

RADIO INK®

Radio's Premier Management
& Marketing Magazine

New Business
Development
**HOPE OR
HYPE?**

DIARY

BRING 'EM ON!

TOM BIRCH TAKES ON ARBITRON

INSIDE:

**'97 RADIO WAYNE
AWARD NOMINEES**

**GOING TO RAB?
SEE PAGE 33**



Vol XII, Number 3
Feb. 3-16, 1997

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"We're a news programming provider and deal with a large number of actualities every day, so speed in production and getting it down the line are paramount. DAD allows us to bring information in, and seconds later it's ready to go. The greatest feature is the ease of editing and file transfer between our four workstations. On-air is a breeze."

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Chuck Whitaker, PD
WSBT, South Bend, IN

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RADIO INK

Radio's Premier Management & Marketing Magazine

VOL XII • NUMBER 3 • FEBRUARY 3-16, 1997

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Tom Birch
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Sure it's another source of revenue but how do you make it successful? So many ways, so many vendors but getting them to work for you can be a tough task or can be very rewarding.



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Consultant Selling is Dead



Consultant selling was introduced by Douglas Edwards in 1950. It reached Radio around 1980. Over the years we have all been exposed to Tom Hopkins, Zig Ziglar, Tony Robbins and many others. All very big, successful sales trainers who based their theories on what Douglas Edwards introduced in 1950.

We've all learned the consultant sell technique. Ask questions, solve the problem, and close. With that comes the trial close and about 300 different types of closes. It's worked for years. The problem I see is that every industry in America has been trained on these techniques. As a result, every person on the buying side knows exactly what the techniques are and how to render them ineffective.

Imagine yourself on a sales call when you say, "I'm not sure if we can get you on the air let me call the office." Though they aren't saying it (and may not know it exactly by name) the buyer is thinking, "Oh, the old Higher Authority close." Or maybe on a Friday you say "This is a great opportunity, but our rates go up on Monday, you may want to make a decision today." In the prospect's mind it's, "Hmmm, the Impending Doom Close."

Consultant selling had its day but I believe its day is over. Though many of the techniques remain valid, many others should be buried forever. Selling in this environment cannot be about manipulating people. True, we need to listen and problem solve. True, we need to motivate them to buy. But every time a salesperson uses these techniques on a prospect the buyer sees right through them and begins to distrust

the person using them. There has to be a better way that works for today.

This week the sales and marketing side of our industry meets in Atlanta for the annual Radio Advertising Bureau conference. The purpose of the conference is to train managers and SMs with techniques and information that they can apply to their stations at home. It's usually been effective at achieving that mission. And though the RAB does a tremendous job and puts together a great conference, there is still too much of the same old stuff. One thing you'll see at the conference is a lot of people who make their living teaching the rest of us how to sell and how to manage our sales organizations. Most, unfortunately, will be teaching consultant sell techniques invented in 1950.

A few sales trainers are offering some new, leading edge techniques. Most are not. I believe change is needed and that every trainer should rise to the occasion to seek out fresh, new techniques that are not regurgitations of the old techniques. I challenge them to rise to the opportunity to bring new life to selling of Radio by finding a new system which, like its predecessor consultant selling, can be the new standard of sales in Radio. When you hear the same old techniques being taught, ask yourself if there is a better way. ☐

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Eliminate Carts for \$7,000

Scott Studios' Spot Box

At last! A commercial player that *works just like carts*, but with digital audio that *sounds like compact discs*.

It's Scott Studios' new *Spot Box*. It's the *first* hard disk "cart" replacement that jocks *really like!*

It's *easy to use*: You get four Start buttons for four recordings, just like a quadruple deck "cart" player.

The Start button clearly counts down the remaining time of each cut. Every deck shows "bar graph" VU levels.

When a "cart" finishes, the label and buttons turn grey to lock out accidental re-play. It can air again with a touch of the Replay button (at the lower right). If there are more than four "carts" in the set, the "on deck" spot moves from the fifth line (at the right of the time and date) to the grey deck that had played. The Spot Box can also remote start CD players.

The Manual-Auto button (at the right of each label) lets you start each spot manually or have the Spot Box smoothly start the next one itself. Automatic sequencing can also be turned on or off globally, by categories or shifts.

Pause buttons can stop (and resume) playback of any cut. During a Pause, the Start button can replay that recording from the beginning.

Each deck has a Fade button. It helps if you need to fade something out gracefully with one touch.

The Spots and Jingles buttons at the lower left take you to a "Wall of Carts" screen that shows *all* of your hundreds of recordings. You can jump immediately to whatever you want by touching the first letter of its name on the large alphabet at the top of that screen. Pick and play it quickly in any "cart" deck.

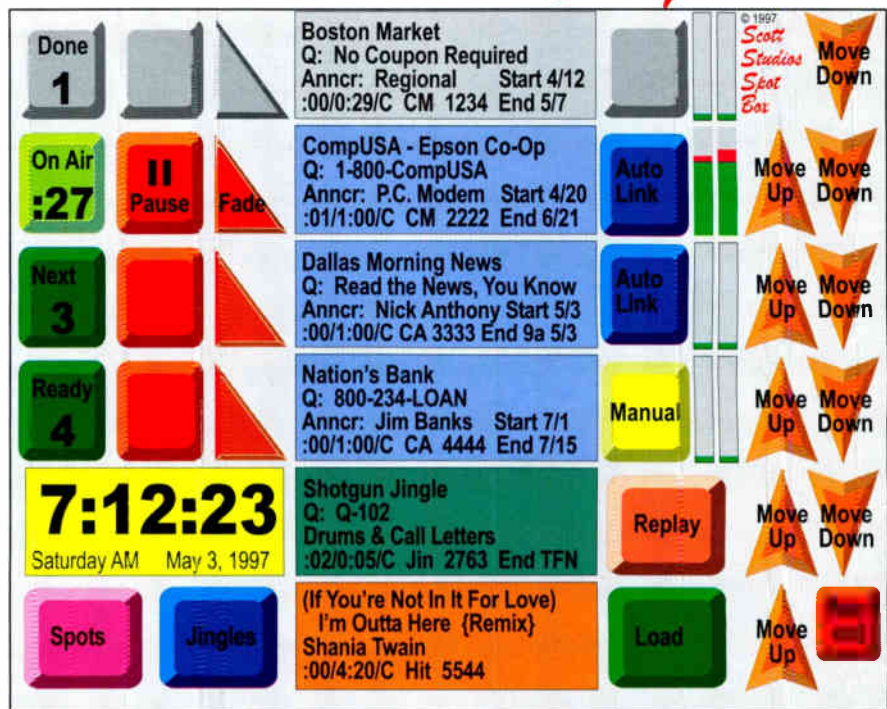
As an option, we can automatically bring logs into the Spot Box from your traffic computer. Then, after the spot set has finished, the Load button at the lower right automatically brings in the next break.

You can quickly rearrange the order of any recordings with the Up and Down Arrows.

Scott Studios' Spot Box not only *sounds better* than any "carts" you've ever heard, its labels *look better* and are easier to read than any "carts" you've ever seen!

You get four legible lines of useful label information: Names, numbers, out-cues, announcers, intros, lengths,

(972) 620-2211 FAX: (972) 620-8811
8 0 0 7 2 6 8 8 7 7
(800) SCOTT-77



Here's a reduced size view of Scott Studios' 5"x8¼" Spot Box. You get easy access to hundreds of commercials, jingles, sounders, comedy and other recordings. All audio is CD quality digital from hard drives.

endings, copy info, start and end dates and times, schedule times, and anything else you want. Labels are even color coded. When you have several cuts rotating as one number, you see exact lengths. Both the name and out cue match the exact cut that plays. The Spot Box even rotates recorded tags.

If you have several stations in one building, record each spot only once. It's instantly playable in *every* desired studios' Spot Box, without re-dubbing or retyping labels. Cuts can be locked so they only play on designated stations or shifts.

You also get printouts showing *exactly* when each spot plays!

Best of all, Scott Studios' digital audio is *affordable*. A "four-deck" Spot Box player storing 600 minutes in stereo starts at \$6,000. You can record and edit spots or phone calls in the air studio during songs for only \$1,000 more. A production studio recorder-editor is \$5,000, and it can even go on-the-air if needed. 600 additional minutes of stereo storage is only \$250. Larger screens and a variety of backup options are available. At Scott's low prices, you can afford as much storage and redundancy as you want.

Also check out Scott Studios' Hot Box. It plays *any* of 62 "Hot Keys" *instantly* at the touch of a finger. You get 52 sets of 62 clearly labeled Hot Keys: 3,224 digital cuts for only \$5,000.

Scott Studios also offers other digital systems for satellite formats, music on hard drive and voice track automation. Call 800-SCOTT-77 for details, or a no-obligation trial in *your* station.

Scott Studios Corp.
13375 Stemmons Freeway, Suite 400
Dallas, Texas 75234 USA

PEOPLE IN INK



Museum Pieces

Recently there's been a potpourri of personalities and Radio people performing, broadcasting and just milling about at the Museum of Television and Radio in New York.

1 Getting executive were (l-r) **Chris Ballew** and **Dave Dederer** of the **Presidents of the United States of America** during a Global Satellite Network's *Modern Rock Live* broadcast. **2** (l-r) From **WPLJ-FM New York** **Scott Shannon** and **Todd Pettengill**. **3** (l-r) **WOMC-FM Detroit** brought their morning show team to

the museum with **Dick Purtan**, **Al Muskovitz** and Purtan's daughter **Jackie**, who dropped in on dad while he was in New York. **4** Getting goofy was **WQCD-FM New York's Pat Prescott** (r) and **Ray White** (l) jamming to the tunes of **Dave Koz** (ctr) **5** Some of the members of **New Edition** came by through the invite of **WPGC-FM Washington D.C.'s Donnie Simpson**. (pictured are l-r: comedian **Hamburger** (no joke), **New Edition's Michael Bivens**, **Pam Simpson**, **Donnie Simpson**, **New Edition's Johnny Gill** and **Ricky Bell** and **WPGC's Chris Paul**). **6** **WFMU-FM East Orange, NJ's Laura Cantrell** brought her *Radio Thrift*

Shop to the museum. Pictured (l-r) **Cantrell**, **Jay Sherman Godfrey** and **Yo La Tengo's Georgia**

Hubley's. **7** Everyone rocked and rolled with a live broadcast put on by **WFUV-FM** featuring musician **John Cale** (l) and joining him was non other than former **Talking Head David Byrne** (r). Weird. **8** And coming all the way from the West Coast were **KROQ-FM's Kevin & Bean** (l and r) broadcasting their show and inviting vocalist **Saffron** of the group **Republica**. After meeting Kevin & Bean, Saffron decided to change the band's name **Liliputia**.

WHEW AM 1380

Mid-State Communications Corporation P.O.Box 833 Franklin, TN 37064 615-791-1380 Fax 615-385-7271

November 12, 1996

Ms. Debbie Winfrey
Regional Affiliate Sales Manager
Prime Sports
100 East Royal Lane
Suite 100
Irving, TX 75039

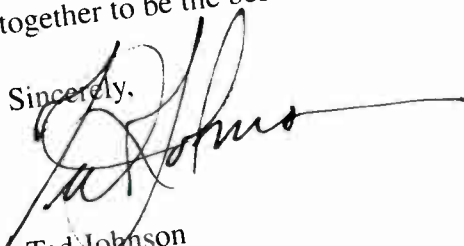
Dear Debbie,

I wanted to take a moment to tell you how pleased all of us at WHEW are with Prime Sports. When we made the decision to change the station's format to all sports, we took a look at all the sports networks. We were the first all-sports station in the Nashville market and could pick and choose from everything in the network marketplace. Production values, talent, knowledge of sports, and a feel for the local broadcaster were some of the key points that we demanded. Above all we wanted a network that could *entertain* and not insult our listeners. The niche in the market WHEW is trying to fill is the sports-minded male 25 to 40 and female 18 to 35 years of age.

Even though you are not the largest sports network, you have exceeded all of our demands. The production values make each segment and feature flow into the next. Even with the flow, each hour stands on its own and is easy to promote by daypart. There are plenty of points to identify WHEW in every hour and build our image. You have a great lineup of talent that entertains the listeners, and even though they have opinions, based on great knowledge of the sports field, they never insult a caller. Not the least factor is your understanding and willingness to help the affiliate make it all work.

Keep up the great work. It's exciting to be a Prime Sports affiliate, and may we both grow together to be the best.

Sincerely,



Ted Johnson
VP/GM
WHEW
Mid-State Communications Corp.



Call 972-402-4500 now to get
the market exclusive!

Pierre Bouvard

Newspapers' Secrets Revealed! Radio's Newest Advantage

The next time you hold a sales meeting at your station, post this number on the wall: \$38.5 billion. That's what newspapers rang up in ad revenue in 1996. For as good a year as Radio had, our industry posted a "mere" \$12.3 billion in 1996. Every GM, SM and AE in every station across the country knows what needs to be done. If Radio is to grow, a lot of our revenue must come from that big pot of dollars that newspapers take to the bank every week.

To get a piece of newspapers' revenue, Radio needs some real competitive intelligence. The more we know about the strengths and weaknesses of newspaper, the more we'll be able to pry loose some of those dollars. It's one thing to pitch a newspaper advertiser, it's another to make that pitch knowing exactly what that advertiser looks for when she writes that fat check to the Daily Bugle.

This week at the RAB Marketing Leadership Conference in Atlanta, Arbitron, the RAB and Edison Media Research will unveil a landmark study of major newspaper advertisers. We probed to find the real decision makers, regardless of department and title. We asked for their evaluation of all the ad media so that Radio can understand



how it stacks up to newspaper and the other media competing for local and national ad dollars.

We'll show you what major decision makers told us about the characteristics that are important to them when choosing an advertising medium. We asked them about overall cost, ease in purchasing a medium, ability to get results and more. We also asked them which media wins top spot in their minds for key attributes like ability to target and which media is perceived to get the best results.

Once we established where Radio fits into the overall marketing geography, we zeroed in on newspaper and Radio. We focused on what these advertisers like most and least about newspapers and what they like most and least about Radio. The study is a gold

mine of information that Radio can use to approach newspaper advertisers with a well-honed pitch – a pitch that speaks to what really matters to the people who write the checks to get results with their ad campaigns.

This study is also part of Arbitron's ongoing efforts to give Radio broadcasters more tools and information to grow their share of the advertising pie. Media Targeting 2000 profiled the Radio listener as consumer and compared the time consumers spend with newspaper, TV, cable and Radio. We're providing local TV and newspaper spending data at no charge to our qualitative clients. Still in the works is a major study of media planners.

Mark you RAB calendar for Friday, Feb. 7 at 12:30 p.m. This could be the most valuable RAB session you've ever attended. If you can't make it for the session, you can call your Arbitron representative or the RAB after the conference and ask for your copy of the Newspaper Advertiser Perceptual Study. Read it, share it with your sales staff, set up a sales meeting and then get ready to unlock newspapers' hold on the lion's share of local and national ad dollars.

Pierre Bouvard is VP/GM Radio at Arbitron. He may be reached at 212-887-1300.

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FOR SALES MANAGEMENT
DGI**

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SAN FRANCISCO...	MAR 18-19/20
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DAYTON.....	JUN 10-11/12
BOSTON.....	JUN 24-25/26
CHICAGO.....	SEP 9-10/11
PITTSBURGH.....	NOV 11-12/13

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**HOW TO CLOSE
MORE SALES**

Is There Anything New in Sales Training That You Have Discovered?

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Each day, I see brochures cross my desk promising, "32,047 new ways to motivate salespeople." "Maximize revenues in your sleep," and

"Hypnosis: The key to new business development."

Training techniques are neither embraced nor new. Doctors and auto mechanics go to school and so do insurance agents. But, what about Radio reps? We just throw them to the wolves.

The program at KYW and WPHT isn't sexy or new, but it is effective. In addition to the basics, each seller must cover news stories and participate in editorial meetings. They are also required to work the 4 a.m. newsroom shift and sit through countless hours of news cycles in order to appreciate why 31 years of around-the-clock predictability and dependability make us an essential part of our listeners' lives.

Yet, this does not make our training program successful because there is one thing trainers can't teach and sellers can't learn ... passion.

Darryl Miner sales research director • KRXQ-FM, KSEG-FM, KXOA-FM • Sacramento, CA



Storytelling – On a weekly basis, the sales staff is given pertinent information on key business categories. The first priority for this in-

house system of training is to help the salespeople get beyond the numbers and tell the story. The reason is simple – if the AEs can't turn the numbers into real live consumers, you can't expect clients to stop basing their advertising

decisions on things like cost per point.

By educating and constantly reminding our clients and salespeople about the lifestyles and consumer habits of our audience, we have seen measurable revenue growth and improved client relationships. This approach has also led to increased success with new business. Training the AEs to use methods similar to Scarborough's Retail Profiling SystemSM has proven to be very effective.

Steve McCall director of sales • WDCG-FM, WRDU-FM, WRSN-FM, WTRG-FM • Raleigh/Durham, NC



One new thing is a larger pool of resources – the first element of the pool is sheer dollars. Our four stations have a lot more

buying power to hire a sales trainer than, possibly, one station could have afforded before. Our stations had worked with The Michael Corbett Company in the past. We found his

ability to generate local, long-term revenue unparalleled. However, he was the only outside support we were able to provide for our people that year. With consolidation, we are hoping to be able to use Michael and others.

The second element of the larger pool of resources is the power of having 30 sales executives with separate backgrounds. Each AE brings special talents and skills to the table that can be shared with others. ☐

If you would like to respond to a Forum question, call Julie Ross at 561-655-8778.

SOLD!

Capstar Broadcasting Partners, R. Steven Hicks, Chairman and CEO, has entered into an agreement to acquire **Community Pacific Broadcasting Company, L.P.**, David Benjamin, CEO.

Randall E. Jeffery,
Elliot B. Evers
and
George I. Otwell
initiated the transaction.

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GOOD

AGAIN

THE
BIT

Call it getting back on the horse, call it looking for trouble or call it a guy with a big set, Tom Birch has failed at the research game once before but that isn't going to stop him. This fall Birch Research leaps forward after its demise in the '80s and goes up against the Goliath known as Arbitron. With rock and slingshot in hand, Birch is set to jump back into the foray and see if this time around he can do what he couldn't do before ... survive.

BOY



World Radio History

TOM BIRCH

BIOGRAPHY

A graduate of Cornell University in 1974 with a B.S. in Industrial and Labor Relations, Tom Birch founded Birch/Scarborough Research Corp. in 1978 to compete in the Radio audience measurement segment of the media research industry. Between 1978 and 1988 he orchestrated a program of expansion both internally and through acquisitions that allowed Birch/Scarborough to become the nation's second-largest Radio audience ratings firm, with revenues of approximately \$24 million during his final year as CEO in 1990. At that time Birch/Scarborough employed more than 1,200 people nationwide with sales offices in New York, Los Angeles, Chicago, Dallas and Atlanta.

During the past six years he has been head of several corporations and companies Southeastern Broadcasting Company, Emerald Coast Communications, Opus Media Group and Opus Management Corp. In May 1996, revisiting familiar territory, Birch organized Birch Research Corporation (BRC) as a Florida corporation chartered to provide syndicated Radio audience ratings to the broadcasting industry. The rest is yet to be seen.

What Was I Thinking?

INK: Are you crazy? Here you are taking on a big gorilla like Arbitron, starting a new ratings service. What's your motivation?

BIRCH: The motivation is to make money and to save money for clients. I think we can have a win-win situation here where Radio stations can save, and the aggregate industry wide, tens of millions of dollars. In the process, I can make a profit. The way I would break this thing down is that we're not going to go into competition with Arbitron in 260 markets overnight. In fact, it's not even part of my game plan to seriously challenge Arbitron's dominance in the

industry. I have no doubt that Arbitron will continue to be very strong in the coming years. However, there is an opportunity for us to go in and hit, what I call, the price-sensitive subscribers to Arbitron's service who have renewals coming up.

INK: What kind of information do you have that says there really is a market?

BIRCH: We did a study back in September. We hired Doug Jones Research in Atlanta. Doug and I had worked together when he was on our technical advisory board in the '80s when he was the research director for Summit. He knows the industry and both market research and syndicated ratings. We talked to about 75 CEOs and CFOs of Radio groups, as well as some GMs, to get their perception as to where things were going in the industry. Essentially, what we found is that the attitude toward Arbitron is probably ambivalent. The people we talked to, at least, felt that the product was fine. They didn't have any serious product problems. They were lukewarm on Arbitron's service, but there was not necessarily a bad attitude. We didn't find the kind of animosity in the industry toward Arbitron that existed in the '80s. On the other side of the coin, the Arbitron price tag was considered universally to be too high.

While Arbitron enjoys agency acceptance and, certainly, industry acceptance, and has made great efforts to try and address some of the service and attitude issues that the company had in the

'80s, they haven't addressed the issue of price, which still remains the most important, glaring problem with the industry. So that's where we are coming in. In our study, we posed a couple of scenarios where a competitor of Arbitron may come in and propose service. We tested these ideas against our sample and, by and large, we found a lukewarm response from GMs who don't really have as much at stake, but a very enthusiastic response from group executives, who have a great deal at stake when it comes to what kind of money is being shelled out for audience ratings. We think there is a very significant opportunity for us to come in and we intend to capitalize on it.

The Price is Right

INK: Are you saying that Arbitron is too expensive for what they are offering, or are you saying their margins are too high?

BIRCH: They are perceived as being too expensive and it's not hard to see why. If you look at other commercial broadcasting systems around the globe, none of them pay the kind of prices that American systems pay for audience ratings. In Britain, Canada, Australia, and New Zealand, the same types of methodological approaches are taken to generate ratings but the price tag is significantly lower.

INK: Wouldn't Arbitron say that the reason the price is so high is because it is so difficult in America to get a good response rate?

BIRCH: They could say that, but that's not the reason why



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it is so high. It's because Arbitron has enjoyed a monopoly position for so many years. While we were able to stand the tide of rate hikes in the '80s, when we were competing heavily against them with Birch Radio, by and large, Arbitron has had the opportunity to raise rates every single year. When you look at the rates creeping up and up, they are now to the point that we estimate Arbitron's gross margins to be in excess of 50 percent.

INK: If I were Arbitron and had Ceridian's deep pockets I would probably say, okay, here comes a new entry, let's drop the prices and keep them low until this new guy goes out of business. How will you deal with that?

BIRCH: I think that's exactly what they will do. The way I deal with it is by taking a very conservative, almost guerrilla type of entry strategy. By keeping our cost down, taking great care not to rule out markets where we are not profitable and to grow the business in a patient manner, we can wait them out. There is probably less pressure on us because we don't have a publicly traded corporate parent requiring 15 percent year after year in increases on earnings.

INK: But can you sustain a battle you've already lost with a perceived monolith that has a seemingly endless supply of cash?

BIRCH: Providing that I don't go in and measure markets unprofitably, which is one of the things that ultimately led to the economic demise of Birch Radio. We will not make that mistake again. The cost of maintaining a core staff to process the data is not terribly expensive and is something that I can afford to do out of my own pocket, and I can be patient. While I will not wait around

forever for the business to materialize, I certainly have enough money to sit here for the next couple of years and wait for it to develop.

Try and Try Again

INK: How would you respond to the people who are saying, "Well Birch is coming back, but it failed once before."

BIRCH: Around '84 or '85, in response to Arbitron expanding their Arbitrend service, we began responding by getting into their knickers in the agency world. This is a dangerous place to play for an expanding business because agencies, particularly national agencies, have a voracious appetite for lots of markets. They need to have nationwide coverage of markets. Ideally, they need a county coverage study. Many national advertisers have to have that. Back then, if you were going to be a serious player as a major national rating service you really had to deliver agency acceptance to broadcasters. And to get agency acceptance you had to deliver markets.

This is what pushed us into a lot of markets where we were either thinly supported by broadcasters or not supported at all. As a result, Birch Radio in the '80s really was out on a limb financially. We had a corporate sponsor in VNU that was willing to support a lot of this expansion but, frankly, it was a very risky strategy. In the end, when the recession hit in 1990 and '91 with Radio stations cutting budgets, the Birch Radio Service was hurt. I don't intend to do that this time.

INK: Do you think people will drop Arbitron and take Birch in exchange, or will they end up taking both?

BIRCH: I don't think there is any question that this is an either/or

proposition. They are either going to take Arbitron or Birch.

INK: Is there a chance that you might be used as a negotiation tool with the intent of driving an Arbitron price down?

BIRCH: Maybe. I don't know what the motivation will be. Certainly, it is the prerogative of the broadcasters to do what they want. This is not our intention and we certainly aren't hooked up with anybody in any organized fashion to lower Arbitron rates. We are in it to build a business.

Times Have Changed

INK: In the '80s at Birch Radio you were hot on the idea that diary methodology was wrong. You promoted the Birch way (telephone methodology) as a much better option. Now, you're going into a diary methodology. Are you backpedalling on your original premise that your way was better?

BIRCH: Times have changed. The biggest change is this time we're not out to make history. We're out to make money. We had a fundamental dispute with Arbitron on methodology. I don't think that was healthy in the end and, probably, not healthy for Radio. We were constantly swimming upstream. As a result we found ourselves constantly having to go in, prove, and then reprove, why our estimates were actually more accurate than Arbitron's.

There is another big difference between where we are now and where we were then and that was diary response rates and telephone response rates were not the same. This gap has closed a lot and I credit Arbitron for some of the things they have done over the last few years to raise their diary response

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rates. At the same time, telephone response rates have declined because of all the telemarketing activity going on. The end result now is there really is only about a five to 10 point differential between telephone response rates and diary response rates.

INK: Your products are essentially in parity. It looks like you're saying, "we're going to do what Arbitron is doing, we're going to do it equally as good and we're going to charge a lower price." Is there any other unique selling proposition to Birch versus Arbitron?

BIRCH: Yes. I'll get into that in just a little bit. First, let me put some method to the madness of coming out with a very, very, comparable product to Arbitron. I would liken our competition with Arbitron to the competition between MCI and AT&T. We can hang lots of bells and whistles on the product after we have generated the estimates, but the most important thing we think we can do to help broadcasters is to make the decision an easy one without confusing them with a lot of differences in the estimates. We have deliberately decided to take the task of coming as close to Arbitron estimates as we possibly can.

We will be delivering all of our data electronically, issuing fully tabulated, processed data reports 4 times a year on a calendar quarter basis. In addition, we'll be including, with our service package, a respondent based analysis system, so that users will not have to pay any extra fees to get down to the respondent level of the data. We will also enable agencies now, for the first time ever, to average the two ratings reports, Birch and Arbitron. You couldn't really average telephone based estimates

with diary based estimates. With two comparable methodologies, an agency can utilize averages, which will bring some stability to the buying and selling of Radio.

INK: What about qualitative?

BIRCH: We will have limited qualitative data available. Our plan is to offer the same level of qualitative data that Arbitron is proposing in their non-Scarborough markets. We will be offering that data in all of our markets. One other benefit we feel we are going to bring to the party is, by lowering the amount of money a broadcaster has to spend on basic ratings information, it will free up budget for investment in more detailed qualitative data from services like Media Audit and to the extent that Arbitron allows stations to buy Scarborough.

The Agency Game

INK: We've talked about the stations switching but what about the agencies? How are you going to get the agencies to buy off of Birch?

BIRCH: This is the other component of our decision to go with the diary methodology. I don't really believe we have a real good shot at getting any agency to switch from the Arbitron Diary to the Birch Diary. I think agencies are very happy with Arbitron and are likely to stay with Arbitron. For that reason, by offering broadcasters a ratings report that is based on the same methodology as Arbitron, the data we provide will be comparable and can be used with Arbitron agencies. Now, what may very well happen, once we begin producing reports is that many agencies are going to want to avail themselves of our data so that they can average. We will be working with



third party processors to encourage them to add averaging capabilities to their systems allowing agencies to make these comparisons.

INK: So you're saying stations could sell with your system locally and agencies who want to buy from Arbitron still can without the stations suffering?

BIRCH: Exactly. If an agency decides they want to look at either our averages, or data, individually, or average with Arbitron in one market, they are not going to be looking at an entirely different comparison base with all the other markets that are in with Arbitron.

INK: What groups are going with you and what markets are going to be first?

BIRCH: We haven't signed anybody yet. We are talking to a number of large groups. Without revealing every aspect of my strategy, I will say that we are focused on a fairly narrow range of markets. These are markets that are highly consolidated and are occupied by major groups who we know are sympathetic to our cause and are likely to sign with us. If I were to make a guess at this stage of the game, we will probably be in about half a dozen markets by fall of 1997.

INK: Are you charging the agencies?

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BIRCH: We will not be charging them any significant fee. The agencies will be able to sign on without any real financial hurdle to get on board.

Here and Now

INK: Back in the '80s there was a movement to drop Arbitron. Today a lot of those same people are running major groups. Is it payback time?

BIRCH: I wish I could say yes, that there is a giant anti-Arbitron movement. I don't really believe that is the case. In fact there is a new breed of top management that is very financially driven. Some guys at the top of companies today have MBA backgrounds and have come up through finance. They are looking at how illogical it is that they're paying so much money to Arbitron. I don't think there is any kind of animosity causing a mass movement away from Arbitron. Pure logic has it, if you now have buying power, leverage as a buyer where in markets there are two or three large groups in full duopoly, triopoly, or multipoly mode and can get together, they can become monopsony buyers and exercise against Arbitron the power that Arbitron has exercised against the industry for the last 30 years. I don't think that is being done in an emotional mode of payback. I think it is being done on pure math and logic. You shouldn't have to pay two to 2.5 percent of your gross cash revenue to Arbitron for audience ratings. It's just too high of a price and not necessary.

INK: Where will you get your funding for this project and do you need it right away?

BIRCH: Well, I searched high and low for just the right investor for this. I wanted to find someone who would not give me a hard time if did not come in on schedule. Somebody who wouldn't be hitting me over the head for earning performance, and someone who could know me almost as well as I know myself, and I found that guy ... me. This is all I'm doing, other than overseeing my distant Florida Radio station with my partner Ray Quinn, along with a few real-estate investments with my wife Aurora. This is my life. I don't have to do this in order to survive. We can take our time. ☺

SIDELINES

Leisure activities

Skiing, SCUBA diving, water sports and reading

Recommended reading

Oh, The Places You'll Go by Dr. Suess, *On War* by Karl Van Klauswitz, *Seven Habits of Highly Effective People* by Dr. Steven Covey

Mentor or role model

My friend Joel Silverstein, who has mastered the art of balancing personal and business life

The most interesting person you know is:

My wife Aurora, who continually fascinates me

If you had 30 minutes to sit and talk with one person, whom would you choose?

30 minutes with CBS founder William S. Paley

If you could go back in time, where would you go?

Back in time to ... don't want to go back in time. These are the good old days

Whom did you listen to on the Radio when you were growing up?

WABC, WFIL and WIBG by day, CKLW, WLS, WCFL by night

What did you want to be when you grew up?

A Radio station manager

What is your pet peeve with Radio?

As an industry, we're sometimes too provincial in our thinking and outlook.

The most embarrassing thing that ever happened in my career was ...

While addressing the Pittsburgh Ad Club in 1988, I publicly enthused over how well Birch and Scarborough would work "in condom" in the newly merged entity

What has been your most elusive goal?

A life without legal fees

Of what achievements in your life are you most proud?

My marriage and my children Erica, Jessica and Drew ... and in business, the building of Birch Radio in the '80s.

As a listener, what format(s) do you like the most?

Classical, Smooth Jazz. All News, Oldies.

What advice would you give someone who wants to get into Radio?

Start early and at the bottom; teenagers and college students can get in by interning or working part-time jobs like research, setting up remotes, etc. Get your foot in the door ... then shine!

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"During the course of your career many people will come to you for advice. This is your chance to steer them clear off the corporate speedway and – if you're skillful – help them plow into a crowd of innocent spectators."

Scott Adams, *The Dilbert Principle*

The Meeting Game

A great customer-run meeting hinges on three major elements – preparation, preparation, and preparation as follows:

Station Tour–

Start out with a tour of your facility. Remember, to someone from outside your station, seeing the guy talk in the control room is still "magic."

Pick Your People–

Include people from other departments to sit in with the sales staff and listen to who they really work for.

Begin with the end in mind–

Set an agenda with a clear purpose for the meeting.

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HOT TIPS

- 1) Identify the customer's "pain" in their business
- 2) Learn more about their business category
- 3) Surface all and every possible solution

Have a complete list of questions prepared –

A good meeting means that the customer does 80 percent of the talking: Questions like:

- a) Who are 25 percent of your customers that do 75 percent of the business?
- b) If you had a magic wand and could change three things about your business what would you change?
- c) What's the best way for a salesperson to approach you?

Reward The Customer –

They had to take valuable time away from their business. Most clients actually love doing a meeting like this and would probably do it for free. Some additional air time or a small token of appreciation might be nice. ☺

Source: *Monday Memo a Mefford Achievement System publication*

NONSPOT REVENUE by Ellen Katkin

One of our most visible sources of nonspot revenue is the *Rollin' Oldies Show* (ROS). This is a large trailer with our logo painted on the side that entertains the crowd at many of our events with oldies music contests and giveaways. Currently, we subcontract the *Rollin' Oldies Show* for appearances which are paid for by the client who is holding the event.

We are now offering to sell space on the ROS for one (or more) of our clients to paint their logo on the side along with ours. This would give the client name sponsorship of the

show. And since we participate in and promote about 200 events a year, this would also give the sponsoring client a tremendous number of on-air promotions mentions. For this unique marketing opportunity the client would pay the Radio station an annual fee which would not only liquidate the cost of the ROS but also provide the station with significant additional revenue. ☺

Ellen Katkin is the marketing director for WBIG-FM Washington D.C. She can be reached at 301-468-1800.

Sales Meetings Should be Positive, Motivating and Upbeat

by Allyson Trumper

Sales meetings are held once a week for about an hour or less. They include an open discussion for problem solving, brainstorming and any other topics where the entire sales staff can get involved. We also discuss future objectives including special promotions and creative ideas to help generate new business. I also inform salespeople of the station goals both locally and nationally and where we are pacing for the month, quarter and year.



There are also meetings where we take five or six objections and come up with quality answers from the entire group. Salespeople write them down and then we verbally review the best way to overcome each objection. Our meetings always end with "monitors." Each person monitors one station and reports their current advertisers for the week so that everyone knows where their clients and local prospects are spending money. I only hope that the meeting allows the salespeople the ability to express their ideas and opinions and that they've learned something. ☒

Allyson Trumper is GM/GSM of KDON-FM/KRQC-FM, Monterey/Salinas, CA. She may be reached at 408-422-5363



A Sales Force: Something Worth Striving For

by Chris Lytle

Does your operation have a sales department or a sales force? There's a big difference. Recently, a GM told me, "We have some very highly paid salespeople who have developed extraordinary faxing skills." If your people are relying on their ability to generate rankers and fax avails, you have a sales department. Your sales department may even be making budget. It's the way sales departments make budgets that's worrisome.

Let's look at the behavioral differences between members of a sales department and members of a sales force.

If you have a sales force, your people are setting the standard for how Radio is sold in the marketplace. They feel more in control of their billing. And so do you. There is a sense of accountability for making budgets. There is more selling done in the clients' offices than in the SM's office. Are you getting the picture? Can you feel the difference between managing a sales department and leading a sales force?

If you have a sales force, you won't hear excuses like, "My agencies dried up so I won't be making my budget this month." High performance salespeople develop contingency plans that make them less vulnerable to the capriciousness of agencies.

Leading a sales force means focusing on performance and not just billing. Building a money machine requires measuring and documenting what works and building selling systems that you can train new sellers to operate.

In a sales force there is a sense of "This is the way we do it around here." It's not a band of renegades who do it their own way. In fact, if you have a sales force, your top biller is also the person you'd like your new salespeople to emulate. That may not be true if you have a sales department.

Where to start

In Dartnell's 1996-97 *Sales Compensation Survey*, Christen P. Heide reports that the top seven must-have selling skills are:

1. Approach/involvement
2. Pre-call planning
3. Qualifying
4. Managing time
5. Overcoming objections
6. Closing
7. Making presentations

Focusing on those skills in that order is a good way to develop a sales force. Stressing the need for pre-call preparation and even devoting sales meeting time to do it will help you set your salespeople apart.

If you need a theme to inspire or a vision to galvanize your troops, strive to become the sales force in your market. While you're at it, don't just set the standard for selling Radio or even for selling advertising. Set the standard for selling in your market. ☒

Sales Departments

Call on buyers
Meet buyer's criteria
Get buys
Extraordinary faxing skills
Reactive
Easy act to follow into client's office
Handle a list

Sales Forces

Call on decision makers
Negotiate and help set criteria
Influence decisions
Extraordinary selling skills
Proactive
Hard act to follow
Build a money machine

Chris Lytle, president of The AdVisory Board Inc. He may be reached at 800-255-9853. E-Mail: CLytleSP@aol.com

Creative Selling With Spec Spots: An Excellent New Business Tool

by Maureen Bulley

One of the best tools for generating new business is a "Spec Spot," a sample commercial intended to persuade a potential client to do Radio. It's a creative tool that must be properly used to realize its full potential. Here's how to maximize the results:

1. Understand the purpose

- a) The purpose of spec creative is to bring new business to the Radio station. Many a writer/producer is disappointed when their spec spot needs to be revised. Remind them that the purpose is simply to bring new business to the station. If the new business is signed, they have succeeded.
- b) Of equal importance is knowing what spec creative is not intended to do. It should never be used as a substitute for good sales skills.

2. Be "on strategy"

Know the needs of the client before you begin to write. Who are their customers? How do they position their product? And how do they generate business? Have a full understanding of what is likely to press the client's hot button, and fire away.

3. Reward the efforts of everyone involved

Reward everyone involved: the writer, producer and voice-over talent should be compensated as well as sales reps for their contribution to the successful new business pitch. It's fair, and it makes them more willing to contribute in the future. Encourage friendly competition and reward the team that generates the most new business each quarter.

4. Put it in context

Include station aircheck material before and after the spot on your demo tape so



the client can hear the commercial in context. If your station welcomes new sponsors on-air, include that in the aircheck too. Pitch a promotion extension more effectively by letting them hear how their product will be given away on air.

5. Assemble "category" spec tapes:

Group good commercials together by category, particularly if your station is too busy to produce spec commercials with the desired frequency. Prepare a generic spec tape spotlighting automotive, lawn and garden, financial or other categories that have performed well. "Category" spec tapes are also useful if your strength is with a particular genre of commercials, be it comedy, image or production values. Tap into new categories like the service sector: assemble a spec tape of accountants, lawyers

and health professionals that have used your station.

Compile a reel of "audio success stories", new campaigns, client campaigns and client testimonials to underscore the power of Radio advertising. This is a great time of year to assemble "Category Spec Tapes." Your production department is probably cleaning house, so it's the perfect opportunity to audition last year's work.

6. Protect your ideas

Don't leave the tape behind. The prospect will share it with friends and colleagues, and you won't be there to handle objections. Add a verbal or written disclaimer so the prospect understands that you own the idea until he buys it. Learn to recycle good ideas until you make a sale, and raise Radio revenue with effective specs. ☎

Maureen Bulley is president of The Radio Store. She can be reached at 1-888-DO-RADIO.

MANAGING SALES

What reports do you require of your staff?

by Mike Ryan GSM, KHEY AM/FM and KPRR FM

I look for two main reports to keep me informed of sales activity by the individual salespeople. The first is an avail summary sheet which is filled out for each avail request or presentation they make. The report is a form which gives me some basic information about the avail; the flight dates; demo and target CPP. I also request they include any qualitative information which helps make a case for the station. For direct accounts, I want to see the presentation they are making to the client.

The second report is a weekly summary. They fill out a form which details all of the business written in the previous week. It also gives me information on pending business for the current



month or at some point in the future. We review this information in weekly one-on-one meetings and develop strategies for closing business or to discuss their pacing for the current month and quarter.

For new AEs who have small or inactive account lists, I require a daily call report. We will meet and discuss their activity a few times each week. The overall objective of the reports is to keep me informed of their account activity so that I can help them maximize the opportunity with each of their accounts. ☎

Mike Ryan is GSM, KHEY-AM/FM and KPRR-FM El Paso, TX. He can be reached at 915-566-9301

Clipper Shaves its Way into Radio: Success for Wahl

Sometimes television is not the answer when your product isn't selling. What do you do? Turn to Radio to increase your sales and achieve name recognition with customers.

Although Wahl Clipper is well-known in the commercial arena for professional barber tools, Clipper was not a household name as far as home electric shavers. Wahl decided to work with Ross Advertising, Inc. in Peoria, IL to change that.



WAHL CLIPPER CORPORATION

Objective

Wahl wanted to develop a cost-effective campaign that would make the most of a limited ad budget and create retail sales.

Strategy

Ross Advertising decided that Radio would be the best way to meet Wahl's objectives. Specifically, Ross came up with the idea of advertising the shaver on ABC's *Paul Harvey News and Comment*. At first, it appeared as if the advertising plan was not going to work because Harvey declined to promote the shaver. However, he met with Ross' team, and after the implementation of product improvements and substantial product testing, Harvey came on board to promote the shaver.

Implementation

Harvey endorsed the Custom Shave System during his shows beginning in the summer of 1995. Wahl undertook a "recency"

campaign which consisted of running one spot per week during two 26-week cycles over one year. The idea was to target listeners all year around as opposed to just during the holiday seasons.



According to Ross' CEO Wayne Flittner: "Harvey's legendary ability to create mental images in his listeners' minds really works. When he says, 'My barber uses Wahl clippers, and now that fine company has an amazing electric shaver that matches the texture of every man's face,' listeners get the picture ... and act on it."

Results

The proof is in the warranty cards. In other words, Wahl knew that Radio was working because customers indicated on the cards that the shaver's association with Paul Harvey and Radio was the strongest motivating factor in their purchasing decisions. According to CEO Jack Wahl, buyers at a major retail chain say that the shaver has become their biggest seller in its category.

And, updates on how the product is doing in stores show that customers often ask for "the shaver Paul Harvey talks about on the Radio." Flittner says, "With the consistency of our Radio program, we're getting shelf movement in between the holiday peaks, and we're seeing constant product turnover and strong sales levels throughout the year." 📺

Information provided by the RAB.

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- "Spring Cleaning Weekend" Clear out all old CD's, T-shirts, free passes, soda, client and station items.
- "Bunny With the Money" Send a bunny mascot to the mall and pass out money to stores tuned in to your radio station.
- "Most boring film Awards" Have listeners register their picks at a local video store. Create a station list with the store as a sponsor and announce on March 11, the day of the awards.

TARGET PRODUCTS

Lawn & Garden; Frozen Food Vendors; Tan Products; Paint & Hardware; Restaurants / Clubs; Tuxedos/Prom Dresses; Air Conditioning; Easter Fashions; Outdoor furniture; Automotive aftermarket

DATES TO REMEMBER

- 5 - 8 28th Country Radio Seminar
- 8 International Working Woman's Day
- 17 St. Patrick's Day
- 20 1st Day of Spring
- 24 Academy Awards
- 26 End Winter Arbitron
- 27 Begin Spring Arbitron
- 30 Easter

NATIONAL

Craft Month; Frozen Food Month; American Red Cross Month; Women's History Month

APRIL

TARGET PRODUCTS

Motorcycles; Hardware Stores; Lawn & Garden; Outdoor Furnishings; Computer Services & Sales; Recreational Vehicles; Boat Dealers; Children's & Infant Apparel

DATES TO REMEMBER

- 1 April Fool's Day
- 6 Daylight Savings Time Begins
- 7 No Housework Day
World Health Day
- 5 - 10 NAB Annual Convention, Las Vegas
- 15 Tax Deadline Day
- 16 Stress Awareness Day
- 19 Oklahoma City Bombing Anniversary
- 20 - 26 National Volunteer Week
- 23 Professional Secretaries Day
- 22 Earth Day
- 24 National Take Your Daughter to Work Day
- 25 Arbor Day
- 26 - 27 March of Dimes Walk America

NATIONAL

Alcohol Awareness Month; Child Abuse Prevention Month; Cancer Control Month

MAKING THE MOST OF CONCERTS

Spring brings the concert season. There are many ways to make money and receive ultimate exposure. Concert Survival Guide: Complete with schedules, seating charts, maps, artist biographies, and station information.

BEFORE THE SHOW:

- Have a "Win'em Before You Can Buy'em" Weekend.
- Have a ticket window and open it at different client locations before the show.
- Have a pre-concert party at a restaurant and pass out CDs, posters, and serve special drinks & snacks. Give someone front row seats & backstage passes at the party.
- Host tailgate parties & pass out client products.

AT THE SHOW:

- Have a VIP section for your winners. Give them each a shirt to wear to the show.
- Collect for the needy at the show (canned goods, coats, etc.)
- Have a secret person at the show passing out cash to people wearing call letters.
- Go to the top row seating and give away front row seats & have them call the station the next day.
- Give out concert fans at outdoor shows, and collector patches. Have them available the week before at client locations.
- Put flyers on cars encouraging people to listen to the station to win the next day.

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

Sales Promotion Planner is compiled by Kim Stiles, creator of The Stiles System Radio Day Planner. She may be reached at 770-974-6500.



COPY CLIPS

Bridal Shop

:60 Henri's Cloud Nine Bridal Shop

(sfx: Unchained Melody by the Righteous Brothers through the spot) Why bother with all the stress and hassle of shopping for prom wear when Henri's Cloud Nine Bridal Shop in Minerva makes it so easy! All you have to do is stop in to Henri's in downtown Minerva and let their experienced, courteous and helpful sales staff guide you through a wonderful selection of gowns, coordinating accessories, and the perfect jewelry to match! The memory of prom night will last a lifetime, so why not treat it as the very special night that it is. Henri's gowns come with a great guarantee ... that no one else at your school will be sold the same gown. Isn't that worth the trip to Henri's? Guys, complete tuxedo's start at just \$29.95 for the complete ensemble. You'll be star attractions at your school prom when you're perfectly put together at Henri's — your prom night headquarters ... Henri's has 1,000 different gowns to choose from — there's something to complement and bring out the best in every one. Henri's Cloud Nine Bridal Shop, located on Market Street, in the heart of downtown Minerva. Open Monday, Wednesday and Thursday 9-9; Tuesday, Friday and Saturday 9-5 and Sundays 1-5.

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

Auto Dealer

:60 Interstate Ford

(Characters: two sexy ladies) Lady 1: Well, here we are. Ready? Lady 2: Am I ever! Lady 1: Let's go! (sfx: car door shutting) Lady 2: I can't believe we're doing this! Lady 1: Oh, my ... look at this one! Lady 2: Mmm ... mmm ... mmm ... just look at that gorgeous body! Lady 1: Woo! Should I touch it? Lady 2: Go ahead! Lady 1: Woo! This one's mine! You're coming home with me! (sfx: music under) Annr: Ladies, Interstate Ford welcomes you to browse their lot anytime — with or without the men. Right now, don't miss Interstate Ford's 4th Annual Great American Ford Sales Event! Take advantage of \$1,000 rebates or financing as low as 2.9 percent APR. Get a \$1,500 rebate on the Ford Bronco. Check out the Ford Taurus — the number-one selling car in America. Interstate Ford offers a wide selection of pre-owned cars and trucks, too! And, when it comes to your final decision, Interstate Ford guarantees total satisfaction. Interstate Ford ... Exit 10 off I-81, Shippenburg ... the best little Ford house in the valley.

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

Bagel Store

:60 Carolina Bagel Company

Vc. 1: Oh boy, I think it's finally happened. Vc. 2: What's happened? Vc. 1: I've become so bored with my choices for lunch ... I don't think I want to eat anymore. Vc. 2: You don't want to eat (incredulous)? I'll alert the media! Bagel Man: Excuse me ... did you say you were tired of fast food and boring lunch menus? Vc. 1: Yes, I did ... but who are you and why are you standing here in tights with a big "B" on your chest? Bagel Man: Well ... ugh ... this is my costume ... I'm Bagel Man!! Vc. 1: I can see you're a big ol' man ... but why the cape ... handsome? Bagel Man: No, that's "Bagel Man" from Carolina Bagel Company. Vc. 2: Oh, Bagels! I love Bagels ... Bagel Man: That's why I'm here ... strange visitor from another planet who's come to the South to spread the word about delicious and healthy bagels. Vc. 2: From another planet, huh? The license plate on your bagel mobile says Bagel Man, New York. Bagel Man: For lunch ... for breakfast ... okay, for dinner ... from plain to whole wheat ... blueberry to chocolate chip ... Carolina Bagel Company serves only New York style, boiled hearth baked bagels ... they even have handmade Bee-A-Lees. Vc. 1: Okay, you've convinced me Bagel Man ... take me there! Bagel Man: Well, Carolina Bagel Company is just over there at 2435 East North Street ... In the North Hills Shopping Center ... You could drive there in a couple of minutes ... because I've got to run ... to tell more people about Carolina Bagel Company ... everything tastes better on a bagel!!! (sfx: whoosh ...)

Stephanie Pedrick, WFBC-AM/FM Greenville, SC

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Program **INK**

Ideas About Radio Programming

PD FORUM

Q: What advantages are there in programming multiple stations in a single market?

Buddy Van Arsdale
WJDS-AM, WMSI-FM, WKTF-FM, WJDX-FM, WSTZ-FM,
Jackson, MS



Now unless there is a formidable, direct, format competitor coming at one of our stations

there is no need to "mass appeal" the music list beyond the target or overspend on promotion. I also think that researching and understanding the individual lifestyles of each format gives a clearer picture of the whole market and how each station fits into that whole. If a client wants to do a sales promotion on each of our stations, the promotions director can write a proposal of several different ideas and have the client pick one for each station, instead of doing five separate meetings and five separate proposals.

RADIO INK
DELIVERS...
MANAGERS

"If I need to reach managers, I go to Radio Ink with my advertising. Radio Ink cares about the industry and is a **POSITIVE FORCE** I want to support. Managers and owners read Radio Ink so that's where you'll find my advertising."

Mel Karmazin
President and C.E.O.
Infinity Broadcasting Corporation

RADIO INK
Radio's Premier Management & Marketing Magazine

David Wood
WFMS-FM
Indianapolis, IN



I programmed two Baltimore stations for two years (WOCT/WWMX) and if your stations are variations of the same format, the largest advantage is keeping

each station out of the way of the other one. I don't think having one PD for both stations is a prerequisite for having multiple stations compliment each other. However, someone needs to be responsible for making sure the stations are all fitting together in the strategic puzzle. If you have two stations of the same or similar

PD FORUM

formats you don't want to cannibalize yourself.

Another important issue is the support infrastructure. If one person is programming multiple stations they need outstanding assistants for administrative and promotional details.

Steve Gibbons
Des Moines Radio Group
Des Moines, Iowa



So much of being a PD is all about knowing what's coming up and preparing for it.

Daily warm-ups (physical and mental) will help you keep your head in times of chaos. Timing: Do you believe you can do it? Obstacles: Is equipment in-house? Are liners correct? The list of obstacles can be quite lengthy. Pace: Work on a daily "to do" list as you work on a future "to do" list. Pace also means having checklists for programming, sales and engineers. And plan.

Get good people/staff/talent. Focus everyday. If you do it right, you'll create an energy around you as you take on the second station. Be excited and your staff will pick up on your excitement. The real advantage is ... it will make you a better PD. ☺

If you would like to respond to a PD Forum question, call Julie Ross at 561-655-8778.

Essential Core™ –

What Is It?

by Bill Richards



Essential Core is determined by addressing "what is essential to your radio station's core." Increasingly stations are focusing on the importance of "P1" listeners. First preference or P1 listeners are those who listen the most to a particular Radio station. First preference listeners contribute a significant amount of average quarter hour (AQH) audience. This is nothing new, of course, but sta-

tions continue to struggle with this over and over again.

The "36/72" Rule.

According to an analysis of almost 200,000 Arbitron diaries conducted by The Research Director, P1s exhibit the 36/72 rule, where P1s represent 36 percent of a typical station's cume and generate 72 percent of it's AQH.

According to another Arbitron analysis company, Rating Point Management, P1s' Time Spent Listening (TSL) are usually 14 or more hours per week, towering over P2 weekly TSL (five to six hours per week). No wonder why many feel the P1 listeners are important for inclusion in music library

tests, call-outs and marketing plans. When you think about it, stations often get no more than 50 percent of their P1s into a music test for fear of appealing to a shrinking core.

Consider that the P2/P3 "43/24" rule states that typically they (P2/P3s) represent 43 percent of the cume but only 24 percent of the AQH. Listeners who are typically fourth preference or higher (P4+) represent 21 percent of a typical station's cume and only four percent of the AQH.

In this day and age of increasingly fragmenting markets, successful stations understand what their Essential Core is. You must stand for something in competitive markets. You must have an appeal that can generate a healthy cume and then give that cume the product that they come to you for.

Of course knowing what that is can often be difficult.

Many stations change PDs or GMs who put their own nuances on the product. When that happens (which it often does) the product can get off track very quickly.

For someone coming in after some years of this, it's no wonder that it can be difficult to sort it all out.

Focus on what is the Essential Core of your Radio station. When you do call-out or auditorium tests look to see what musical styles test the best. In focus groups listen to what listeners say in the past tense ... "They used to be better when they played more

Who's Listening?

You might think everything is fairly predictable when it comes to guessing who's listening to the Radio and when. But statistics from Duncan's American Radio show just how unpredictable it is with last year's statistics for markets with the highest and lowest percentages of FM listening. You might be surprised

Highest

1. Evansville	92.79
2. Greenville-New Bern	91.65
3. Terre Haute	91.32
4. Norfolk-Virginia Beach	90.95
5. Wilmington, NC	90.87
6. Salisbury-Ocean City	
7. Columbia, SC	90.35
8. Tallahassee	90.15

Lowest

1. Santa Rosa	66.08
2. San Francisco	66.18
3. Stockton	67.03
4. Fargo-Moorhead	67.42
5. Bridgeport	68.95
6. New haven	69.02
7. Boston	69.29
8. Memphis	69.69
9. Duluth-Superior	69.85

* FM share of total listed listening, 12+ metro average quarter hour. Mon-Sun 6 a.m.-Midnight.

Rock music."

Look at your TSL and Turnover Ratios. If there's trouble there, that tells you that you're doing something wrong. Especially when you consider the 36/72 rule, you've got to realize what you are doing is wrong. And if you don't you're in the wrong business.

Certainly this is easier said than done, but it seems that many stations avoid the obvious. Comments like "That can't be us, we're not a dance station," or "We've got to play more oldies to attract the 25-54," can be devastating.

The Essential Core of your Radio station is just that – essential. ☐

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

Talk Radio's Secret Weapon for Sales:

The personality live copy sell

by Valerie Geller



How do you sell if you don't have top ratings?

How do you make budget in the slow months?

These are the issues that pervade real life on the Radio. The answer is to make the spots great.

News/Talk offers unparalleled sales results and opportunities because of how deeply listeners hear the station.

And it achieves this by the one-to-one relationship that the audience feels with the talent and the station through methods like: painting word pictures; thinking and speaking visually; telling the truth; being a storyteller; and personalizing.

Keep the message clever and to the point, and never be boring.

Some of the most effective spots are ad-libbed or "live copy?" Give the host a fact sheet or commercial "platform," then he/she highlights what is best about the product or service being advertised.

A talent with good storytelling skills can uniquely work their own personal experience into the sell. Some loyal listeners proudly boast collections of products talked about by Paul Harvey. Howard Stern's sponsors pay enormous rates for his live spots. Snapple Ice Tea, among other products, is on the map thanks to Rush Limbaugh and Howard Stern's personal sell and live copy spots.

Make The Spot Feel Like The Program

Once Howard Stern did a live spot for a life insurance company. He advised male heads of households not to buy too much of this life insurance. He explained, after you die, your wife's

new boyfriend will convince her to give him the insurance money to start a mail order business, which will subsequently fail, and then without your insurance money, your children will starve or wind up on the streets as teenage hookers. The moral? You need the product, but not too much. It was fun, got people talking and sold insurance.

Know Thy Product

Encourage the host to try the restaurant, drive the the car, get the skylight installers to put one in, use the shampoo. Don't endorse a product you don't know and don't endorse a product you don't like.

Encourage talent to ask about the product, including possible flaws or problems. Taking the talent along to meet the client can often close a sale.

If a spot doesn't work one way, change the approach. They can and should be as informative and entertaining as the rest of the show.

Tips for Live Copy

- Be credible, convey personal enthusiasm
- Include a brief interview with the client in your live spot
- Endorse only one product in each advertising category
- The business should be locally owned or accountable to the local community
- Follow up on any complaints with your listeners
- Check with your client. Are the spots working for him/her?

Done right, live spots can be a goldmine. ☛

Valerie Geller is a international News/Talk consultant and author of "Creating Powerful Radio" A Communicator's Handbook. She can be reached at 212-580-3385; E-Mail vgeller@aol.com; Internet <http://www.gellermedia.com>



KABC-AM Los Angeles
Talk
<http://kabctalkradio.com>



KAJZ-FM Austin
Smooth Jazz
<http://www.lbj.com/jazz/jazz.html>



WAVE-FM Myrtle Beach, SC
Classic Rock
<http://carolinacommerce.com/wave104>



WBEE-FM Rochester, NY
Country
<http://www.wbee.com>

Sales Vs Programming – Cats And Dogs Forever?



LINDSAY WOOD DAVIS

If I asked you to answer the question, "Why do sales and programming fight?" my guess is that a lot of you would answer one of two ways. The first group would demand, "They damn well better not at my stations; I won't stand for it." The second group would throw up their hands and say, "I don't know, I guess they just naturally don't like each other, kinda like cats and dogs."

It's a truism of our business that sales and programming often don't get along. This dichotomy may almost be as old as Radio itself but the ramifications of the Telecom Act could make this problem much worse. If you have conflict at an AM/FM combo think how those difficulties could grow geometrically at a five or six-station multiplay.

The term that defines how people work together is "interdependence." Those who study interdependence in organizations have found that there are only three different types of organizations. And if you can understand how each of these types works, both internally and in relation with the other two, you'll quickly be able to start to use this information to help your stations run more smoothly, no matter how few or many stations you have.

Pooled

In a pooled organization each unit stands alone with little need for communication between units like McDonald's for example. There is little reason for one McDonald's to talk to another. What is necessary is a lot of communication between each unit and its headquar-

ters. There has to be standardization, strict rules and well defined procedures.

Sequential

This is an assembly line like a Toyota plant. Things must be done in order. Coordination is vital and comes from plans, schedules and feedback. Your traffic and production departments are sequential organizations.

Reciprocal

It's an organization where communication is back and forth. Textbooks often use a hospital emergency room as a good example. The needs are a high level of communication, mutual adjustment, cross-departmental meetings and teamwork. Your sales department is a reciprocal organization.

A Happy Medium

The problem is that there are basic conflicts between the needs of one type of organization and another. The saving grace is that a radio station as a whole is a classic reciprocal organization. A well run station has a high level of internal communication, lots of cross departmental meetings and loads of teamwork. The fact that one part of an organization has a different structure than another does not mean that it's wrong or has to be changed. That's the purpose of the Reciprocal organization; it's function is to enable different parts of an organization, even those with conflicting structures and needs to work together.

Once you've absorbed the concept of how different departments work, you can start implementing the strategies and mechanisms to help each work with more efficiency and success. ☒

Lindsay Wood Davis is the VP of The Advisory Board/Chris Lytle and Associates in Madison, WI. He may be reached at 800-255-9853



QUICKREAD

- ▲ It's a truism of our business that sales and programming often don't get along.
- ▲ There are three basic types of organizations, pooled, sequential and reciprocal.
- ▲ A well run station has a high level of internal communication, lots of cross departmental meetings and loads of teamwork.
- ▲ Once you've absorbed the concept of how different departments work, you can start implementing the strategies and mechanisms to help each work with more efficiency and success.

Researching The Advertiser: Radio's Most Critical Asset



JOE HESLETT

"You can't manage what you can't (or don't) measure." This is one of the most widely accepted precepts of Peter Drucker's management philosophy. And yet the Radio industry virtually ignores, arguably its most critical asset. Radio has no standard of measurement or management of this asset. An asset without which the industry would not exist. What is this asset? The advertiser (or customer).

Ask a group of GMs or owners to list their station's most important assets and you will get responses like 1) morning show talent, 2) signal strength, 3) audience share and somewhere down the list someone will eventually mention the advertisers.

In reality, a Radio station has only two things that give it value: listeners and advertisers. And Radio knows very little about what the advertisers want from the stations they advertise on, why they advertise (specifically) and why they choose the stations they advertise on.

Is the experience of advertising on your Radio station a completely satisfying one for your customers? By completely satisfying I mean from the opening sales call to the signing of contract to the logging and airing of the spots to receipt of the statement from your billing department. Is the experience satisfying to the point that the advertiser wants to repeat it over and over again?

Customer Satisfaction Research has become the benchmark for many industries including auto sales, hotels, cruise lines, airlines and restaurants. Customer Satisfaction Research has yet to take off with Radio stations in the US however, Jason Jennings introduced the concept of measuring the Customer Satisfaction Index (CSI) to his Radio clients in New Zealand and Australia three years ago. Now, Jennings says the Quarterly CSI is considered to be equally as important as the Quarterly Audience Ratings for those stations.

What is your station's CSI? While a good CSI would be 90 percent or better, a station's first Customer Satisfaction Index is likely to be around 65 percent or less. Most find their first report disappointing, but the only way to improve your CSI is to know your CSI.

There has been a lot of talk about Customer Satisfaction Research for Radio. In today's rapidly consolidating Radio industry, six or seven groups will own 75-80 percent of the stations in a given market. Eventually, the top group of stations will be separated from the bottom group of stations in a market by a handful of share points. Something other than ratings will sway advertisers' decisions one way or the other and that something will be Customer Satisfaction. Stations need to start managing Customer Satisfaction today, but you can't manage it until you start measuring it. ☒






Joe Heslett is CEO/chairman of Marketing Research Partners. He may be reached at 800-359-6774


QUICKREAD

- ▲ An asset without which the industry would not exist. What is this asset? The advertiser (or customer).
- ▲ The Radio industry spends virtually nothing to research the advertiser.
- ▲ Radio knows very little about what the advertisers want from the stations they advertise on, why they advertise (specifically) and why they choose the stations they advertise on.
- ▲ Stations need to start managing Customer Satisfaction today, but you can't manage it until you start measuring it.

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SPECIAL REPORT

WHAT'S IT ALL ABOUT?

The following illustrations help to identify what new business development (NBD) really encompasses and how it works. Those who pursue it are true pioneers of opportunity. NBD is high-risk, high-yield. Lots of rejection. Lots of obstacles. You can be creative. You can be a "free-radical" within the sales organization. You're almost employed as an advocate for the manufacturing community. Having a pulse on everything the Radio station is doing can be profitable. Promotions is sending out a mailer next quarter, can you sell that to Fidelity? Rolling out a loyalty marketing program? You may want that for a NBD promotion your planning for the travel industry with American Express Travelers Checks, American Tourister, and US Air. No matter what the Radio station is planning to do, you can find a revenue opportunity, and not just a media-buy value-added opportunity. I mean a new business opportunity. This is why I strongly urge stations to consider their NBD director as a department head and be present in all station management meetings. In short, realizing revenue from these type of opportunities depends totally on internal support and time to execute.

CASE HISTORY #1

In 1992, a new venue opened as a one month Halloween attraction in the Boston area. The Radio station I was at received a media buy of \$5,000 plus a trade for tickets of about \$3,000. There were about seven stations on the buy. Each station was asked to create a promotion and be on-site during one evening. Radio stations would show up and of course those stations with vendor training and know-how brought along third parties like candy, juice, lip balm, etc. We created a special sales division called The Partnership and negotiated to bring the event under contract for the following year where we would exclusively sell sponsorships



**NEW BUSINESS
DEVELOPMENT
OR**



ESSENT ENT

for the venue. Now instead of KODAK film getting five Radio stations selling a sponsorship opportunity only The Partnership could essentially third party sell the event.

The advantage to the manufacturer was that they could be assured of exclusivity and not overpay for their program. The advantage to the venue was that we provided a revenue-sharing option in the contract of 15 percent on the net revenue. This amounted to nothing more than an agency commission on the media portion? We sponsored hayride wagons with signage just like the Zamboni at an ice rink. The ticket booths had signage when you arrived and goodie bags with product along with sampling of ice cream, juice, even chicken breast. Label redemptions for major sponsors. Banks of tickets for merchandising to the trade, VIP buffets set-up for hospitality and we even found a sponsorship for 4-C Foods who

provided all the parmesan cheese for the meals.

The cost of sale was 37 percent. The net revenue to the station was \$90,000 for one month. Not bad for a country station with a 2.4, 12+. This program was a significant step in creating a new type of partnership between client and Radio station. First there was the 15 percent "event rights fee" paid to the client for the exclusive on selling sponsorship programs. This represented a payment of about \$17,000. If you look at what the client was averaging for a schedule on their Radio stations, it was about \$5,000 each. So our partnership actually helped defray operating expenses by covering the media schedules of about three other stations. This type of program also heralded in the concept of developing a vendor program away from point of sale and putting focus on event exposure as the primary element with various sales overlays that could include some trade participation like register-to-win your exclusive hayride at display and sharing media as 30/30's to drive the promotion.

While it sounds wonderful it was a promotional nightmare. Thank God for interns and for salespeople who were willing to put in one evening a week for an entire month to facilitate all that we promised. But the bottom line, despite all the headaches, was a net gain of \$85,000 over previous year's revenue. This case history alone is why many stations can't make vendor work. Because if it doesn't fit nicely into how we are internally set-up, then you find yourself a salmon swimming upstream.

Shane Media
does Market
Analysis for
our group.

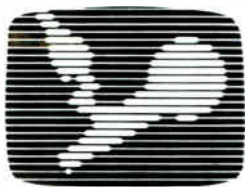
They're our
programming
consultants.

They conduct
our perceptual
research.

- The sales staff
doesn't think
about
Shane Media's
work.

Shouldn't
have to.

- Our job
is to make
your product
valuable.



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SPECIAL REPORT

◀ 27



CASE HISTORY #2

Hershey Pasta, the makers of RONZONI PASTA was new to Boston around 1990. A station in Cincinnati just ran an essay contest for school children for Campbell's Soup. I called the station spoke to the AE, received a copy of the proposal, modified it and presented it to the Boston School Department Curriculum Committee. They agreed to make the essay contest a part of the curriculum for third, fourth, and fifth graders. RONZONI saw it as the perfect vehicle to enlist trade support for a worthwhile education project. They spent \$45,000 for a one month program which they have renewed each year since. The station has changed, the format has changed, and the ownership has changed, but the program continues? The significance behind this type of cause-related new business program is that it shows how resilient the money is over time and through so many changes.

With programs like the RONZONI ESSAY CONTEST you can expect a yearly carry-over (or renewals) of about 20 percent, which would leave you with 80 percent to find new each year. It is for this reason that you need a director for the department or staff whose function is targeted to the creation of opportunity. Opportunity + Effort = Revenue. The program was recreated each year so that the opportunity for RONZONI didn't stagnate. Each year the essay had a different topic. One year it was for third, fourth, and fifth graders, another year for just seventh and eighth graders.

HOW DOES IT WORK?

Don't we all wish one special report could give us a road map to all this available and fluid money. It stays fluid until committed either by a local manufacturer sales representative, or a regional office, or the brand manager at corporate or a promotion house work-

ing on behalf of the brand. There are many new players to call on today, and many of the new categories don't follow the traditional internal structure. A good place to start when trying to understand how it all works is the RAB itself. About two years ago, they published a new business development information kit with several pamphlets on key topics. There is, however, a basic premise on how money becomes available and then how it can be spent against expected revenue.

A product with 50 percent or higher ACV (all commodities volume) will have enough distribution in your marketplace to qualify in terms of generating case allowances for a promotional program that you could create and execute to ultimately deliver a lift in sales. Not every product is looking for a lift in sales though. Some may simply want to provide a local spin on a national promotion. Others may be the sponsor of an event like Special Olympics and will look to enhance the existing investment with some additional promotion. And still others may just need to establish some good public relations. How many of you have submitted your ethnic-community opportunities to Texaco?

NBD SPEAK

Understanding the language is crucial to making this type of selling work for you. If you don't know how to position your program features into benefits for the manufacturer, then selling a Radio schedule is what will end up being the reason for your visit, and that isn't what your selling. At the very least, you should be familiar with the products' pay-out. This is the ratio of revenue to expense and is crucial to a sales representative who's budget for case movement programs is designed to deliver a certain goal. Normally I see pay-outs of 5:1, 8:1 and 10:1. So for a 10:1 pay-out with a program costing \$20,000, the program has to deliver \$200,000 in sales. This formula alone is what largely determines how you structure your programs. Do I have one sponsor or 10? Can the program support 10, each paying \$2,000 with a pay-out of \$20,000 each? This is more saleable than finding one sponsor to come to the table with \$20,000. 31 ►



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— Dave Pearlman
COO, American Radio Systems

"We started working with RDS in June and have already billed more NTR in first quarter than we did all of '96. RDS is very nurturing while retaining accountability to both reps and station."

— Bryce Phillipy
GSM, KUBE-Seattle

"I've had the pleasure of working with RDS in two different markets and have seen vendor/new business grow very consistently thanks to RDS' input and expertise. In Harrisburg we surpassed our goal in the first year and are on our way to beating our '97 goal already."

— Boyd Arnold
Group General Manager, Dame Media-Harrisburg

"There is no greater goal than developing new business. There is no greater resource than RDS."

— Chuck Hillier
VP/General Manager, Q-101-Chicago

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Kathryn Biddy Maguire, President

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Conferences: April 5 & 6-10, 1997
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- ✔ See the hottest new technologies, products and services for radio broadcasting and audio production; plus explore the latest innovations for satellite communication, telecommunications, multimedia and the Internet.
- ✔ Learn tools and techniques to succeed at the NAB Radio Management Conference and RAB Sales and Marketing Conference plus have full access to 10 additional conferences covering topics like law & regulation, satellite communication, the Internet and more.
- ✔ Network with thousands of your colleagues and rub elbows with industry leaders at dozens of special events.

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- Or for information on attending, call (800)342-2460 or (202)775-4970. For information on exhibiting call (800)NAB-EXPO or (202)775-4988.

SPECIAL REPORT

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You must also understand the word leverage. If your program has many elements that are "leveragable" by the manufacturer, you will succeed more often and increase your renewals more regularly. The problem with leverage, is that you usually need elements that cost money. Do you present a program at \$20,000 with only the media as leverage (like 30/30's) with no cost of sale (guaranteed to make any GM or GSM happy) or do you present and subsequently sell the same \$20,000 program with additional elements like in-store point of purchase, trade incentives like sports tickets, etc, with a cost of sale of 20 percent leaving only \$16,000. This dilemma defines the internal struggle taking place at Radio stations everywhere. If you have leveragable elements, you will increase your chance of a sale. If your proposal includes leveragable elements with a media schedule that is equal to the investment of the package, then you are selling a gross package with a high cost of sale.

Old school dictated that new business programs could sell high rates and therefore cover your costs. New school has the manufacturer reviewing your program with an agency, buying service, or promotion house and evaluating the efficiency of the schedule. Therefore, your proposals should use the value itemization method, where a \$20,000 program includes; \$1,000 for POP, \$1,000 for special VIP hospitality, \$1,000 for sweepstakes prizes; \$3,000 for on-air promotional value, and a \$17,000 media schedule. Each of these elements should be highlighted with their respective values. Your gross now includes what is referred to as "pass-through" money for expenses which are needed to make the program not only turnkey, but acceptable to both the manufacturer and station management. When you get involved with events and you begin to value venue signage, and event exposure, I strongly suggest you join the International Events Group (IEG) in Chicago. Event sponsorship is

quickly becoming a dominant area of revenue in the new business area and IEG are the professionals on this topic.

WHAT'S GOING ON?

In the mid-'80s we all read about WMXJ-FM in Miami with the cover of People magazine showing the folks that got married in a supermarket from meeting at one of their singles nights at a supermarket promotion. Before the next issue, Radio stations jammed local supermarkets setting up family nights, and a host of various themed evenings all paid for with manufacturers dollars. Don't see many of these anymore. What happened? Where is Nabisco, Coca-Cola, M&M/Mars, Campbell's, Dole, Procter & Gamble? Many of them have downsized. Everyday Low Pricing (EDLP) has become a standard way for products to come to market which has meant less dollars at the local level since products are nearly stripped to the net with little or no case allowance available. This is why we have seen a shift in focus from local manufacturer sales representatives to brand managers, sales directors, and regional SMs.

A check of where invoices are being sent will highlight the shift. The clients are different too. Today, it's Airwalk, Trojan, Bose, AT&T, Tag-Heuer, Perrier, Ralston-Purina, Merck, Black & Decker, Compaq, Hewlett-Packard, Microsoft, 3M. These manufacturers don't want to spend against an in-store program,

they want events. What about the Radio station reading this article that has never created an in-store vendor program? Has never sent a non-spot invoice? Where the word recruitment still means the business office is going to post a job notice for a position at the Radio station?

GET ON ABOARD THE NBD TRAIN

WPNT-AM Chicago reportedly grossed \$1 million on their SOCCER SHOOTOUT event last year. Cost of sale? Who cares if it was even 50 percent. The net was new and substantial for an Adult Contemporary with about a 2.5 share, 12+.

A station in LA in fiscal year '95 grossed over \$350,000 from a series of programs created for K-MART in

32 ▶

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MAPPING SOFTWARE FOR RADIO SALESPEOPLE

Simple Sales Software with Built-in Arbitron Ratings that Paints a Picture of Your Audience for Your Advertisers.

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Qualitative

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Finally, a Sales Tool that answers the question; "How do I get on this buy?" It's MapMAKER and it uses Arbitron's respondent level data to show prospective advertisers that you have listeners where they have customers.

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SPECIAL REPORT

◀ 31



the Lawn & Garden department. The program featured various lawn & garden manufacturers and included a 30/30 back to K-MART for promotion of their private label clothing line?

In Boston, The Sears eastern regional office spent approximately \$146,000 on four programs. Only two stations (back then) knew about how to get this funding.

In Cincinnati, one station conducts a business-to-business program grossing almost \$500,000 - nonspot. This gets us back to the explosion of revenue channels or opportunity areas where new business development has begun to flourish. Areas like event marketing, sponsorship, in-store incentive programs, redemption programs, recruitment, nonspot, multi-media, interactive voice response, direct mail, loyalty marketing (card readers), database marketing (information retrieval kiosks).

There was a time when I could go to the Boston Garden and come out remembering the banners I saw - Bruins, Celtics. Today, Dunkin' Donuts, Budweiser, Auto Palace, Fleet Bank, Miller Lite, and 20 others. The college bowls have been bought by OutBack, Tostitos, and others. Vendor in the '80s took place at the shelf. Today, it's ownership of the consumers lifestyle. Soccer, golf, pool, fitness clubs, concerts, festivals, theater, NASCAR, art galleries, everywhere you find people, you'll find logos? It's not just about providing you an incentive at display to pick one product over another, it's about winning a consumer's desire to want the product long before they buy it? Transactional selling will never go away. But even the standard transactional agency buy is a new business opportunity.

INSIGHTS

If you don't have a NBD department or something like it at your station, hire someone from the compe-

tion. It will take someone about one year to develop a menu of opportunity and to establish contacts with enough manufacturers who over the 12-month time period will begin to take a serious look at your programs and budget for them.

As for consultants, you should explore their services.

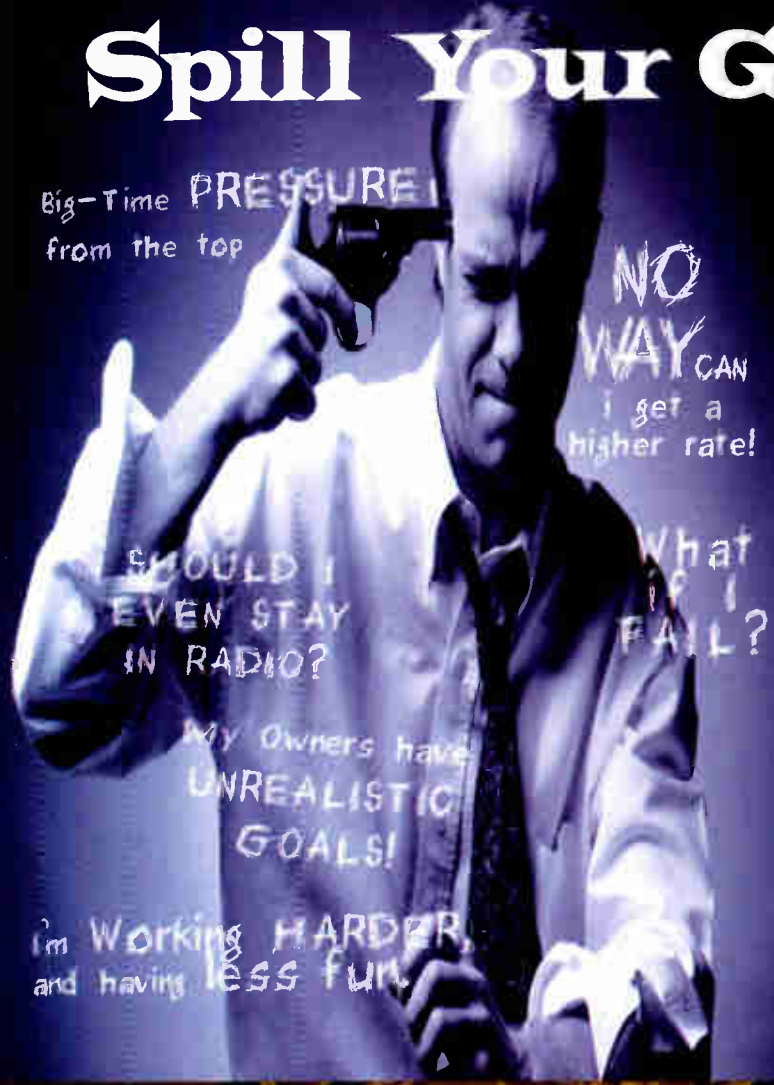
Do you call your new business department a different name than the call letters? I have always felt that the reason for a name was to make it easier to get the appointment. As a Radio station, more and more manufacturers are becoming shy because the call letters say advertising and that isn't what we the appointment is about. In today's change of ownership, a special name might be a good idea now more than ever before. Having a separate shingle is becoming more of the trend with departments like; Greystone Alliance, Quiet Storm Marketing, Retail Merchandising Partnership, Alliance Retail Marketing and Merchandising.

As for the internal structure, I maintain that the optimum performance comes from a station that operates new business as a separate SBU (Strategic Business Unit) with a director answering directly to the GM. As for having a staff of dedicated full timers or have the entire Radio sales staff involved? I think the jury is still out on this one. I am aware of success with both structures. CAUTION: If you go the dedicated full-time route, and only employ one or two people, you should realize that your entire effort could evaporate with the departure of those two individuals.

Is it all worth it? Like anything new, some stations have and some have not. This pertains to Web sites, lap tops for salespeople, etc. I think you can depend on two things. One, the emergence of super-groups within a market will drive the cost down of running an NBD department and the second being that when the dust settles the best salespeople will end up with groups that offer this type of revenue opportunity. ☐

Bob Pedder, Jr. is director of the Greystone Alliance, a promotional service to the manufacturing community. He may be reached at 617-254-1230.

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Big-Time PRESSURE
from the top

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WAY CAN
I get a
higher rate!

SHOULD I
EVEN STAY
IN RADIO?

What
if I
FAIL?

My Owners have
UNREALISTIC
GOALS!

I'm Working HARDER
and having LESS FUN!

Are you working harder, longer hours, and having less fun? Are you under pressure to meet unrealistic goals? Are you working without the tools and resources you need? **RADIO INK's** Eric Rhoads is hosting an open forum about the changes in our industry and how they are affecting you and your peers. You'll get the opportunity to find out what others are also experiencing and how they are responding to these challenges and opportunities.

Please join us at one of these two **RADIO INK** sessions at RAB.

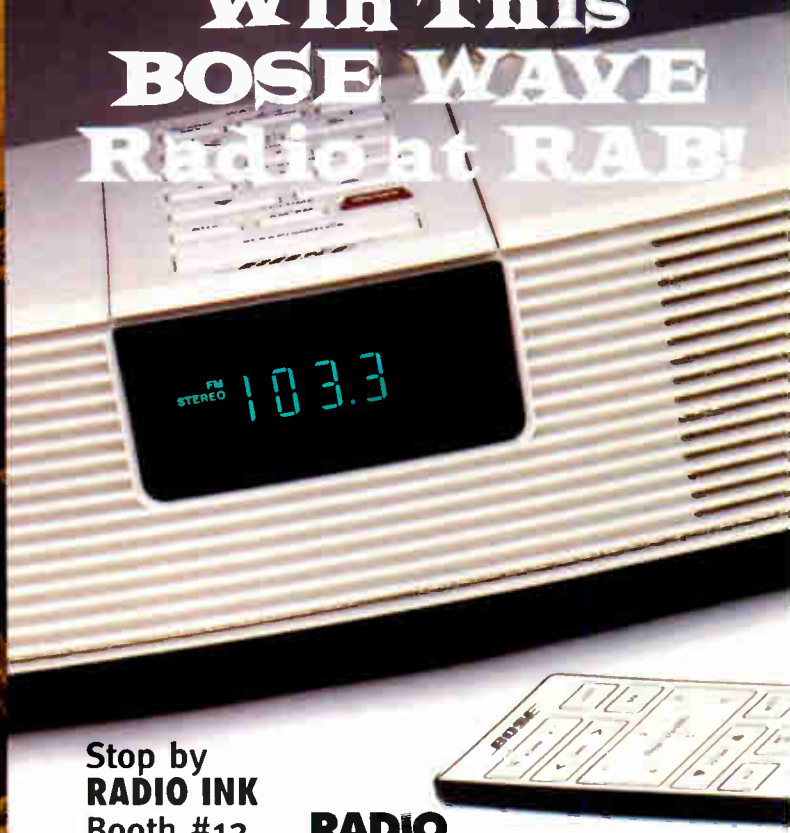
Friday February 7th
4:00 PM
The Copenhagen Room

Saturday February 8th
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Radio Ink's 6th Annual Radio Wayne Awards™ at RAB!

Saturday February 8th
12:15 PM
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Win This BOSE WAVE Radio at RAB!



Stop by **RADIO INK** Booth #12 to register!

RADIO INK

Radio's Premier Management & Marketing Magazine

And the NOMINEES are...



What is the *Radio Ink* Radio Wayne Award?



The Radio Wayne Awards are, perhaps, the most unique awards in the Radio industry. They have special meaning because of the nomination process. The awards were introduced six years ago by *Radio Ink* publisher Eric Rhoads in response to years of frustration over industry awards that seemed only to recognize the "good old boys." It was Rhoads' impression that although these people were deserving of the recognition they received, most would not be where they were if it weren't for the people "on the street" selling Radio, the people managing the salespeople and the people managing the stations.

How the Award got its Name

Rhoads searched for the name of a person who exemplified the ideals he wanted to encourage and recognize. He chose the RAB's Wayne Cornils. Cornils is considered to be "Mr. Radio" by those in the industry because of his years of service to the RAB, his earlier years of service to the NAB and his long, successful career in station management. He is loved and respected by everyone and has spent his life in a tireless effort to promote Radio, often going above and beyond what was expected. Thus, the Radio Wayne Award was born.

The first Radio Wayne Award was for Best Overall Broadcaster (now called Broadcaster of the Year). It was the Radio Wayne



Award. Over the years, Rhoads chose to create several categories of Radio Wayne Awards, including: General Manager of the Year, Sales Manager of the Year and Street Fighter of the Year (AE).

The Selection Process

Each fall, nomination forms are published in *Radio Ink*. The list of nominees is then sent to an independent panel of judges which is comprised of prominent sales and management consultants. Until the winners are announced, the nominees don't know if they have won.

Criteria for Selection

When Rhoads created these awards, he intended for them to recognize excellence in all areas of the industry, including: the promotion of the industry itself, the ability to bring high quality to the marketplace, and the demonstration and implementation of strategies designed to improve the overall perception of Radio as a professional industry and a primary medium. Radio personnel from any station in any size market in any country are encouraged to participate. Rhoads is especially proud of the fact that these awards are devoid of politics and are not subject to the "good old boys" club.

Joining us to Honor Radio's Best

We encourage you to join us for the Radio Ink Radio Wayne Awards at the RAB Marketing Leadership Conference Saturday luncheon. We also encourage you to read on and get to know the Radio Wayne Award finalists. These people are among the best in our industry and, like Radio Wayne himself, are making contributions above and beyond the call of duty.

Broadcaster of the Year

Philip J. Giordano, president, CEO, COO and a director of Calendar Broadcasting, Inc.

A man of many titles, Phil Giordano is a dedicated broadcaster who has spent a good portion of his Radio career in management positions. He is also a decorated war veteran, father of two and a community activist.

Jay Hoker, president Radio Division, Paxson Communications Corporation

As president of the Radio division at Paxson Communications, Jay Hoker is responsible for 48 Radio stations, three state news and information networks (with 202 affiliates), three sports networks (with 150 and Paxson's outdoor advertising (500 billboard faces). Prior to joining Paxson, he was the president/owner of Hoker Broadcasting for seven years which owned six Radio stations in Detroit, Kansas City, Cincinnati and Jacksonville.

Jeffrey H. Smulyan, chairman of the board, Emmis Broadcasting Corporation

After operating two Radio stations, Jeff Smulyan formed Emmis Broadcasting in 1980. Emmis, which owns eight Radio stations, was voted Most Respected Radio Company in 1988-89 in a poll of the industry's CEOs. In 1995, Emmis became the first company to own top-rated stations in New York and Los Angeles at the same time.



Jeffrey E. Trumper, president/CEO, Trumper Communications

Jeff Trumper founded Trumper Communications in 1986. Trumper Communications owns and operates nine Radio stations. The company is fully duopolized with two FMs and an AM in Salt Lake City, and four FMs and two AMs in Albuquerque.



Edward K. Christian, President/ CEO, Saga Communications, Inc.

Ed Christian is a "broadcaster's broadcaster." He has been a part of Radio for over 20 years. He started as an account executive in Detroit and later worked as a NSM. He then became Operating Partner of WCER-AM/FM Charlotte, MI. It is said that when he signed "every advertiser in town," he thought there was nothing more to do and "moved on."

William L. Stakelin, executive VP/ COO, Regent Communications, Inc.

Bill has spent 38 years in Radio. During his career, he has worked as an announcer, industry spokesperson and station owner. Bill founded Apollo Radio in 1988, and the company later merged with Regent Communications which now owns 21 stations.

Jerry Lee, president and co-owner, WBEB-FM Philadelphia

Jerry Lee owns WBEB, a top-rated station in Philadelphia. He has made his station successful by focusing on public service to his market and he has no plans to change. WBEB was a pioneer in using research with its audience, not only for guidance in programming but also for the benefit of advertisers. Jerry Lee is credited with taking FM Radio out of its "experimental, narrow interest" status and making it commercially viable.

Chris Lytle, seminar leader/trainer/ author, Chris Lytle and Associates/ The Advisory Board

When you think of Radio sales training, you think of Chris Lytle. His vision, professionalism and tenacity have reshaped the Radio industry. Chris has conducted more than 1,300 seminars in 49 states, Canada, France, Ireland and Great Britain. He has also written correspondence courses which have been completed around the world.

In 1995, Chris was recognized as a "Certified Speaking Professional" by the National Speakers Association. There are only 271 Certified Speaking Professionals in the world, and Chris is the only one in the Radio industry. Chris is also the author of *How to be Successful in Radio Sales ... Sooner.*

David S. Gingold, president/COO, Barnstable Broadcasting, Inc.

As president and COO of Barnstable Broadcasting, David Gingold has been an in-



tegral part of the success of one of the Radio industry's top 50 broadcast companies. He maintains high ethical standards, has credibility and integrity as a proven broadcaster, and sets the ultimate example for his GMs.

He allows his GMs to "run their own show." He is available as a resource rather than as a boss. David Gingold is also a broadcaster who commands respect from the top.



Dale B. Miller, president, West Virginia Radio Corporation

Over the last 20 years, Dale Miller has used his work ethic, ingenuity and love of Radio to expand West Virginia Radio Corporation from two to 11 stations and Metronews (the 56-station state network). Miller's day can range from closing a multi-million dollar agreement on a new station to wiring a console in a studio he designed.

Miller sets a constant example for his employees by making the necessary investment of money and time to achieve broadcast excellence.

Clarke Brown, president Radio Division, Jefferson-Pilot Communications
Information requested but none provided

General Manager of the Year

Tony Salvatore, VP/GM KNBR-AM, KFOG-FM, KFFG-FM San Francisco, CA

Tony Salvatore has been in the Radio business for 29 years. During this time, he has worked in Albany, Akron/Cleveland, Detroit and Chicago, and San Francisco.

As GM of KNBR, the flagship station of the San Francisco Giants and the Golden State Warriors, and KFOG, Tony and his managers have made these stations the number one billing combination in San Francisco for the past three years. As GM of KFOG since 1983, he was instrumental in the ac-



SALVATORE



SCHMIDT



FADAL



WEINER-SCHLOSS

question of KNBR by Susquehanna Radio Corporation in 1989.

R.W. Skip Schmidt,
VP/GM KHVN-AM, KOAI-FM, KRBV-FM Dallas, TX

Skip Schmidt has been in Radio for more than 24 years and has worked as a GM for more than 20 years in medium, large and major markets: KRBQ-AM/FM Denver; T.M. Companies Dallas; KWTO-AM/FM Springfield, MO; and KOIL-AM, KEFM-FM Omaha.

Donna Baker, VP/GM KGMV-AM/FM, KGBX-FM Springfield, MO

Donna Baker has built a solid team of professional broadcasters at her soon-to-be, four-station group in Springfield, MO. She is involved in leadership positions in her

community and combines excellent selling and people skills. Her positive "can do" attitude permeates her operation and has helped boost her stations to clear market leadership.

Donna Fadal, VP/GM KEGL-FM Fort Worth/Dallas, TX

Donna Fadal began her career in Radio later than most. Through perseverance and sheer talent, she was able to move through the ranks quickly and occupy a position that a majority of women in the industry do not hold. After starting at KEGL, it was only a decade before she became VP/GM — all this from someone who started in Radio at \$125 a week.

Randy Merren, GM ZFZZ-FM Grand Cayman, B.W.I.

Grand Cayman's Radio industry has always been block formatted, government broadcasting. Randy had a dream when he was 16 years old to bring a more modern listening choice to the island. By the time he turned 24, a brand new station was born — Z99.9.

In the years since then, his CHR/Hot AC with a little island splash format has dominated the air. He saw the need for a dance program, and now the Island swings on Friday nights. In a normally sleepy resort environment, Randy has pushed sales up higher than anyone expected was possible.

Alice Bayliss, owner/GM KSMA-AM, KSNI-FM Santa Maria, CA

Alice Bayliss comes from a nontraditional broadcasting background. Her family could be considered a "broadcast family." After her recovery from surviving a near death accident that claimed the life of her husband, she took on the responsibility of managing KSMA and KSNI. While her recovery was difficult, she now runs a highly rated broadcasting operation. She is well loved by her staff, and her dedication to her job is admirable by any standard.

Meg DeLone, VP/GM WBEB-FM Philadelphia, PA

Meg DeLone was named VP/GM of WBEB in 1990. She was the first woman to



BARNSTABLE BROADCASTING, INC.

congratulates

DAVID S. GINGOLD



President/COO

on his nomination for the Radio Wayne Award as

BROADCASTER OF THE YEAR



WGKX-FM
Memphis, TN



WHLI/WKJY-FM
Long Island, NY



WGSM/WMJC-FM
WRCN-FM
Long Island, NY



WBZO-FM
Long Island, NY



WTOU/WKDD-FM
Akron, OH



98 Rock.
All Classic Rock

KKSO/KJJY-FM
KRKQ-FM
Des Moines, IA



WSRR-FM
Memphis, TN

become GM of a major Philadelphia Radio station. And, Meg has only been in Radio a short time, since 1981. She has worked as GSM, SM and an account manager. Before Radio, she was advertising.

In 1993, she was named one of 40 rising business leaders by *The Philadelphia Business Journal*. Meg also served as president of the Philadelphia Radio Organization from 1993-94.

Shelly Salter, owner/GM WKKD-AM/FM Chicago, WBEL-AM, WRWC-FM Rockford, IL

Shelly is the owner/GM of stations in two different areas of Illinois. She travels among cities taking care of finances, staff, format and every other facet of Radio ownership. She has taken her Rockford station from fourth to second in ratings (Arbitron). Sales at the Rockford station are up 33 percent from last year. Shelly is also on the board of directors of the Illinois Broadcast Association. She has a positive attitude, knows how to foster team spirit and encourage her staff.

Cindy Weiner-Schloss, VP/GM KMXB-FM, KMZQ-FM Las Vegas, NV

Cindy has risen through the ranks of Radio quickly. She started in sales at a daytime Country station and within six months, she became the LSM for the AM and the number one FM station in Rochester, New York. Eighteen months later, she was named SM and then GM of these stations.

After six years as GM, Cindy moved to Albuquerque to manage two Country stations. The stations were sold twice, and in 1995, Cindy was transferred to Las Vegas. The stations were then sold to American Radio Systems.

Charles Hillier, VP/GM WKQX-FM Chicago, IL

Chuck Hillier joined WKQX in 1988 when it was acquired by Emmis Broadcasting. Chuck and his staff have built the sta-



DeLONE



BAKER



FULLER



Salter
Communications

Congratulates
Shelly Salter

on Being Nominated for
General Manager of the Year

WRWC
Lite 103 FM

WBEL
1390 AM

WKKD
Pure Gold 96 FM

WKKD
Viva 1580

DIANE TUCKER RAHMAN

General Sales Manager



1997 Radio Wayne Award

*Sales Manager of
The Year*

*Congratulations on your
nomination from your
friends and colleagues*



CLEAR CHANNEL COMMUNICATIONS, INC.
RALEIGH, NORTH CAROLINA

tion from the ground up. WKQX has become a dominant player in the market with a pioneering format. It is famous for its promotional savvy, terrific sound and well-trained sales staff.

Before working at WKQX, Chuck was a founding member of Interep's Hillier Newmark, Wechsler and Howard. He is the incoming president of Radio Broadcasters of Chicagoland and the VP/Radio of the Illinois Broadcasters Association.

John Fuller, GM WJFF-AM, WPJB-FM Providence/Warwick/Pawtucket, RI

At the age of 15, John used to hitchhike to do weekend news on a college Radio station. He immediately loved Radio and at age 19, filed for his first Radio station, WJFF, which he built on his family's farm. This station still broadcasts from a converted chicken coop.

At age 25, John was awarded a license for WPJB-FM serving Narragansett/Newport, Rhode Island. And, in 1990, he bought and established WBMW-FM in New London, Connecticut. John believes that true com-



BAYLISS



HILLIER



WOLFE



PARENTI

munity service is what Radio is all about.

Ronna Fink-Woulfe, Paxson Broadcasting Miami, FL

In only two years, she's taken a new operation with three stations to powerhouse with seven. She's a pioneer in developing a successful Radio duopoly. Her strength and passion for the job runs off on the more than 200 people working at Paxson in Miami. She gains the respect and love of her employees by recognizing talent and putting driven "idea" people in places where they'll make a difference.



STERIN



SALTER

Deborah Parenti, VP/GM American Radio Systems Dayton, OH

She is a multi-faceted broadcast professional. Her experience in the business is uncommonly diverse and remarkably extensive, including everything from promotion, marketing and research to accounting, sales and management. Energetic and dynamic, she has acquired a reputation as a motivator and strong leader. Her "Radio First!" sales team concept represents a bold, innovative approach to broadcast sales and her management structure has already become a model for many others in the industry.

Jay Sterin, WJBR-AM/FM Wilmington, DE
As GM of the highest rated AC Radio



Robert E.P. Elmer III

Sales Manager
WELV AM
THUNDER COUNTRY FM
Ellenville, NY

**1997 RADIO WAYNE AWARD
SALES MANAGER OF THE
YEAR NOMINEE**



Bob, Congratulations on your well-deserved nomination!!!

STRAUS MEDIA GROUP



* Programming provided to these stations through local marketing agreements.



*A division of Capstar Broadcasting Partners.
Proudly Congratulates*

Jay Sterin, GM and Mid-Atlantic Regional President of WJBR AM/FM, Wilmington, Delaware

On His Nomination for GM of the Year!



Congratulations:
 Jay, Ronna and Kelli.
 The Best of the Biggest and Best.



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ROOF



RAHMAN



KAHN

station in the U.S. and recently appointed regional president of Commodore Media, Jay exemplifies the Radio executive of the '90s and beyond. He is highly motivated and driven to succeed. Since taking over, WJBR-AM and FM have experienced their most successful years to date in both ratings and revenue. Jay not only works in the community via the Radio station but dedicates countless hours in outside community services serving and advising on local boards of directors. Remarkably he does this while also maintaining a very full home life with his wife and two children who he spends every available minute which is the sign of a quality individual.

Bob Roof GSM, WDVE-FM/WXDX-FM Pittsburgh, PA

For the last nine years Bob has been GM of WDVE. Working together with a great

staff Bob has built a powerhouse Rock station to the top of the ratings market in America's second oldest market. In 1995 after also taking on WXDX-FM he strives to do the same thing making WXDX one of the best Alternative stations in the country. He is also a great family man, dedicated leader and wonderful motivator.



Sales Manager of the Year



Diane Rahman, GSM WZZU-FM/WQOK-FM Raleigh, NC

Diane Rahman is a 15-year veteran of the Radio broadcast industry. She got her start in Virginia Beach at WCMS-AM/FM. During her 11-year tenure there she began her fast paced ascent by developing her expertise in sales. Now at WZZU-FM and WQOK she takes that expertise to the highest level. In April of last year her staff recognized her for her "ability to exceed desired goals in providing an intellectual atmosphere conducive to the stimulation and interchange of ideas as well as her creative thinking and problem solving ability and as being a challenging and inspiring manager."

Cheryl Esken, WMVP-AM/WLUP-AM Chicago, IL

In a fast-paced world of changing formats and ever-rising revenue goals, Cheryl Esken is that rare SM who consistently exceeds those goals without compromising her enthusiasm for the business or for her people. By combining a sense of urgency with a sense of humor and an orientation toward team achievement as well as personal achievement Cheryl has earned both a great respect and open affection from her staff of 15 sellers, five assistants and four managers. She has built a winning tradition by communicating clearly her expectations to those around her, and then letting them know what can be expected from her and the company.

Cheryl Chambers, ZFZZ, Grand Cayman, B.W.I.

Cheryl started out in Radio in the creative department. She soon added on-air personality to her resume, as co-host of a morning show. From there she moved into sales where she increased the billing of her list by 50 percent and was recognized for bringing in the most new business. Then for a drastic change in climate, she went to Grand Cayman. There she has employed her style of positive management and her knowledge of sales to forge a great sales team. She is a manager, trainer and motivator.

Julie Kahn, KNBR-AM/KFOG-FM, San Francisco, CA

Julie's passion for Radio is even greater now than it was when she began her career in broadcasting. The medium continues to evoke the same aura of excitement and magnetism for her that it did years ago. Her knowledge and commitment to exceptional performance in all phases of the selling process is reflected in the sales organization at KNBR and KFOG. She epitomizes the finest qualities of an extraordinary manager.

Brian Brown, WBEB-FM Philadelphia, PA

His expertise is diverse and his performance exceptional with the style and success worthy of any sales manager.

Carey Davis, VP Sales Development, CBS Radio Sales

In a year when our industry changed tremendously Carey has been riding the

How Sweet it Is!

Buzzbee, the B-101 mascot, congratulates the wonderful staff at Philadelphia's WBEB who make it easy for our executives to achieve great things. Well done, folks!



top of the rocket. As VP of sales development of the CBS Radio Group this long time Westinghouse GSM became the first person to represent both the former CBS stations and the former Westinghouse stations together. Using his strong, personable selling style, a staff of sellers excited by his vision and the magic of so many famous call letters he was able to bring together the stations with a number of "new to Radio" clients committing multiple millions of dollars to the new group. It's not often that one person gets to be the drum major in a brand new parade. Carey took that chance and succeeded.



MAKI



SPARR



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Robert Elmer, WTHN-FM Newburgh/Middletown, NY

Robert is a true Radio professional who will tell you himself that he is in Radio "by design not by accident." The passion he puts in his work is contagious. He is not only a superb leader, he is also a superb teacher. Other managers in the company have been known to come to have him work with and train their new account managers. The meetings he leads are informative, well organized and energized by his enthusiasm and his strong and positive advice.

Terry Mathis, SM, KCNR-AMKBEE-FM/KENZ-FM Salt Lake City, UT

Terry has been in broadcast sales and promotions since 1974. His calm demeanor and smooth style creates a nurturing, tutoring relationship among the sales, programming and promotion department.

Bob Sparr, director of sales, WGN-AM Chicago, IL

WGN has maintained its position as the top revenue producer in the country and

it is under Bob Sparr's leadership that the sales department turns in a truly incredible performance. It's hard to imagine a sales team anywhere in the country that's been more effective. But with an effective leader such as Bob Sparr, it shouldn't be any other way

Val Maki, WKQX-FM Chicago, IL

(Former Radio Wayne Recipient)

Val is a professional who has devoted her time and energy to doing the best job possible for herself, her staff and her company.

Bob Freeman, KKCS-FM Colorado Springs, CO

Lynn O'Connell, WRKO-AM Boston, MA

Greg Janoff, WINS-AM New York, NY

Information requested but none provided



Street Fighter of the Year



Susie Warren, KGMV-AM/FM Springfield, MO

Susie started at KWTO AM/FM practicing her unique skills of climbing aggress-

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of the
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LEVIN

ple of what a true street fighter is.

Kevin Altman, WKKD-AM Chicago, IL

Kevin is new to Radio sales but has made a big impact already. He came to the industry with a sales background of nine years in retail. Taking what he knew about selling tangibles, he started learning about selling the intangible "air time." Very quickly his sales began to grow. His dedication to learning has paid off and he soon became the station's top biller.

Julie Rapp Russell, WMBD-AM/WMXP-FM Peoria, IL

Picture your own idea of the perfect Radio sales rep and you have Julie Russell. Time after time Julie would take an account that was new, ignored by others or just plain under-performing and nurture it into a top biller. She uses every benefit the station can provide. The clients know about everything the station is doing and what the benefits are too them. Their business grows because Julie is their rep and they know it.

Jessica Bonsell, WJET-FM Erie, PA

Her 100 percent belief in the medium and her persistence in the wake of complete staff turnover and revenue losses makes her a great street fighter. She strategically prepares for every day allowing time for service, development of ideas as prospecting. She performs every task at an above average or an outstanding level. An eternally optimistic person, Jessica has no time for obstacles, she simply defines the situation and then proceeds to offer solutions in achieving the end result.

Rick Langhammer, KSSN-FM/KMVK-FM Little Rock, AR

He could be more aptly known as "1997 Operation Radio-active." His Radio sales for the past three years has totaled more than the entire local sales staff of 15 of the 23 Radio stations listed in the Little Rock Arbitron market Report. He's on time for sales meetings, he double checks his orders, commission statements and all paper work. Rick is noted for his dogged determination to ensure that every detail of a client's involvement with the

Trey Morris, KLTY-FM Dallas, TX

Trey's presentation style and selling strategies are very strong. He recently was selling his station (#14) and got a five-station buy. His devotion to the job and Radio in general provides us with a shining exam-

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1997 NOMINEE
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Kelli McGee, WZTA-FM
Miami, FL



Kelli sets a positive example as representative for Radio by measuring her own personal success in terms of the success she can create for others. Kelli sets the benchmark for service and quality in the Miami market by refusing to accept anything less than the highest level of customer satisfaction. To achieve that level, she must coordinate the efforts of all departments at that station and any and all promotion partners.

Carrie Deane Pedlow, WRVQ-FM
Richmond, VA

There are very few reps who make the job easier and Carrie is one of them. She shows new and different ideas to make better use of her station and helps to make the advertiser's idea even better. Input and teamwork make all the difference in a successful campaign and more than anything else, Carrie delivers success in the use of her station. When she says she's going to do something, she does it.

Jay Levin, KIDD-AM/KWAV-FM
Monterey/Santa Cruz, CA

Jay's daily standards of integrity are evident in his outstanding sales performance, his sincere commitment and dedication to his clients and his overall spirit of cooperation with his coworkers. Jay continues to play an important role in keeping our two stations synonymous with excellence in the mind of our advertisers.

His accomplishments in 1996 set a positive example of him as an award-winning representative of Radio.

Jamie Potash, WGN-AM
Chicago, IL (photo)

Peter Feinstein, KNIX-FM
Phoenix, AZ

Robin Daugherty,
WKQX-FM Chicago, IL

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none provided**



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JULIE KAHN

Director of Sales
Sales Manager of the Year Nominee

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■ **HELP WANTED SALES**

Y-105, KGFY, HOT NEW COUNTRY FORMAT - Stillwater, OK - home of the Oklahoma State University Cowboys-is expanding and looking for two experienced broadcast salespeople. Good lists - \$1,200 per month starting with excellent bonus package. Ownership is currently building another station in the market. Send resume with references to 217 1/2 South Washington, Stillwater, OK 74074. Questions 405-372-6000.

DIRECTOR OF SALES: Forever Broadcasting is offering a ground floor opportunity to the right person. We're seeking an innovator, not an implementer, to head our Central Pennsylvania sales effort. Forever is a growing group specializing in medium-small markets. If you can motivate, teach, develop customer loyalty & create buying ideas, we want you to grow with us. Management experience a must. Send confidential resume with cover letter and references immediately to: Carol Logan, PO Box 2005 Altoona, PA 16603 or Fax (814)946-1222 EOE.

**PAXSON COMMUNICATIONS CORPORATION
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Paxson Communications Corporation is seeking qualified applicants for immediate sales openings in Pensacola, Panama City & Tallahassee, Florida. Openings include a Director of Sales position in Panama City, Local Sales Manager in Pensacola, and Account Representative positions in all three markets. Paxson Communications is Florida's largest and most progressive radio broadcasting company. Extensive training, great benefits, and exceptional compensation programs await you, along with the Florida lifestyle. Management positions require a background in recruiting, hiring, training, and leading high performance sales staffs. Please respond to David Coppock, Vice President of Radio, PO Box 2788, Pensacola, FL 32513, or fax 904-433-7107, or contact can be made at RAB '97 in Atlanta, GA. Paxson Communications is an Equal Opportunity Employer.

ACCOUNT EXECUTIVE - Albuquerque market/booming Southwest, experience necessary - benefits, 401K. Fax resume to GSM, 1-505-262-9211.

RADIO SALES MANAGEMENT OPPORTUNITY!

Interested in moving up with a growing company? Want to work and live on the beautiful Northern California coast? Leading radio company in Sonoma County seeks growth-oriented individuals with strong leadership and relationship building skills. 2+ years sales management or 5+ years business building sales history. Call Neysa Hinton, Results Radio of Sonoma at 707-584-1058 and fax resume 707-584-7944 EOE - M/F.

LOVE RADIO BUT TIRED OF THE EFFECTS OF CONSOLIDATION? Industry-related vendor is seeking a professional, experienced radio SM to be director of sales. Must be driven, excited and able to hit realistic goals every month.

Requires relocation to warm climate near ocean. Excellent next step for an LSM, NSM, GSM who wants to stay around radio without being in radio. Resume to Blind Box: 701.

GENERAL SALES MANAGERS AND STRONG SALESPERSONS needed for future growth. Fax resumes to Jeff Sleete, Sinclair Communications, Inc. 410-662-5678 EOE.

■ **HELP WANTED MANAGEMENT**



Pinnacle Broadcasting is looking for General Managers and General Sales Managers for stations being acquired in 1997. Managers must be sales oriented and have documented track record. If you're interested in working for a growing broadcast company, send your resume to:
Edward J. Ferreri, President/CFD,
 Pinnacle Broadcasting Company Inc.,
 2505 N. Hwy 360, Ste. 620,
 Grand Prairie, TX 75050.
 Pinnacle Broadcasting is an
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■ **HELP WANTED SALES**

Expanding private broadcast company with music and newstalk stations seeks to hire experienced people with strong backgrounds in sales, traffic and sales management. Opportunities available in the Colorado Rocky Mountains and Napa Valley, CA. Fax resume, in confidence, to Moss Entertainment Corp., Attn: Jack Maley, Fax# 970-925-1142 or call Doreen to set up an appointment at the RAB in Atlanta, Phone 970-925-5776.

■ **SITUATION WANTED**

Things To Do Today!

1. Ask GM why the only thing lower than our billing rank is his golf handicap!
2. Find out why PD parks his BMW in my parking stall!
3. Put positive spin on 19th down book in a row!
4. Find out how PD affords BMW on his salary!
5. Find out how SM won her own sales contest!
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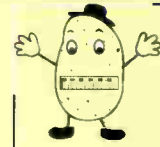
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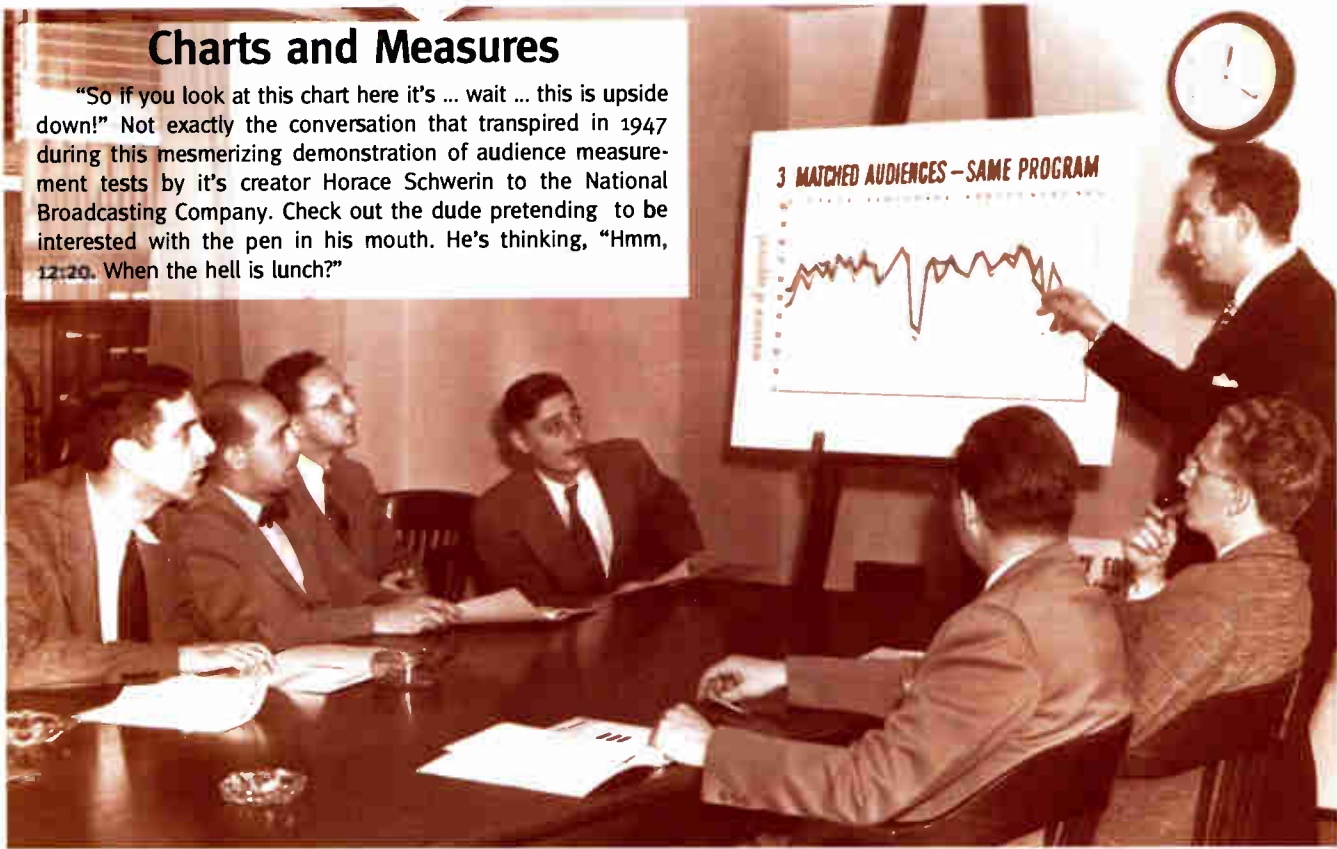
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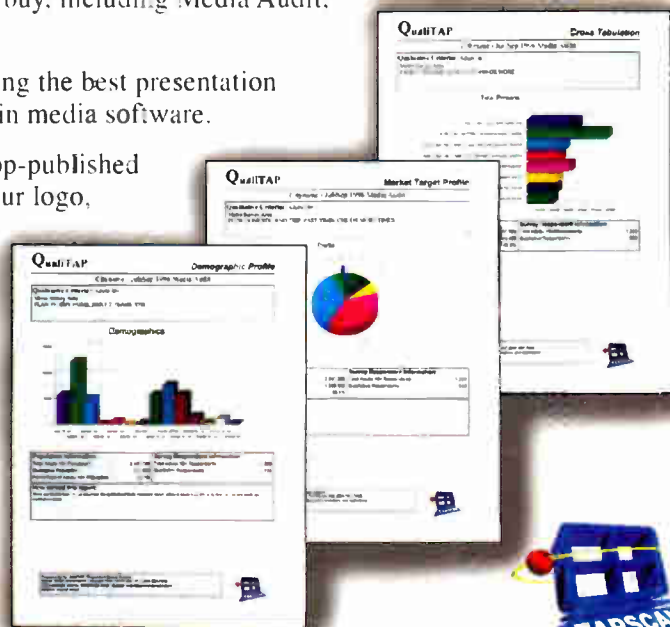
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