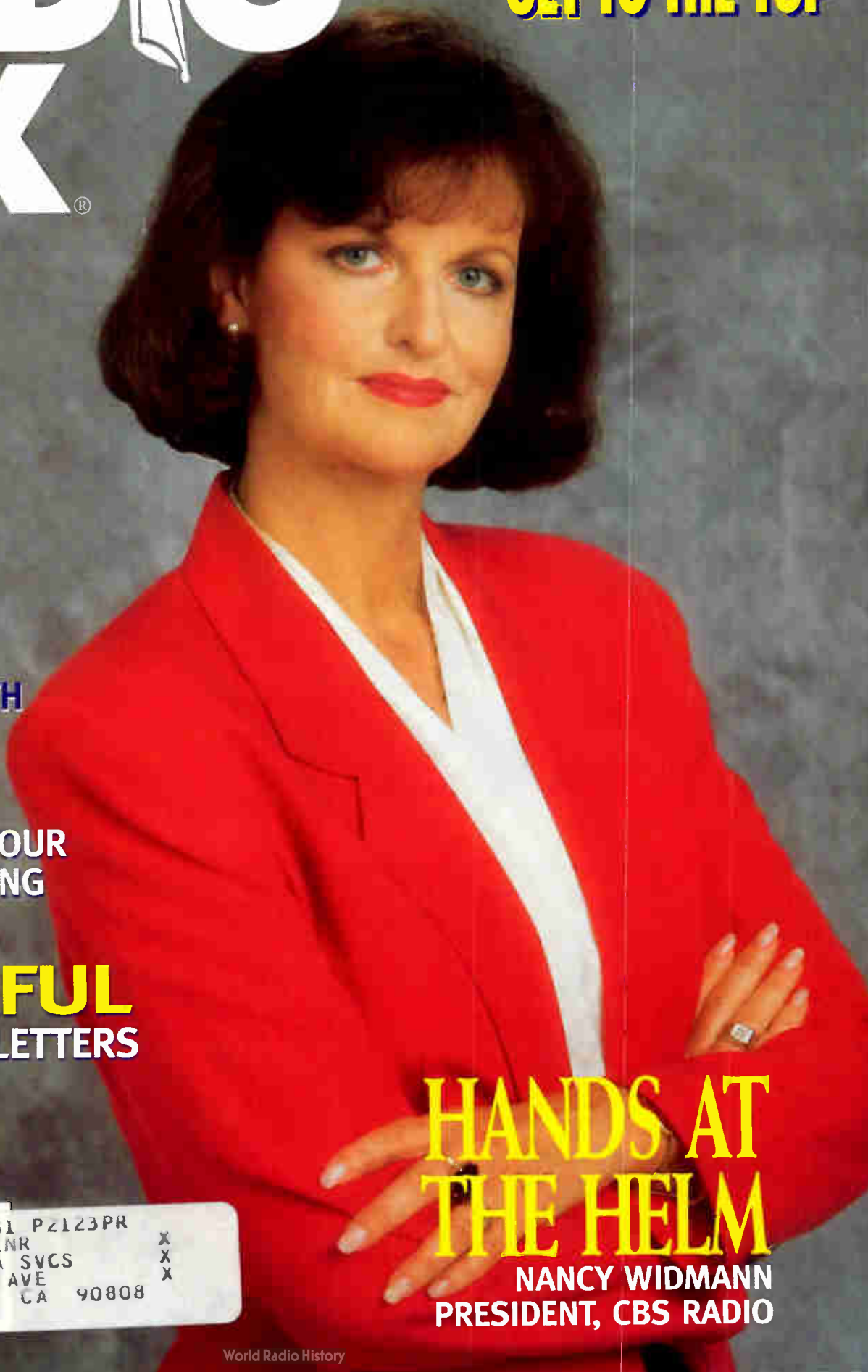


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World Radio History



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Carolynn Jones-Hardesty, WEZB

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Walt Shaw, KRAK/KNCI/KHTK

Dan Larson, KRAK/KNCI/KHTK

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KMPS AM/FM, KZOK FM - Seattle, WA

WEZB - New Orleans

KNCI FM, KHTK AM, KRAK FM - Sacramento, CA

WIOQ FM - Philadelphia, PA

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WSOC FM, WMXC FM - Charlotte, NC

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We want you to run our "Psychic Friends" direct-response spots for free.

Here's How It Works.

Your station will get its own Psychic Friends telephone number, and for every call generated, you'll get \$.80 per call per minute. The average call is 11 minutes, and lots of people call.

You can run our spots whenever you want. It's your decision. But the more you run, the more money you can make.

All call counts are monitored and audited by AT&T, and you'll get a monthly statement showing how many minutes. Then you get a check from us. *Probably a big check.*

This Is A One Shot Deal, Folks.

Are you starting to get the picture? This could be the single most lucrative proposition you'll ever have. But we're only going to do this once. And only one station in each market gets the opportunity.

You will do *very* well with our offer, but if it's not right for you, we still have a lot to talk about. Because we can **guarantee** that you'll make more money with our offer than if you sold us the time.

Call today before another station in your market does.

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Widmann, overseer of one of Radio's top billing companies, discusses duopoly's 'mixed message,' the state of network Radio, and the success of the Arrow.



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June 6

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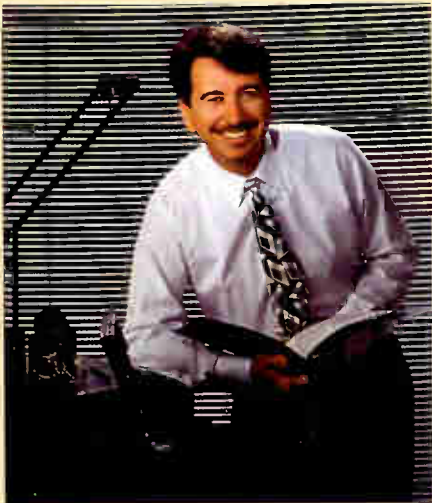


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The What-ifs of Duopoly



Our industry is appropriately excited about the opportunities that duopoly affords us, but I don't see much thought given to an exit plan if a duopoly fails. Let's explore a possible scenario.

All the stations in your market have done duopolies, and you don't want to compete as the only stand-alone AM/FM left. There is only one AM/FM property left to purchase. Its FM signal isn't great, but you've rationalized that you can make it work, so you buy the AM and the FM — and at a high multiple. You have moved all of your four stations into one new facility and have consolidated operations.

Two years later, the substandard FM isn't pulling its weight. Nothing you've tried has worked. However, the other three stations within your duopoly are meeting expectations and you don't want to sell them nor do you want them carrying the debt of the non-performing fourth station. No problem ... just sell it off, right?

But wait. Who's going to purchase a stand-alone FM with a substandard signal in a market with all duopolies? All of your competitors are maxed out on their duopoly limit and cannot legally purchase your property. Can you find a

buyer to return the high multiple you paid, just to sell against an all-duopoly market as a stand-alone property? And if you could, or were even willing to take a loss, how do you value the property? There are no exclusive assets, exclusive intellectual property, good will, or exclusive sales, because all operations are integrated. You can't sell the studios because of the integration with your other stations.

Since assets are intermingled and also critical to the other operations, how do you price the property, especially since it had more hard assets and good will before you bought it, fired the staff and consolidated?

Our industry may be faced with four versions of stick-value: 1) value with assets and duopoly possibilities; 2) value with assets and no duopoly possibilities; 3) value with no assets and no duopoly possibilities; 4) value with no assets and duopoly possibilities. It's like buying a parts-car for restoring a classic car, gutting the parts for your good car, and trying to sell the parts-car as it was before you cannibalized it.

Duopoly has been a godsend to our industry, but in an imperfect world, some are likely to fail. While trying to tread water, someone in each market could get left holding the bag ... which contains a 500 pound rock. Though you're planning on success, you may want to consider this scenario before you enter your next duopoly — especially since the best properties have already been combined in some markets.

Eric

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LETTERS

Boycott the (Ungrateful) Artists

Just thinking out loud. What would be the impact on the RIAA's quest for new artist fees from Radio stations if every station could at the same time prove the positive economic impact we already supply artists and composers? And how could we do this without altering our products or fearing non-compliance by some competitor?

Let's say every format picks one huge artist and boycotts the playing of their material, old or new, for a four- to eight-week period. For example, no CHR would play Phil Collins, no classic rock station would play an Elton John, no country station a Garth Brooks, no MOR a Frank Sinatra, etc. Perhaps the NAB could coordinate and publicize this to the stations since they are at the forefront of the legislative battle. As BMI/ASCAP logging goes on, none of these artist/composers would show up in the sample and, one would assume, they would receive little or no royalties for the period. I don't see why this wouldn't work and if it did I think the opinions of Radio regarding this matter would be heard with a different ear.

Mike Shannon, GM
WRFY-FM/WRAW-AM
Reading, PA

WOWO a Vital Link

I read with great dismay your recent editorial (*Radio Ink*, April 11-24) regarding the proposed purchase and subsequent power change of WOWO Fort Wayne, IN. All I can say is that it would be a grievous mistake should the FCC sanction this "deal."

As a former program manager during the Group W days (1974-1976) I quickly came to understand how much this one particular Radio station meant to the residents of not only Fort Wayne proper but to those of *three states* as well.

Case in point: Within my first few days there (having been transferred to the station from KDKA Pittsburgh), I personally witnessed how the station routinely became a vital link to the community(s) it serves



when a "ring of tornadoes" (seven to 10 of them) literally surrounded the area. I had come back to the station from dinner that evening only to hear one of our news people on the air detailing the emergency situation. As a kid who grew up in The Big City of New York, I had no concept whatsoever of how serious this was and wandered into the newsroom to find out what was going on. There I found several station news staffers who'd come in on their own time to help in getting the needed information on the air. For that brief amount of time — two to three hours — the music stopped completely and WOWO became an all-news/information station.

The next day, numerous calls from grateful listeners taught me the first of many lessons about the major role WOWO plays in the lives of its listeners.

While WOWO's dominance certainly is not what it used to be (during my brief tenure, morning personality Bob Seivers regularly had audience shares in the 40s and 50s), the foundation of service to its listeners, both near and far, is built on *every single one of those 50,000 watts!* WOWO isn't just one of the last great Heritage Radio stations, it's a lifeline for the people of Fort Wayne and surrounding areas. It would indeed be a very black mark on the Commission were this giant of Radio put to certain death!

Chris Rathaus
Owner, Studio C
Tampa, FL

I just read your Publisher's Notes in the April 11-24 issue of *Radio Ink* ("Should a Community Suffer at the Hands of Profit?") here at WKDK in Newberry, SC, where I work a Sunday shift. In the WOWO argument Inner City, and Price to some extent have been toasted to a fare-thee-well. I would like permission to post your article in the newsgroup and give you credit. Some of the so-called whining from the Inner City people (or supporters) is that this would not really hurt the local coverage. I say, "Bull." It would greatly "pull in" the area where the groundwave totally overrides the skywave part of the signal.

I am going to use WSB Atlanta on

750 as an example. The Atlanta area ground conductivity is very poor, but 750 is a better frequency for groundwave than 1190. I live 200 miles from the signal, and though I can hear WSB in the day, it is very weak, and if power on WSB were reduced to 10,000 watts, that would cut the nighttime signal substantially. WGST is on 640, at 50,000 watts day with 1,000 watts night, 2 tower DA. At 20 miles or sometimes less WGST is hard to hear because of the Cuban powerhouse and severe selective fading. WBT in Charlotte on 1110 gets really edgy sounding at 40 miles. From 60 to 90, the signal is really plagued by fading and severe distortion. Past 150 miles, it's a local.

Powell E. Way III
Columbia, SC

Victory on the Hill

I read with pleasure the Publisher's Notes column in the March 28-April 10 issue.

I would like to add my thanks to the



list of what I hope is an extremely long line of Radio management and to express my gratitude to

Bill Burton, Gary Fries and Eddie Fritts for their hard work.

I am the VP/GM of KRZR "The Wild Hare," (an AOR in Fresno) and have entered into a Joint Sales Agreement to begin selling KTHT Mix 102 (an AC also in Fresno). This new combo will be a real winner in the market, and thanks to the efforts of Mr. Burton, the RAB and the NAB, Radio is an even bigger winner.

I truly appreciate the efforts of these people in this triumphant endeavor!

Chris L. Pacheco, VP/GM
KRZR-FM/KTHT-FM
Fresno, CA

ADDRESS ALL LETTER TO:

Readers Letters, c/o Radio Ink, 8000 N. Federal Highway, Boca Raton, FL 33487. Or fax to 407-995-8498. Each letter should include your full name, address and telephone number, and may be edited for clarity or space.



Three Broadcast IOPs Announced

Despite the recent ups and downs of the public market, three more Radio companies have decided to climb aboard the Wall Street roller coaster by filing Initial Public Offerings with the Securities Exchange Commission.

Citadel Communications expects to raise approximately \$25 million from its recent filing with the SEC to offer 2.5 million shares of common stock, 350,000 of which currently are held by investors. A majority of the proceeds — \$17.5 million — would be used to pay down debt, and the rest would be used for capital expenditures. Oppenheimer & Co. and Wertheim Schroder & Co. are underwriting the offering, which will have no effect on Citadel Chairman Lawrence Wilson's control of the company through Class B stock.

In its SEC filing, Katz Corporation states that it intends to raise at least \$74 million by selling more than 4 million shares at an anticipated opening price of \$18. Approximately 80% of Katz stock currently is held by the company's senior managers, Sandler Media, and 61 K Assoc.; the remaining 20% is owned by other Katz employees. Katz has earmarked some \$22 million to redeem some of its outstanding \$100 million bond sale and to reduce its debt load. Individual shareholders would retain their personal proceeds from the IPO.

Heftel Broadcasting has filed a plan to sell 4.6 million shares at a top price of \$16 per share, which should raise close to \$74 million for the Spanish-language Radio company. Heftel intends to use proceeds from the sale to close several pending deals; Chairman Cecil Heftel will retain voting control of the company through his Class B stock.

The timing of these three IPOs is interesting. Two months ago, when the stock market — broadcast stocks included — made a major "correction," a number of industry analysts suggested that the initial wave of new Radio offerings might be forced to cool somewhat. The consensus seemed to be that market wariness and lack of public confidence could depress initial prices below levels at which it would make sense to go public, delaying such offers as those announced above until the Wall Street bear went into hibernation — possibly by fall. Yet the market seems to have stabilized for the time being, rising and falling in the mid 3600s, and investor confidence may keep a larger "correction" at bay — at least for a while. ☐

WWI Radio personality Tom Leykis (l) kicked off the first week of his national talk show with in-studio guest, former LAPD chief Daryl Gates.



Thurmond Pulls Beer/Wine Bill

Citing a lack of support from his colleagues in the Senate, Sen. Strom Thurmond (R-SC) has withdrawn his proposed legislation requiring warning labels in beer and wine advertising from committee mark-up — and he is not expected to move on this measure again this year. National Association of Broadcasters President/CEO Edward Fritts congratulated broadcasters "on an outstanding job in alerting their senators to the problems with this legislation." While acknowledging the distinct possibility that similar legislation will be introduced next year, Fritts said that broadcasters "will continue to demonstrate, through their excellent public service efforts, that the most effective educational activities on alcohol abuse are strong, locally based voluntary ones."

EZ Thumbs Tak in Philly, Miami

EZ Communications has agreed to pay \$50 million to Tak Communications to purchase Tak Communications' WUSL-FM in Philadelphia, giving it a duopoly there (the company already owns WIOQ-FM), and to re-enter the Miami market by acquiring WTPX-FM. EZ previously owned WHQT-FM in Miami, but swapped it for WSOC-FM in Charlotte, NC. Since the transaction is part of a bankruptcy deal nothing yet is carved in stone (and what is), but the company's creditors apparently are pleased with the terms.

Premiere Snares Other Half Of Mediabase

Premiere Radio Networks has acquired the other half of Mediabase Research for \$3.1 million, having purchased 50% last July for \$350,000. The steeply increased price for the second 50% was due, in part, to significantly increased earnings following Premiere's takeover of the financially strapped research company. The network instituted a barter sales structure through which stations would carry Premiere commercial spots in exchange for research; Mediabase reported 1993 second half earnings of \$1 million.

Westwood One: That's Entertainment!

Westwood One has entered into an agreement with E! Entertainment Television to develop and launch a new programming service for Radio stations. Under the arrangement, Westwood One will have exclusive Radio access to E!'s entertainment news coverage, the cable network's 80,000 tape library, celebrity interviews, movie previews, and extensive coverage of such E! programs as "Pure Soap," "F.Y.E.," and "The Gossip Show." Westwood One expects to go on-line with a daily entertainment news feed June 6.

FCC Updates AM Stereo Order

The FCC has released a Supplemental Order regarding its earlier decision to establish Motorola C-Quam as the U.S. AM stereo standard. Leonard Kahn, developer of another AM stereo system, had appealed that order, stating that the Commission did not take into account data indicating technical superiority of the Kahn system vs. C-Quam (*Radio Ink*, 4/11). In adopting its Supplemental order, the FCC concluded that it found no arguments in any of the unconsidered comments that could persuade it to modify the previous Report and Order ... and thus reiterating its selection of C-Quam as the AM standard.

10 ►

One More Time: Westwood One Realigns Networks

by Reed Bunzel

In what is being billed as an effort to be better targeted both in format and demographics, Westwood One Radio Networks has realigned its Radar-rated networks, this time into five separate webs. Coming on the heels of a major bisection of the company into Westwood One Networks and Westwood One Entertainment (*Radio Ink*, 4/25),



Mel Karmazin

Westwood One Inc. President/CEO Mel Karmazin now has further split the Radio Network division into Westwood CNN+, Westwood AC, Westwood Country, Westwood Young Adult, and Westwood Variety.

These five networks are comprised of what had been known as Unistar's CNN+,

Super, and Power networks, as well as Mutual Broadcasting and NBC.

Westwood One's seven turn-key music formats and CNN Headline News also will be marketed under the appropriate format-driven advertiser networks. Further, all overnight inventory will be consolidated into Westwood Overnight, while the rock-formatted Westwood Source will remain unchanged, and will be sold through the Entertainment Division.

This latest realignment is the result of what Karmazin called "an extensive research project aimed at revolutionizing the way network Radio is planned and purchased, while also making the medium more attractive to first-time Radio advertisers."

Westwood One Radio Networks President Bill Hogan noted that "agencies and clients told us they wanted better targeting for their national media dollars ... our plan will deliver audiences with distinct

purchasing, consumption, and lifestyle traits." Hogan explained that this new alignment provides advertisers "the building blocks to construct a powerfully effective media campaign on national Radio." Unlike past configurations of network inventory, this new set-up is based solely on "maximum targetability and minimum waste," he added.

Hogan stressed that this configuration in no way is intended to help build rank in RADAR. "We want to group and sort stations by format so we can give advertisers and clients far more targeted networks, as opposed to the general networks that have been in existence," he told *Radio Ink*. "Agencies really don't care that much about rank, but they do care about identity and targeting. If we go in and present a client with Westwood Country they're going to know what we're talking about, whereas a name like the Super Network is just too vague."

According to Hogan, the realignment will be eased into operation over the summer, with full implementation in September. Westwood One stations will see no change either in their programming or their affiliation with the network.

◀9

Pattiz Underwrites "Three Rs"

Westwood One Inc. Chairman Norm Pattiz is underwriting the first half of the year-long series "Rock 'n' Roll and Radio," produced by the Museum of Television & Radio in New York. The series will examine the relationship between rock music and Radio, and will include actual Radio airchecks of such personalities as Casey Kasem, Murray The K, Scott Shannon, Dick "The Screamer" Biondi, and Alan Freed. The first of two six-month segments of the program is scheduled to run June 3 through November 20.



Norm Pattiz

12▶

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Listeners Have No Appeal

The U.S. Supreme Court has ruled that Radio listeners have no legal standing to appeal an FCC ruling ... specifically the Commission's determination that language used by alleged mobster and convicted killer John Gotti and subsequently aired by National Public Radio was part of a bona fide news broadcast. Chattanooga, TN resident Peter Branton filed the original complaint but the FCC decided against him; he then filed suit with the U.S. Circuit Court of Appeals, which determined that he did not have legal standing. Strike three came when the high court agreed with the federal court ruling.

FCC Continues EEO Sweep

In its latest EEO crackdown, the Federal Communications Commission has issued Notices of Apparent Liability to the following stations:

- **WIBW-AM/FM** Topeka, KS (Stauffer Communications Inc.); \$30,000.
- **KTKT-AM/KLPX-FM** Tucson, AZ (Lotus Communications); \$25,000.
- **WGHQ-AM/WBPM-FM** Kingston, NY (Historic Hudson Valley Radio Inc.); \$25,000.
- **WOW-AM/FM** Omaha, NE (Omaha Great Empire Broadcasting); \$25,000.
- **WSEN-AM/FM** Baldwinsville, NY (Buckley Broadcasting Corp.); \$25,000.
- **WOR-AM** New York (Buckley Broadcasting Corp.); \$23,750.
- **KFSD-FM** San Diego (Lotus Communications); \$18,750.
- **KISN-AM/FM** Salt Lake City (Sun Mountain Broadcasting); \$18,750.
- **KMAJ-AM/FM** Topeka, KS (Midland Broadcasters Inc.); \$18,750.
- **KUSC-FM** Los Angeles (U. of Southern California); \$18,750.
- **WLVL-AM** Lockport, NY (Culver Communications Corp.); \$12,500.
- **WHCU-AM/WYXL-FM**, Ithaca, NY (Eagle Broadcasting Co.); \$6,250.

Royce Rolls Over Genesis

KWOD-FM parent company Royce International has cited alleged drug use in a petition it has filed at the FCC in an attempt to deny the merger of Genesis Broadcasting to form Secret Communications. The charge stems from a claim raised by since-terminated KSFM-FM Woodland (Sacramento) personality Chris Collins, who alleges in a wrongful termination suit that Genesis executives used illegal drugs.

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- \$9.8 M:** WECK-AM/WJYE-FM CHEEKTOWAGA-BUFFALO, NY; SELLER: EBE BUFFALO L.P.; BUYER: AMERICAN RADIO SYSTEMS; BROKER: BLACKBURN & Co.
- \$4 M:** WYHY-FM LEBANON-NASHVILLE, TN; SELLER: LEGACY BROADCASTING PARTNERS; BUYER: SFX BROADCASTING INC.
- \$2.5 M:** KFGI-FM LULING-AUSTIN, TX; SELLER: NEW THINKING INC.; BUYER: AMATURO GROUP INC.
- \$2.5 M:** KDJK-FM OAKDALE, CA; SELLER: W. LAWRENCE BLOCK (RECEIVER FOR GOLDRUSH BROADCASTING); BUYER: PHOTOSPHERE BROADCASTING L.P.
- \$2.15 M:** WZJX-FM ENGLEWOOD, OH; SELLER: MIAMI VALLEY COMMUNICATIONS; BUYER: REGENT BROADCASTING OF DAYTON INC.; BROKER: MEDIA VENTURE PARTNERS.

*BANKRUPTCY SITUATION



WLQT-FM, Dayton, Ohio from **Liggett Broadcast, Inc.** Robert G. Liggett, Jr., Chairman to **Regent Communications, Inc.**, Terry S. Jacobs, President & CEO for \$5,500,000.

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NEWS RECAP

◀ 10

Radio Revenue Up 13% In First Quarter

Combined local and national Radio revenue was up 13% through the first quarter of 1994 when compared against the same period in '93, according to an analysis released by the Radio Advertising Bureau. Combined revenue for the month of March was up 14% vs. the same month last year, up from February's outstanding 12% performance; local revenue in March increased 13% and national spot revenue was up 18% vs. March '93. Local revenue growth for March '94 posted double digit increases in every region, while national spot revenue was up at least 20% in three of five regions. Figures are based on an index of more than 100 markets provided by accounting firms Miller Kaplan Arase & Co. and Hungerford Aldrin Nichols & Carter.

U.S. Programming Signs Denmark

Veteran network Radio programmer Andy Denmark has been named vice president of United Stations Radio Networks, where he will oversee all programming for the new company (*Radio Ink*, 2/28). Most recently Denmark was director of programming for Westwood One Radio Networks and the Source. "We are fortunate to welcome an individual who so thoroughly understands network Radio," observed United Stations President/CEO Nick Verbitsky.

Radio Daze



A long-time fool-proof sales strategy is revealed.

Interrep, Katz Format Studies Differ

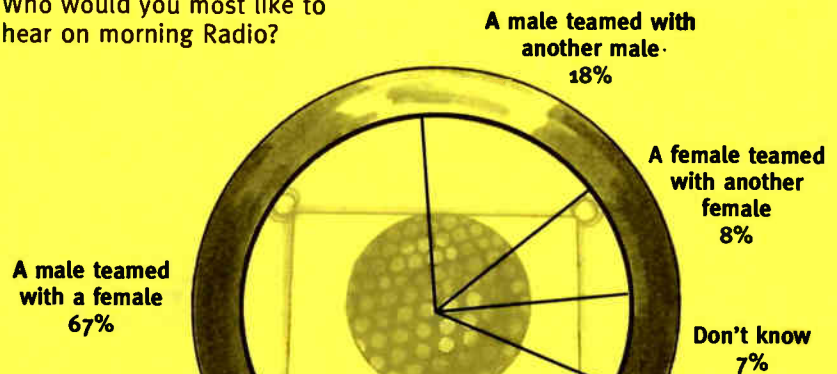
It's all in the methodology. That's what's behind the difference in the two format listening analyses released by Interrep Radio Store and Katz Radio Group. The Interrep study, in which format shares are averaged for all markets regardless of whether that format is available in a market, News/Talk was

number one, scoring a 14.6 share. In the Katz analysis, which is based on each format's average share only in markets where the format can be heard, Country was the top format with a 14.8 share. See the top 10 formats according to both analyses, adults 12+, Monday-Sunday, 6 a.m. to midnight, below.

INTEREP	Format	Share	Format	Share	KATZ
1.	News/Talk	14.6	Country	14.8	
2.	Country	11.1	AC	8.3	
3.	Urban	8.9	Urban	8.2	
4.	AC	7.5	Full Service	8.1	
5.	AOR	6.5	News/Talk	7.8	
6.	CHR	6.0	AOR	7.6	
7.	Oldies	5.2	CHR	7.6	
8.	Soft AC	4.9	Spanish	7.3	
9.	Spanish	4.1	Soft AC	6.7	
10.	Classic Rock	4.0	Hot AC	5.5	

Wake Up America!

Who would you most like to hear on morning Radio?



VALLIE/GALLUP RADIO POLL

A look at statistics that shape Radio

Source: Radio Ink—Vollie/Gallup Radio Poll of 1,003 adults, margin of error ± 3%

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FORUM:

What on-air bits or promotions have generated a lot of publicity?



Amy Waggoner, GSM
KQRS-AM/FM & KEGE-FM
Minneapolis, MN



Lou Vito, GM
WPKO-FM
Bellefontaine, OH




J.J. Duling, PD
WOLL-FM
West Palm Beach, FL




Karen Schuman, SM
WMDH-AM/FM
New Castle, IN

When Minnesota Twins pitcher Frank Viola refused a \$7 million contract renewal, Tom Barnard took him to task for his bratty attitude. Tom launched a campaign, "Pennies for Pitchers," and invited listeners to contribute toward Frank's salary. In just a few short days, we raised \$8,000 in pennies and donated the money to a local charity. This received widespread local coverage and a mention in *Sports Illustrated*.

Another time Tom suggested, on a whim, that our sports commentator run for governor. The whim turned into a full-scale campaign when listeners started signing petitions, erecting lawn signs, and rallying at the station. Our candidate actually received thousands of write-in votes.


Each year the morning show marries 92 couples on Valentine's Day. The ceremony is performed by a loyal KQ listener, a local judge known as "Judge Happy." The ceremony, broadcast live, is held at the Mall of America. We've received national television coverage on *CBS This Morning* and *Good Morning America*. 

"Sign, sign, everywhere a sign ..." and just like the song our "Lawn Patrol" contest generated signs everywhere. We asked our listeners to create a sign with our call letters and post it, hang it, or just staple it to a stake and pound it in their lawn ... as long as it was visible from the street. The results were amazing. There were signs all over the place. This contest was timed to coincide with the Ohio primary. It was a tremendous feeling to see more of our signs than many of the local candidates'.

During the two-week promotion, we had several non-listeners call the station and want to know what was going on. Also, we received numerous calls from listeners to remind us to cruise around their neighborhood. Everywhere we went, talk was about the contest. The signs brought us high visibility and the opportunity to make personal contact in pockets of the community that we rarely visited. It was fun, inexpensive and generated a great deal of excitement for our station. To top it off, we now have a core-listener data base. 


One of our favorite events is "Kamikaze Pumpkins," done the day after Halloween. We invite listeners to a high-profile, central location with their decaying pumpkins, let 'em go up about 25 feet on a cherry picker to drop their jack-o'-lantern. The pumpkin with the biggest splat wins prizes, but the thrill seems to be getting up high and letting the pumpkin fly.

One key is to invite the local TV personalities and the TV/Radio writer for the newspaper to participate as judges — it guarantees air time or a front page photo.

Instead of doing the usual Groundhog Day bit, we do "Hound Dog Day." We have Elvis at a local doughnut shop and, at the exact moment Punxsutawney Phil pops out of his hole, we have Elvis emerge from the doughnut shop. If he sees his shadow, it means another six months of Elvis sightings. This is great for oldies stations and works if you're careful not to make fun of The King — just have fun with him. Again, a great visual for the TV guys to use on the 6 and 11. 

Last summer we embarked on a flood relief promotion. What helped create a lot of attention was our effort to contact area Radio stations, newspaper, the cable system and public television system. This was the first multimedia event in our market, and everyone contributed, getting our call letters out at no charge.

Another human interest story that generated publicity was a fund-raiser for a local sheriff's deputy who was paralyzed in the line of duty. This attracted several area newspapers and two Indianapolis TV stations.

Our free Fourth of July concert, which attracts more than 60,000 people every year, is our biggest event. We try to attract sponsors to our promotions who can give us free publicity (i.e., the newspapers and cable systems). This allows us not only the luxury of sponsorship monies, but the publicity and the free advertising we want. 

IF YOU WOULD LIKE

to respond to a Forum question, call the editorial assistant at 407-995-9075.

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Circle Reader Service #107

CASE STUDY



Dwight Case

Your air talent says something on-air that violates FCC rules.

What do you do?



James H. Facer
Pres./GM
KXRK-FM Provo, UT



Dick Lange
VP/GM
WWKI-FM Kokomo, IN

First, are they aware that it is a violation? Second, why are they not aware it is a violation? Third, was the violation a total disregard of their or the station's responsibility. Or fourth, was it simply an honest mistake?

Each of these scenarios would be handled differently. With any of these situations I would call said person/persons into my office and discern why the violation was made.

With the whole staff, I would go over again what cannot be said and what is close to being a violation. I would totally support anyone who was unaware — be it their fault or mine in not making sure they were aware. The only reason someone would be terminated would be because of a total disregard of their or the station's responsibility.

As general manager, I am responsible for anything bad that happens at the station. I am the one who approves of hiring and who should make sure that their supervision is adequate. We do our best to hire talented, intelligent employees, but I realize that being entertaining for four hours every day is no small job and anyone could make a mistake.

One of the most important functions of my job is to make sure the staff has the tools and the support to compete in today's competitive Radio market. For this reason, it is necessary for me to make sure they are trained and to stand in front of them if a problem arises.

First, are they aware that it is a violation? Second,

Iwould first take care of the problem internally. If the

problem is serious enough to require suspension or termination of the employee, take care of that first and keep it businesslike. My employees know that I care about them and their welfare, but they also know that if I am forced to choose I'll protect the license.

Next I would quickly explain to the FCC what happened, detailing what steps we had taken to educate the employee and prevent the problem. I would spell out exactly what was said, what action I had taken against the employee, and what I had done to keep the problem from happening again.

I would take this course of action knowing the possible consequences. Two years ago, an East Coast station admitted to the Commission that they had accidentally run a commercial containing a lottery. They caught the problem quickly and fixed it. The FCC responded with a Notice of Apparent Liability. There is currently discussion within the Commission concerning giving warnings instead of fines to those who are really trying to follow the rules. Even without a change, I would rather be the first one to tell them I had a problem.

IF YOU WOULD LIKE TO RESPOND
to a Case Study scenario, call the editorial
assistant at 407-995-9075.

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ATLANTA



(LEFT TO RIGHT) MARK KANOV, BETTY RICHARDSON, CHRIS SCHORR, DAVE KABAKOFF, LINDA TUTTLE, MIKE DANA, JOCELYN BEAUPRE, ROB STEARNS, MARCY MEDINGER, JIM MORRISON, BILL BLACKWELL AND CLARKE BROWN

CONGRATULATIONS!

A Jefferson-Pilot Communications Station
Atlanta Charlotte Denver Miami San Diego

World Radio History



by Pam Lontos

Selling The 'Unsellable' Times

Hint: You Don't Have to Give Them Away!

Radio advertising time has no shelf life. Once today is gone, so are today's avails. Through habit, Radio managers and salespeople have come to view certain times as unsellable.

Drive Time vs. Prime Time

Learning how to sell the "unsellable" times can have a significant effect on your station's billing. The first thing to do is to start looking at all times as being valuable to someone's business. Here are some ideas:

1. Harder-to-sell times may be certain clients' prime time. Salespeople need to do research on each of their clients to find out when during the week that peak business occurs.

Out of traditional buying habits, most retailers and ad agencies have come to perceive the best times to advertise as "drive time," Wednesday through Saturday, but this is not best for all businesses. Businesses that cater to housewives (furniture, clothing, gift and grocery stores) would be wise to advertise midday (10-3). Housewives are busy in the morning with children, breakfast, etc. Midday (10-3) is the time they listen to the Radio. The prime time for nightclubs is 7-midnight. And many reps over-sell Thurs-

day, Friday and Saturday. Many businesses such as health clubs, and trade schools, get most of their call-ins on Monday, Tuesday. If those businesses run their ad later in the week, people tend to say, "I'll wait until next week and call them on Monday." By Monday, they've forgotten.

2. Radio salespeople are guilty of not selling enough commercials to a client per week to produce the frequency that gets the traffic needed in their store. That is why we so often hear the comment, "Radio doesn't work." Midday and nighttime are often less expensive. Since these times are good for some clients, then they are going to get more commercials for the same amount of money. That means more frequency and better results.

Why Not Sunday?

3. Newspaper advertising is at its peak on Sunday, so it costs more. Why do advertisers expect to pay more for their newspaper ads on the same day they expect their Radio spot to be free or reduced? Sunday is a good advertising day. People are not distracted by traffic or work. They use the information they get from the media to plan their day and part of the coming week. Advertising on Radio also supports and intensifies their ad in the Sunday paper.

4. In many cities, there are more than 15 Radio stations. Unless an advertiser buys the top drive-time personality, he may be defeating his purpose of buying drive time at all. There are some stations that are rated No. 1 in the morning when the top personality is on the air. People listen to that station specifically for that DJ. However, at 10 a.m., once at work or back at home, they may switch to an-

other station that offers what they want such as more music or special programming. Because of this, some of the other Radio stations may have higher listenership during midday and night than they do during their drive time. They must re-educate the buyer to purchase their midday times at a premium.

5. Stations can make sellable out of unsellable times by using creative programming. Clients will buy any time of the day if they feel that a special program attracts an audience with the lifestyle they need to reach. These are shows such as finance, lawn care or cooking. Special programming at an odd time can sell so well that there is a waiting list of advertisers. This is a win-win situation, because the station is generating cash for previously unsold times and the clients are reaching their target audience.

6. Total Audience Plans are a good way to help advertisers afford drive time while helping the station fill slots that may have gone unsold. Since the advertiser is getting commercials spread throughout a 24-hour period for a lower cost, the station is effectively giving a discount on the drive-time portion of the commercials. Again, everyone wins.

Less desirable time slots are a thing of the past. Managers and salespeople need to educate their advertisers about the new audience — there are people listening to the Radio all the time ... at home, in their cars, at work, around the pool, at beaches and jogging down the street. You don't have to give away any times — they all can make you money.

Pam Lontos, president of Lontos Sales & Motivation Inc., customizes seminars, keynotes, and "in-station" consulting for stations or associations. She may be reached at 714-831-8861.

QUICKREAD™

- Selling "unsellable" times doesn't have to mean giving them away. Different businesses have different peak business times.
- Drive time is not necessarily every business's prime time.
- Selling during inexpensive times could afford your client more frequency.
- Special programming at an odd time can sell so well that there is a waiting list of advertisers.

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(COUNTERCLOCKWISE FROM LEFT) ROY LEE, KAREN GHESSON, DAVID MEDLOCK,
TIM DEWYER, LISA GERGELY, BENNETT DOLINER, MARSHA FEREBEE,
CHARLSIE MOORE AND GRAVES UPCHURCH
(SEA WINNER, DIANE RICHARDSON, NOT PICTURED)

CONGRATULATIONS!

A Jefferson-Pilot Communications Station

Atlanta Charlotte Denver Miami San Diego

World Radio History



by Rick Ott

Boosting Your Image With Visual Icons

Taking Your Marketing From Good to Great!

People process information visually as well as auditorily. What people see affects what they feel, remember and act upon. You know how visual images add to your ratings — that's why you do so much television, direct mail, and billboard advertising. And your logo, appearing on tangible items like T-shirts, coffee mugs and refrigerator magnets contributes to the cause. This is a good start.

But it may be time to break out of the pack and separate your station from every other station that does television and coffee mugs. It may be time to go from good to great by using unique visual icons. Unique visual icons provide strong visual images and much more. Unique visual icons also represent a feeling, a sentiment, an emotion — which can really affect people and move them. The combined force of strong visual images making impressions on the brain and stimulating emotions produces big-time results. Results you can take to the bank.

Building An Image

Here are the three best types of unique visual icons you can have:

- A landmark building. If you have a uniquely designed, stand-alone building

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- A landmark building can be a great investment for a Radio station, because it increases in value and gives the station a unique visual icon that can boost ratings.
- A unique moving vehicle represents confidence, boldness and coolness.
- A mascot — who talks on the air from time to time — can engender feelings of warmth, companionship and love.

in a visible location, you are one very fortunate operator. I guarantee you your building alone is responsible for some of your Arbitron share book after book, regardless of whatever else you do.

A landmark building represents strength, trust, stability — three potent emotions that attract and motivate people to listen and report that listening in the diary. (People don't even have to see the actual building for this to happen. Seeing a picture or likeness of the building works just as well.)

A landmark building aids sales as well as ratings. Selling an intangible, like air time, is much easier when you operate out of a landmark building. The more TransAmerica promotes its pyramid building the more insurance they sell (that's "The Power of the Pyramid" working for them). Would the president be less effective in selling his agenda if he lived in a nondescript apartment instead of The White House? Would the U.S. military be perceived as weaker and less intimidating if it were headquartered in an office building rather than the Pentagon? But size or opulence doesn't matter. Architecture does.

- A moving vehicle. A unique moving vehicle represents confidence, boldness and coolness. Remember, uniqueness is the key. To be effective, your car, van, helicopter, boat, giant boom box, hot air balloon or whatever, must be vastly different than what any other station in the market has.
- A talking mascot. A mascot, such as a bird, bee, duck, mouse, gorilla, etc., can

engender feelings of warmth, companionship and love. To develop a relatable personality and elevate your mascot to celebrity status, make sure he, she or it talks on the air from time to time.

Bottom-Line Payoffs

Are unique visual icons, especially the landmark building, too rich for you? A lot of owners think so, which is good for you, because it keeps your competitors from investing in them. The truth is, every one of the above-mentioned icons can be a great investment, contributing directly to your bottom line, in hard-

A landmark building represents strength, trust and stability.

core dollars, in both the short run and long term.

Real estate, for example, is an appreciating asset that can add ever-increasing value to your facility over the years. (You've seen some stations valued more for their real estate than their license, haven't you?) And your moving vehicle and mascot can be valuable sales tools that can bring in additional dollars day in and day out.

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

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(LEFT TO RIGHT) STEVEN PRICE, GENERAL SALES MANAGER; LARRY CARSTENSEN, ACCOUNT EXECUTIVE;
CINDY BOND, CO-OP SALES DIRECTOR; KARYN GREEN, ACCOUNT EXECUTIVE; DEBBIE MCKINNEY, ACCOUNT EXECUTIVE, (SEA WINNER);
SCOTT HAZZARD, ACCOUNT EXECUTIVE; TED SCOTT, ACCOUNT EXECUTIVE; BOB CALL, SENIOR VP & GENERAL MANAGER;
NOT PICTURED: RANDY WEIDNER, NATIONAL SALES MANAGER

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A Jefferson-Pilot Communications Station
Atlanta Charlotte Denver Miami San Diego



by Dan Acree

The Station Newsletter

A Powerful Tool ... Done Right

A newsletter can be a powerful tool in helping you define your Radio station to your most loyal listeners, or to communicate news and information to clients as a business-to-business device.

Whichever mission you choose to accomplish, you're sure to quickly discover the many pitfalls that lie ahead in not only getting the first issue off the ground but, more important, keeping on a regular schedule. Unfortunately, the majority of Radio station newsletters fail after only one or two issues. Why?

How Much?

Let's focus on putting together a listener newsletter. Failure to realize what a big job it is to plan, budget and produce a station publication can spell disaster for your project. Some things to consider:

Start with a budget. Cost control can be a big issue. Whatever you guess it might cost, double that figure to be safe. You can pencil out most costs, and be fairly accurate, by knowing what you want when you start looking for estimates. Take into account:

- How many copies will you need to

print to cover the mailing list and extra copies for the sales department, distribution at station events, and a stock for sending with promotional pitches.

- What will it cost to prepare/mail?
- What weight and quality of paper? The kind of paper affects not only the look of the photographs but can also affect the final mailing costs. How many ink colors can you afford?
- How much writing, photography (film, processing), design and make-ready will be done in-house? Hiring out these tasks is easier but more expensive.

What's In It?

Have some idea of what will go into each issue. Make a list of all the standing columns that will appear regularly. That will probably include an article by the morning show talent, a feature story on the most recent successful contest, a profile of a station personality, announcement of an upcoming contest or major promotion, and a listing of personality appearances. How about an interview by one of your jocks with an artist getting airplay on your station?

Don't over-commit yourself. Set a reasonable publication schedule, especially if you have to do the job by yourself. Even with a quarterly, those deadlines will sneak up on you. With an outside newsletter designer and editor, you can set a more aggressive schedule, but then you may find it's difficult to get enough participation from the staff contributors after the first or second issue.

A Fan Letter

Keep your newsletter targeted. There's no shortage of things for your listeners to read each day. They are deluged with direct mail and work-related reading, so your newsletter must stay *on target* to attract and keep their interest. Use your newsletter as a visual extension of your programming. What's the thing listeners like most about station newsletters? "So, that's what he looks like!" Photos of the personalities top the list.

Keep the focus of the newsletter on the station's programming and personalities. Honestly, no one cares about a "letter from the general manager." If you approach your publication like a fan

If you approach your publication like a fan magazine for your listeners, you'll be giving them what they want.

magazine for your listeners, you'll be giving them what they want.

Use the newsletter to tell the audience what you're going to do and how well you did it. If you're mailing to your existing listener data base, you're "preaching to the choir," so the mission is to keep them interested and listening to you more.

Make sure your newsletter has a professional appearance. If it doesn't look professionally produced, it will create a bad image, one of the dangers of desktop publishing in the wrong hands.

Dan Acree's Promotion Publications publishes a series of guides for marketing, promotion, sales and programming managers. He may be reached at 713-587-9665.

QUICKREAD™

- Start with a budget, taking into account how many copies you will need, what it will cost to prepare and mail, what kind of paper you will use, and how much work will be done in-house or hired out.
- Don't over-commit yourself. Have a reasonable publication schedule.
- Keep your newsletter targeted. Focus on the station's programming and personalities to keep listeners interested.

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LINDA SCOTT, SALLY STRAKER, JEFF GORWITZ AND SOL MARIA KLUG

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A Jefferson-Pilot Communications Station

Atlanta Charlotte Denver Miami San Diego



by Bob Keith

A Recipe for Vendor Supreme

WITD-FM — What's in This Deal For Me?

For most salespeople, attending a vendor seminar is like going to church. Many attend, but few understand.

Selling vendor is not difficult. The problem is a lack of understanding of how vendor works. Sales managers for the most part are just as confused as salespeople, and this immobilizes the entire sales department's vendor activity.

A New Phenomenon

Our industry has evolved beyond the training that most sales managers received when they were selling. Vendor is a relatively new phenomenon. Most sales managers have never sold a vendor program, because they didn't need to in order to make money for the Radio station.

Our industry has changed. Vendor, like it or not, is here to stay and growing. Today the field is more competitive, but — for the well-trained salesperson — there is tremendous opportunity.

Vendor is a hybrid whose parents are merchandising and retail marketing. Vendor refers literally to a manufacturer, but we aren't literally selling manufacturers. When we sell vendor, we are selling vendor benefits.

No. 1: WITD-FM

A vendor buys a program from a Radio station because it increases sales of their products. No matter what station's call letters you represent, the call letters of your client's favorite Radio station are going to be WITD-FM. What's In This Deal For Me?

WITD-FM to a vendor means increased sales. What does a vendor think will increase sales?

Trade promotion. Trade is synony-

mous with retail; therefore, trade promotion is retail promotion. That is, anything that occurs inside the store that generates additional exposure and consumer awareness of product. It works because two out of three consumers decide which brand of products to purchase inside the store. This is known as impulse purchasing, the opposite of brand loyalty. Trade promotion works to generate the impulse sale.

The most common elements of trade promotion include: In-store display, signage, special pricing, print ads and activities like giving the store salespeople an incentive (called a spiff) to influence consumers to buy the promoted products.

If there is no trade promotion in your proposal, there is no budget for your program. Budgets exist only if the expected payout is high (payout is a vendor term for return on investment). Vendors know a proposal that contains trade promotion will have a good payout.

Then There's The Retailer

WITD-FM to a retailer means increased sales and store traffic. What does a retailer think will increase store sales and traffic?

Sales promotion — anything that causes a consumer to visit the store or to purchase a specific product. Sales promotion is consumer added-value marketing (sweepstakes, gift with purchase, store events, etc.).

Every vendor program has a sell-in and a sell-through phase. The sell-in is when the vendor gets product in the store; the sell-through is the consumer purchasing it. Trade promotion is the sell-in for the vendor; sales promotion is the sell-through for the retailer.

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- Selling vendor means selling vendor benefits.
- To a vendor, trade promotion is a crucial element for increasing sales.
- To a retailer, sales promotion is important for increasing store sales and traffic.
- STAR combines sales promotion, trade promotion, and consumer advertising on the Radio to sell product.

A Piece Of Cake

This is called retail marketing. A vendor program is really a retail marketing program. Retail marketing is the combined application of sales promotion, trade promotion, and consumer advertising in order to sell product. Every vendor program must have all three to succeed.

Think of retail marketing (vendor) like making a cake. The trade promotion, sales promotion, and Radio advertising are the eggs, flour, and water. Combine one part trade promotion, one part sales promotion and a liberal dose of Radio advertising. Voila! Vendor Supreme! It's a piece of cake!

Another easy way to remember the elements of a vendor program is STAR*, an acronym for sales promotion, trade promotion, and advertising on the Radio. STAR stresses the importance of selling needs. Retailers need store traffic — they need sales promotion. Vendors need to sell product — they need trade promotion. Radio ties it all together, and your ideas bring it to life.

Bob Keith is president of Keith Vendor Concepts, a sales and marketing firm specializing in new business development. He may be reached at 415-922-7275. *STAR is a copyright of Keith Vendor Concepts, 1993.

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DAVE SAUNDERS

STEFANIE BLITVICH

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CONGRATULATIONS!

A Jefferson-Pilot Communications Station

Atlanta Charlotte Denver Miami San Diego

World Radio History



by Dave Anthony

The Care and Feeding of a Contest Creativity and Planning Breed Success

Throughout Radio industry history, one element of listener entertainment has been amazingly consistent: contests. Can you think of a time in your life when winning something through your Radio speaker wasn't a possibility?

With our combined experience as masters of the giveaway, one would think we would be experts at building audience loyalty. Yet too many on-air contests simply don't deliver. Let's take a point-by-point look at the development of a contest.

What's The Solution?

- **The Need.** Contests in the '90s are usually a solution to someone's need. Cume's low? Build it up with a contest. Time-spent-listening down? Do a contest to make people listen longer. Advertiser needs added value? How 'bout a contest?

- **The Creation.** A germ of an idea, properly fertilized, can blossom into a wildly successful on-air contest. Here are some useful tools to help spark your brainstorming:

1. Got a computer? As you scan through trade magazines and daily newspapers, input the ideas of contests and events other Radio stations and other businesses have done. Categorize them by type of event or occasion, such as Christmas, Summer, Nightclub Ideas, Auto Show Ideas, TSL Builders, etc. Then the next time you need an idea, you can brainstorm digitally.

QUICKREAD™

- **Categorize ideas for contests using computer files to help with brainstorming.**
- **Use topical issues and events.**
- **Contests that take advantage of emotions can be the most compelling.**

2. Listen to your own newscasts. Some of the most brilliant contest ideas relate to a specific current event. Is a nearby military base being closed? Got an unpopular politician on your hands? Contest ideas are everywhere when you start thinking in topical terms. Any hit songs have titles you can play around with?

3. Study human emotions. What moves you the most? A good joke is great fun, on the other hand, a community problem or tragedy can be gripping. Take advantage of the human spirit. Your audience will quickly react to two things in particular: contests they think are truly funny, and promotions that make them think.

And if you really get stumped for an idea, get out of your office. Little (if any) creativity ever occurs there.

No Substitute For Planning

- **"There Are No New Ideas" ...** A classic Radio myth. As soon as you start believing this one, you'll never generate another original idea. It's nothing more than an excuse not to think. Erase this cop-out line from your mind now.

- **The Implementation ...** Not easy. You must put your best detail person on this one, because loads of things can fall through the cracks. The air talent must know every detail. Your sales staff must know how the new contest works. The receptionist also must be up to speed with every new contest because he/she is likely to get more questions about it than everyone else combined.

For the air staff: Produce clear "sample scripts." These serve several important purposes. First, they're fool-proof. Every detail, point or catchphrase can be designed right in so the air personalities don't miss a beat. Sec-

ond, your contests sound polished from the start because they're organized in a word-for-word fashion. Third, once the air personalities get the hang of the new contest, they can ad-lib it. Fourth, the winner information can be implemented on the same piece of paper, thereby saving a few trees. There's no substitute for detail and planning!

- **Timeline ...** How long should the contest air? It depends on what type it is. Major on-air contests designed to increase cume or time-spent-listening should last at least six weeks (preferably longer), particularly on adult stations. Remember, few listeners have their ears glued to the speaker waiting for every contest. The vast majority of your audience will catch on to what you're doing several weeks after they hear winners. You'll get more audience involvement and audience recognition the longer your contests run.

- **Promos.** Winner promos must change twice a week, if not daily. Hearing the same winner too many times clearly signals that you don't have many winners. And that's a deadly message.

Contests are an integral part of Radio. Do them with creativity and careful implementation and you'll see results. Ignoring these steps will bring you confusion among your staff, perceived clutter on your airwaves and disappointed advertisers who didn't hear any added value. Put as much time into making your contests shine as you do into the rest of your on-air product, and you'll have another strong programming element working in your favor.

Dave Anthony is president of Anthony Media Concepts, a broadcast consulting company. He may be reached at 510-937-9532.



by Roy Pressman

Audio Processing

Before you fine-tune, know what you want

Proper adjustment of your audio processing chain can be a tedious task with questionable results at best. You make an adjustment, listen and hope that the proper knobs have been turned in the proper direction. The more adjustments made, the further away your point of reference and the greater the risk of failure. Before you start twisting the knobs, ask yourself, "What am I looking for?" Consult your engineer to see if the sound you desire is achievable with the present facility and present processing chain.

Audio processing really consists of three elements: compression, limiting and equalization. Some audio processors have integrated stereo generators as well.

Compression allows us to reduce the dynamic range of our program material. To put it simply, it makes the quietest passages louder and the loudest passages lower. The result is that listeners are able to listen to your station at normal levels in relatively noisy environments, such as a car, and still hear all the portions of the music. A side benefit of compression is that it assists the on-air personality in keeping the station's loudness consistent. Compressors are sometimes referred to as AGCs (automatic gain controls).

The limiter controls the amount of peak material and controls the station's modulation so that you don't exceed the FCC's allowable modulation limits. Usually the more limiting you use, the louder the station, but there's always a trade-off. Excessive limiting can cause dullness and distortion, which can result in listener fatigue.

Equalization controls the spectral balance of your station. You can tailor

the sound by adding bass, mids or high frequencies just like on your home stereo. Everyone has their own individual tastes, but usually a slight boost to the low and high frequencies is adequate.

Critical Listening

Whenever you change the sound of your station, always listen to at least five different types of Radios, including car, portable, clock Radio, home stereo and Walkman type to determine the effect of your adjustments. Be careful not to listen too long at a loud volume; you must give your ears and brain frequent rests during any adjustment marathons. Everyone has a limit on how long they can critically listen, and invariably we make most adjustments when our ears are tired.

Keep a record of all changes so you can go back to your original settings if necessary. At least one of your reference Radios should be located in your facility with the ability to easily select the raw program feed from the air studio or the on-air product that your listeners hear. It's very easy to make intelligent adjustments when you're able to listen to what's going in and what's coming out of your audio processing.

Remember, a lot of on-air quality problems are source-based; just because it comes off a CD doesn't mean it's going to sound good. After each adjustment of the processing gear, listen carefully on the reference Radios to determine if the adjustment has really translated to the on-air sound you're looking for.

Fine-tuning With Computers

In the past few years, audio processing has come into the computer age. Front panel knobs have been replaced by

QUICKREAD™

- Whenever you change the sound of your station, always listen to at least five different types of Radios to determine the effect of your adjustments.
- Don't fall into the trap of adjusting your audio processing on a daily basis. Make changes for a reason and try not to react to changes made by your competitors.

slick-looking computer displays. Parameters are stored internally and can be easily modified. Some processors give you an initial set of pre-programmed adjustments that are set up for each type of format (such as rock, AC, classical). After you select your format, just fine-tune the processing to suit your tastes.

Settings can be modified, stored and recalled at any time. This gives you the ability to refer back to an original set of parameters.

A number of manufacturers are offering remote control software for their audio processors. The software allows you to change most of the processor's operating parameters from any location via modem and a computer.

Don't fall into the trap of fiddling with your audio processing on a daily basis. Make changes for a reason and try not to react to changes made by your competitors. Audio processing can enhance the sound and ratings of your station, but loudness does not necessarily equal ratings. You need to be competitively loud, but it's just as important to make sure that your station's sound isn't fatiguing to your listeners. ■

Roy Pressman is director of engineering for WLVE/WINZ/WZTA in Miami. He may be reached at 305-654-9494.

INTERVIEW

HANDS ON THE HELM

NANCY WIDMANN, PRESIDENT OF CBS RADIO

Nancy Widmann has been president of the CBS Radio Division since 1988. She previously had served as vice president, CBS Owned Radio Stations after also having served as VP, CBS Owned AM Stations.

Early in her career, Widmann held media buying positions with Vitt Media International, Needham, Harper & Steers, and Dancer Fitzgerald Sample. She joined CBS in 1972 as an account executive for CBS Radio Spot Sales and, in 1976, was appointed New York Sales Manager. Three years later, she was named VP/GM of the division. In 1980 she became VP/GM of WCBS-FM New York, a position she held for six years.

Widmann holds a bachelor's degree in English from Regis College in Weston, MA. She is on the Board of Directors of the International Radio and Television Foundation, the Radio Advertising Bureau, and the Radio Board of Directors of the National Association of Broadcasters. Widmann has a daughter, Sabina, and resides in Greenwich, CT.



INK: As president of the CBS Radio Division, what is your management role with your stations — and the networks?

WIDMANN: We have four line operations at CBS Radio, consisting of the AM and FM stations, the networks, and the rep firm. They all are managed by talented professionals who have been with our company a long time, and they manage them as their own operations. Still, I have to say that I am very much a hands-on president. I go out and do focus groups with Anna Mae Sokusky and Rod Calarco. I will meet with the affiliates, along with Bob Kipperman, who runs the networks. And I will sit down with Raif D'Amico and talk with stations that are considering joining our rep firm.

INK: How does Radio fit in the overall corporate structure at CBS?

WIDMANN: We are extremely fortunate to report to Peter Lund, whose early background in the broadcasting business was in Radio. In part because of Peter, the value of Radio is very high inside the company. Our contribution is significant, and it is appreciated. The presidents that Howard Stringer appointed have been together for six years ... we meet regularly and it's a remarkably collegial group.

INK: How much latitude do you give your individual department heads and station managers in their operations?

WIDMANN: Generally, I have very little to do with our general managers and station managers. They report directly to Anna Mae and Rod, and I do not interact with them on a daily basis. On the other hand, I do interact pretty intensely with them regarding whatever is going on in the sales and the programming area. Do they have latitude? Yes. Am I involved? Yes. I also travel quite a bit, because I don't believe I could run this operation from a corner office at Black Rock.

INK: In the latest analysis prepared by Jim Duncan, Infinity Broadcasting squeaked past CBS Radio as the highest biller in the United States. How important is it to be the top biller in the Radio industry?

WIDMANN: As you are aware, there are a couple of different lists. There's the revenue list, and the audience list, in which we continue to be No. 1. I'm sure that [Infinity Chairman] Mel Karmazin will agree that the only number that really matters is cash flow. He knows what his

is, and I know what ours is. Those are the true report cards in the industry.

INK: How much latitude are you given to do what you do as long as cash flow is maintained at a certain level ... and as long as you watch the bottom line?

WIDMANN: I am given an extraordinary amount of latitude, which you would expect in a company like ours. Effectively managing the assets of the division — that's my ultimate responsibility. I meet with Mr. Tisch once a year to discuss budgets, and I meet on a more regular basis with my management.

DUOPOLY, THE NEXT GENERATION

INK: Over the last 18 months, the Radio industry has changed considerably because of duopoly, but CBS has been less active in this area than most other large Radio groups. Why?

WIDMANN: When we swapped our FM property in Tampa with Cox's FM in Dallas, it was looked at as CBS's first entrance into duopoly. But if you step back and look at the CBS Radio Division, you will see that we have been in duopoly forever. We have two strong Radio stations — which essentially is what duopoly is — in seven markets, if you consider our AM and FM combinations. In fact, duopoly is a new tool for a lot of broadcasters, but it has been our way of doing business for a long time. It's almost like the rest of the industry is catching up. To us, doubling up in Dallas was just another chance to get another Radio station in a market that we felt very strongly about, and we would like to do that in Washington, Boston and Houston, where we have stand-alone FM stations. We have not been participating in the station purchase business this year, primarily because the prices are starting to get too rich. We would like to wait until they come back out of double digits, and I believe they will, soon.

INK: What lessons have you learned in your AM-FM "duopolies" that might be of interest to broadcasters who are just beginning to consolidate FMs.

WIDMANN: There is a mixed message in duopoly, and I think it has an awful lot to do with market size. Once you start getting into the top 10 markets, you have an advantage to making, developing and growing two very strong properties. Certainly, in a market with revenue of that

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SIDELINES

◆ Leisure activities: antiquing, power walking.

◆ Recommended reading: *Master of the Game*, *The Late Shift*.

◆ Mentor or role models: John Lack, my first boss at CBS Radio; Bob Hosking, past president, CBS Radio Division; and Peter Lund, exec. VP, CBS Broadcast Group and president, CBS Television Network.

◆ The most interesting people I've ever met are Lord Hanson of Hanson Industries and Isaac Tigrett of the Hard Rock Cafe and House of Blues, because they're both extraordinary creators.

◆ If you had 30 minutes to sit and talk with someone, whom would you choose? Lady Margaret Thatcher, because she shaped history.

◆ If you were granted one wish, what would it be? That those I love remain happy and healthy.

◆ If you could go back in time, where would you go ... and why? To the salons of Paris in the 17th and 18th centuries ... conversation was an art.

◆ Who did you listen to on Radio when you were growing up? Arnie "Woo-Woo" Ginsberg on WMEX-AM Boston.

◆ When you were a child, what did you want to be when you grew up? A lawyer.

◆ What is your pet peeve with Radio? Its inferiority complex.

◆ The most embarrassing thing that has ever happened in your career is? Solid gold ... new gold.

◆ What has been your most elusive goal? Being in the top five 25-54 in all our markets.

◆ Of what achievement are you most proud? My daughter, Sabina.

◆ Is there anything you would do differently if you had to do it over again? Never look back — only forward.

◆ What advice would you give someone who wants to get into Radio? Start by selling retail.

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size, it's critically important that you have two sales forces. We've combined certain operations at our AMs and FMs, such as engineering and finance, but everything else is separate. Ultimately, there is a learning process going on with duopoly. Sometimes you have a tendency to take a sharp pencil and look at what you think you can save and make the deal look better or more attractive than it is. I think we should take a hard look at how this all plays out. This has been a very strong year so far, but I wonder what will begin to happen if the market cools off a little bit.

INK: How does your FM/FM duopoly in Dallas function differently than the other operations that you have?

WIDMANN: In the case of Dallas, we have one general manager for two music formats and Radio stations. For us, putting two FMs together has been an experiment, and we're learning as we go. The only operations we've combined there are engineering, finance and upper management, but our programming is separate and sales are separate.

RADIO'S FAIR SHARE

INK: Except for your two FMs in Dallas, are you willing to sit duopoly out?

WIDMANN: Yes. Our goal is to grow what we have. We feel we're in the right markets, and we'd like to take advantage of the strong sales year we're seeing ahead of us. We have changed format at five of our properties — four of our FMs and one AM — just in the last year.

INK: Business definitely is strong, but do you think current revenue levels can

be maintained — and are the increases as important as strong operations?

WIDMANN: We're still in the first half of the year, so I'm not prepared to say that we're going to have a great second half, as well. We've all learned our lessons the hard way — we might not have a strong second half. But I don't think that's going to be true this year. Radio is very closely tied to the retail economy, so our business is driven

to a great extent on how strong the local markets are. If the economy continues to be healthy, which it appears to be, then I can't see any reason why Radio can't continue to have strong growth years. Our concern is just making sure that we're getting our fair share of what is out there. I also feel very strongly about what the Radio Advertising Bureau has been doing over the last year. I'm extremely pleased with what [RAB President] Gary Fries and his team have been able to accomplish, particularly with the sales calls that the board is now making in the major markets.

INK: What kind of impact do you think the Radio Mercury Awards have had on Radio advertising?

WIDMANN: We are far more interested in finding ways to reward creativity in Radio than we are in the show itself. As we visit with clients, we find time and time again that the Radio creative has been put in the back of the creative department and given to the most junior person at an agency. Therefore, whatever we can do to spotlight it, to acknowledge it, and to tell these people how much we appreciate their efforts, is crucial. If a client can't get good creative, they're not going to buy a spot on any of our properties. The creative side couldn't be more important and, therefore, the Mercury Awards couldn't be more important.

THE NETWORK COMEBACK

INK: Network Radio was hit extremely hard in 1991 and '92, but it appears to be



Widmann and Robert Hosking, former president, CBS Radio Division in the WCBS-FM New York studio.

coming back strong. What controls did CBS put into place during this period to shore up your networks?

WIDMANN: Bob Kipperman and his staff were saddled with sports rights when the marketplace got soft, and they made adjustments accordingly. Also, we decided that one of the things we had to do was get even more aggressive about developing new clients for the network business. The fact is, network Radio has such a small base of clients that, if one or two clients decide to change their advertising plans, it causes a big downturn. What we're beginning to see this year is a little bit of disenchantment with the cable business. Cable has been fractionalized, ratings have not come through as promised, and it hasn't added up to everything that advertisers perhaps thought it would. Because of these factors, and the development efforts of Rick Devlin at the Radio Network Association, we're seeing a lot of advertisers come back to the medium. But perhaps the most important thing that happened to the CBS Radio Network business during the last few years is that we now have multiple affiliates in marketplaces. When we were going through the downturn we decided to find out how stations want to use our network. So now you're looking at a CBS Radio Network market in which we may have four affiliates: a sports affiliate, a news affiliate, a House of Blues Hour affiliate, and a David Letterman affiliate. And that is quite different.



(L to r) Howard Stringer, president, CBS/broadcast Group; Laurence Tisch, chairman, president and CEO, CBS Inc.; Widmann; and Greg Gumbel, CBS Radio sportscaster, at a 1992 Winter Olympic function.

INK: Over the last few years, how have you reorganized your network to meet either the changing audience or the changing economics of the business?

WIDMANN: One of the things we did was to start thinking about how people are using our networks and whether or not they're using them as on-line services or not. We started to think how we could help them with their news operations, which is a very expensive part of an operation. We also decided to become more adaptable and flexible in delivering our programming to stations. News became even more important. We brought Charlie Osgood on board. We started to look at other programs and found the House of Blues Music Hour, which offered us a whole new audience and a whole new group of advertisers to talk to. We've just recently gone on the air with the David Letterman's Top 10. All these things have changed the complexion and broadened the appeal of the CBS Radio Network.

PLAYING BALL

INK: Sports rights fees have skyrocketed in the last few years. Can you make money from play-by-play sports, or are they a loss leader?

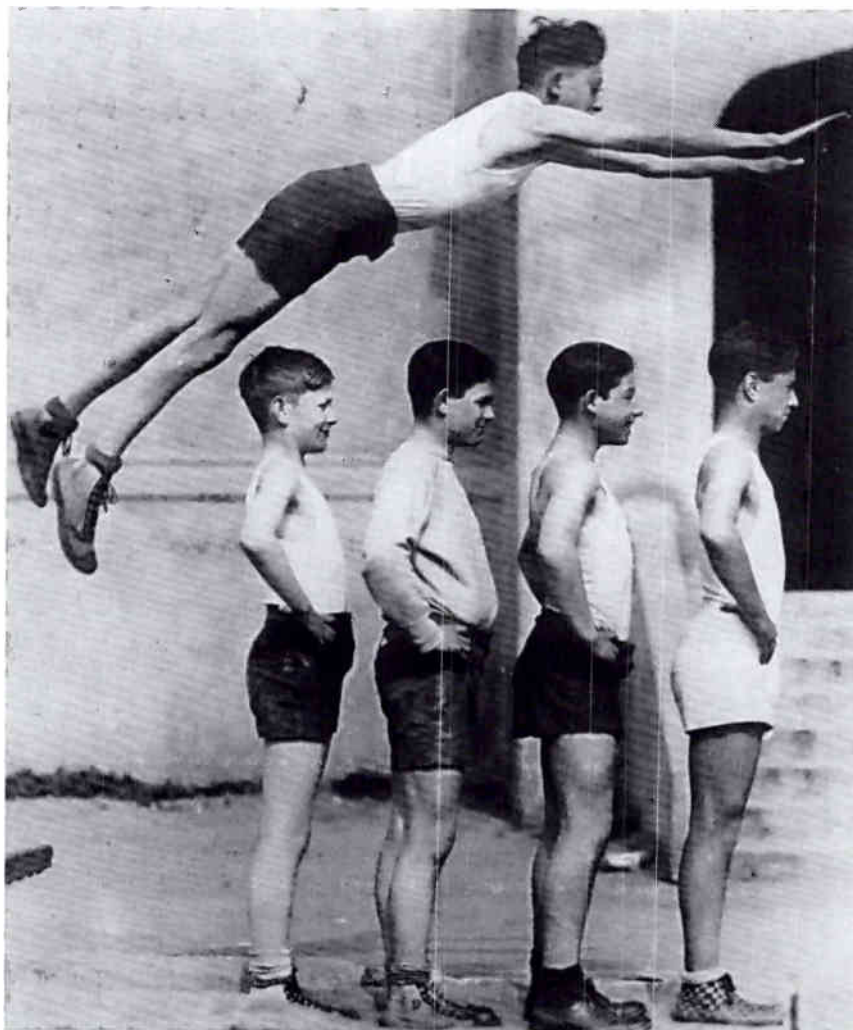
WIDMANN: I think it goes without saying that no one in Black Rock is ever going to over-pay for sports again! At the same time, sports is a very big part of our programming. We're very pleased with our relationship and involvement with Major League Baseball and with the National Football League. Both have been a major part of the CBS Radio Network for so many years, and we were delighted to be able to come to terms with Major League Baseball for a six-year extension of our contract. We're now beginning negotiations with the NFL. But let me say this about the NFL: Unless it makes sense to us economically, we are not interested in any loss leaders.

INK: Well, you certainly don't have anything to worry about in that regard with the Arrow ...

WIDMANN: No, we don't. And to second-guess some of your questions about the Arrow, let me say this: "As always, a victory finds a hundred fathers, but defeat is an orphan." We certainly have a victory with Arrow, and there are an

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awful lot of people who have contributed to that, specifically Bill Moyes and The Research Group, and Dave Van Dyke and Tommy Edwards at KCBS-FM.

INK: Did it take a lot of consideration to put this on the air, or did you view this as a "no-brainer" from the start?

WIDMANN: We had been seeing considerable interest in music from the '70s, and laid out some very specific ground rules to The Research Group about what we would like them to search for in the Los Angeles market. We wanted something that was not current, something that was music intensive, something that CBS Radio had a comfort zone with. Bill Moyes and the Research Group tested a few different concepts in Los Angeles, and we were amazed to see what kind of a hole existed in that market for this format. It took us about half a

second not only to decide to put it on the air, but to make a substantial commitment to it. It's working and we're thrilled.

INK: It's working, but not as quickly in other markets as in Los Angeles. Any ideas why?

WIDMANN: People forget that CBS already had an oldies station in Los Angeles, and an audience base to build from. In the other three markets where we've tried this we're basically turning over an audience that was light rock. It's working, but it's a slower build.

SPANISH EXPLOSION

INK: You've also made a major commitment to Spanish-language Radio with CBS Americas.

WIDMANN: Correct. CBS Americas, run by Jerry Villacres, will be in partnership with UPI to produce 38 newscasts daily, Monday through Friday, and 20 newscasts daily on the weekends. We started three years ago in the Hispanic network business with sports — first baseball, and then football. We have been very pleased with that business, and we decided that the next step would be to move into the news business. We found a partner that we were comfortable with, and one that

has a strong reputation in Latin America. We were pleased with their product and their operation. They will be producing the programming and we will be affiliating it and selling it through the CBS Americas Network.

INK: What was your reasoning to get into Spanish-language broadcasting when the other major networks really haven't done very much in that area?



Widmann and former Major League Baseball Commissioner Peter Ueberroth announcing the signing of CBS Radio's contract to provide exclusive network Radio broadcasts of MLB games.

WIDMANN: I can't answer for anyone else, but we got into it through baseball. Then, as we got into that business, we began to see that it was an area that was exciting and growing. Nobody does news better than CBS, so it's logical for us to get into news in Spanish, especially when you consider that our No. 1 trading partner in the next decade will be South America. We want to be a part of this explosion!

INK: Where will we see additional growth at CBS over the next few years?

WIDMANN: As we have discussed, we have four new FM formats we're nurturing, plus a new AM format in Philadelphia called The Game. We're growing the CBS Hispanic Network into CBS Americas, we're in the blues music business, and we have David Letterman. We also are looking for additional programming that fits the CBS Radio Network. On the station side, we would like to double up in Houston, Washington and Boston — if it makes economic sense. If not, the team at CBS Radio would really like to take advantage of this robust marketplace.

SURVIVING A SPLINTERED WORLD

INK: How do you expect the "information superhighway" to affect the communica-

tions business in general and, more specifically, the Radio industry?

WIDMANN: As Howard Stringer commented recently, "We must keep technology as our servant, not our master." What we're seeing right now is a lot of hardware and not much software. There's all this talk about mega-deals and mergers. Some of them are succeeding and some have fallen apart, but they're all basically involved with hardware.

INK: Sort of like creating a freeway without any cars.

WIDMANN: Exactly. One thing we should all understand when we start to get nervous about the future and these 500 channels is that the No. 1-rated regularly scheduled show on cable is *Murder She Wrote*, which is a CBS off-network program. Progress has been very slow. We need to realize that the superhighway is a very long way away. Some of the possibilities that a lot of people think are right around the corner aren't even close yet. Therefore, it's important that we con-

tinue to do what we do best. Radio is in the business of putting together advertisers with consumers, and we will continue to do that better than almost any other medium. Radio is a very local, intimate, personal and portable medium with a tremendous value to our community and our world — and that will continue.

INK: A lot of people have suggested that, with more of an emphasis on national programming, Radio is losing its local influence. Any comments?

WIDMANN: Tell me how important Radio was in the earthquake in Los Angeles. Tell me where Radio sat when they were worrying about the river rising in the Midwest last summer. Tell me how critically important Radio was in the Northeast this past winter when we had schools and offices closing. These were events that could not have been properly covered by television. That's local influence! Also, we're at a point now, because of narrowcasting, that we can tell our clients that we can reach right out and grab their consumers, drag them into the stores, and sell them something. As the world gets splintered, Radio is in an excellent position to survive — and to thrive. — REB

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A stylized illustration of numerous dollar bills falling from the top of the page, scattered around the main title. The bills are depicted with motion lines, suggesting they are falling or floating. The main title is 'Which Way TO THE TOP?' in a large, bold, sans-serif font. 'TO THE' is smaller and positioned to the left of 'TOP'. 'TOP?' is the largest part of the title, with the question mark being particularly prominent.

Which Way TO THE TOP?

Radio's Top Billers Can Tell You

by John Fellows

Do you want to give your sales efforts and revenues an immediate boost? Then invest a few minutes and read on. You will be rewarded with a definitive listing of the key attributes of top billers. These are the characteristics and work habits that put them on top. Apply these to your own efforts and they can make your billing zoom. A fringe benefit: You'll add a new level of excitement and zest to every aspect of your life.

Local sales reps from 17 stations were interviewed for this article. They are women and men who love Radio sales. Most work for the first- or second-highest billing stations in their market, not necessarily highest rated. Most are consistently the top billers at their stations. On average, they've been in sales at their stations for just more than five years, but tenure ranges from as little as one year to as long as 20 years. Their previous work experiences vary from secretary to swim coach to insurance sales. (Renee Sweeney of KJMX Irving TX, a former agency media planner, got into Radio sales to escape the

craziness of the agency world! Isn't that a hoot!) They sell in some of the largest markets (No. 2, L.A.) and some of the smallest (No. 126, Pensacola, FL). Geographically, they hail from the four corners and the heartlands of America — from Boston to Honolulu, Colorado Springs to Atlanta.

Common Ground

With such disparate backgrounds working in vastly varying markets, do these reps share anything in common? Indeed they do. Among the 50 self-described characteristics they consider most impor-

tant to their success (see sidebar, "Fifty Ways to Leave Your Loser") a few cornerstones are consistently cited. To these reps the most important sales and work characteristics are: honesty, strong work ethic, solutions focus, customer orientation, self-motivation, regular self-improvement, and questioning/listening skills. They literally love what they do and get a real charge out of seeing their clients succeed. One other thing: They make buckets of cash.

Two common assumptions about top-billing salespeople are that they're lucky and they "picked up" a great list. If people

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SPECIAL REPORT

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create their own luck, as Rick Langhammer of KSSN Little Rock believes, then the first assumption is correct. But the second assumption is way off base. None of these reps had a great list when they started; a few had "decent" lists, but most inherited something like Renee Sweeney's "opportunity list — a lot of 'clients' with no billing and no particular interest in my station." Sound familiar?

So what's the secret to becoming a top biller? If these people aren't unusually lucky and didn't inherit a top-billing list, how'd they get to the top of the heap? Tom Haynes of KLOL Houston, says it best.

"I stay absolutely, completely focused on the basics," he says. "I believe in duplication — when something works use it again and again." The keys to sales success are well-documented principles thousands of years old. We just need to adapt and apply the basics to today's situations.

Unconsciously Competent

The basics? C'mon, the basics are for beginners, right? True. Beginners must follow the basics if they want to get up and running as quickly as possible. But the difference between the beginner's basics and the top-biller's basics lies in two words: applied mastery.

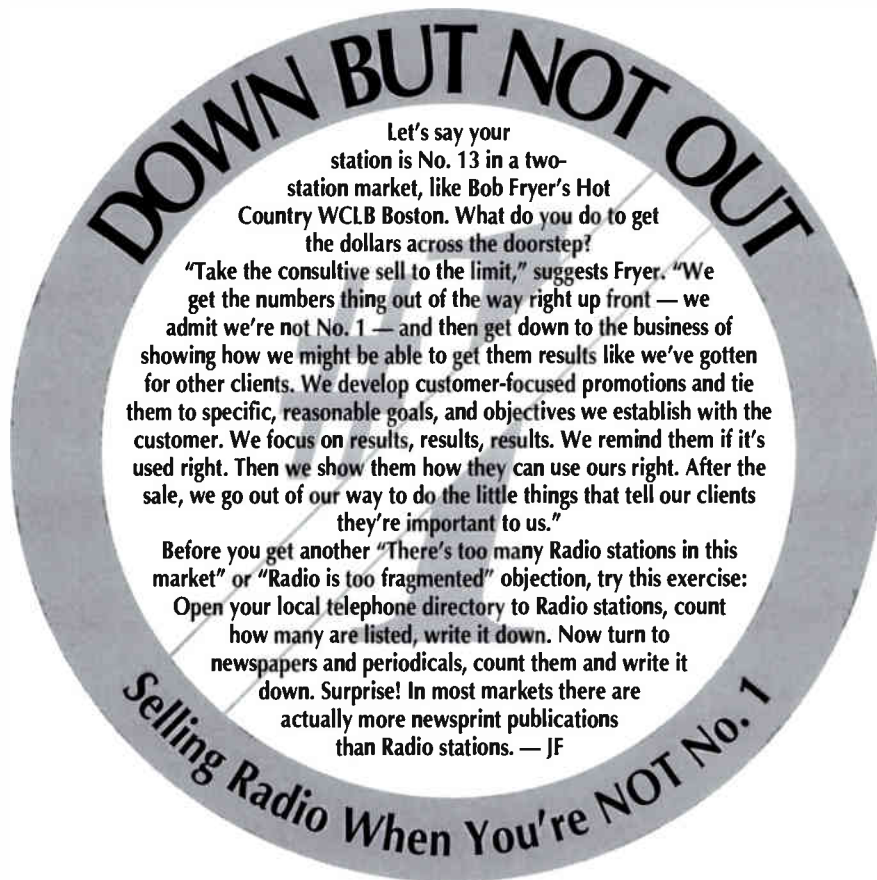
It's applied mastery of the basics that

separates beginners and mediocre sales reps from top billers. Our group of top billers applies the basics every day with phenomenal results. They know the basics cold; they are unconsciously competent salespeople. As such, they intuitively know what to do in nearly every situation so they can focus on strategic and tactical selling nuances rather than struggling to remember and apply the rudiments as beginners and mediocre salespeople do.

Regular self-improvement is another

key. Mastery of the basics involves constant effort and education. Carol Terakawa of KOST/KFI Los Angeles is convinced that "if you stagnate you lose out ... I'm constantly turning the ball to look at it from a different angle." All these top billers make a point to regularly attend station- or broadcast association-sponsored sales workshops. "I'm always trying to improve," says Doug Francis of KABC Los Angeles. "I attend seminars to

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Walkaway:

Turn off the lights; lock the doors; go home. A few short years ago this level of automation at radio stations was impossible. But thanks to rapid advances in technology it's now an everyday occurrence. Anyone can go home, but to do it legally takes specialized equipment. To do it affordably takes Sine Systems equipment. If you're contemplating a walkaway, you need to know about our RFC-1 Dial-Up Remote Control and our DAI-1 Dial-Up Audio Interface. Call us, or for instant information 24-hours-a-day, call our "Fax-On-Demand" number (615 227-2393) from your fax machine and request documents 101 and 110.



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Circle Reader Service #110

brush up on techniques I may have overlooked or forgotten about."

Moral Fiber

Many consider honesty their most important sales and work attribute. "I'm not afraid to tell my clients bad news — stuff they don't want to hear," says Ron Bird of WXBW Pensacola, FL. "I recommend other stations I believe can help them reach their goals ... and I don't try to sell stuff I don't think is right for them."

Sandy Cohen of KCFX Kansas City, calls it "honesty in positioning the station and the market options ... I don't exaggerate — try to make my station look bigger or better than it is ... I deliver on my promises, and when there's a mistake I let my client know and take care of it right away."

Strong work ethic is an important attribute, too. Are you ready for 53-hour workweeks? If you want to be a top biller, that comes with the territory. Only one of our group considered a 40-hour week typical. Nonetheless, all feel like Bob Jackson of WVEE Atlanta, that they "do what needs to be done to do the job right. If it means 35 hours, great, and if it means 70 hours, so be it."

Nada Gutierrez of KKCS Colorado Springs says, "my mentor B.J. O'Brien was tough — a real perfectionist — he taught me that 'OK' was not good enough, that if I put in the extra effort to do the best possible job my clients would succeed and so would I."

Eyes on the Prize

Most top billers identify solution focus as a big sales asset. Karen Rogers of KFKF Kansas City, gets orders "by presenting ideas that can help my client's or prospect's business grow — they see I really care and that I'm there to help them." When that happens, customers tend to depend on — not avoid — a salesperson.

Customer orientation comes into play as well. The best way to help yourself is to help your customer. Look at your station from their perspective. Envision your place in their marketing mix as they see it, then come up with ideas that can help them attain their goals with your product. "My clients like me for my creative suggestions," says Leslie Keith

of KSSK Honolulu. "I really care about their business — about getting results. I help them look better with good ideas that work. I know that if my clients are successful, I'm successful."

Self-motivation

What pushes these folks out of bed in the morning? Money, recognition and helping customers get results are the most common answers.

"I like to win and I've accepted the simple fact that as a commissioned salesperson I get paid exactly what I'm worth," says Karen Walker of KHEY El Paso, TX. Winners and top-billers don't loll around in bed all morning. They hit the office and the streets early, work late, and reap the rewards.

Top billers use their questioning and listening skills to their advantage. The old saw about salespeople is that they have two ears and one mouth and should listen and speak in the same proportions.

"I listen carefully to what my prospects are saying," says Jeanie Hufford of WOWW Pensacola, FL. "I'm amazed with all the stuff I learn about business that I'd never have learned if I didn't ask questions and listen."

"I never sell something that's not good for my clients," Diane Ignazio of WKBN Youngstown, OH, says. "And I know what is good for them by spending a lot of time asking questions — listening — and learning about their business."

The People Behind the List

How did they grow their lists? Nearly all these top-billers had marginal lists when they started, yet most built them to the top in about a year.

"My list consisted of the phone book and the phone," says Herb Scaife of KPRS Kansas City. "As far as I was concerned, everybody was a prospect. I approached every imaginable kind of business from mom-and-pops to major retailers. But a great list means nothing — you can give a great list to an average salesperson and they'll turn it into an average list in less than a year. It's the person, not the list, that matters most."

Diane Ignazio relates her first Radio sales experience: "My boss took me to the mall, pushed me toward a store and said, 'Make a cold call' ... This went on all day long. It was tough, but it taught me

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UPCOMING IN RADIO INK

A GLANCE AT RADIO INK SPECIAL REPORTS

How Much Is Talent Worth?

Issue Date: June 20
Ad Space Deadline: June 2

A Manager's Guide To Regulation

Issue Date: July 11
Ad Space Deadline: June 23

Is There Anything New in Radio Research?

Issue Date: July 25
Ad Space Deadline: July 7

Hot Programming Trends

Issue Date: August 8
Ad Space Deadline: July 21

Budgeting and Planning Guide

Issue Date: August 22
Ad Space Deadline: August 4

Software (Sales, Traffic & Billing)

Issue Date: September 5
Ad Space Deadline: August 18

Does Value-Added Add Value?

Issue Date: September 19
Ad Space Deadline: September 1

Industry Organization Report Card

Issue Date: October 3
Ad Space Deadline: September 12

Radio in the U.K.

Issue Date: October 17
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Issue Date: October 31
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50 Ways to Leave Your Loser

The attributes, habits and characteristics America's top local Radio salespeople say make them winners.

- | | |
|--|---|
| 1. Discipline | 28. Insistence on doing the best possible job — not just "good enough" |
| 2. Attention to detail | 29. Deliver on promises |
| 3. Follow-through | 30. Very presentable personal appearance |
| 4. Honesty | 31. Open minded — never stop growing |
| 5. Listening | 32. Advance preparation — no winging it |
| 6. Timeliness, promptness | 33. Rarely forget to ask for the order (as opposed to rarely remembering) |
| 7. Determination | 34. Regular self-improvement. Read a lot, listen to tapes. Attend seminars |
| 8. Thoroughness | 35. Strong communication skills: intra-office and with clients mail/phone/in-person |
| 9. Always prospecting | 36. Aggressiveness — stay with prospect/client until the job is done right |
| 10. Creativeness | 37. Empathy/sincere caring for client's results |
| 11. Consistently (re)discovering and fulfilling prospect/client needs | 38. Results oriented |
| 12. Flexibility | 39. Do-it-now attitude |
| 13. Love the business | 40. Keep good records |
| 14. Sincerely want their clients to succeed | 41. In office/on street early and stay late |
| 15. Knowledge | 42. Under-promise and over-deliver |
| 16. Strong work ethic | 43. Get into the client's shoes, view things from client's perspective |
| 17. 50-plus-hour workweek | 44. Anticipate and eliminate problems before they develop |
| 18. Organized | 45. Don't make assumptions |
| 19. Effective time/territory management | 46. Don't take anything for granted, especially your station's place in the buy |
| 20. Priority management/crisis avoidance techniques | 47. Loyalty to company, clients, self |
| 21. Accessible to clients/peers/management | 48. Keep in touch with clients, especially during their schedules |
| 22. Faith in God, self, product | 49. Don't take rejection personally |
| 23. Unwavering enthusiasm | 50. Sell ideas and solutions, not spots, flights, or packages |
| 24. Total personal acceptance of successes and failures | |
| 25. Focus-focus-focus. Know what you want, what you need to do, do it. | |
| 26. Understanding and application of the basics of selling | |
| 27. Persistence | |

the power of persistence."

Sandy Cohen "called on all the headache accounts that nobody else wanted — and I went after a lot of co-op dollars."

What do their clients like most about them? A familiar theme popped up. "I'm honest," says Doug Francis of KABC. "They trust me," says Karen Rogers of KFKF. It seems honesty and trust aren't sales clichés; they're necessary ingredients in sales success. Dependability and a sincere interest in the client count for a lot too. "My clients know I'm genuinely interested in and focused on their needs," says Tom Haynes of KLOL. "I talk about what they want, not about my station."

What do they like most about selling? In no particular order, except that the last item is the most frequently mentioned. Money. Freedom. Control. Recognition. Flexibility. The thrill of the deal. Seeing their customers succeed.

Parting Advice


"Have a personal mission statement and live by it. Mine is 'Create new customers and keep them.'" — Tom Haynes of KLOL.

"Be resilient. One of the hardest, and most important things is not to take rejection personally." — Diane Ignazio, WKBN.

"You have to keep learning, because salespeople are getting better all the time." — Bob Jackson, WVEE.

"Do not give up. Don't be satisfied with coming close to your goals. Challenge yourself by seeing how far over your goals you can go." — Nada Guterrez, KKCS.

The Secret is Out

There are truly no secrets to selling. The "secrets" are well-documented in thousands of books, tapes, and videos. They've been with us for thousands of years. All of us, if we choose to, can be top billers at our stations. But not by dreaming about it or wishing for it. We must do. We must apply. We must put in the time, effort, and positive energy. We must want to do it. We must love it.  John Fellows, "Mr. Radio," is president of Giraffe Marketing Inc. offering sales training and advertiser workshops for groups and associations. He may be reached at 800-587-5756.

Thanks go to Jim Duncan of Duncan's American Radio for his invaluable research information. Most especially, thanks and congratulations to the local reps who gave up their valuable time to share their thoughts on sales success.

CLASSIFIEDS

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COPY CLIPS

Below are nine different Radio Spot copy ideas which have been used on the air successfully in various markets. Just copy this page, cut out the cards, put them in a filing box and use them as a reference for tried-and-true copy ideas. Send your great Radio spot copy by fax to 407-995-8498, or mail to: Radio Ink, Attn.: Copy Clips, 8000 N. Federal Highway, Boca Raton, FL 33487. Please remember to include the copy category, client's name, your name, title, station and whether the spot is :30 or :60.

GROCERY STORE

:60 FOOD EXPO

(Grocery store sfx) Man: No wonder my wife hates going grocery shopping alone — this is ridiculous! I used to be a bag boy in grade school and even I can't do this alone! Man, we're going to have to look for a new grocery store that specializes in service and can still offer great savings. (To lady bagging next to him) Hey, lady, that's my bread you're bagging — yours is over there!! Annrc: Don't let grocery shopping stress you out — go to Food Expo! Food Expo is service-oriented and still offers quality, savings and selection. No more wandering from aisle to aisle looking for someone to help you. At Food Expo, you'll get the attention you deserve, and Food Expo offers one-stop shopping with a deli, bakery, meat and liquor departments. From delicious salads to fresh bakery goods, Food Expo has it. And Food Expo has remodeled to better serve you, with more convenient shelving and wider aisles. Visit Food Expo on South Schuler or West Court Street in Kankakee and indulge yourself in savings and service.

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

**RADIO
INK**

BOAT SALES

:60 GREENVILLE KAMPER & BOATS

One: Whoa, my back's killing me! Is this your idea of a camping trip? Two: Hey, man, I slept like a rock! One: Yeah? Well, I think I slept on the same rock — and you call this a fishing boat? It looks like something from a bad Viking movie! Two: Hey, man, she's a real classic! One: A classic pain in the ... Two: Hold it! You think you could do better? One: With my eyes closed! You should have seen the killer Bass Tracker Greenville Kamper & Boats had on display at the RV and Boat Show! I mean, it had everything! Two: Yeah, well, it's too late, that was last weekend. One: No, it's not. I heard they held that sale over for a few more days! Annrc: That's right! Greenville Kamper & Boats had so many people come see them at the recent RV and Boat Show, they're extending their sale and honoring their show prices for a limited time! They still have a tremendous selection of fishing and party boats by Bass Tracker and Nitro. Plus, there's a good selection of quality campers on display. Tag.

Richard Breen, WROQ-FM Greenville, SC

**RADIO
INK**

DELI & COFFEE SHOP

:60 GOLD CUP KAFFE

Narrator: The year is 1555. Queen Mary of England is receiving candy makers in the Royal Palace ... Queen: (sfx: chewing then spitting it out) Off with his head!!! (sfx: guillotine, then crowd cheering) Narrator: One unfortunate prospect after another is led to the guillotine. Queen (whining): I'm growing weary of this!!! (disgusted) Isn't there anyone who can make candy to my liking?!! Queen's Aide: Your majesty, there is one man left. Queen: Oh! Queen's Aide: He says he is from the Gold Cup Kaffe in the Apple Blossom Mall, Winchester. Queen: Bring his chocolates to me (sfx: chewing) uum, absolutely scrumptious! ... What is it? GK Man: Perugina, your majesty ... The best chocolate in Italy. We have other treats fit for a queen. Our sugar-free candies are perfect for health-conscious candy lovers, and our 10 different varieties of bagels are delicious with a flavored or fat-free cream cheese on top. Best of all, in your honor, all English teas are 50 percent off and espresso machines are marked down lower than ever. Queen: An espresso machine? What kind of drinks could I make with one of those? Tag.

Mary Cook, WINC-FM Winchester, VA

**RADIO
INK**

AUTOMOTIVE

:60 E-Z LUBE

Three months or 3,000 miles, which one are you at? If it's time for an oil change, it's time to go to E-Z Lube. The speedy professionals at E-Z Lube will take care of your car's oil change quickly and thoroughly. Changing the oil and making sure your filters are in good shape, E-Z Lube uses Penzoil and all other major brands of quality oil. For your next oil change, think E-Z Lube. And if you need new wipers or lights, no problem! Let E-Z Lube install new Anco wiper blades and Wagner exterior lights so you can see again! E-Z Lube also does transmission service. E-Z Lube. Taking care of more than your car's oil change. Excellent service at affordable prices. And Wednesday is customer appreciation day — everyone receives \$2 off!! E-Z Lube. Open Monday through Friday 8 to 6, and Saturday 8 to 5. Call 939-4744 or visit E-Z Lube at 141 S. Kinzie Ave., Bradley.

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

**RADIO
INK**

FLORIST

:30 KATHY'S HOUSE OF ROSES

(female - high class, babushka) Cupid: Cupid here, dahling. What, you were expecting Alec Baldwin? Look, I still know my stuff. That's why you gotta go to Kathy's House of Roses and get your Valentine's Day flowers and gifts. I can only do so much — and I'm not just talking to the men here — even I've changed with the times! So, here's the scoop — Kathy's has a ton of grab-n-go arrangements, including two roses in a bud vase for only \$9.99, such a deal! Add a card, balloon or stuffed animal — no one will ever know you forgot till the last minute. Annrc: Kathy's House of Roses, 538-1829 or stop by 2633 Simpson in Hqouiam. Cupid: Tell 'em cupid sent you, dahling!

Heidi Persson, KAYO-AM/FM Aberdeen, WA

**RADIO
INK**

PLUMBING/HEATING/COOLING

:60 BLESSING COMPANY

(sfx: store atmosphere) 1: Can I help you sir? 2: (reluctantly) Well ... maybe, I'm looking for a Mr. Flonson ... 1: Mr. Flonson? 2: Yeah ... The guys at work told me to come down to the Blessing Company and see Mr. Flonson about a getting a Langstrom 7-inch Gangly Wrench ... you see I'm fixing up my bathroom ... 1: Sir, there's no such thing as a Gangly Wrench ... 2: Are you sure? The guys told me ... can I talk to Mr. Flonson? 1: Sir, there's no Mr. Flonson here ... I think they're pulling your leg ... but if you're fixing up your bathroom you've come to the right place ... Blessing Company has been helping folks in Flint since 1946 ... we're the plumbing, heating and cooling specialists and bathroom experts. Blessing Company is a registered Kohler design showroom and we also carry Delta faucets, Baldwin accessories, Corian products and even Jacuzzi's. Everything you need to fix up your bathroom, you'll find at Blessing Company ... 2: Great, but I still feel a little foolish about asking for a Gangly Wrench ... Tag.

Jim Anderson, WKMF-FM/WFNT-AM/
WCRZ-FM Flint, MI

**RADIO
INK**

RESTAURANT

:60 W.G. SHUCKERS

Coming tonight to W.G. Shuckers, it's super hot, high-speed action! See NCRA-sanctioned racers duel it out under the lights! That's right, National Crab Racing Association action, live at W.G. Shuckers Seafood Restaurant and Oyster Bar! (sfx: Stop the music) Crab racing????? (Restart music bed) That's right! Crab racing is the latest craze in restaurant and bar fun. And you can be a part of it every Monday night at W.G. Shuckers! You pick the racers, and watch 'em scatter! The first one to cross the finish line wins! It's fun, it's free, and you could win a prize! And while you're watching the races, you can enjoy the W.G. Shuckers crab legs special, just \$9.95! That's \$6 off regular price! W.G. Shuckers is a great place to eat any day, with shrimp, clams, and oysters shucked right before your eyes. Land-lubbers are gonna love their steak and chicken. And for really big appetites, there's the Low Country boil. Does staying home Mondays make you crabby? Then come out tonight, to NCRA Crab Racing, live at W.G. Shuckers Seafood Restaurant and Oyster Bar, 1145 Woodruff Road, Greenville.

Richard Breen, WROQ-FM Greenville, SC

**RADIO
INK**

CONCRETE/BLOCK/BRICK

:30 ALLIED CONCRETE

(sfx: Fairy tale music in background) Annrc: (As though reading a story): So the big bad wolf huffed, and he puffed, and he blew down the house of straw! And then he huffed, and he puffed, and he blew down the house of wood! Then he went to the third house, and he huffed, and he puffed — and he grew very red in the face! Because the third little pig was smart, and had a block and brick house by Allied Concrete! Annrc: 2: When it comes to your home's structure, don't blow it — go with block and brick from Allied Concrete! Affordable, durable, Allied Concrete, 1000 Harris Street.

Julia McGill, WINA-AM/WQMZ-FM/WKAV-AM
Charlottesville, VA

**RADIO
INK**

LAWN EQUIPMENT

:60 ATHERTON ROAD SALES & SERVICE

(sfx: Shop bell) 1: Hello ... (echo) Hello ... 2: You can stop your shouting young fella. I'm right here ... 1: Is this Happy Hal's Tractor Ranch? 2: Yep ... 1: Are you Happy Hal? 2: Nope ... moved to Florida in '73 ... I'm Crabby Ed ... now what do you want ... I'm missin' Star Search ... 1: I'm looking for a tractor and a chainsaw ... 2: Didn't you see the sign outside that says to go to Atherton Road Sales & Service for that stuff ... 1: No, I ... 2: Yep, Atherton Road Sales & Service has a great selection of tractors, riding mowers, chainsaws, leaf blowers, wood- and gas-burning stoves, all by big brand names like Toro, Wheel Horse, Lawn Boy, Homelite and more ... shoot, Atherton Road Sales and Service put us outta business a long time ago ... Heck, they've been in business for over 40 years ... 1: Atherton Road Sales & Service ... thanks Ed ... say, why do you even bother to stay open ... 2: Well, my wife and I have a Vaudeville act ... and you're just in time for our matinee ... Hey, Mabel, come out here! We got a live one. Tag.

Jim Anderson, WKMF-FM/WFNT-AM/
WCRZ-FM Flint, MI

**RADIO
INK**

EVENTS CALENDAR

1994

May 22-25—Broadcast Cable Financial Management Assoc. and Broadcast Cable Credit Assoc. 34th Annual Conference, San Diego, CA. 708-296-0200

June 1-4—American Women in Radio and Television (AWRT) 43rd National Convention, Minneapolis, MN. 202-429-5102

June 4-7—NAB Board of Directors Meeting, Washington, DC. 202-775-3527

June 8-11—PROMAX Int'l and Broadcast Designers Assoc. Conference and Exposition, New Orleans. 213-465-3777

June 9-11—2nd Montreaux Int'l Radio Symposium and Technical Exhibition, Montreaux, Switzerland. 213-938-3228

June 10-14—Am. Advertising Federation National Advertising Conference, Houston, TX. 202-898-0089

June 11-17—NAB Executive Management Development Seminar, Notre Dame. 202-775-3510

June 15—1994 Radio Mercury Awards Event, New York. 212-387-2156

June 16-18—Missouri Broadcasters Assoc. Annual Convention, Branson, MO. 314-636-6692

June 23-26—Nat'l Assoc. of Radio Talk Show Hosts Sixth Annual Convention and Exhibition, Los Angeles. 617-437-9757

July 7-10—Annual Upper Midwest Communications Conclave, Minneapolis, MN. 612-927-4487

July 15-16—Oklahoma Assoc. of Broadcasters Summer Meeting, Checotah, OK. 405-848-0771

July 17-18—California Broadcasters Assoc. Annual Summer Convention, Monterey, CA. 916-444-2237

July 21—Nat'l Public Radio (NPR) Board of Directors Meeting, Washington, DC. 202-414-2000

Aug. 14-16—Arkansas Broadcasters Assoc. Annual Convention, Little Rock, AR. 800-844-3216

Aug. 25-27—48th Annual W. Va. Broadcasters Assoc. Convention, White Sulphur Springs, WV. 304-744-2143

Sept. 1—Nat'l Assoc. of State Radio Networks Sales Seminar, location TBA. 919-890-6030

Sept. 9-11—Oregon Assoc. of Broadcasters 54th Annual Fall Conference, Bend, OR. 503-257-3041

Sept. 16-20—International Broadcasting Convention Biennial Meeting, Amsterdam. 39-2-48-155-41 (Milan)

Sept. 20-24—Public Broadcasting Service Development Conference, Anaheim, CA. 703-739-5082

Sept. 22-23—Institute of Electronic & Electrical Engineers/ Broadcast Technology Society Broadcast Symposium, Washington, DC. 212-705-7910

Oct. 12-15—1994 Radio Show & World Media Expo, sponsored by NAB, Los Angeles. 202-429-5409

1995

Feb. 16-20—RAB Managing Sales Conference, Dallas, TX. 212-387-2100

April 10-13—NAB Annual Convention, Las Vegas, NV. 202-775-3527

1994 Arbitron Survey Dates

- Spring March 31-June 22
- Summer June 23-Sept. 14
- Fall Sept. 22-Dec. 14

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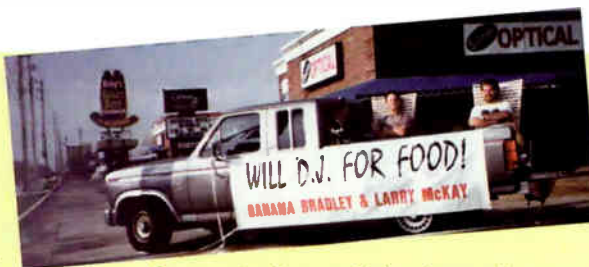
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GRAPEVINE

•The 1994 Radio-Mercury Awards is all set for June 15, at the posh Waldorf Astoria hotel in fabulous New York City in honor of the best of the best in Radio advertising. Emcee Gary Owens and guests, former NYC mayor Ed Koch, CBS' Charles Osgood and legendary Wolfman Jack, are all part of the festivities along with \$200,000 in cash being handed out during the event. The best ad of the year will pick up 100,000 big ones.



Desperate times call for desperate measures ... Morning show hosts Banana Bradley and Larry McKay need work — and they'll do anything to get it. They're asking fans to call up Radio stations and ask the GM or PD to make them their morning show hosts. Call Larry and Banana in Tulsa at 918-664-8223.



A face carved in stone ... The ultimate honor for political provocateur Rush Limbaugh on Grand Rapids' WOOD-AM. The billboard faces the highways of West Michigan to simply remind the folks to "listen to Rushmore!" What's next, Velvet Rush?

•There's still time to catch the start of Westwood One's 15-part series of one-hour specials on the British Invasion, beginning on Memorial Day and winding up Labor Day Weekend. With a lineup of bands like the Dave Clark Five, The Yardbirds and of course the Fab Four, you can't lose. Stations in the top 170 Arbitron-rated markets can pick up Westwood's invasion on a swap/exchange basis. Call 212-373-4977 for more information.



Talk about hamming it up! ... Liz Wilde, the afternoon drive Lunch Lady for Boston's WAAF, has a hearty snack with funnymen Tim Meadows and Adam Sandler of *Saturday Night Live*.

•Coming to America is Sound & Stations Ltd., a European Radio company, which will set up shop in Dallas with Sound & Stations USA. S&S Ltd. manages "The European Hit Survey with Bobby Sicilia," and many other specialty Radio programs. The Lone Star city was picked for its reputation as an advertising market and its central locale on the map. For more information call 214-444-2525.

•What is Radio? ... Author Thurmon Floyd has published *The Radio Dictionary*. The book is great for beginning salespeople, students, novices, and as a gift for media buyers! All 352 pages are chock full of the lingo we use in our business. Call 614-766-2211 for more information.



Initial marks the spot ... the hottest new game from Curry Games, called "I.N.I.T.I.A.L. Response" tests your skills on who you know based on their initials, covering notables in music, entertainment and even history. It's already a hit on many Radio stations across the country that use it as a listener participation game. For more information call 800-766-9880.

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Radio's Premier Management & Marketing Magazine

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

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

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BLAST FROM THE PAST™



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SEND US YOUR OLDIES!

We're looking for old photos! (They will be returned.) Send them to "BLAST," c/o RADIO INK, 8000 North Federal Highway, Boca Raton, FL 33487. Put your name and address on the back of each photo with "please return." Include a description of the photo and any people pictured.

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Steve Ennen, General Manager
WUSN - US99 Chicago, CMA Station of the year

Rhythm City Videos

Rhythm City Videos - an upbeat program featuring hot urban contemporary music. Current music videos, a close up look at urban performers and news on what makes the urban contemporary format so popular.

"We've been averaging a 4 rating and a 12 share making 'Country Video Today' the number one show in Detroit."

Don McLeod, Marketing Director
WYCD, Young Country, Detroit

Both of these shows are available on a first come-first served basis in your market, call today to reserve Country Video Today or Rhythm City Videos in your market.

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Circle Reader Service #113

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