked to participate to when they actually get the diary. Reducing that time really helped response rates. Many other things have been

L-r: Bouvard, Debbie Buckley, then manager, now GSM of WRCX Chicago, and Jay Guyther, now VP/GM, Arbitron Radio New Ventures, at a 1989 Arbitron event.



implemented as well. So in addition to a new openness with our customers, there is a new openness inside the company. We are a company of about 550 very bright people; given the opportunity to change things, we can. Before Steve, the company didn't really unleash the power of these people to submit ideas and change things. It was somewhat like the Pentagon. There is one other interesting program that demonstrates our focus on customer service. There is an annual year-end bonus that all employees get. The amount is the same for everyone, from the CEO to the person on the loading dock. This bonus, the majority of it, is driven by customer satisfaction. We do an annual customer satisfaction survey and the result of that is used to determine this bonus. So for the first time, every person in the company is getting bonuses for customer satisfaction. I think when you provide incentives for people, you really start to see things happening.

INK: What is your mission at Arbitron?

BOUVARD: I think the mission is to enhance the usability and actionability of our services at Radio stations from both sales and programming folks. Arbitron has a lot of great data, but you need to help stations turn it into knowledge. I think if that can be accomplished, I'll feel like I've made a difference here at the company. Another goal is to get Arbitron more Radio oriented. One of the things in my first two months that I've talked to a lot of people about inside the company, is a little campaign slogan that I am using, which is that "Arbitron needs to get out of the data business and into the Radio business."

INK: So, what does that mean?

BOUVARD: It means we have to learn more about Radio. We are no longer in the TV business. We've got to learn about Radio programming. We have to learn about sales. We've got to learn more about the business of our customers. When we do that, we can get stations data that will help them more.

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Arbitron Abuse

INK: There seems to be a lot of abuses of Arbitron. What do you think?

BOUVARD: Well, let's break it into two issues: sales usage of Arbitron and programming usage of Arbitron. From a sales usage standpoint, we are taking a much more active role in trying to teach people how to understand and use our service. For example, in January, we acquired 50 percent interest in a company called **Scarborough**, which is a qualitative research company that has become the gold standard of qualitative. In knowing that we were going to be adding this



Bouvard's first sales meeting as client service representative in Arbitron's San Francisco office in January 1984.

service to our portfolio, we hired trainers last year specifically geared to teaching stations how to use qualitative. How do stations use qualitative now? I will call it the re-ranker mentality. It is not a very good use of qualitative. It is saying that I am No. 10 in the book, but by using qualitative, I can re-rank myself and now I am No. 4. This is not good use of qualitative. It is just another way of ranking yourself. What we are teaching these stations is something called retail profiling, which is throwing out the rankers, walking into a retailer, and spending 20 minutes speaking intelligently about that retailer's business. In other words, forget about your Radio station, learn about the retailer and say, "OK, of the people who go to this mall, this is their income, occupation, and socioeconomic profile." For years we in Radio have put marketing consultant on our business cards; it's time

SIDELINES

- ◆ **Leisure activities:** Movies, travel.
- ◆ **Recommended reading:** "The Discipline of Market Leaders," by Michael Treacy & Fred Wiersema; "The 22 Immutable Laws of Marketing," by Jack Trout & Al Ries; "Radio Advertising's Missing Ingredient — Optimum Effective Scheduling," NAB Publications; "The Pursuit of Wow!" by Tom Peters
- ◆ **Mentor or role model:** Jon Coleman, president of Coleman Research.
- ◆ **The most interesting person you know is:** Rick Cummings, vice president of programming, Emmis Broadcasting.
- ◆ **If you had 30 minutes to sit and talk with one person, whom would you choose?** My grandmother, Valerie Galember, who died in 1976.
- ◆ **If you were granted one wish, what would it be?** The ability to stop time, so I could get my in-tray clean, return my voicemail and have some free time!
- ◆ **If you could go back in time, where would you go?** I would go back to the '60s to experience Top 40 in its infancy, and hang out with my grandmother.
- ◆ **Who did you listen to on the Radio when you were growing up?** Growing up in Boston it was Dale Doorman in the mornings on 68 WRKO and Jess Cain, hilarious morning man on 850 WHDH.
- ◆ **What did you want to be when you grew up?** I went through some bizarre stages: secret agent, airplane pilot, magician (all these skills help me at Arbitron).
- ◆ **What is your pet peeve with Radio?** While many stations complain about cost per point, few stations have the guts to aggressively implement Optimum Effective Scheduling (OES) which dramatically increases results for advertisers.
- ◆ **What has been your most elusive goal?** Return all the phone calls on my voicemail.
- ◆ **Of what achievement are you most proud?** Helping popularize Optimum Effective Scheduling with Steve Marx of New City Associates.
- ◆ **As a listener, what is your favorite format?** Churban, AOR and Top 40.
- ◆ **What advice would you give someone who wants to get into Radio?** Read everything you can about the industry. Subscribe to the trades. Get an internship at a company that is a vendor to the Radio industry (such as Arbitron). In this fashion, you get a tremendous exposure to hundreds of people in the business. Attend as many conventions as you can. Learn the lingo of Radio. Study top-line ratings and revenue using Jim Duncan's publications ("Duncan's American Radio," "Radio Market Guide," and "Revenue Share/Audience Share").

we live up to that. So we are trying to work very hard in terms of Scarborough to teach salespeople this concept and get them to quit saying, "I'm No. 1 and that's why you should buy me."

INK: If the retailers, the clients, and the agencies need to be thinking qualitative, what can Arbitron do to help train them?

BOUVARD: One of the things that we'll tell you is, if you walk into a retailer who has historically been bombarded with stations saying I'm No. 1, and a Radio station starts a 20 minute presentation on the lifestyle profile of that retailer's customers, that is

like throwing an atom bomb into the meeting. Suddenly, the retailer stands up shocked saying: "Wait a minute. You mean you don't want to tell me that you're No. 1? You actually have spent 20 minutes talking with me about the profile of my consumer. Wow!" I think that is one very important step. But, secondly, it is our job and we have an advertiser agency division of Arbitron, which specifically calls on clients at agencies. We are initiating training sessions and marketing seminars in terms of using qualitative. The day is

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going to come when instead of seeing an avail request that says adults 25 to 54, it will say high income and well-educated persons 25 to 54.

INK: There are those who believe that the Radio business can never leap beyond its current ceiling of billing until we get out of the "we're No. 1" sell, and get more into a customer focus sell.

BOUVARD: Absolutely. And throughout our company, whether it is Scarborough or a qualitative product that we have in some test markets called Local Motion, the concept is retail profiling. We are really pushing very hard on that.

INK: Is that in reaction to AccuRatings?

BOUVARD: No. You know what is funny, Local Motion and Scarborough are all things that were on the drawing board for a couple of years. We were in a marketing agreement with Scarborough for a couple of years before we acquired 50 percent of the company. This whole concept of retail profiling is not new to Radio. There are dozens of the country's finest sales trainers reporting that stations should learn about their client and tell them about it before getting into the pitch. So this whole concept is nothing new. The thing that is key is that qualitative research is finally becoming something that stations are embracing. Fifteen years ago, we had an ill-fated service that we called Qualidata, which was basically qualitative research. I remember selling it in San Francisco for Arbitron in the early '80s. It was fantastic, but it was a decade ahead of its time. People were pretty happy back then with rankers and 8 second sells.

INK: Jack McCoy was doing it with RAM 20 to 25 years ago.

BOUVARD: Sure. It is just the industry has really. I think part of it is the compression of shares when you have stations so close together. When you talk about the misuse of data, let us also talk about the programming side. I would argue that for the majority of programmers, it is not a misuse of Arbitron data, it is the lack of use. If there is one area where we have an opportunity to improve, it is in dealing with program directors. Developing services that are helpful to them and spending time with them. Historically, Arbitron's sales staff has come from the sales side of

Radio. Therefore, those are the people who they are comfortable with. I've mandated that we need to spend more time with programmers. There are a lot of very strange wives' tales that have been handed down from generations of programmers to generations simply because they haven't had the education. This is an issue bigger than Arbitron. We know how much we spend on sales training for sales folks. Your publication is filled with interesting articles from sales trainers. How much training do we spend on our program directors? None. So we are going to start by trying to spend more time with them and developing some services for them. I recently appointed a guy by the name of **Bob Michaels** in our Dallas office, he is a former program director, to head up a team of programming, vice presidents of groups and consultants, just to pick apart our services and enhance them. With programmers, it is not poor use, it is just lack of use and understanding and the ball is in our court on that one.

INK: What effects are you seeing as a result of duopoly?

BOUVARD: One of the trends I'm seeing, and I think it is partially because of duopoly, is a tremendous continued segmentation in Radio programming. What I mean by that is, as late as a couple of years ago, in any given market, you might have had three AORs, four ACs, and now you look at a typical market and there's almost no two stations that are alike, even within formats. Stations are differentiating themselves. I'll give the example of Philadelphia. There used to be four ACs in that marketplace not long ago. Now, one of them went Top 40 with a modern swing, one of them went '70s, and of the two remaining, one is a softer, kind of traditional AC and the other has become a rhythmic AC. This is incredible. I think this is a trend. I think duopoly has helped give broadcasters the courage to experiment and try more unique blends of formats.

INK: Talk to me about the Media Targeting 2000.

BOUVARD: Many broadcasters might be familiar with the study in the mid-80s funded by the **RAB** called the Bruskin Study. It was probably one of the most positive studies ever developed for Radio that showed how much time people spend with Radio versus other media. It showed, for many qualitative categories, Radio's ability to reach people. Arbitron, in joint

cooperation with the **RAB**, is going to bring an updated study to the Radio industry. Arbitron is donating this study as a gift to the Radio industry. It is being designed with the **RAB** and will be published sometime this summer. I've had the opportunity to see some of the first early releases from it. I'll just give you a couple of the key findings. It is very exciting. First of all, if you look at the major purchase of the day from a consumer, and then ask them what was the last medium they were exposed to, 57 percent of Americans say Radio. Distantly followed by 30 percent who say billboards outdoor, and only 22 percent who say television. We will show that relationship among all qualitative categories. What it basically means, is that if you want to reach the active mobile consumer, Radio is the medium.

INK: Since this will be a gift to the Radio industry, and since Arbitron is primarily in the Radio business, if I were in the advertising community I might suspect that this study would automatically favor Radio. What about that?

BOUVARD: As a research company, we have very high standards. First of all, it was patterned after much of the old Bruskin Study. It is a multimedia study. In other words, we are looking at all media. Secondly, throughout the questionnaire, we worked very hard to be quite impartial. To give you an example of the media time spent questions, where we asked people how much time do you spend with various



Bouvard with his father Jacques, a software entrepreneur.

media, we rotated those questions so as not to favor any one medium. There is no question, as you look into this research, and you look at the amount of time people spend with television at night, there is no question about it that at night TV has a huge dominant share of media time spent.

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So, as you go through the study and look at total week numbers, yes, you are going to see TV looking very strong. So, this is an impartial study that, I think, puts Radio in a favorable light, but I think it is in a favorable light because of Radio's natural strengths, not because it is tilted toward Radio.

Posting & Book Changes

INK: How are we going to overcome the problems with posting and what are the benefits of it?

BOUVARD: Well, at this point, there are no firm guidelines that have been developed by any agency in this country for posting. Secondly, a proportion of agencies that are doing posting in spot Radio is minuscule. We're talking about an issue that is very much in its infancy. So it is very difficult to say what does it really mean and what shape is it going to take in its final form. Advertisers for years, when they do their audits, have been asking their agencies what they intended to buy with this schedule and what did they get. For years, agencies have said it is too complicated to do a post-buy analysis on Radio. It is too much work. Trust us, they say, it will cost more to do this post-buy analysis than the end result. Now, technology is here from companies like **Donovan** to do post-buy analysis. There are many different types of post-buy analyses. I heard the head of a buying department, **Y&R** in San Francisco, say that the No. 1 reason buys don't post is rotation. Meaning, I bought four spots in the morning, I bought them off morning drive numbers, but they all ran 5 to 5:30 a.m. Well, guess what? That is not a ratings issue. It is a rotation issue. His point was, if we can, as two industries together, work on better understanding when things are going to run and the proper price to charge for that, then Radio is going to look very good, very consistent, and very accountable.

INK: There has been talk about removing hour by hour from the book. How do you feel about that?

BOUVARD: Well, the Arbitron Advisory Council discussions on redesigning the rating book requested of Arbitron not to put hour by hour in the ratings book. We are moving ahead with that plan. So, when the redesigned rating book comes out in early 1996, you will see that there are no hour by hour ratings in the book. How-

ever, stations did say that they would still like to have them on the tape, because there is some benefit to them in terms of their computer programs, such as **Strata** and **Tapscan**. I think the issue of how ratings are used in a post-buy analysis and to what manner they are used is still very much on the drawing table.

INK: It's still up in the air?

BOUVARD: Extremely up in the air. I think what's important for broadcasters to remember is that here is an opportunity to be part of the process, to help shape and form policies before they begin. The question that broadcasters have to ask themselves is do they want to be outside pissing in, or inside pissing out. I think that you have an opportunity to participate in this.

INK: Any other changes in the redesigned book?

BOUVARD: Yes. Reach and frequency will be in the rating book. You talk about different ways of buying Radio, and I think most broadcasters would agree that reach and frequency is a far better way to look at Radio, as opposed to cost per point, which has never been in the rating book. For each station in the book there will be two variables, frequency distribution (what percent of the station's audience is hearing the message two or more times, or three or more times), and what percent of the station's audience is being reached. Then, you will see in the middle how many commercials you need to achieve this. So the first time in recorded history, reach and frequency will be in the book and, I think, it will be in a form that will be very useful. Even on a retail level, it will show a retailer how many commercials they need to get results. One of the questions that I was always asked when I was training stations for Arbitron was how many commercials do I need to get results. Well, now you'll be able to see it right in the book on, basically, 16 different schedules for each station, which is going to range from a very light schedule to a huge schedule.

INK: I could see that having both positive effects and negative effects depending on how good the salespeople have, or haven't, been in the past.

BOUVARD: Well, you know the component of **OES** which means very heavy spot schedules in a short period of time. Few stations have the guts to sell those kinds of schedules. When I did some research with the **NAB**, only about 5 percent of the schedules in America are **OES**. So I sug-

gest that there are few stations that are selling the right number of commercials in a typical week, too few commercials that we're selling. The other thing that will be in the rating book will be time



Bouvard with his mother Marguerite, a poet, professor and author.

spent listening. The two most basic dimensions of listenership are *cume* and *time spent listening*. Yet, for the past 30 years, time spent listening has been something you had to calculate by hand or with a computer program. If it is such a crucial dimension, put it in the book. So for total week and broad demos, it will be time spent listening. Not only for individual stations, but for Radio. You will be able to look and show a retailer "Look, in my market, on average, folks spend 22 hours a week with Radio," which is a great selling point. That will be there for numerous demographics.

INK: What about the people meter?

BOUVARD: We are in a joint venture with **BBM** (the Canadian version of Arbitron) and are spending a lot of time and energy testing the people meter. There are so many issues for us to test with this. I'll give you a basic one. Somebody is wearing the people meter, which is a beeper-like device that records encoded audio signals passively. How do you know if the person is at home, in the car, or at work? You know, it seems a strong part of Radio is the ability to get people outside the home. How do you determine that? They are doing things right now like looking at patterns of listening or the vibration that occurs when you're in the car, versus when you are stationary. So we are spending a lot of energy in testing, but I think the key point is that we are not about to just drop a new methodology into Radio before we've really done our homework on it. At this point we are still in the testing phase.

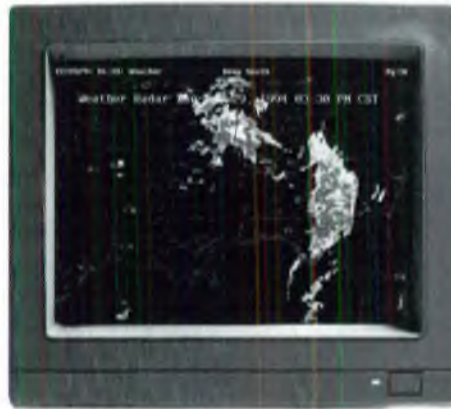
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DIO

Which Way to the Future?

by B. Eric Rhoads

People are fascinated by the future. Though no one can accurately predict the future (or so I believe), there are clues and probabilities that indicate certain developments. Though people are interested in knowing what developments are coming, few are willing to react to them. After all, they're so busy trying to balance today's activities that they have little time to plan for eventual change. It's only after the fact that the typical reaction is, "I should have listened" or "I should have done something about that."

Fifteen years ago I became fascinated with the fact that digits could be a means to another end. Computers were about to change the world. I began asking technical people why we couldn't give AM stations with inferior audio the same quality as FM signals by turning all Radios into reception devices that could decode a digitized signal. Everyone laughed. I was told it could not be done. I persisted for years, but no one was willing to accept the premise. Not having the technical background or capital to pursue this dream, I eventually moved on to other passions. The technology to transform inferior AM audio exists today and will be a reality on all AM stations as DAB within a few short years. I should have persisted more.

I certainly cannot lay claim to inventing DAB on AM, however I can make two important points about the future. The first is to recognize the convergence of ideas. As computers were becoming more sophisticated, the quality of AM Radio was suffering. Putting these two ideas together led to someone (or perhaps several people simultaneously) developing DAB.

The second point is that while every-

one laughed when I suggested turning all Radios into reception devices that could decode a digitized signal and gave me a hundred reasons why it couldn't be done (the bandwidth was too narrow, they said, but I didn't know any better because I did not understand analog's limitations), it was done. So if you want a clue to the future, look at the perceived "crackpots" of today. Who are people laughing at? Who is considered way out in left field? The more opposition you hear to an idea, the sooner you can expect it to gain acceptance.

Case in point would be LMAs and duopoly. In an editorial several years ago I suggested that a solution to our industry's economic crisis would be consolidation, common representation, shared studios, facilities, etc. I received more negative mail and phone calls on that editorial than anything else I have written to date. Two years later the industry accepted the concept and today duopoly is driving our industry. I did not invent duopoly, I only expressed the convergence of ideas happening in other industries and applied it to our industry. When people laughed and expressed violent opposition, I knew I was on to something. Others simultaneously explored and eventually made the concept a reality. Convergence and ridicule are important clues of future technology. Timing, of course, is everything.

So just what does the future hold for Radio? What ideas are being ridiculed today? What convergence is occurring? What ideas are so radical that most people are saying they will never work? The list is

long, so we'll just take a brief look at a few of them. Before we do, it's important for you to understand that if you want to know what's in your future, take control and create your own. There are hundreds of radical ideas that will make millions of dollars. Those who take action will have a better chance at success than those who take a wait-and-see attitude.

Digital Mania

The world is entering a third age. First there was Radio, then television, and now digital. The invention of the computer and the development of digital audio will have an impact far greater than that caused by Radio and television. Radio and television have been primarily delivery systems that have focused on entertainment and education. The digital age will change all of this.

So if you want a clue to the future, look at the perceived "crackpots" of today.

Other media will be able to deliver many things, including entertainment and education, and the cost of entry to these new media will be quite low.

No longer will the high cost of a Radio or television property, or cable system, become a barrier. Something as simple as a telephone line will allow anyone to develop their own Radio or television station. People will have so many entertainment options that Radio's purpose as we know it could change. Other technologies have, and will, become new competitors. For instance, the development of the cellular phone and its relatively affordable service

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has appealed to a large number of people who now talk on the phone while driving rather than listen to the Radio. Many stations are trying to cope with this dilemma.

Internet Radio is already in existence in real-time audio. Though the technology is currently less sophisticated than it eventually can be, it will give anyone the opportunity to be in the Radio business. This is when we will begin to see Radio become more like a newsstand. You can go to any bookstore now and choose from a selection of 2,500 magazine titles. Internet Radio will give people very narrow targeting opportunities as well.

Digital's impact will be felt in many other areas as well. Stations are no longer required to have "live" personalities to provide programming. They can now digitally record their program an hour (or more) before their broadcast time, maintaining topical content and involvement. Then those same people, instead of talking and pushing buttons for four hours, can be utilized in other areas of the operation. The Radio station-in-a-box will make automation smoother and streamline operation costs. This will also mean fewer jobs in the industry.

Digital technology allows formats to be driven by audience calls, by day-to-day, minute-by-minute research, and by our ability to create formats from a combination of many different sources. Stations will create non-network-networks, meaning they will not get all their programming from one network, but will take bits and pieces from all networks, all coordinated by computers and digital storage and delay systems.

Digital technology will expand the "immediacy" of the Radio sell. Now with "audio fax," or immediate digital downloads, stations are receiving spots via phone lines or satellite links, and will be doing so more often with the **Virtex** system, and others. Radio can now sell immediacy nationally.

Digital technology will allow in-band, on-channel digital audio broadcasting (IBOC-DAB), which has the potential of making Radio even more popular because of the digital quality provided by stations. The question is whether the consumers (other than high-end audiophiles) really care.

Digital will also affect our receivers with the invention of RBDS technology

and HSDS (High Speed Data Systems). Suddenly your Radio dial will display stations, formats, song titles, advertiser phone numbers, maybe even logos and other text. This will allow Radio listening habits to change. Listeners could scan for songs with the volume muted!

The digital revolution will also mean that Radio receivers will be placed in computers, wristwatches, microwaves, etc. Not necessarily for the purpose of receiving "entertainment" signals, but to exchange information. Radio will no longer be looked at as just an entertainment medium, but as a way to transmit a lot of data from one place to another—quickly and inexpensively. The digital signal allows a lot of common and a lot of custom information to be broadcast and downloaded on your computer. Data delivery will become one of the biggest income opportunities for Radio, possibly much bigger than advertising sales.

Advertising agency relationships could change. The computer could tie all agencies and all stations directly together, totally eliminating the salesperson. Commodity buying could give greater meaning to targeting, qualitative research and quantitative research. It is likely that the changes in media will mean a change in perceptions about Radio. With the confusion created by many new technologies in cable and television, Radio may remain the one stable, easy-to-buy medium that is within the comfort zone of the

buyer. As the agency world matures and baby bombers come into power, Radio may be rediscovered by those who never before understood what creative could be done on Radio. This is why the push for the creative-led sell is becoming so prominent at the **Radio Advertising Bureau**. Sales will also be affected by high-level software that will allow improved on-the-spot presentations and ordering with devices similar to those used by the UPS delivery man, for example. The PDA (Personal Desktop Assistant) will provide avails, copy, audio (spot examples), contracts and more at the touch of a button.

It is highly likely that Radio will become a truly interactive medium, allowing listeners to respond to commercials with the push of a button. This would improve the power of the medium and prove actual listening by direct response Radio. An on-Radio button could send your request to a clearinghouse and have your product delivered to your door the next day. Your credit card billing number could be built into your Radio.

Satellite Effects

Low-cost satellite is already changing Radio. One of the first changes is the development of the group network. A group can feed customized, local programming from one location to all stations simultaneously. This is being done by some groups.

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now for partial dayparts... putting their best morning person on in all markets, or their best midday person. We will also begin to see more group selling, especially after **Infinity** and **Shamrock** started their own rep firms. Group shares will be created with Arbitron numbers.

Duopoly

Our industry is changing as a result of duopoly. I believe the FCC will loosen up the requirements and restrictions and allow ownership of more stations and more per market. This will put more stations in the hands of the big operators. It will change the industry's employment structure by eliminating an estimated 30 percent of the jobs.

Government

The government will continue to intervene. I believe the NAB has more purpose than ever because of the continued attacks on this industry. The electronic media will be targeted for new regulations and for new bills to fund new projects. We will see more

attacks like spectrum fees, music royalties, sales taxes, and loss of beer and wine advertising. We may also see the FCC open up ownership to international companies.

Changing Demos


As demographics in America change, Radio will need to respond with formats that reflect those changes. Many new formats and variations on current formats will be created. The way people commute will change as crime becomes more of a problem in the cities and people move to the suburbs. Currently 40 million people work from home. As that number increases, how will that affect things like drive time, in-home and in-office listening?

Revenue Opportunities

Revenue for Radio stations will soon be generated differently. Currently we look at advertising dollars as our main revenue stream. This will change as the predicted boom in Radio will mean higher rates and more demand. The demand will outgrow the rate and stations will be forced to limit their inventory and find new ways to generate higher dollars. I predict that 39 per-

cent of all station revenues will come from nonspot revenue. Not just from off-air promotions and value-added schemes, but from other income streams as well... such as joint ventures, other business projects fueled by on-air advertising, new services to local businesses, and infomercials (reinvented for Radio). The franchise of the station will become a more marketable trademark. We'll see more stations in local market representation programs, selling other media like cable, television, outdoor boards, and even newspaper.

Radio's future is vast and somewhat predictable, although it could take a turn in any number of directions. What is critical is that you learn and understand all the possible directions it could take, and experiment with these different facets of the future. The ideas that seem the most likely to succeed might fail, the ones that seem most likely to fail might succeed.

The only thing that is certain is that Radio will change. So if you see ideas converging, and you hear people laughing and ridiculing an idea, you can be certain it is worth exploring. 

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GRAPEVINE

• **NAB Screams for Ice Cream.** Dig this: Ice Cream moguls Ben Conen and Jerry Greenfield will speak during the keynote address at the NAB Radio Show, on Friday, Sept. 8 in New Orleans. They will share some of their insights on how “two real guys” made it so big and add some humorous commentary. Could this mean a new flavor — Chocolate Fritts Ice Cream?

• **Hello Southern California.** ABC Radio's Morning Jock Tom Ioyner will now surf the airwaves from L.A. to San Diego via KMAX-FM, KAXX-FM and KBAX-FM Los Angeles. Groovy dude.



▲ Recording artist Milla (yes, that's her name) took a moment to sort of model the WMMS-FM Cleveland sweat-shirt during a recent visit where she sang live on the air, dedicating the song to her mother. Uh, Milla ... you're supposed to wear the shirt.



▲ Super-hunky NYPD Blue star Jimmy Smits stopped by in his “civies” to visit the WPLJ-FM studio and posed with (l-r) Scott Shannon, anchor Naomi Diclemente and morning co-host Todd Pettengill. Do you think he was packing heat?



▲ Why, it's Oscar winner Isaac Hayes with WLUP-FM's Danny Bonaduce. Posing together stirred up memories for the two from the days when they were "Dan & Zack — The goofy guys." (OK, not really.)

◀ Well, it's no sit-in but ASCAP member and singer/songwriter Harvey Sid has written a song protesting the "Fairness in Music Licensing Act" (H.R. 789) which would permit owners of restaurants, bars and other commercial establishments to use copyrighted music without compensating the writers. It's called? "Vote no on 789"



Shiny-domed G. Gordon Liddy celebrated 250 stations in two years with a lovely, "patriotic" pastry. Pictured with the G-Man are Debbie Brand (l), Westwood's director of affiliate relations, and Gordon Peil, senior VP of affiliate relations. Guess G shot his cake and ate it too. ►



▲ It seems that O.J. Simpson trial judge Lance Ito likes to collect coffee mugs. So WOMX-FM Orlando sent him one of theirs. He sent them back a lovely thank-you note. If only the trial were as speedy as his responses to gifts.

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COPY CLIPS

Below are nine different Radio spot copy ideas which have been used on the air successfully in various markets. Just copy this page, cut out the cards, put them in a filing box and use them as a reference for tried-and-true copy ideas. Send your great Radio spot copy by fax to 407-655-6134, or mail to: Radio Ink, Attn.: Copy Clips, 224 Datura Street • 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.



PAINTING & PREFINISHING

:30 NEWMAN PAINTING & PREFINISHING

OK ... let's settle this. You want to go fishing ... she wants you to paint the house. You want to play golf ... she wants you to paint the house. You both want to take a vacation ... but who's going to paint the house? Call Newman Painting and Prefinishing!! Now you go fishing ... Steve Newman paints. You play golf ... Steve Newman paints. You both go on vacation ... Steve goes fishing ... just kidding! For dependability, call Steve Newman Painting and Prefinishing. Serving Central Oregon since 1980 ... Newman Painting and Prefinishing.

Dan Carty, KQAK-FM Bend, OR

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THEATER

:60 PALACE THEATER

Music: In The Jungle (Theme from Lion King) You've seen the rest ... now, experience the best! Canton is home to one of the finest Landmark Theaters in the country ... our very own "Palace Theater" in downtown Canton. Bring your loved ones in for a feast for the senses ... come see this year's treasured movie — "The Lion King" — playing three days only, January 13-15 — in a magnificent three-story tall movie screen. Surround yourself with the sounds of the jungle with state-of-the-art (sfx: echo) Dolby Six Channel Sound System. Know the thrill of the wild with your family without ever leaving the comfort of your warm seat. Look up at a ceiling that features clouds and twinkling stars that move constantly ... It's like being in a planetarium. With low-price concessions, free parking across the street, and this year's most talked about family movie. Tag.

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

**RADIO
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VIDEO STORE

:30 STARLAND VIDEO

(sfx: music background) When you think home entertainment, you naturally think Starland Video in Crookston. When you think selection, and the latest new releases ... yes, you think Starland Video. And, when you think Nintendo, Super Nintendo and Sega games and systems, of course, it's Starland Video. Starland Video has the new releases like (insert list of new releases ...). There's games for the kids, and Starland's own Country Boy Special for the value conscious. So, now that you're thinking of it, head on over to Starland Video, South Main in Crookston. Jo Gast, KROX-AM Crookston, MN

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FRAME SHOP

:30 CAROL'S COTTAGE

Defining. Describing. Explaining. Bringing it all together. Marking natural limits. Setting the scene. Wrapping it all up. Confining. Protecting. Making a statement. Selecting. Displaying nostalgia. Beautifying. Confirming. Guaranteeing. Establishing. Designating. Custom framing and frame repair by Carol's Cottage in Spirit Lake. Custom Framing by Carol's Cottage. Preserving. Safeguarding. Harboring. Protecting. Beautifying. Saving. Adding color. Defining. (fade out)

Nancy Chavanothai, KUOO-FM Spirit Lake, IA

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AUTO DEALERSHIP

:60 STOCKMANS FORD LINCOLN MERCURY

Anncr: Hi America, we're live from Hollywood, California and waiting on the stars to arrive for the 43rd Annual Crammy Awards ... all right, pulling up now is a blue 1993 Lincoln Continental Signature ... (crowd noise) ... It looks like Arnold Swartzincager. Yo! Arnie, where did you pick up the Lincoln? Arnold: Stockmans Ford Lincoln Mercury. They shot me the sweetest deal. It was only \$23,000. It was a great price, so I'll be back! Anncr: Oooh, look, a 1991 Lincoln Town Car. Oh, and it's Clint Westwood. Clint, are you likin' the '91 Lincoln? Clint: Listen punk, don't touch the car, unless you've got \$17,500 in your back pocket. Go ahead, make my day! Anncr: Gulp, ahhh, there you have it folks ... (cheers) ... America's hottest stars driving America's luxurious cars from Stockmans Ford Lincoln Mercury at 1000 West Second. Without a doubt, the sweetest deals on four wheels.

Mark Ricci, KGWY-FM Gillette, WY

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BOTTLED WATER DISTRIBUTOR

:30 CULLIGAN BOTTLED WATER

(sfx: dry wind blowing off the top) ("movie" music) Vc. 1: Water! ... (cough, cough) ... Waatterrrr ... (fanfare — "Dum Da-Da Duuummm!!") Hero: (super hero read) For water clear! ... Which you hold so dear! ... Don't pay a cent, for half a year! ... Have no fear, Culligan-Man is here!! ... I, Culligan-Man, have the ability to put great-tasting water "at" your fingertips!! ... I, ... Vc. 1: ... Waaatterrrr ... Uhhh (he dies) Director: ... "Cuutt!!" ... Bring in another extra! Hey Culligan-Man! ... Stick to the script, will ya?! ... Hero: Very well! ... Purchase a Culligan Water Cooler for your home, and don't pay a cent 'til spring!! For details, call 523-4949, or see them on Kelly Lake Road ... "Trust the water experts! ... at Culligan!!"

Robert Watson, CIGM-AM/CJRQ-FM Sudbury, Ontario, CN

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LAWN CARE

:30 KANKAKEE THERMOGAS

Anncr: Your neighbor has a secret. About his lawn. How it stays so green and healthy while yours looks fried and barren. Turftreet. You know Turftreet — Treat your turf with the best lawn products around. Turftreet Lawn Program — for a healthier, greener lawn with no weeds, no bare spots and no work on your part. I know you thought your neighbor was just a hard worker — hardly. He's sitting on the porch right now watching you pull weeds. Call Turftreet today. 1-800-281-7792. Or stop by, 2251 Grinnel Road in Kankakee.

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

**RADIO
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CELLULAR PHONES

:30 W.W. WALLWORK

Woman: Before I stopped at Wallwork and got my Motorola Cellular Phone, I was always late for everything — Now, I can take care of my work and talk to the kids while I drive. (cell phone ring) Hi, Nick! Yes, mommy will be home soon. (pause) I'm hungry too ... just take the hot dish out of the refrigerator and put it in the oven. (pause) Yes, Nick, turn the big knob to four hundred, put it in the oven and I'll be right there. (hang up) Buy some time in your busy schedule with a Motorola Cellular Phone from Wallwork, your Cellular Phone Headquarters, four thousand and one West Main, Fargo.

John Wiik, KVOX-AM/FM Moorhead, MN

**RADIO
INK**

MOVERS & SHAKERS



Alec Drake



Patti Shannon

★ **Alec Drake** has been appointed VP of sales for Maxagrid® International. Drake has worked in local sales management and general management over the past decade. 214-241-2110

★ **Marla H. Bane** has been promoted from senior director to VP, business administration, affiliate marketing, ABC Radio Networks. 214-776-4644

★ **Patty O' Brien** has been named VP/senior AE for Shamrock Radio Sales/Los Angeles. She was most recently an AE with McGavren Guild. 212-916-0524

★ **Rich Bonn** has been promoted to VP of programming for the One-On-One Sports Radio Network. He had been PD of WTEM-AM Washington, D.C. 708-509-1661

★ **Patti L. Shannon** has been appointed director of communications and training for Maxagrid® International. She had been southern manager for Arbitron. 214-241-2110

★ **Jo Interrante** has been named director, affiliate marketing, ABC Radio Networks. Interrante was formerly managing editor for KRLL-AM. 214-776-4644

★ **Jim Austin** and **Peter Stern** have both been promoted from AE to sports SM for Katz Radio Group Sports Marketing, a unit of KRC Dimensions. Austin in the western region and Stern

in the eastern region. 212-424-6484

★ **Eric Coplin** has been named director of sales/regional manager for Major Market Radio Sales/Philadelphia. Most recently he was regional account executive for Landon Associates, a Philadelphia-based newspaper rep company. 212-916-0524

★ **Claudia Ripley** has been named senior AE for Group W Radio Sales/Detroit. Ripley had been an AE with W/W/W-AM/FM Detroit. 212-916-0524

★ **Lynette Ching** has been hired as an AE for KSSK-FM Honolulu. She was most recently an AE at KITV. 808-841-8300

★ **Shamrock Radio Sales** has hired several new AEs. In Los Angeles: Summer Gourdin, formerly with Katz Television, and Tara Blahnik, formerly with the Torbet Radio Group. In New York: Vinny Dimarco, formerly with D&R Advertising, Cathy Montague, formerly with Katz Radio Group, Beth Russell, formerly with McGavren Guild, Anthony Devito, formerly with Harrington, Richter & Parsons, Julie Saba, formerly with Horizon Media, and Michele Massaro, formerly with WRKS-FM New York. In Chicago: Anne Hrubala, formerly with WKLS-FM Atlanta, and Christa Grous, formerly with McGavren Guild Radio. In San Francisco, Ed Bruno formerly with Safeco Select Markets. And in Dallas, Jennifer Minigutti, formerly with the Martin Agency. 212-916-0524

★ **Cheryl Oncea** has been promoted from AE to LSM at KSSK-FM Honolulu. 808-841-8300

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▲ **Now running, courtesy of Westwood One Entertainment**, is a two-hour show directed and hosted by Paul McCartney. It's called the *Oobu Loobu Radio Series* (don't ask) and features interviews, home recordings, visits to the studio from some of his famous friends and of course the ex-Beatle just being

himself. OK, if you must know, the name comes from a BBC production of Alfred Jarry's play *Ubu Coccu* that Paul heard 30 years ago. Again, don't ask. 212-641-2052

► **Everything you ever needed to know about Los Angeles** disc jockeys in the last 37 years is chronicled in this new book by movie publicist Don Barrett. Four years of work produced this self-published A to Z of L.A. jocks. You'll relive things you might already know about these soldiers of the airwaves and learn about many things you don't know. To order call 818-773-2255 or db Marketing Co. P.O. Box 55518, Valencia, CA 91385.



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• **Comedy Contract**. TM Century has just signed an exclusive contract with comedian Jeff Altman. Altman has a new character called "Dad" who will be featured on the TM Century Comedy Network. Guess Tony Perkins wasn't available for "Mother." 800-937-2100

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

July 7-8 — Oklahoma Association of Broadcasters Summer Meeting, Checotah, OK. 405-848-0771

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

Nov. 6-10 — Managing Brands for Success, Media Strategy, Interactive Marketing, Creative Advertising, Promotion Strategy, Rye Brook, NY. 212-697-5950

Nov. 12 — NAB Small/Market Mgrs. Roundtable, Washington, D.C. 202-429-5402

1995 Arbitron Survey Dates

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

1996 Arbitron Survey Dates

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

FAX YOUR ORGANIZATION'S EVENTS TO:

Events Calendar, c/o Shawn Deena
407-655-6134.



1-800-226-7857 **CLASSIFIEDS**

YELLOW INK™

■ HELP WANTED MANAGEMENT

General Manager - Shamrock Communications is seeking 2 experienced, aggressive General Managers in the Wilkes-Barre/Scranton, PA, and Baltimore, MD, markets. An excellent opportunity to become a key player for one of America's premier broadcasting groups. Please send cover letter, resume and salary history to: William R. Lynett, President, Shamrock Communications, 149 Penn Ave., Scranton, PA 18503. No telephone calls please. EOE.

General Sales Manager, Wicks Broadcast Group is searching to identify and hire a sales manager for one of our market leading stations. A proven sales manager might fit the ticket or a salesperson ready to move up might prove to be the right person for the job. Enthusiasm, integrity, leadership and proven track are the qualifications for this position. D. Rex Tackett, President, P.O. Box 989, Chattanooga, TN 37401, fax (706) 858-9960, call (706) 861-1050. EOE.

■ HELP WANTED PROMOTION DIRECTOR

WAJI Fort Wayne needs someone who: wants to have fun; sees an opportunity and goes after it; has a sense of urgency; likes to meet people; wants to manage a *promotions department* that is heavily active, both on- and off-air; can lead, not be just a gopher; wants to work hard and grow his/her career. Must be computer fluent. Letter/resume to: Lee Tobin, WAJI, 347 W. Berry Street, Suite 600, Fort Wayne, IN, 46802. Fax: 219-422-5266. EOE.

■ HELP WANTED SYSTEMS CONSULTANT

Marketron seeks people with broadcast operations experience to provide phone support, install and train Radio station staff on our Traffic/Acctg. software. Travel required. Salary and benefits. Fax resume to Act II Service Manager 415-341-8197.

■ SITUATION WANTED MANAGEMENT

Sales Manager. Posting 50%+ sales increases in 1995. Good leader, trainer and salesperson. Major and medium markets. Minority Candidate. Call 1-800-841-5168

■ SITUATION WANTED PROGRAMMING AND PRODUCTION

Programming, Production, On-Air, Sports since 1985. Degree, Computer literate. 205-758-6172.

■ STATIONS FOR SALE

Maine ... Small Market FM, asking price \$300k. (407) 295-2572

Southern Ohio FM Positive Cash Flow, University Town. (407) 295-2572

All orders and correspondence pertaining to this section should be sent to: RADIO INK, 224 Datura St. • Suite 701 • West Palm Beach, FL 33401. Call (407) 655-8778 or fax to (407) 655-6164. All ads must be prepaid and if not paid by deadline may be subject to cancellation. Checks, Mastercard®, Visa® and American Express® cards accepted.

Replies to Blind Box numbers should be addressed to: Blind Box (B), c/o Radio Ink • 224 Datura Street • Suite 701 • West Palm Beach, FL 33401.

■ STATIONS FOR SALE

1000 WATT AM
located in
Southern New England;
includes all studio
and transmitter equipment;
400K or best offer.
Serious buyers call
1-800-845-0338

Classified Ad Rates

All orders and correspondence pertaining to this section should be sent to: RADIO INK, 224 Datura Street • Suite 701, West Palm Beach, FL 33401.

Call (407) 655-8778 or fax to (407) 655-6164. All ads must be prepaid and if not paid by deadline may be subject to cancellation. Checks, Mastercard®, Visa® and American Express® cards accepted. Direct mail for faxes to Linda Galiano.

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.

CATEGORIES:

- SITUATION WANTED
- SITUATION WANTED PERSONALITY/TALENT
- SITUATION WANTED NEWS
- SITUATION WANTED PROGRAMMING AND PRODUCTION
- HELP WANTED
- HELP WANTED MANAGEMENT
- HELP WANTED SALES
- HELP WANTED ON AIR
- HELP WANTED TECHNICAL
- HELP WANTED NEWS
- HELP WANTED PROGRAMMING AND PRODUCTION
- MISCELLANEOUS RELATED INDUSTRIES
- HELP WANTED BROADCAST SCHOOLS AND SEMINARS
- EMPLOYMENT SERVICES
- WANTED TO BUY EQUIPMENT
- FOR SALE EQUIPMENT
- STATIONS FOR SALE

COLLECTION CONSULTANTS

Szabo Associates, Inc. 404-266-2464
Media Collection Professionals. Local, National and International Receivables. No other offers you so many value-added services.

COPYWRITING

SUBSCRIBE NOW—get 26 crisp, usable :60s that sell, every month
{Or try us out—send \$29 for your sample pack of 10 great :60s.}

Hire a copy pro for less than \$2 a day!
:60S TO GO
1001 GREEN BAY ROAD
WINNETKA, ILLINOIS 60093
708 928 0581

Circle Reader Service #171

Right Brain Visions 800-646-3339
CUSTOM COMMERCIALS. No "fill-in-the-blanks." Try it right now...FREE!

FINANCIAL/BROKERS

Financial solutions! Accounting and tax services ... single station or group ... Fixed monthly fee ... Also bank financing and refinancing plans, purchase investigation analysis and sales presentation packages at per diem rates. References from industry leaders. McEntee & Associates P.A. 407-640-3585 ask for Bill.

Gary Stevens & Co. 203-966-6465
America's leading independent radio broker. Fax 203-966-6522

Media Services Group, Inc. 904-285-3239
Brokerage, Valuations, Financial Services, Asset Management, and Due Diligence. George R. Reed.

Satterfield & Perry, Inc. 303-239-6670
Media Brokers, Consultants and FDIC Approved Appraisers — nationwide. Fax: 303-231-9562. Al Perry.

LISTING AD RATES

	13 ISSUES	25 ISSUES
LISTING (NAME & PHONE)	\$195	\$300
ADDITIONAL PER EXTRA LINE	65	100

BOX AD RATES

AD SIZES	13 ISSUES	25 ISSUES
1"	\$ 975	\$1,750
1-1/2"	1,433	2,572
2"	1,872	3,360
2-1/2"	2,291	4,112
3"	2,691	4,830
3-1/2"	3,071	5,512
4"	3,432	6,160



YELLOW INK PAGES™

IDS, SWEEPERS, LINERS

MEDIA ASSOCIATES VOICEOVERS

..... 1-800-669-9278
All formats. Danny Jensen, 30 year Voice Pro Announcer.

INDUSTRY ORGANIZATIONS

Talk Radio '95. June 22-25, 1995. Sponsored by the National Association of Radio Talk Show Hosts. For more information and membership: Tel: 617-437-9757; Fax: 617-437-0797.

MANAGEMENT/SALES CONSULTANTS

Dave Gifford International..505-989-7007
Sales turnarounds and troubleshooting. In-station and group owner sales training. Sales management & advertiser seminars. New account sales and client development. Takeover counsel to first station owners.

MARKETING AND PROMOTION



STRATEGIC TARGET MARKETING, SALES AND PROMOTIONAL CAMPAIGNS

- Direct Mail • Database & List Management • Market Research • Inbound/Outbound Telemarketing • Sales Consulting • Sweepstakes & Contests • Media Placement
- Integrated Campaigns • Creative & Design Services • Printing & Print Production • Custom Publishing
- Smart Targets™ Customer Profiling • Broadcast FAX • Internet Marketing • Smart Maps™

2041 S.W. 3rd Ave. • Miami FL 33129-1449
Phone (305) 858-9524 Fax (305) 859-8777

Circle Reader Service #172

CASH CUBE

"Money Machine"

Gives your station instant impact ...
Create excitement
with cash
or coupon
promotions



Call Toll Free
800-747-1144

Circle Reader Service #173

MARKETING AND PROMOTION

Creative Media Management, Inc....813-536-9450
Results-oriented direct mail for radio ... business mailers, personalized letters, post cards, sweepstakes and database creation/management.

Listener's On-Air Participation Builds Loyalty!

The game **I.N.I.T.I.A.L. Response®** Radio tests who you know based on their initials.

*Inventor with the initials G.M.
Painter with the initials M.C.*

Answers come from limitless categories
Today's news ... history ... the music or
entertainment industry ... you decide.

For more information call:

CURRY GAMES, INC.
1-800-766-9880

2004 N. 12th Street, Suite 7
Grand Junction, CO 81501

Circle Reader Service #174

J * U * M * B * O EVENT TAPE™ Be Everywhere!



Also Available:

**BunchaBANNERS™
FLASHBAGS™
PONCHOS**

FirstFlash!
LINE

1-800-21 FLASH
(1-800-213-5274)

Circle Reader Service #175

Products move and services
sell in **RADIO INK!**

MARKETING AND PROMOTION

PAINTER CAPS — T-SHIRTS — BANDANNAS.
Inexpensive Premiums That Work! English, Ethnic, Rock, EZ, Classical. We'll help you with the art. Valuwear, Monroe NC 800-277-0031. Gorgeous screening.

It's better than Brand 'Z!
It's KD!



KD Kanopy.
KD Majestic—
Aluminum frame is 25%
lighter and 40% stronger
than the Originals.
10' x 10' or 10' x 20' includes
a heavy duty carry bag.



1-800-432-4435

Circle Reader Service #177

The Radio Marketing Dept., Inc. 201-993-8717
Direct Mail, Telemarketing and Database Service. Serving the Broadcast Industry since 1981.

DRAW CROWDS TO YOUR REMOTES with the JACKPOT MACHINE!



This Las Vegas style one-armed bandit
distributes custom printed "coupons,"
"incentive offers" or "prizes."
WIN NEW BUSINESS!!

- Riverboat Casinos
- Indian Gaming Facilities
- Shopping Malls
- Car Dealers

Call today for information on how you can
start winning new business
with the Jackpot Machine



PROMOTIONS 702/248-6373

Circle Reader Service #178

Look for the **RADIO INK**
Radio's 75th
Anniversary Issue:
Next Issue!





MARKETING AND PROMOTION

MAKE YOUR REMOTES WITH *Sizzle*

The Treasure Quest

If you've been looking for a proven concept that can create a unique draw in your market - then ...

Look No Further!!!

EXCLUSIVE MARKET RIGHTS GRANTED

A.R. ENTERPRISES
1-800 334-3848

Circle Reader Service #179

PROGRAMMING

Broadcast Programming 1-800-426-9082
or 206-728-2741
Radio Music formats on CDs and tape. The local alternative to satellite programming.

CRAZY FOR BROADWAY!

A UNIQUE ONE-HOUR PROGRAM OF THE BEST OF BROADWAY SHOW MUSIC WITH TALK, ANECDOTES & INTERVIEWS

Music by these great composers:

RICHARD RODGERS, COLE PORTER, IRVING BERLIN

JEROME KERN, GEORGE GERSHWIN,

STEPHEN SONDHEIM, JULE STYNE...and many more

For more info or a free demo, call

KAMAR INTERNATIONAL

914-472-9808

Circle Reader Service #180

GIVE CLIENTS A REASON TO ADVERTISE

Short programs, jingle/spot packages ... for Easter, Christmas, Valentine's Day, National Music Month, Sherlock Holmes' Day ... and more!

Call
ARCA
(501) 224-1111
ask for Cindy or Dick

Circle Reader Service #181



Look for the **RADIO INK**
Radio's 75th
Anniversary Issue:
Next Issue!

PROGRAMMING

Rick Dees just bought some Hiney again. My Hiney is for sale in your market too! Call big red Hiney
817-595-4550.

Circle Reader Service #182

PRODUCTION

RADIO POTATO™

- ☐ SWEEPERS
- ☐ PRODUCTION MUSIC
- ☐ NEWS/TALK PACKAGES

FOR A FREE DEMO. CALL
800-GOT-NUPIS
(800-468-6874)

Circle Reader Service #183

NATIONAL REP FIRMS

THE INTEREP  RADIO STORE
Selling Today...Innovating for Tomorrow
1-800-INTEREP

SATELLITE SERVICE

PROGRAM DELIVERY
YOU CAN
COUNT ON...

To receive media kit and details on special introductory rates

CALL TimeRite, Inc.
1-800-777-1127

Circle Reader Service #185

SERVICES

Skywatch Weather Center 800-759-9282
Rain or shine, here's a custom-formatted, personalized and localized weather forecasting system your audience will stay tuned for every day.

SPEAKER/TRAINING

Jim Doyle 813-378-4898
Jim Doyle's UPGRADE STRATEGY shows salespeople how to dramatically increase the spending of already large accounts. It's high impact, innovative training for stations, management meetings, and associations.

SYNDICATED PROGRAMS

NOW AVAILABLE FOR RADIO



Dr. 'Red' Duke's Health Report

has been a TV success for more than a decade. By popular demand it is now available for radio as 5 segments weekly of 40-seconds each. For complete details, call
Mark Carlton,
713/792-4633.



Circle Reader Service #186

RADIO INK

"The Radio Book"

The complete station operation manual!
This three-book series covers the challenges you'll face as a Radio manager.

Vol. 1 • Management & Sales Management

Vol. 2 • Programming & Promotion

Vol. 3 • Sales & Marketing

All three only \$89.95 (plus 5.50 S&H)

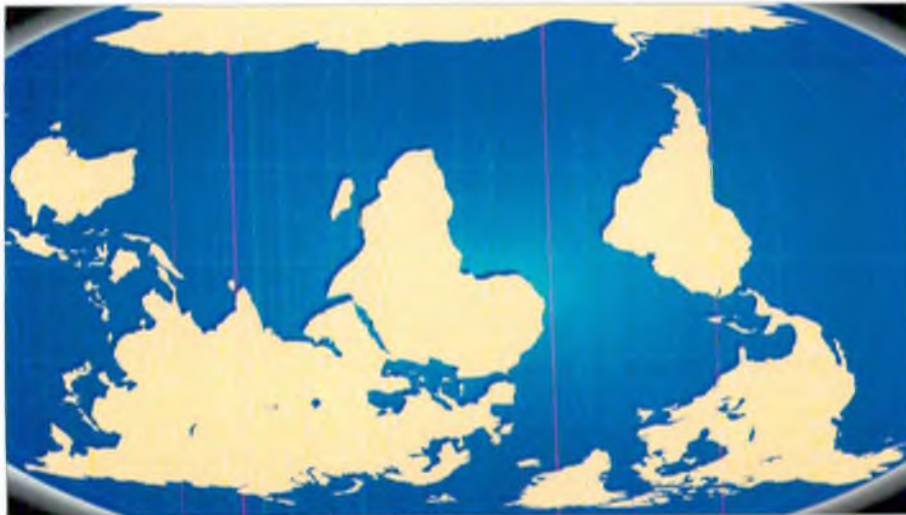
Available for Immediate Delivery!

1-800-226-7857



STUDIOFRAME PRODUCTION IS FAST, EASY.

In the production studio, time equals money. For the fastest, easiest multi-track production for commercials and station promos, Computer Concepts introduces the StudioFrame™ the complete audio workstation. "studio in a box." Every production feature from true 8 track input and output (expandable to 24 tracks) to time compression, digital EQ and filters is built into StudioFrame. Best of all, with its direct integration with DCS, produced spots can be on the air seconds after completion.



COMPUTER CONCEPTS IS TURNING THE WORLD OF RADIO UPSIDE DOWN

LAS VEGAS- Visitors to the 1995 NAB convention were amazed to see no fewer than six new products for radio from Computer Concepts, makers of DCS™, the world's leading hard disk system. For the first time, one company offers proven products for stations of every size — from 100% live major market powerhouses to fully automated local stations — all working together through the DCS architecture. Some of these new products, while new to the U.S., have been in use for years in international markets... another advantage of Computer Concepts' world-wide scope. With so many products to choose from, Computer Concepts can now custom-tailor a profit-making system for every radio operation.

COMPUTER CONCEPTS - THE POWER BEHIND THE RADIO REVOLUTION.

What makes Computer Concepts stand out of the pack of companies now offering hard disk products for radio? We're customer-driven, and we have been since we started over 20 years ago. We maintain direct contact with our customers before, during and after the sale. We're so proud of our customer relationships that unlike most other vendors, we'll be happy to supply our entire customer list to any prospective purchaser.

DCS from Computer Concepts has long been the leader in automating commercials and spot insertion for stations of all sizes. But the big news this year is an unprecedented array of new products for every facet of on-air operations — and every kind of radio facility. All are field-proven and backed with the kind of customer service that has been instrumental in the success of Computer Concepts.

As your needs change, so can your DCS-based system. For example, DCS systems can be configured to store music, commercials, jingles and other audio cuts either centrally on an audio server or distributed on individual DCS workstations. A new option, Audio Central+, distributed audio, offers both capabilities plus complete fail-safe redundancy.

Another new DCS option developed in response to customer requests allows the system to start playing back material while it is still being recorded. Perfect for delaying network news-on-the-hour for a few seconds or minutes while giving local headlines first.

All the new and exciting Computer Concepts products integrate seamlessly to DCS. It's your assurance that — whichever components you choose to make up your DCS system today — your system can be expanded tomorrow.

Large stations or small, simple system or very complex, today more than ever there's one place to call for total expertise and total customer responsiveness in hard disk systems. Call Computer Concepts at 1-800-255-6350 and profit from our experience.



MAESTRO BRINGS MUSIC AND SPOTS TOGETHER.

DCS has always managed commercials and spots flawlessly. Maestro™ now does the same for music, integrating all music and commercial information and control with a Windows™-based on-screen interface. Maestro is the key to accessing music directly from hard disk. It interfaces directly with music scheduling database systems and gives on-air talent total flexibility to execute perfect song-over-jingle-over-song crossfades. Music search by type, artist, etc., intro and outro countdown display and instant access to news and weather info are just a few of the many features which make Maestro the perfect DCS interface for creative on-air control.

Newsroom keeps you up-to-the-minute.

Radio news can be a profit center with Newsroom™, the complete electronic news operation from Computer Concepts. The key word with Newsroom is efficiency. The system automatically takes both text and actualities from wire services, networks and other sources. A news person writes and edits copy on screen, linking sound bites to the copy — playing the wrong "cart" is a thing of the past. Editing of audio actualities is fast and precise. On screen prompting lets talents read final copy right off the screen. Newsroom is fully integrated with DCS and Maestro and can be added to an installed system at anytime.

CARTRACK TAKES THE HASSLES OUT OF LIVE RADIO.

CartTrack™ is a field-proven "front end" to DCS which puts right on the screen all the carts your morning (or other) talent could ever want, for instant, no hassle access. Individual "tracks" of carts can be programmed for each show — there's no limit. Talent uses a touchscreen, trackball or mouse to "point and play" carts to three on-screen graphic "cart machines." Events played from DCS can be controlled by CartTrack. It's the easiest way to handle live shows offered by any hard disk system. Let CartTrack bring order into your hectic, live, money-maker drivetime shows, and then let DCS automation take over to handle other dayparts.



8375 Metrose Drive, Lenexa, Kansas 66214 Tel: 913-541-0900 • Fax: 913-541-0169

SALES PROMOTION PLANNER

ideas you should start planning now

SEPTEMBER

Fall & Winter Fashions
Hunting & Fishing Supplies

TARGET PRODUCTS
Home Furnishings
Heating
Carpet & Floor Coverings

Beer
New Car Sales

4 Labor Day
22 Business Women's Day

DATES TO REMEMBER:

10 Grandparents Day
23 1st Day of Fall

17-23 Singles Week/Farm Safety Week
25 Rosh Hashanah

NATIONAL

Self Improvement, Cable TV, Literacy, Baby Safety, Chicken, Piano and Rice Month

FALL IS IN THE AIR

When the leaves begin to fall, people get excited about the change to cooler weather. They look forward to football games and tailgating. Customers buy new coats, hats, boots, and the latest trend in fall fashions. September is also one of the biggest months for new car sales. This particular month needs to be planned early. Clients who wait till the last minute often change their minds about advertising and hold out for the holiday season to spend their money. Self Improvement Month is also the time to get a new hair style, buy new make-up for fall, and get into shape before the holidays.

THE SPORTING SEASON

- "Big Buck Contest." Have a sporting goods or hardware store promote a contest where hunters

sign up before the season to win a major prize if they kill the largest deer.

- "Fishing Tournament." Host at a local lake over a weekend. (Beers are great sponsors.) Have the fish tagged for prizes. You can have a fish fry with booths set up and bands playing. Take out an insurance policy on one fish that will be tagged for big money (\$50,000 fishing tournament).
- "Pig Skin Picks." Listeners pick their favorite teams to win at a local retailer or fast food locations. Weekly winners will win football tickets.
- "Football Road Trips." Work with a travel agent or tour company and offer bus trips to away games (Pro or College). The package could include tickets, food, drinks, hotel, and bus trip for one price.
- "Pre-Game Pep Rally." Host at a client location with music, cheerleaders, speciality items and prizes.

JULY QUICK FIX™

- "Armed Services Appreciation Week." Retailers offer specials to all members of the Armed Services for the week around the 4th.
- "The 4th in the Big Apple." Give away a trip to see the statue of liberty in NYC.
- "Baked Bean Bake Off." Work with vendors and a grocery store and find the best baked beans in town. The winners will win a trip to Boston.

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

AUGUST QUICK FIX™

- "On-Air Pep Rally." Each Thursday night cheerleaders from a different high school host an hour from 9 p.m. to 10 p.m. Use a client location to sign up the school & be the sponsor.
- "Campus Discount Card." Create a card to be distributed to the students. Sell packages to clients that will offer discounts at their stores with use of the card. Big Money!
- "Summer's Over Party for Mom." Host at a restaurant or mall. Have a fashion show, do makeovers, and have a nice dinner. You can invite the public or make it a private party where kids will sign their Mom up to win.

DATES TO REMEMBER

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

NATIONAL:

Romance Awareness, Eye Exam and Catfish 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

NOVEMBER

TARGET PRODUCTS:

Grocery & Turkey Sales; Toys; Clothing; Jewelry; Electronics; Major Appliances

DATES TO REMEMBER

3 Sandwich Day
4 Sadie Hawkins Day
7 Election Day
11 Veteran's Day
16 Great American Smokeout
23 Thanksgiving
24 Busiest Shopping Day

NATIONAL

Diabetes Month

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

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

THE THREE MOST IMPORTANT POINTS TO REMEMBER ABOUT YIELD MANAGEMENT.

- 1. TAPSCAN IS YIELD MANAGEMENT.
- 2. TAPSCAN IS YIELD MANAGEMENT.
- 3. TAPSCAN IS YIELD MANAGEMENT.

GridONE™ is the radio industry's premier demand-driven electronic rate card and yield management system. The GridONE system allows management to keep a tight reign on inventory pricing performance, to yield specific financial goals for the station, while optimizing utilization of available inventory. An interface to available market audience estimates ensures that a customer-focused approach to selling guides your sales organization to its highest level. GridONE, yield management from the company that set the standard, TAPSCAN.



TAPSCAN, Incorporated
3000 Riverchase Galleria • Eighth Floor
Birmingham, Alabama 35244
205-987-7456

Circle Reader Service #127



Special Advertising Section

Wave Makers

Cutting-Edge Information From Leading Radio Suppliers



Inside: SW NETWORKS — The Digital Age



Future Shock SW Brings The Digital Age To Radio

By Ron Schiller

When SW Networks announced its commitment to digital delivery at 1994's Fall NAB conference, the whole concept seemed just a little futuristic; here we were applying the latest information age technology to the business of providing content to our affiliates. Less than a year later, it's clear that digital delivery is an idea whose time has come. Broadcasters everywhere are beginning to implement systems that are similar to SW's Digital Integrated Satellite Control system. We at SW are absolutely thrilled with this development — we feel as though the radio community has ratified our vision.

For affiliates of digital networks it all comes down to two, extremely important words: custom delivery. The DISC system will be capable of meeting the demands of each market in a very specific fashion, en-

abling local affiliates to retain regional flavor by running local weather and local traffic reports. Shows originating in local stations can utilize electronically transmitted SW Networks audio and text, as well as commercial logs and affidavits, putting them well ahead of their competitors in terms of resources. Because the audio and text transmissions are all digital, SW is creating radio's first paperless network.

Utilizing the ISO-MPEG Layer II digital standard SW is able to deliver a robust CD quality audio product and at the same time provide text and control commands to station receivers. The combination of real-time, scheduled and cued control on a station to station basis also gives SW Networks affiliates a whole new range of business opportunities. Affiliates of digital networks will, for example, be able

to approach national advertisers with a local tag for specific campaigns and locally promote national announcements. In this case digital delivery is, quite obviously, good for not only the network and its affiliate but also for the entire radio community: major sponsors will now be able to use the medium on a very large scale while benefiting from highly targeted, regional tie-ins.

Affiliates of digital stations truly get the best of both worlds — they retain the regional flavor that makes radio such an intimate vehicle for advertising, while benefiting from talent and production values that can be had only on the national scale.

You can't be sure that you are ahead of the curve until others begin to follow. It's with a genuine sense of accomplishment — and just a touch of pride — that we welcome



Ron Schiller, Vice President,
Engineering and Technical Operations

the radio community into the age of digital delivery. With the multitude of new opportunities provided to both networks and affiliates, the digital age promises to be one of radio's most prosperous.

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.



CELEBRATE RADIO'S 75TH ANNIVERSARY AS YOU PREPARE FOR THE FUTURE!

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From new revenue streams, duopolies and creative leadership techniques to regulatory, motivational and technological issues—**there is something here for everyone on your staff!**

- **Management** sessions will help you achieve maximum results from your station and staff.
- **Programmers** will learn ways to improve listener loyalty and market share.
- **Sales and marketing** professionals will benefit from the tools offered in RAB's high energy sales & marketing sessions.
- An intense one day **Digital Radio Seminar** offers expert advice and solutions for preparing your radio facilities for the digital age without wasting assets on unproven technologies.
- **Small market stations** will benefit from a series of sessions tailored to their unique needs.

DON'T MISS THESE NAB RADIO SHOW HIGHLIGHTS...

- Mel Karmazin and Lowry Mays, CEO's of two of the world's largest, most influential radio groups, explore "Radio: Today's Trends, Tomorrow's Opportunities."



- At the NAB Radio Luncheon Ben Cohen and Jerry Greenfield of Ben & Jerry's Ice Cream share their



secrets to success and Nancy Widmann, President of CBS Radio, receives the National Radio Award.



- "Opportunity '95 the Complete Radio Job Fair" provides managers and owners with an opportunity to meet qualified individuals seeking careers in radio.

- Join FCC Chairman Reed Hundt at the Friday morning FCC Chairman's Breakfast and meet Commissioners James Quello and Susan Ness, along with other high level FCC staff,



as they take part in a variety of regulatory sessions.



- Celebrate everything that makes radio great today at the NAB MARCONI Radio Awards Dinner & Show. Entertainment provided by Premiere Radio Networks.

- **"Radio: Profiting From Technology in the '90s"**

In an exciting FREE session for all World Media Expo and NAB Radio Show attendees, Dr. John D. Abel, NAB's Executive Vice President of Operations, will show you, through entertaining demonstrations, how innovations like data broadcasting, the Internet, the World Wide Web, digital compression and other exciting opportunities made possible by digital technologies can impact your business and your bottom line.



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You can also receive information from:

Fax-on-Demand—dial (301) 216-1847 from the touch-tone handset of your fax machine and follow voice instructions

World Wide Web—<http://www.nab.org>

To speak with an NAB representative, call (800) 342-2460 or (202) 775-4970

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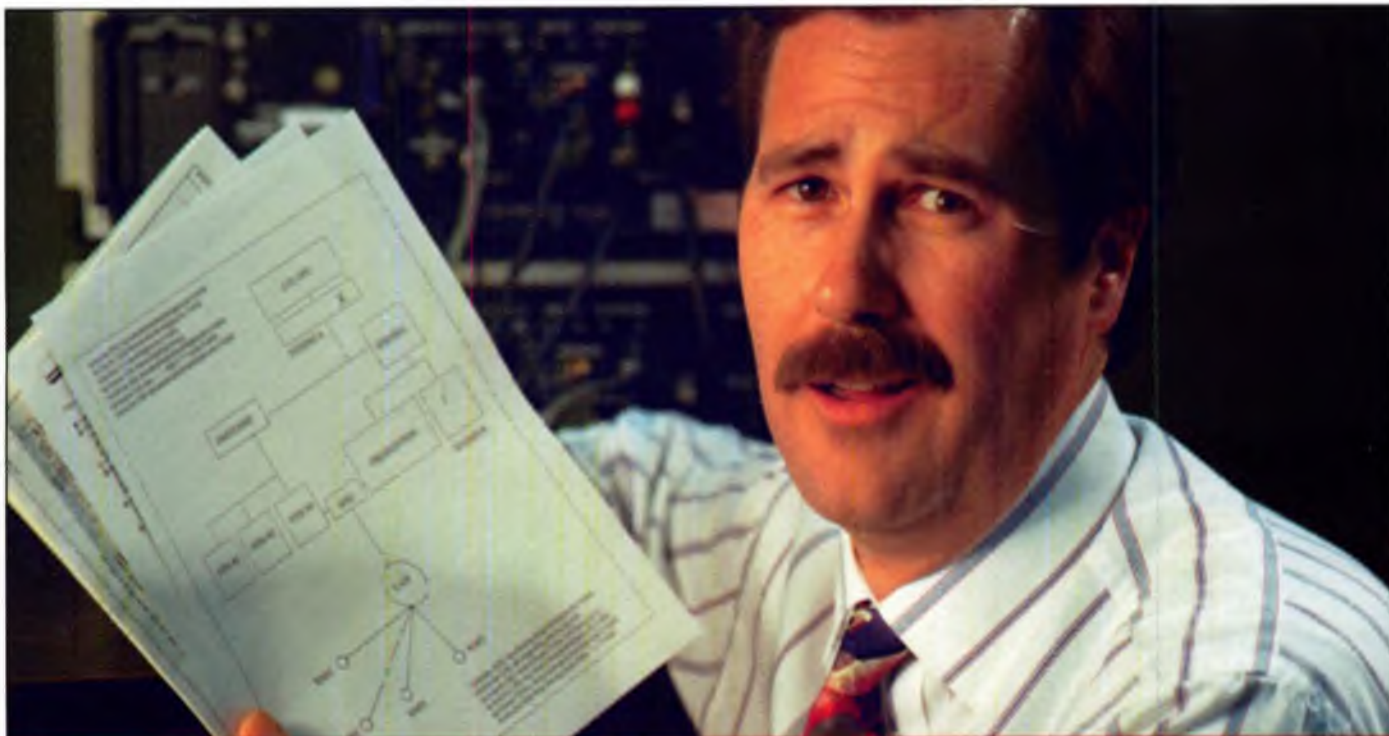
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