

# RADIO INK

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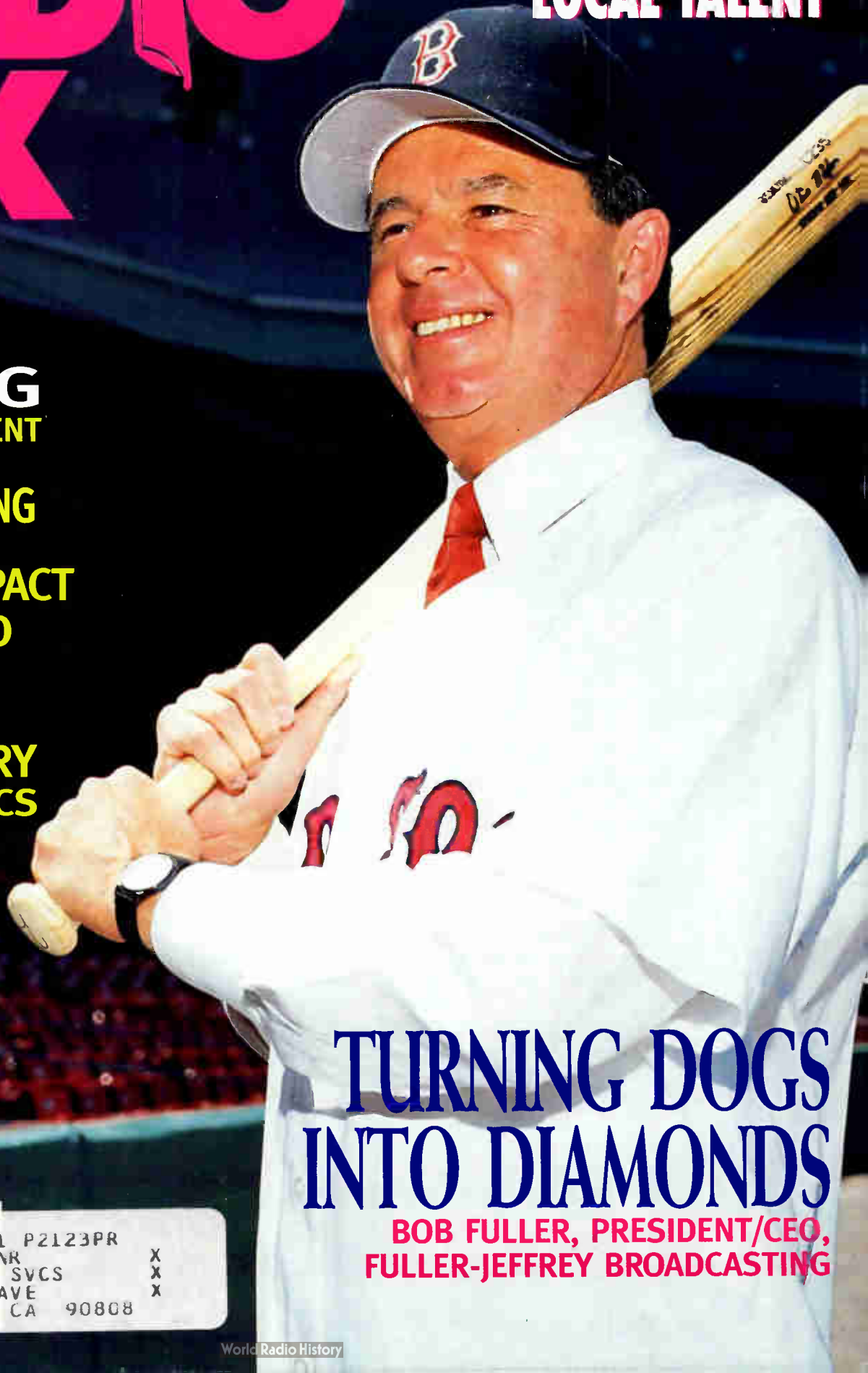
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Vol IX, Number 13  
June 20-July 10, 1994

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Left to Right Second Row:

**Elsa Medina**, Interep/NY, **Tom Poulos**, Interep/Boston, **Jeff Edwards**, Interep/Detroit, **John Segal**, Interep/NY, **Tony Miraglia**, GWRS/NY, **Sue McNamara**, GWRS/NY, **Michael Weiss**, Interep/Chicago, **Ilene Ferguson**, Interep/NY, **Barbara Barone**, McGavren Guild/NY, **Mariann DeLuca**, Torbet/NY, **Mike Walsh**, GWRS/Philadelphia, **Ralph Guild**, Interep/NY, **Les Goldberg**, Interep/NY, **Graham Keenan**, Interep/NY, **Henry Lawson**, Interep/NY

Left to Right Third Row:

**Bob Turner**, GWRS/NY, **Tracy Eiden**, D&R/Minneapolis, **Paul Parzuchowski**, Interep/NY, **Marc Guild**, Interep/NY, **Charles Reilly**, McGavren Guild/Philadelphia, **Lou Lozitsky**, Interep/NY, **Dan Welty**, Interep/Dallas

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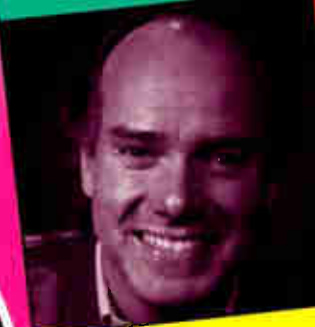
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### Special Report: ▲ The Value Of Local Talent

Good talent can raise Radio's profile, sell product, and sell your station(s) ... so why is it so difficult to find and keep them.



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### ▲ Interview: Bob Fuller, president/ CEO, Fuller-Jeffrey Broadcasting

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- Steve Dodge, president, American Radio Systems
- A Manager's Guide To Regulation

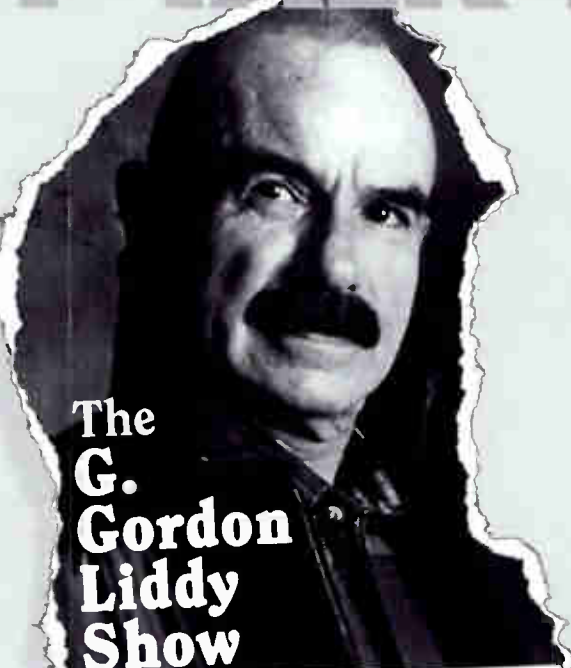
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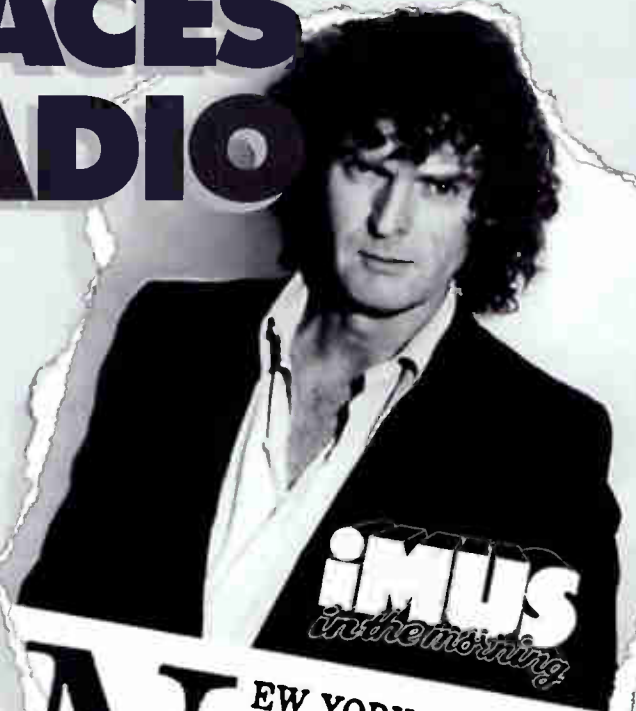
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**NEW YORK** - Don Imus, a radio host with an attitude - he can burst into laughter, sink into a funk and roar into a rage, all within 30 seconds. Or less. He can be like a rattlesnake, resting peacefully in the sand or in the water, then lashing out to attack the nearest prey. And he seems to have no compunctions about doing it. "It is not an act with me, this is all real life, a little bit." The snake has at least momentarily. Or not, Imus - known primarily for his raucous radio show, "Don Imus in the Morning," the distinctive "eye-mu" sound has become a staple in the radio scene here for years.

## Don & Mike



WJFK-FM's Don Geronimo and Michael O'Meara surprised many a listener Tuesday afternoon when, in the middle of a riff of jokes about the observance of National Car Safety Month, the

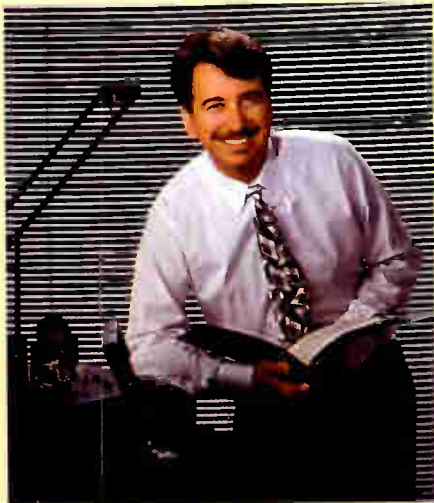
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## PUBLISHER'S NOTES

# Should We Allow National Radio Stations?



I've noticed a Radio industry pattern ... we seem to always fight technology and change only to adopt it later.

Case in point: Several years ago, long before the first LMA or duopoly, I wrote an editorial suggesting that Radio follow other industries and begin the process of consolidation. Though I do not claim origination of the idea, the very suggestion of joining or merging with competitors to sell advertising generated a lot of negative mail and phone calls. Yet today our industry has embraced the idea of consolidation, and we know that survival without it is difficult.

Over the years we've seen Radio reject innovative ideas like 24-hour programming via satellite, FM Radio, AM stereo, cart machines, syndicated morning shows, computerized traffic and billing, and recently tapeless digital audio. Most of these new technologies were eventually embraced and have become standards we cannot live without.

A few weeks ago I spent 10 days in England visiting various stations and broadcasters, and I found one issue similar to what we are facing today. Recently in England it was proposed that the gov-

ernment grant some national Radio frequencies that would cover the entire country. Peter Baldwin, chief executive of The Radio Authority (the equivalent to our FCC with a focus exclusively on Radio), had stated that the creation of national frequencies would ultimately benefit Radio. The broadcasters I met with had fought it because they believed it would create more competition for their national dollars and Radio listeners. In spite of broadcaster opposition, the Radio Authority granted the national licenses; today broadcasters are saying that national Radio is one of the best things to ever happen to Radio in England.

In the United States we are faced with DBS (Direct Broadcast Satellite). If allowed by the FCC there will be national Radio stations available via satellite in the home or in the car. In our true fashion, broadcasters are asking the FCC not to grant this service because they believe it will destroy our industry. The NAB is leading the fight.

Prior to my trip I felt strongly that we should allow DBS in the United States. After the trip I'm totally convinced of it. True the United Kingdom is not saturated with Radio like the United States, but I believe U.S. Radio will see tremendous benefits with national Radio stations. People fought the electric light bulb, yet its invention brought so many technological advancements. I encourage you to embrace new technology like DBS. Ultimately, technology wins and those who fight it end up losers. ☐

*Eric*

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



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 #106

# READER LETTERS

## Don't Forget 'Em At Work

Please don't forget at-work listening. We, at Research Director Inc., were very concerned when we read the headline [Forget At-Work Listening! ... Get 'Em In Their Cars] of E. Karl's article in the May 9-22 issue. Our analysis of 90,000 Arbitron dairykeepers found that at-work listening consistently contributes the highest percentage of total quarter hours of weekly Radio listening.

Here is a tidbit from our 90,000 dairykeeper study, which illustrates the importance of at-work quarter hours:

Location	% of Diaries	% of QHRs	QHR Contribution Index
At-Home Listening	48.7	32.0	66
In-Car Listening	70.5	30.4	43
At-Work Listening	22.6	35.6	158
Other Listening	6.5	2.0	31

How to Read: 22.6 percent of a station's dairykeepers listen at work, yet these listeners contributed 35.6 percent of

total quarter hours, providing a quarter-hour to diary index of 158. In other words, "a handful of at-work diaries can contribute to big quarter hours."

**Julie Heath, Partner  
Research Director Inc.  
Annapolis, MD**

## Erring On-Air

Concerning "Your air talent says something on-air that violates FCC rules" [Case Study, May 23-June 5], it's amazing that it doesn't happen more. Most announcers now are postcard DJs who never had to pass FCC tests, third class, broadcast endorsement, nada! They don't know what's in the public interest any-

more. It's all ratings and doing anything to get them. So often now it seems the announcers are talking down to listeners, but this isn't all the announcer's fault ... a station's attitude comes from management. Ultimately, what goes over the air

is the PD's responsibility. Guidelines should be set up.

**Jim Doss  
Computer Concepts Corp.  
Blue Springs, MO**

## To Tell The Truth

I'd like to clear up some false information I read in [your May 9-22] "Case Study." The study question asks how you would react to a competitor taking shots at you on the air. Dave Ervin, PD of KBIG in Los Angeles, gives you incorrect information about a situation that took place in Cleveland. Ervin says that WJMO held a funeral for WPHR, the station that I programmed at the time. Ervin then states that as a blocking move WPHR also held a funeral ... which is totally false. WPHR never said nor did we intend to hold a "funeral" for WJMO. In fact, during the entire attack on WPHR by WJMO we never mentioned them on the air one single time! This can be corroborated by any member of the WPHR air staff or management at the time. We were given instructions not to get into any on-air mudslinging. It was neither the management's nor my brand of Radio.

Ervin goes on to say that WPHR's promos were defensive and infrequent. The promos he is referring to never existed! We did not run a single "defensive" promo or any other promo about a funeral or a defensive matter. Ervin concludes that WJMO won public awareness and the funeral battle, decidedly. There never was a funeral battle ... and if Ervin will look back at both the Summer Arbitron for Cleveland in 1991 and my last trend as PD at WPHR, the first trend ... Fall '91, he will remember that WPHR defeated WJMO in every demo ... in fact that last trend we had a 4.4 to WJMO's 2.9!

Cat Thomas, PD  
WZYP-FM  
Huntsville, AL

**ADDRESS ALL LETTERS TO:**  
Reader 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.

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## Revenue Growth Continues, Requires Hard Work

by Reed Bunzel

**Y**ou saw it, we saw it: a recent story (not in this publication) reporting that Radio revenues had slowed to single-digit growth during the month of April. National business is looking spotty and local revenue has leveled off. The boom must be over. Right?

Hardly.

Fact is, Radio business has never looked brighter ... at least not in the last 10 years. While national spot revenues for April 1994 increased 7 percent over the same month last year, analysts at most national rep firms predict that spot Radio revenues should continue to push upward into double digits, possibly ending the year some 12 to 15 percent higher than in 1993. Local revenues also should enjoy significant growth as reported increases for April in all geographic regions hover around 11 percent higher than April '93.

Short of playing industry cheerleader, it must be noted that these increases did not come naturally. The resurgent economy certainly has played an important role, but management controls established in the lean years of the early '90s have begun to pay off in a big way. Radio stations and rep firms alike have found enough power in Radio's commercial position to enable them to institute tighter inventory controls, which increases Radio's value, and which eventually leads to higher rates on the street. Many stations that two years ago would have slashed their rates just to get a major portion of a buy now have the courage to just say "no" to lower cost-per-point pressure tactics. True, some stations remain bottom feeders, but in today's era of accountability, advertisers and agencies increasingly are growing weary of the old adage "you get

what you pay for."

The result: Radio is surpassing most other electronic and print media in raising rates and attracting new business. Uncertainty in the cable and television industries has refocused the attention of many agencies on Radio's strengths, and advertisers on both the local and national fronts have begun to return to the fold after a long absence — or try Radio for the first time.

### Leaner and Meaner

"The Radio industry went through a lot of management adjustments to really evaluate operations to get the bottom line up," observes RAB President Gary Fries. "Now, with these controls in place, profitability is increasing at a higher multiple because we're operating in a better, leaner, meaner type of operation." Still, it must be noted that revenue increases are not across the board: Broadcasters who have repositioned themselves are experiencing the turnaround a lot more than are other people.

"These increases could be even higher if there was more attention given to the management of inventory, pricing structure, and taking advantage of the opportunities," Fries says. He noted that a rising tide signals a great opportunity to grow, and suggests that broadcasters examine their inventory control systems to keep pushing the envelope. "Instead of living with a ceiling that we think is the highest we can go on rates, we need to raise the ceiling."

Several external factors are leading agencies and advertisers to examine Radio, and it's up to Radio to take advantage of this catharsis, Fries says. "Marketing-driven people and advertisers have more media options than ever before, so they're rethinking their media strategies," he explains. "All of a sudden they're saying 'Radio is targetable.'"



Gary Fries

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11 ►



## Washington-At-A-Glance™

• **Two employees of KZXY-AM/FM** Apple Valley, CA — owned by station broker Tom Gammon's Crown Broadcasting — have returned FM construction permits to the FCC after Howard Anderson, owner of KHWY-FM in Essex, CA, charged that Gammon secretly funded and backed the two CPs, located in Baker and Lenwood.

• **Today (June 20) is the deadline for any further bidders** to best EZ Communication's \$50 million offer to purchase WUSL-FM Philadelphia and WTPX-FM Miami from Tak Communications (*Radio Ink*, May 23-June 5). A federal bankruptcy judge ordered the deadline to obtain the highest possible price for Tak's Chapter 11 creditors.

• **Opus Media Group has filed a \$10 million lawsuit** against New South Communications for allegedly conspiring to "interfere with and divert Opus advertising and employee contracts." The suit claims that prior to a proposed format swap between Opus and Holt Media's WOAD-AM/WMJ1-FM, former WOAD-WMJ1 GM Carl Haynes convinced most of his staff to jump cross-town to WZRX-AM/WIIN-FM to set up a competing format. According to the suit, Haynes and his salespersons allegedly informed advertisers that WOAD/WJMI had moved to WZRX/WIIN.

• **Exact terms are confidential**, but WJFK-AM/FM personalities Don Geronimo and Mike O'Meara reached an out-of-court settlement in a \$50 million lawsuit filed by WWMX-FM's Dawn Tritaik. Tritaik claimed that Don and Mike had "outed" her sexual orientation and made other disparaging remarks during a broadcast in April 1993. The case had been scheduled to go to court Aug. 29.

## \$\$\$\$\$ Million Dollar Club™ \$\$\$\$\$

For June 20, 1994

**\$12.5 M:** WCGY-FM BOSTON; SELLER: GOWDY FAMILY LP; BUYER: AMERICAN RADIO SYSTEMS; BROKER: GARY STEVENS & CO.

**\$5.6 M:** KZRC-AM/KXYQ-FM MILWAUKIE-SALEM, OR; SELLER: KXYQ BROADCASTING Co.; BUYER: TRUMPER COMMUNICATIONS OF PORTLAND, L.P.; BROKER: STAR MEDIA GROUP.

**\$4 M:** WHEW-FM FT. MYERS, FL; SELLER: ROBERT HECKSHER; BUYER: RENDA BROADCASTING CORP.; BROKER: HADDEN & ASSOC.

**\$1.65 M:** WRJN-AM/WHKQ-FM RACINE, WI; SELLER: VISION BROADCASTING; BUYER: MG RADIO L.C.

**\$1.5 M:** WKRG-AM/WCOA-FM MOBILE, AL AND PENSACOLA, FL; SELLER: COAST RADIO L.C.; BUYER: POURTALES RADIO; BROKER: KALIL & CO.

**\$1.2 M:** KCKI-FM HENRYETTA, OK; SELLER: BOULDER BROADCASTING INC.; BUYER: TULSA GREAT EMPIRE BROADCASTING INC.

**\$1.05 M:** WRSF-FM COLUMBIA, NC; SELLER: JONES EASTERN OF THE OUTER BANKS; BUYER: MULTI-MARKET RADIO INC.

## \$

### ◀ **10 Revenue Growth continued**

We've been telling them that for a year, but now they're beginning to see it. And when they compare our cost factors today with our targetability, our reach, and our frequency, cost per point just becomes one of the factors. We seem to be standing up very strong against all other media ... and it's helped build not only local business, but national spot, as well."

Katz Radio Group President Gordon Hastings agrees. "From a national spot perspective, everything we see in terms

of on-book pacings indicates that the Radio industry nationally will finish up double digit in 1994," he says. "Still, the best time for us to be developing new business is when business is good. Nothing breeds success like success."

### **Agencies See the Light**

Hastings claims the Radio industry is beginning to sense a "genuine feeling of the re-awakening" of Radio. "We have a clear sense of direction, history,

12 ▶

# CLOSED!

KCVR/KWIN (FM), Stockton, California from Front Line Communications, Inc., Michael Murphy, President, to Silverado Broadcasting Company, John Winkel and Ron Miller, Principals for \$3,300,000.

Elliot B. Evers initiated this transaction and represented Front Line in the negotiations.

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# NEWS FEATURE

◀ **11 Revenue Growth continued** and future."

"The lessons of a few years ago are still too vivid in everybody's mind" for Radio broadcasters — national or local — to become complacent in growth years, says Interep Radio Store President Les Goldberg. "The mentality that was around in 1992 was one of desperation, which drove down rates. Now retail business is better, there is more pressure on inventory on a local basis, and people are being more aggressive in pricing. Business is good again because people have the state of mind that business is good."



Les Goldberg

All these indicators point to a continued resurgence in Radio business. During this period revenue increases may vary, but Fries is quick to remind broadcasters that every percentage point of growth this year is real. "Last year was a catch-up year, but this year is legitimate growth," he says. "When we see growth of 9 percent or even 12 percent, a lot of people have the tendency to compare it with the year before last and relax. That's a big mistake. This is a great opportunity to work harder, because it's a lot easier to build something when you've got materials to build with."

"If Radio doesn't truly capture the day, it won't be somebody else's fault ... it will be our fault," Fries warns.

*Carpe diem.*

## Radio Daze



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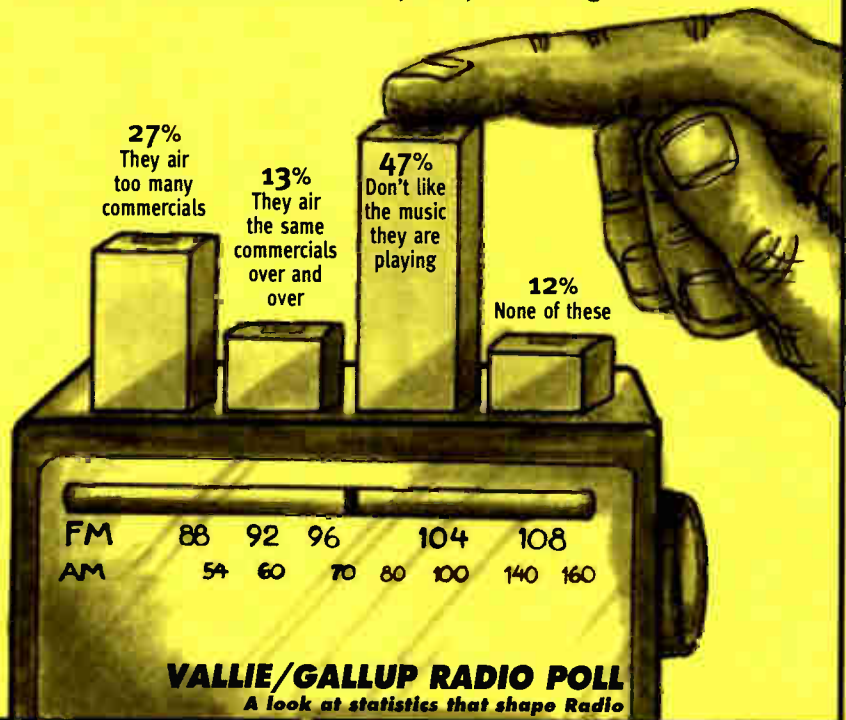
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SERVICES

## Don't Touch That Dial ... Why do you change Radio stations?

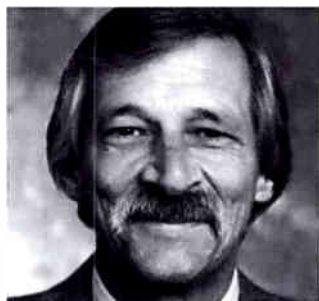


Source: Radio Ink—Vallie/Gallup Radio Poll of 887 adults, margin of error ± 3%



## FORUM:

# Where do you get your best promotional ideas and who implements them?



**Mike Deardorff, GSM**  
WBUX Radio  
Doylestown, PA



**Jeff Kautz, VP/Sales**  
WEZL-FM/WXLY-FM  
Charleston, SC



**Joe DiDonato, GSM**  
WSSH-FM  
Boston, MA



**Tom Parker, Promotion Director**  
WGY-AM/WRVE-FM  
Schenectady, NY

**M**any of our ideas start with a salesperson needing a promotional idea for a specific client or event. Brainstorming takes place in a sales meeting or the weekly promotions meeting, until an idea emerges that gets everybody enthusiastic. We then attempt to expand on the idea, making it bigger for us, clients and the audience. I tend to focus on the "What's wrong with this?" approach to ideas so we can fix any problems before putting our name and reputation on the line. I've also found that if your staff doesn't like it, it's either not a good idea to begin with or it won't have important staff support.

In major client-oriented promotions, the timetable is determined by four factors: 1) Selling time needed to secure client participants (3-4 weeks); 2) A week for promo production; 3) On-air "teasers" (1 week); and 4) Actual on-air promotion (4-6 weeks). Deadline dates are then easily determined with either forward or reverse planning. At a small station, everybody shares the credit, benefits, and responsibilities of a well-run promotion. ☐

**I** find that our best promotions are the ones we create. We have a talented and experienced staff who knows what it takes to make a Radio promotion successful for the listener, the station and the client. We like to keep a high profile in the community and many of our promotions are designed specifically to complement that position. It is important to be responsive to client promotion requests while avoiding on-air clutter. Too often the client's ideas are not beneficial for the listener or designed for easy execution. This is why we like to custom design our sales promotions.

All promotion requests are reviewed by our management team. We have a full-time promotions director who is the liaison between sales and programming. It is her responsibility to develop time tables and organize logistics. Our programming staff executes the on-air elements and the salespeople work the client. When done properly, promotions can be a great benefit to the client, the listeners and the Radio station. ☐

**O**ur best promotional ideas come from our once-a-week promotions meetings. As part of a duopoly with WBOS we have the luxury of having two GSMs, two PDs, a national sales manager, a new business development director and our GM in attendance.

All ideas and concepts are tested and brainstormed during these meetings. Sales-driven promotions are given by the account executive to their respective PDs. There is a simple one page form for the AE to fill out, which deals with client objectives, idea starters from the AE or client, dates needed, etc. The advantages of having two stations at our meetings is the ability to approach and create the promotional opportunity from two different perspectives.

The implementation of these ideas and concepts is decided at these meetings. Decisions on who is calling a cross promotional partner, what is needed to implement, and time frame restrictions, are assigned to the appropriate person. Our PD oversees all aspects of creating and integrating the promotion whether it is on-air or on-site. ☐

**T**he best ideas come from the people you work with every day. Involve the air talent, programmers, office staff and AEs.

Network with other stations. This yields good ideas and lets you troubleshoot your own promotions. Ideas in the trades are thought-starters, but be sure to talk to the station that did it. Some ideas sound better than they actually are. And be sure to get out of the office and talk to "real people." Weekly promotion meetings that include the PD, sales manager and promotion team are a must. Set up standard yet flexible responses and checklists for a variety of events and promotions. On-air talent, AEs, interns and office staff all have a role in execution. Even if it's their job, the staff will be inclined to do more when they're interested.

Once the plans are made, share them with your staff, credit ideas and realize that the success or failure of your station does not depend on just one person. ☐

### IF YOU WOULD LIKE

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

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## CASE STUDY



Dwight Case

# A competitor copycats everything you do on-air.

What do you do?



Mark Staycer,  
Group PD  
WTMC Inc.  
Traverse City, MI

I'd immediately get together with

our ops manager to determine what, if anything, needs to be dropped or added to reinforce TCM's uniqueness. We'd make a checklist of all programming elements and determine how each could be presented as creatively, and memorably as possible.

Much can be done off the air in a copycat situation. Gear up heavily on outside promotions and public appearances. Press releases to TV, newspapers and magazines that highlight station events, no matter how trivial it may appear.

Offensive tactics I'm familiar with but have never tried are on-air attacks against the competition. I've always preferred creative thinking to promote your own station. I make absolutely no mention of any other station at any time. I only monitor them to see what they're up to.

I'm reminded of a situation that occurred in the Detroit area a number of years ago. Two competing appliance-stereo stores were battling it out with similar news ads, same products, store layouts, etc. But one stood out on account of the catchy tag line at the end of his Radio spots: "The competition knows me, you should too!"

Know your competition. Think smarter, work harder. Rely on the minds and creativity of your entire staff. Establish good relations with your outside media. Build up your data base. And have fun!



Maggie Hodge,  
Promotion Manager  
WZZU-FM &  
WDNC-AM/WDCG-FM  
Durham, NC

When a competitor copycats everything you do, the best line of defense is a strong offense.

Never badmouth another station on the air. It's probably a good idea to completely ignore copycatting by a competitor. Don't waste your airtime or run the risk of compromising your reputation by insulting a competitor. Why draw attention to the other guy? Use what spare time you have to promote your own events, play more music, and benefit your clients and listeners. You can only improve your image when you maintain your promotional integrity.

If you execute a promotion before your competitor, and do it better, copycatting can't hurt you. Try to make every promotion you do uniquely yours. When you keep your listeners involved, they'll feel like it's their Radio station. And when a competitor copies you, listeners will know it.

One other point to keep in mind ... in this day and age of duopoly, you never know when your copycat competitor may become your new sister station. How likely will they be to imitate your every promotion when they're in the same building?

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





by Mimi  
Donaldson

## Avoiding Sexual Harassment 6 Deadly Signals

**C**reating the proper working environment is everyone's responsibility. A hostile environment can result in a loss of productivity. Litigation of sexual harassment claims can cost the company many thousands of dollars. Management cannot afford to ignore such problems if the company is to survive.

What is sexual harassment? The law defines it in two parts:

1. Quid pro quo; this for that. Simply, job benefit or elimination of job detriment in exchange for sexual favors.

2. Hostile environment. This means a pattern and practice of unwelcome sexual conduct or requests, whether or not it is directed at a particular person, which create an intimidating, hostile or offensive working environment that unreasonably interferes with an individual's job performance.

In the first case, the employee must document the conduct and file a complaint right away. The employer is always liable for quid pro quo harassment.

### The Man's Role

Regarding a hostile working environment, however, there are many gray areas between consensual and coercive behavior. Many harassers do not realize they are doing it. Men are better off when they avoid what I call "Six Deadly Signals" that may contribute to their image as a harasser and may sacrifice the

teamwork and camaraderie that are so valuable at your station.

Signal No. 1: Sexual innuendoes. A male manager in a national media company said to his female supervisor, "Relax — don't get your panties in a wad." She went berserk. He couldn't understand why. He had always told his male employees, "Don't get your shorts in a wad."

Signal No. 2: Honey, baby, sweetie. We're not your wife or daughter.

Signal No. 3: Exclusionary tactics. Some sports analogies used in business conversation are used to exclude women. To be safe, don't use language some of your listeners may not understand.

Signal No. 4: Condescending. It may start with, "You probably don't know this" or it can take the form of interrupting the female mid-sentence and running over her words.

Signal No. 5: Touching. A client of mine was reprimanded for touching his female co-worker on the arm while talking to her. When questioned, he said he learned at a communications seminar to touch for persuasive contact. He was told to find another way to be persuasive.

Signal No. 6: Blocking movement. Some guys think it's fun to "tease" women by impeding or blocking movement. Men need to know it's not funny unless it's enjoyed by both parties.

### The Woman's Role

Can women avoid or prevent sexual harassment? Not always. But the victim has a responsibility to herself and the company to nip poor behavior in the bud if she can. When a victim responds with fear or shrinks away, she reinforces the behavior she abhors because the harasser has already gotten away with a small crime.

Let's look at "Six Deadly Signals" that may set you up as a victim. These should by no means be construed as putting the blame on the victim, however.

Signal No. 1: Dressing sexy. What may be "comfortable" for you may invite unwelcome remarks.

Signal No. 2: Sexual sharing. Sharing, with a man, that very funny joke you heard yesterday may invite one of the off-color jokes he knows, and you may not like it. Also, refrain from sharing the intimate details of your date — it sets a tone for sexual sharing.

Signal No. 3: Touching. Some women find it more natural to touch an arm or shoulder to make a point. This might be perceived as being sexual. It's better to keep your hands to yourself, if you expect the same.

Signal No. 4: Swearing. I'll never forget punctuating a point with a four-letter word and the male manager in my training class turning beet red. He said, in a low, disappointed voice, "I thought you were a lady." I lost credibility.

Signal No. 5: Uncertain speech patterns. The woman who is always hedging ("kind of, sort of") and sounding unsure ("I'm not certain, but ...") generally loses credibility. This doesn't necessarily lead to sexual harassment, but it does make you appear weak and helpless — a perfect target.

Signal No. 6: Nervous talking. Similar to uncertain speech patterns, when you talk too much, people tend to interrupt you. Interruptions represent power; someone has taken away your right to speak. Don't set yourself up.

*Mimi Donaldson is president of Mimi Schwied Associates, a training and development company. She may be reached at 310-273-2633.*

### QUICKREAD™

- Sexual harassment can cost companies millions per year.
- Men and women should avoid their respective 'six deadly signals' that could lead to sexual harassment.



by Kristin Zhivago

## We Interrupt This Mood to Insult You Radio Stations Are Their Own Worst Enemies

**M**ary is driving down the freeway. She's got Bonnie Raitt on the Radio. The song reminds her of a love affair she had once, and she is lost in her memories. The song ends. Suddenly, an irritating, self-obsessed announcer intrudes on her mood. Without even thinking about it, she hits another pre-set button. Randy Travis. Good. Her right hand goes back to the steering wheel.

Across town, Jay is sitting in his apartment eating lunch. Seconds after a Haydn sonata ends, the station starts to play a commercial that sounds like Wayne's World Gone Wild. Jay's hand grabs for the remote, and he pushes button No. 2 to tune in the area's other classical station. Ah. Brahms.

Radio stations go to a lot of trouble to design a format and pick the music for that format. The format sets a mood. Then they ruin it all with mood-breaking ads. The result is entirely predictable, especially in this age of push-button tuning. The ads are never heard.

### QUICKREAD™

- Use an objective third party to uncover the truth about the very personal relationship someone has with your station's mood.
- Once you have identified the mood, write it down as a mission statement.
- Everything about your station, from IDs, to commercials, to the attitude of your DJs, should maintain the mood.
- Give your salespeople tools that help them sell the mood concept to advertisers.
- If you do this, you will be able to give your advertisers listeners who stick around.

### What Is Your Station's Mood?

It takes a special kind of research to uncover the truth about the very personal relationship someone has with your station's mood. Traditional research methods often fall short. It can't be done in a focus group. Everyone knows they are being watched, and they are stiff. And a group setting doesn't simulate the personal relationship between the listener and the Radio.

It also can't be done with "check-the-box" surveys, which are a joke to anyone who has ever participated in one. The questions themselves are flawed, because they are written from the surveyor's point of view. People quickly become bored answering questions that don't allow them to express their real feelings.

The most effective research method is where a knowledgeable, objective third party calls and asks open-ended questions. The third party is essential because people will not be honest about the negatives if they sense that the person on the other end of the line could be hurt by what they say. That doesn't mean they won't say negative things about your station to others. They just won't say them to you.

The person asking the questions should be experienced enough to keep probing, gently, until the "ah-ha's" are uncovered. When the research is skillfully handled, even the most callous person often ends up talking for 20 minutes to an hour. They know from the questions being asked and the attitude and reactions of the interviewer, that the interviewer actually understands and identifies with what they are talking about. They become hope-

ful that something positive will be done with the information.


This research so efficiently uncovers the emotions that motivate people's behavior that repeated patterns become apparent after as few as seven to 15 interviews. A good sample number is about 30 people, chosen carefully to represent a proper cross-section of your audience.

### How To Keep Those Listeners

Once you have firmly identified the mood that resonates with your listeners, it should be written down as a mission statement, framed and hung prominently for all to see. It should be treated as your most important asset. Everything about your station, from IDs, to commercials, to the attitude of your DJs, should maintain the mood.

Give your salespeople tools that help them sell the mood concept to advertisers. Explain how their company or store will be associated with the listener's "mood bonding." Work with them to create ads that maintain the mood.

You will be taking a more proactive approach to the material that airs on your station. But this is exactly what your listeners expect you to do. They want you to keep the promise you have made with your format. We call this Mood Marketing.

If you do this, you will be able to give your advertisers something few stations can offer in today's push-button world: listeners who stick around.  Kristin Zhivago is editor of "Marketing Technology," a monthly marketing guide, and a partner at Zhivago Marketing Partners in Menlo Park, CA. She may be reached at 415-328-6000.





by Philip Jay  
LeNoble, Ph.D.

# Simple Sales Wisdom

## Winning For The Client and For Yourself

**W**hose side are you really on: your station's or your client's? What do you do to prime yourself to meet the needs of your clients? When you leave the client/prospect, how do you think they feel about you? Never mind how they feel about your station. People don't buy a station, they buy from whom they like and trust.

How do you feel about the environment in which you work, your boss, the product you sell, the training (or lack of) and education you get? How you feel about your company affects your behavior and performance.

How well do you know your prospect's business? How often do you go into your station on a Saturday and do research and development?

The following will ingratiate you to your boss, your client and more important, yourself.

### Make things work and do special things for the client. They pay the station's bills and yours.

#### Don't Just Sit There

1. Wait on your client's customers while you're waiting to make an appointment. You're likely a much better salesperson than any of their help. Putting money in their pockets will guarantee you an audience with the decision maker.

2. When you think it's time to go back to the station, make one more cold call to set up an appointment. Four appointments per day should be the norm in any size market. Asking for money wins big money.

3. People always buy from those whom they feel are successful. If you want to look successful, dress one step up for a client presentation. In an agency, wear a suit. When you're working with a direct business, (doesn't have an agency) always wear a great-looking sports jacket, blazer, blouse or shirt and tie, polished heels or shoes. When taking a client to lunch, you are what you drive. Clean out the Burger King wrappers from the floorboard, put away the files you've been carrying with you for months, have your vehicle vacuumed, washed and looking great.

4. Never tell a client no, that you can't clear the schedule at the price or point they are asking. Tell them it's not a cost-per-point fact but rather a "cost-clear" situation. Everything is negotiable. Saying no may give you a "no" in return.

5. Make your client/prospect feel good. Many sales are made because the

rep made the client laugh and feel good after a tough day against the competition. If they like you and you make

them feel good, they may want to buy you for 26 or 52 weeks.

#### Make It Fun

6. If going to work each morning gives you a nervous stomach or you feel stressed all the time and you don't look forward to going to work, find another situation. Broadcast sales can be the most fun career you'll ever have and you'll need to be where you'll grow, have fun and make a good living.

7. Learn as much as possible about

### QUICKREAD™

- Never mind how clients feel about your station. People don't buy a station, they buy from whom they like and trust.
- People always buy from those whom they feel are successful. Dress the part.
- Never tell a client no. Everything is negotiable.
- While you work for the station, you're in business for yourself, only the client's money helps pay for everything in your life.

your client's business. When you know more about your client's business than your direct competitor, you win the largest share of money.

8. When you've made an appointment, be early. If you're running late, unavoidably, don't take your client's time for granted, call. Being a consummate professional costs little.

9. If you've had another grueling, busy week or day, prepare your proposals or write copy on the weekends or in the evening after the kids are asleep.

10. Make things work and do special things for the client. They pay the station's bills and yours. Don't just work for the station and sell the product, even if you have to go against the bureaucracy of the traffic or production department. While you work for the station, you're in business for yourself, only the client's money helps pay for everything in your life.

"Prosperity, alas! is often but another name for pride," — Lydia H. Sigourney.

*Dr. Philip J. LeNoble is chairman of Executive Decision Systems Inc., a human resource and personal development company in Littleton, CO. He may be reached at 303-795-9090.*

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## PROMOTION



by Cliff Berkowitz

# Planned Spontaneity

## The Groundwork for Maximum Impact

### QUICKREAD™

- The best spontaneous bits and promotions are planned.
- Many of us operate under the misguided notion that planning somehow takes the fun and impact out of a bit or promotional stunt.
- By laying the groundwork and knowing the answers to the questions in advance, your results won't be a mystery.
- Creative minds are often impatient. But to move to the next level of professionalism, the concept of delayed gratification is something we must learn to live with.

laying the groundwork in advance, makes all the difference between, "hey we gave it our best shot," and a grand slam 99 times out of 100.

Letterman knows exactly how a bit will end up. He lays the groundwork and knows the answers to the questions in advance, thus ensuring that the result will be entertaining long before it hits the air. This is not cheating, this is not the wimpy way bits and promotions are done, it's how sure winners are created. Creative minds are often impatient. But to move to the next level of professionalism, the concept of delayed gratification is something we must learn to live with.

Granted, sometimes opportunities and circumstances don't allow for proper planning. But let's be real, most promotional opportunities leave plenty of time to plan and strategize. After all, getting a hot promotion or bit on the air is only half the battle. Having it come off with perfection and maximum impact is the sign of a real pro.

Cliff Berkowitz is president of Paradigm Radio, a Radio promotions and marketing consultancy. He may be reached 707-443-9842.

Fans of David Letterman's "Late Show" always marvel at the incredible "spontaneous" bits he regularly and easily pulls off. He'll get up from his desk, dash out the side door and go across the street for a cup of coffee, or walk into the theater next door and have the players do something "off the cuff." The whole time the cameras follow him and the people he "runs into" are milked. What's amazing is how many of us in the Radio biz are taken in by this quality showmanship, believing all this stuff just happens ... Dave's just one witty, spontaneous guy, right? Well, yes, but I can assure you that nearly all the "spontaneous," off-the-wall stuff you see is well-planned.

You can learn big lessons here. Many of us in Radio, whether we're from programming, promotions, or on-air, operate under the misguided notion that planning somehow takes the fun and impact out of a bit or a promotional stunt. Nothing could be farther from the truth. The fact is, the best spontaneous bits and promotions in any field are planned.

Consider this analogy. During the heated discourse of an argument, emotions take over and the level of communications drops considerably. We never argue as eloquently or poignantly as they do in the movies. Inevitably, after some time has passed, we come up with much better quips and points to make that we end up wishing we could have the moment back to relive and do right. The same can be said for so many of Radio's promotions and bits. Looking back on them we so often say to ourselves, gee, I wish we had done this or that. Stepping back and giving some thought to how the whole thing will come together, and





by John Lund

## Contemporary News Formatics Make Sure It's In Tune With Your Station

**R**egardless of format or demographic, listeners want news. Even the most contemporary stations need to make news interesting to the target audience. Research indicates a consensus of opinion:

- Morning drive is the most important daypart for news on Radio.
- News of the local area has greater attraction than national/world info.
- Regardless of market climate, weather is tremendously important.
- Traffic and road conditions—even in markets where traffic is “no problem” is of interest to those who drive to work.
- Generally, less than a third of the audience cares about sports.

### Let Your Format Be Your Guide

While everyone wants news, a station's particular format dictates presentation and the “language” of how the news should sound. Station format affects what stories appeal to the target audience, how the news is written, the newscasters' delivery, the balance between hard news and soft news, news scheduling, presentation and news formatics.

News talents need to exhibit a com-

mand of contemporary news formatics that include frequent call letters (or station name) to benefit ratings recall. The following Radio news basics relate to most stations and become the foundation for the news format as well as news talent review and improvement sessions.

### Use Those Call Letters

Build ratings recall. Use call letters at the beginning and end of all casts.

- Intro audio from staff reporters with call letters, and use call letters to intro audio from the network correspondents.
- Associate call letters with all info elements, i.e. “WXXX News,” “WXXX Weather,” “WXXX Sports,” etc.
- Use call letters (or station name) to identify news talents by name.

Time checks should appear at the beginning of each newscast and, in morning drive, about every two minutes.

Promote at the beginning of the cast, before spots and periodically throughout long casts. Provide listeners with reasons to listen throughout.

Use audio cuts if they are an integral part of the story and only if the cut is better than what could be said by a newsperson.

### Watch Your Language

Write copy in the present tense. Radio news stories should be short, concise, factual and local. National stories should be localized whenever possible.

Lead stories do not have to be limited to hard news. A traffic, weather, or sports item of great interest could qualify as the lead.

Format the general order of information: News first, followed by sports and weather. After many years, we have


conditioned Radio news listeners to expect this order. In an all-news morning format, schedule weather five or six times an hour and promote that benefit.

Relate story content to the target audience. Write stories in the “language” of the Radio station.

The newscast must flow well. Stories of the same topic can be grouped together. Promote items upcoming to tie together the different elements, to produce better time spent listening and to furnish congruity. Reading mistakes, slow pace, lengthy stories, long audio cuts and hesitant delivery inhibit flow.

- News talents today must sound sincere, natural, conversational, and read news flawlessly.
- News talents should have a positive level of enthusiasm.
- News style is not necessarily reading news but telling stories.
- Weather forecasts must be succinct, easy to comprehend, and include current temperatures. Conversations between the weather service meteorologist and news talent should be meaningful and prepared. The service should provide several recorded versions to avoid redundancy.
- Newscasts should not be boring.

### Develop a Critique Program

Schedule news talent critique sessions at least weekly. Review how specific stories relate to the format and target of the station, the on-air format(s) for news programming and other basics such as call letter mentions and associations, time checks, promote-aheads, pre-selling weather mentions, etc. 

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

### QUICKREAD™

- News of the local area has greater attraction than national/world info.
- Provide listeners with reasons to listen throughout the cast.
- Use audio cuts if they are an integral part of the story and only if the cut is better than what could be said by a newsperson.
- Format the general order of information: News first, followed by sports and weather.
- Stories should be written in the “language” of the Radio station.

by Eric Small

## In The Battle For Coverage Loudness Wins

Conventional engineering doctrine dictates that I, an engineer, am supposed to tell you, managers and programmers, that sound quality is more important than loudness. Isn't it well-known that good ratings depend more on being clean than being loud?

Well, at the risk of being stripped of the status symbols of my profession — my plastic pocket protector, screw driver and white socks — I'm here to say that it ain't true. Loud wins.

### It's Coverage, Not "Jump Out"

Most programmers believe that loudness is important because louder stations stand out on the dial. Maybe that's true, but in this age of digital tuning it would seem less important today than 20 years ago. However, what is known is that in the real world, the louder station gets greater coverage. More coverage means more audience, and more audience means better numbers. Let's establish what controls the coverage of the majority of FM stations in the United States. First is interference. It is not so much that you run out of signal when you move away from a station, but that you run into other stations. If the stations are on the same frequency (co-channel), or only one channel apart (first adjacent), most Radios will jump back and forth when driving through the "zone of interference." If the stations are two or three channels apart, then the effect is less obvious — the station disappears into a sea of audio garbage.

The fact that loudness wins when coverage is interference-limited can be proven

mathematically, but I suspect that few of you would find my filling the remainder of this page with phase diagrams of any interest. Instead, I will offer an intuitive explanation, using examples, of what takes place.

The second effect that erodes coverage is multipath. The insidious thing about multipath is that it can rob you of audience where you least expect it — close to your transmitter — exactly where coverage should be the best. Multipath is caused by your signal bouncing off large objects, usually tall buildings, but sometimes also geographic features such as hills and mountains. The Radio becomes "confused" because it is trying to receive several versions of the same signal simultaneously, each arriving from different directions and at slightly different times.

A common example of multipath occurs when you stop your car at a traffic light and notice that the sound is

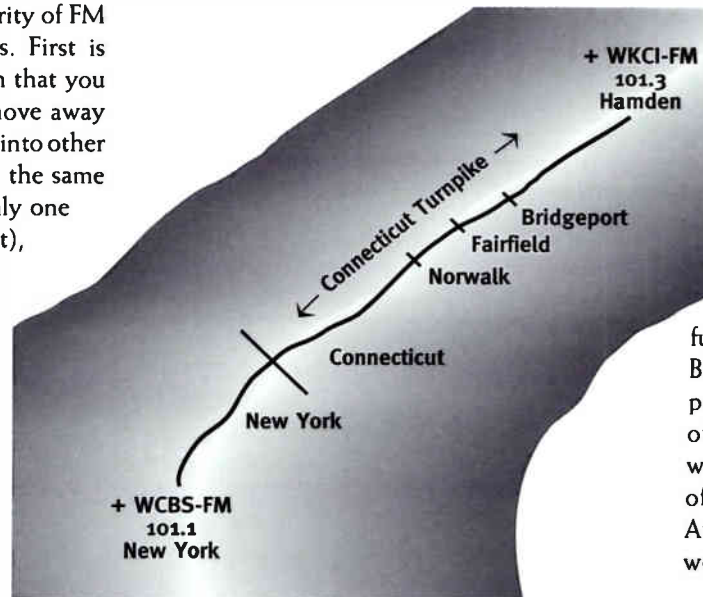
terribly distorted. By rolling the car just a few inches, the sound miraculously clears up. The distorted sound is an example of severe multipath. When you're driving a stretch of road with a lot of multipath the sound is often described as "picket fencing."

### Dueling Radio Stations

Loudness works to alleviate both interference and multipath. About 20 years ago I consulted for WKCI-FM in Hamden, CT. Their frequency is 101.3 MHz. WCBS-FM New York is 101.1 MHz. These stations were first adjacent to one another and separated by 72 miles. I lived in New York at the time and visited WKCI once a week. I traveled to WKCI via the Connecticut Turnpike (see map).

WKCI's format was "beautiful music" and they employed little audio processing. While driving to the station I would listen to WCBS-FM, whose format was then (as now) oldies. WCBS-FM seemed to be more processed than WKCI, but was not "pushing it." In addition, WCBS was louder, just by the nature of its music.

When I was just South of Bridgeport, CT, my car Radio would become confused between the two stations. By the time I got to Bridgeport, WKCI was in full control of my Radio. Then I went to work on the audio processing of WKCI. I "souped-up" the Audimax and Volumax that were then the state of the art in



21 ►



**QUICKREAD™**

- **The louder station gets greater coverage. More coverage means more audience, and more audience means better numbers.**
- **The harder you push the processing to make your station loud, the more distortion is introduced, and too much distortion is a tune-out.**
- **Know your audience. Studies show that sensitivity to distortion varies with the culture of your listener and music format.**
- **It is better to have an audible signal with some distortion than a clean signal that people can't hear.**

processing. The result was a significant increase in the loudness of WKCI. And the next time I drove to Hamden, WKCI owned my car Radio by the time I arrived at Norwalk, an improvement of nearly 15 miles! Of course the WCBS-FM folks were not asleep and they then jacked up their loudness. That moved the transition zone further north again. I then pushed the processing at WKCI and moved the line somewhat south. This loudness war went on for several months, until detente was reached with the transition zone around Fairfield.

Because of their format, WCBS ultimately had the upper hand. Oldies rock is a denser, therefore louder, format than beautiful music. But it was a lot of fun while it lasted. And in the end, despite the format advantage of WCBS, WKCI did pick up several miles of coverage toward New York by increasing its loudness.

**Masking Multipath**


Multipath is a form of interference, even though it's self-induced. But because it's interference, loudness helps here too. The loudness of the multipath is independent of the station's loudness. So if the station is made louder, then the sound of the station will tend to "cover-up" or, to use the engineering term, mask, the sound of the multipath. It's not perfect (there are a lot of technical details that I'm not discussing), but it does help a lot.

**What About Distortion?**

Of course it isn't always as easy as

it was for me in Connecticut 20 years ago, especially since everyone has a lot better processing today. The harder you push the processing to make it loud, the more distortion is introduced. Too much distortion is a tune-out. The question then is, "How much distortion is too much?" No one knows. Organizations like the NAB that should conduct tests to answer questions like this, don't, probably because the tests are too messy and the answers might offend someone. Keep a close watch on new technology. Every so often someone figures out a new way to increase loudness without increasing dis-

tortion. So if you buy that magic box before anyone else in your market does, then you will be louder with less distortion until everyone else catches up.

It's important to know your audience. Several studies have shown that sensitivity to distortion varies with the culture of the listener and the music format. The listening public seems a lot more tolerant of distortion than most engineers. Put another way, it is better to have an audible signal with some distortion than a clean signal that people can't hear. 

*Eric Small is president of Modulation Sciences Inc. He may be reached at 800-826-2603.*

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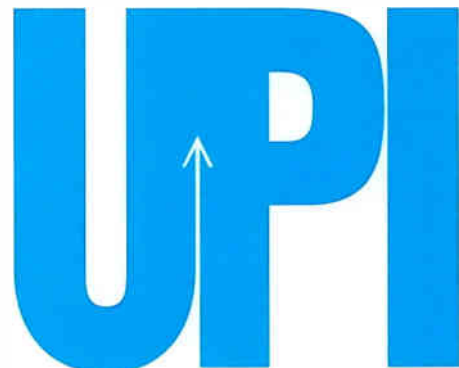
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Circle Reader Service #110



by Bob Keith

# The In-Store War

## Trade Promotions Are Today's Weapon of Choice

**T**he United States military has the following objective when it evaluates its fighting forces: Can it fight two major wars at the same time and win?

Assessing the strength of your vendor department is remarkably similar — only your wars will be waged at the same time with both a retailer and a manufacturer. This is a war in-store. The stakes are high. Radio stations across the country are fighting for their share of vendor dollars and trying to survive.

The casualties have been great in every market: average unit rates cut down in their prime by 30 to 40 percent; cost per points ambushed by murderous media buyers; salespeople fighting it out for account ownership (within the same station). It's ugly.

### The Mission

Before we launch our counterattack, let's agree on our mission: to capture vendor dollars and increase station revenues with retail marketing programs designed to move product at the point of sale.

Ever since the first caveman went into production on the first wheel, vendors have been looking for buyers. Only it used to be that if you made a good

wheel, your name got around and soon people would beat a path to your cave. In the past, people bought products they could trust, whose name brand they recognized through word-of-mouth advertising or image and awareness advertising. Consumers were brand loyal.

Things are different today. Today, consumers shop for value and buy on impulse, and for most products brand loyalty is a thing of the past. The point of sale is where the marketing battle is won and lost.

### The Weapons

Until now, the only weapon we have used in Radio is Radio. But Radio alone won't achieve the kind of sales and marketing results that a vendor needs. Radio reaches the consumer in their homes, cars and offices but not inside the store where two of every three purchase decisions are made. We need a more powerful weapon. We need trade promotion.

Remember the old Radio campaign: "Radio. It's red hot."? Well, for the vendor, it's not. Trade promotion is. Trade promotion spending now accounts for 44 percent of manufacturers' spending. Traditional media gets just 26 percent, and Radio is allocated 7 percent of that.


In other words, Radio accounts for about 1 to 2 percent of total manufacturer marketing expenditures, while trade promotion is at record levels. Trade promotion is a battle worth winning. Companies like Nielsen, who measure these activities for both retailers and vendors, report that display, special pricing, and in-store print can increase sales of a featured vendors' product as much as 300 percent. Add Radio to the mix and sales can climb even higher.

### The Payout

Vendors will evaluate a retail marketing program based on their potential for return on investment. Vendors call this the payout. As a general rule, the expected payout is about seven to one. For every dollar they spend, the vendor wants \$7 in sales, or about 15 percent cost of sale (actual percentages will vary by industry). If the trade promotion is strong, the vendor will buy it; if not, they won't. Never take a program to a vendor that does not contain one or more elements of trade promotion.

Trade promotion is tied to retail performance. No matter how good the trade promotion might be, it won't work if the stores don't execute.

Performance is measured in field compliance, the percentage of stores that participate. For example, if you have 10 stores in a chain and eight participate, field compliance is said to be 80 percent. You won't always get or need 100 percent field compliance.

Improve your percentage of field compliance with trade incentives (spiffs). Perform store checks (field audits) and reward managers for compliance with tickets or other station merchandise. Better yet, hold a kickoff party and spiff everyone in advance. This ensures complete understanding of the promotion with store personnel and engenders a sense of obligation and goodwill toward you and your vendor program. After all, if the war for vendor is in-store, you'll want to make the store managers your allies. 

*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.*

### QUICKREAD™

- Consumers today are value shoppers, so the point of sale is where the marketing battle is won or lost.
- Trade promotion is the fastest growing form of marketing.
- The most common elements of trade promotion include: in-store display, signage, special pricing, print ads and spiffs.
- Increased sales is tied to in-store performance.



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# TURNING DOGS INTO DIAMONDS

**BOB FULLER, PRESIDENT/CEO,  
FULLER-JEFFREY BROADCASTING**

Bob Fuller is president/CEO and majority owner of Fuller-Jeffrey Broadcasting, a company he and partner J.J. Jeffrey founded in 1975. He began his Radio career at age 16 when he signed on WNBP-AM in his hometown of Newburyport, MA, on March 10, 1957 — the day it began broadcasting. He worked at WNBP for two years before moving to WMEX-AM in Boston, a market for which Fuller says he was way too young at the time. He decided to leave the station for a stint in the Army, after which followed on-air and programming gigs in Portland, ME, Albany, NY, Fresno, CA, Sacramento, CA, and San Francisco.

Over the years Fuller also worked his way into sales and management, eventually becoming national sales manager for Chuck Blore and Ken Draper's Programming DB in Los Angeles. It was during this time, in 1973, that he realized it was "now or never" to realize his longtime dream of owning Radio stations. After a two-year search he purchased — with partner J.J. Jeffrey — WBLM-FM, which operated out of a trailer 36 miles north of Portland, ME. Today the station is licensed to that city and, according to Fuller, has the only 100 kW signal on the Atlantic coastline from Maine to Virginia.

Fuller has operated 25 stations and has upgraded many weak signals to major facilities, including those of KRXQ-FM Sacramento and KJJY-FM Des Moines, IA. He helped convince the FCC to permit upgrades to go unchallenged on adjacent and co-channels, thus allowing increased power for hundreds of stations nationwide. Yet he has not ignored the AM band, having recently built KSTE-AM in Sacramento, which broadcasts a 25 kW signal from San Francisco to Reno, NV.

A spirited Red Sox fan, Fuller resides in the Boston area and Sacramento with his wife Linda and son William.





**INK:** You entered into Radio ownership at what has to be near the bottom — buying a small FM station located in a small trailer in a small market in Maine. Please tell us about that experience ...

**FULLER:** I had \$16,000 in savings and borrowed \$8,000 from my family. J.J. came up with \$24,000 that he had saved by working in major markets, and we bought WBLM-FM, a near-bankrupt station in Lewiston, Maine. We started with no equity investors; our equity was all sweat equity, along with some seller paper in a local bank in Maine. That's where we got started 19 years ago — in a virtually bankrupt station in a house trailer in Lewiston, Maine.

**INK:** It sounds like the true Radio experience.

**FULLER:** It sure was. J.J. gave up his very high-paying jock job at WLS in Chicago, and I left Chuck Blore to move back to Maine to work for nothing. We eventually moved the studio from the mountains in Litchfield to Auburn, and after four or five years we moved the transmitter closer to Portland. Then, of course, about five years ago, we bought the only 100,000 watt station licensed to the East Coast between Maine and Virginia, flip-flopped frequencies, and moved the studios to downtown Portland.

**INK:** In the intervening years you also purchased a number of properties and ended up suffering through much of the economic stress and strain shared by most broadcasters. What measures did you use to help pull your company through?

**FULLER:** You're absolutely right: The stress was quite prevalent for virtually a four-year period. Fortunately, because of our early sweat equity in the stations that we purchased in the '70s and early '80s, we always had more asset value than debt, even in the days when Radio properties were ridiculously overpriced. Like everybody else, we pulled in our reins at the time, and with the support of Brian McNeill and Bill Egan, our mezzanine lenders, we were able to never miss a bank payment. Also, because of a lot of the sweat we expended when we bought our lower-priced stations, we were fortunate to always have options during this period that a lot of people didn't.

**INK:** When we were seeing cash flow multiples of 10, 12, and even 14, did you

ever think things were getting ridiculously high?

**FULLER:** In all honesty, I got caught up in the frenzy like 99 percent of the people did out there. I saw the double digit increases in revenues. People who are much brighter than I am didn't seem to disagree that the boom thing was never going to end so I put my faith in a lot of these people with doctorates in finance. I guess it did prove that if I had listened to my gut, I wouldn't have had to go through this tough period.

**INK:** If we were to experience a repeat tomorrow, do you have operational measures in place that would somewhat assure that the company would still be healthy and sound?

**FULLER:** We definitely have returned to the basics. When I started this company with our first four stations I watched expenses like a hawk. I felt that I was in total control of things. But when we got into the easy-money period during the mid-'80s, some of our basic principles sort of got pushed aside. But what we've been through in the last four years has had such a stressful impact on my brain, that there is no way I would ever allow myself to get into a similar situation again. From the start we planned to be conservatively financed and that's the only way that I will go.

**INK:** No junk bonds?

**FULLER:** No. Down the line we may look at an equity investor, if it makes sense, because I think there is still a lot of upside out there. But anything we do is going to be done conservatively.

#### **OF STRUCTURE AND STRATEGY**

**INK:** What is the current structure of Fuller-Jeffrey Broadcasting? How many stations do you own, and what have you bought and sold recently?

**FULLER:** When everything shakes out we will have 12 stations in six markets. Like most companies realized when duopoly hit, we knew we wouldn't be able to double up everywhere unless we wanted to give up a big piece of the company. I own 51 percent of the company and J.J. owns the other 49 percent, so we decided to sell KHOP, our big powerhouse in Modesto, and KRXQ in Sacramento. It was hard to leave the FM scene in Sacramento, because the

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## **SIDELINES**

◆ Leisure activities: **running, gardening, golfing with my son, reading biographies, train travel.**

◆ Recommended reading: **"Psycho-Cybernetics," by Maxwell Maltz; "Wherever You Go, There You Are," by Jon Kabat-Zinn.**

◆ Mentor or role models: **My dad and Cecil Lynch, for their guidance in the business of life; Ralph Guild, Norman Knight, and Ward Quaal for inspiration in the life of business.**

◆ The most interesting person you know is: **George Bush. He's done it all. He can be very tough, but he's very compassionate and kind.**

◆ If you had 30 minutes to sit and talk with someone, whom would you choose? **Harry Truman. He alone had to make the toughest decision in modern history ... and he would not tolerate today's government bureaucracy.**

◆ If you were granted one wish, what would that be? **That there be mutual respect among all creatures.**

◆ If you could go back in time, where would you go? **The 1950s. Simplicity, innocence ... Ozzie and Harriet.**

◆ Who did you listen to on the Radio when you were growing up? **Norm Prescott and Alan Dary on WORL, Bob Clayton and Bob and Ray on WHDH, and Carl DeSuzo and Bill Marlowe on WBZ, all in Boston.**

◆ When you were a kid, what did you want to be when you grew up? **Ever since I was 12 I wanted to own a group of Radio stations.**

◆ What is your pet peeve with Radio? **When no station in a market carries events like baseball playoffs (Sacramento) or, just recently, President Nixon's funeral (Boston).**

◆ The most embarrassing thing that happened in my career **was when J.J. Jeffrey lit my news copy on fire at WMEX Boston in 1961.**

◆ What has been your most elusive goal? **To see the Red Sox win a World Series.**

◆ Of what achievement are you most proud? **Taking several dog stations and making them successful and assets in their communities.**

## INTERVIEW

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market is going to be one of the biggest growth areas in the nation. But we'll be in Portland, Maine; Manchester, New Hampshire; Portsmouth, New Hampshire; Des Moines; Santa Rosa, California; and we'll keep our big powerhouse AM, KSTE, in Sacramento.

**INK: So you're not focusing specifically on FM?**

**FULLER:** No. KSTE is at 650 on the dial with 25,000 watts at city grade San Francisco in the daytime, so it's an excellent location and, actually, the



**FULLER:** For the first station in a market, it all has to do with pricing. Also, if we see an opportunity with a cash-flowing property that offers some additional efficiencies and we think we can make immediate improvements to that cash flow, we'll consider it — if we can get it at a good multiple. I'm also not against buying a stick, if I can get it at the right price.

**INK: Do you look at any specific demographic or format factors of either the market or the stations, or do you think that those can take care of themselves after you've moved in?**

**FULLER:** I think those will take care of

When you take a dog facility and turn it into a success, there's great emotion involved when you have to sell it. In fact, when we announced the sale of KRXQ-FM in Sacramento to Great American, I sort of broke down a little bit at the staff meeting. It was an emotional time for me. We had taken this dinky 3,000 watt station and built it into a major player in one of the best markets in the country. It wasn't easy to leave. But our only alternative was to give up 40 percent of the ownership of the company and buy another station in Sacramento. At this point in the game it just seemed to make more sense



best daytime signal of anything in Sacramento. I believe that this particular station has an enormous upside.

**INK: With all of today's interest in duopoly, is there a market for strong AMs?**

**FULLER:** Absolutely. We continually see a lot of interest in KSTE. I get calls from a lot of people: our competitors, TV stations, and a few people who have come out of nowhere. The station is breaking even right now and has no cash flow, but technically it's a great facility... and I can't just give it away. But if someone came along with a big number I'd have to look at it seriously, because it would allow us to pay down a lot of debt.

**INK: Why have you bought the stations in the markets you're in?**

**FULLER:** We're really comfortable being in the medium markets. If you can be one of the top two or three players in these markets, you can do very well.

**INK: What's your fundamental strategy when you buy a station, either as a standalone or to pick up the second for the duopoly?**

themselves. We really go for where the hole is in the market ... which is what most people do. Radio can be highly successful, regardless of format, if you run a quality station.

### A DOSE OF DUOPOLY

**INK: How has duopoly changed your corporate operating philosophy?**

**FULLER:** It has meant that business has been non-stop for us for over 10 years. First we had the big acquisition era of the late '80s. Then we had the crash from '89 to '92. Then duopoly forced us into another type of frenzied activity. In each case we've pretty much just gone with the flow. You do what you have to do in these times.

**INK: Obviously you had to sell some stations in order to double up in other markets. Were there any emotional ties that you had to sever in certain markets when you decided to double up in others?**

**FULLER:** Yes. I'm an emotional type of guy and really a very basic Radio person in addition to being a businessman.

to focus on our other markets where we can be one of the dominating forces.

**INK: You now have a duopoly or LMA in each of your markets. What has driven your acquisition strategy?**

**FULLER:** In most of our duopolies, the stations we either purchased or have options to purchase were sticks. I don't feel that we overpaid for anything. One beauty of buying sticks is that it really lessens the pressure to perform immediately. It also makes it easy to find a format that could protect our breadwinner.

**INK: Yet some people won't touch a stick.**

**FULLER:** True. With us, I guess, it's a comfort thing. We started this company by buying underperforming facilities, and we seem to operate better when we purchase facilities at decent prices than if we went in and bought a higher-priced facility. It's just our own corporate psyche.

**INK: Just like some homebuyers want to buy a fixer-upper while others are looking for a dream house.**

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**FULLER:** Right. Although we've had our share of problems with turnarounds, there's this great sense of excitement

**'... there's this great sense of excitement and thrill to take something for nothing and make something out of it.'**

and thrill to take something for nothing and make something out of it. Not to mention the dramatic increase in asset value.

**INK:** Plus the risk factors are different. If you buy at the top of the market you have to make sure that your numbers don't slide, but if you buy at the bottom of the market you can only go up.

**FULLER:** Exactly. If I were going to go public right now I'd have to go out and buy some cash flowing properties in order to do an IPO. But we're a bunch of Yankees from New England and we simply have a different feeling on that. It relates to the situation we were faced

with in Sacramento: Do we sell KRXQ or buy another station? I realized there was nothing wrong with owning 100 percent of 12 stations in six markets that still had a tremendous upside and a comfortable debt structure. I decided I'd rather be in the markets we're in rather than have someone else own my company. I greatly

admire a lot of the people who have done that, but this isn't a bad life, either.

#### THE DUOPOLY CHALLENGE

**INK:** What challenges did you encounter during the consolidation process that you hadn't expected? Has duopoly been tougher than you anticipated?

**FULLER:** It's been much more difficult than we expected, especially if you buy a station that already has had some share of success. When we bought KXFS-FM in Santa Rosa we found vastly different operating philosophies and a lot of people problems. People who formerly were competitors now were

in bed together, and it created some problems that we will handle differently in future duopoly acquisitions. The good news there is that we finally got our act together and we're seeing some nice improvement there.

**INK:** What's your philosophy on sales in duopoly? Do you maintain a single sales staff or divide them up?

**FULLER:** We have separate staffs in Maine, New Hampshire, and Iowa, while in Santa Rosa the two FMs have one staff and the AM has a separate staff.

**INK:** What's the thinking behind this?

**FULLER:** It's very difficult for an account executive to change habits two or three times with one client. Back in the '60s and '70s when there were AM and FM combos all over the place, and even in cases where both stations had good ratings and a good audience, one station always seemed to suffer if there was only one sales staff. Now, I know that Dick Ferguson at NewCity has done it successfully with one sales staff, but he's a genius. Generally, I just don't think you're going to get your full return in sales from one sales staff.

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## INTERVIEW

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**INK:** Do you think it's ever going to be possible to write the rules on how to run a duopoly, or will there be so many exceptions that the wheel will have to be reinvented every time?

**FULLER:** When everything shakes out there probably will be some obvious basics, but every market situation is so different that no hard and fast rules will apply. Every market has its own idiosyncrasies based on the number of stations, ethnic proportions, demographics, and economics. What works in Des Moines isn't necessarily what works in Sheboygan.

### PLANNING AHEAD

**INK:** Once all the ink dries on your sales contracts what further plans do you have for Fuller-Jeffrey?

**FULLER:** I want to spend the next year or so strengthening the infrastructure of Fuller-Jeffrey. We need to get caught up after 10 go-go years. I want to put better systems in place so that our statements are all on the same form and are consistent with all our other stations. We need a new studio office complex in New Hampshire. I want all the FM stations with backup transmitters sites. I want to have standby transmitters and generators for all our duopoly start-ups. I want to be able to concentrate on just operating this company. Business should be fun. For the last four years we've learned a lot but it wasn't a lot of

fun, although we're really seeing a nice improvement in all aspects of business right now. When all these goals are accomplished then we can look at expansion into other markets. Having said this, if I see an unbelievable extraordinary opportunity, my entrepreneurial spirit just couldn't pass on it.

**INK:** What is your experience with financial institutions right now?

**FULLER:** The banks definitely are getting back in, not only in the large markets but they're even getting more active in the small and small-medium markets. I'm hoping the craziness of the '80s was an aberration, even if it did put a lot of good broadcasters out of business and ruined the lives of many people. Bankers and investors have a spreadsheet mentality, and what we've seen is an over-correction. Sure, things were too loose in the mid-'80s, but they got too tight in the early '90s. I think there is a happy medium ... but I don't think we're there yet. It appears that the character of a broadcaster still is a non-issue with the banks; a deal either works on the spreadsheet or they say "good-bye." The banks that aren't back in the game yet have to realize that they helped to create the wild '80s ... they have to put some faith back into good solid broadcasters. I understand why they want to be careful, but the spreadsheet mentality has gone overboard.

**INK:** What do you think of the public marketplace? Are we to expect your company to enter into an IPO at anytime soon?

**FULLER:** Generally, public offerings



Fuller and Citadel President Larry Wilson signing KHOP Modesto sale documents, April '93.

have been good for the companies that have done them. It's a smart move for a lot of good companies, but it really hasn't been the right time for us. First, you need around \$10 million in cash flow to get the attention of a decent house on Wall Street; for us, that would have meant retaining the station in Sacramento, buying more properties, giving up equity in our company, and showing our underwear to the public. I just really don't want to do that at this time.

**INK:** There's no point if you don't really need to.

**FULLER:** Fortunately, we don't need to. Of course, I'll never say never because, as we grow, someday we might go public.

### LOCALISM, IMMEDIACY & MOBILITY

**INK:** Philosophically speaking, what do you view as Radio's greatest strengths today ... and what is its greatest weakness?

**FULLER:** I can describe its greatest strength in three words: localism, immediacy, and mobility. Its greatest weakness continues to be the ridiculous competition for sales.

**INK:** How can we get away from that? Is there any easy solution?

**FULLER:** Radio's share of the advertising pie is still ridiculously low ... primarily because too many people in this industry act like a bunch of whores. What really irritates me

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Fuller with country singer George Strait at the Iowa State Fair in August '93.



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is when a station has good ratings but they still pull their pants down and give their time away. They not only hurt themselves, they hurt the whole industry. Now, duopoly should help get rid of some of the less desirable operators, which will be a great benefit to the industry.

### **‘It just seems to me that NAB is more interested in profit than they are in helping the Radio broadcaster.’**

**INK: What is the single greatest lesson that we as an industry have learned?**

**FULLER:** In my childish innocence I always thought the banks were solid institutions ... but they're not. They don't have ultimate control of what Congress, the regulators, and their superiors will do. They're just business people. I must say, however, that some of them — the good lenders who stayed with their clients through the early '90s — should really be commended. In our case, Greyhound and Burr-Egan really hung in there during the rough years.

**INK: A prevailing theory until a few years ago was that Radio performed well during a recession. Did we learn that Radio is just as vulnerable to general economic stresses as are other media?**

**FULLER:** It's true ... I think we learned that Radio can have a recession, although three recessions since 1930 isn't too bad. Of course, the most recent Radio recession happened primarily because of problems unrelated to the in-

dustry. Frankly, I think there's a good chance this industry will not take part in the next few recessions.

**INK: How do you envision the Radio industry in the year 2000? Do you see any technological threats on the horizon that could change the industry from what it is today?**

**FULLER:** I don't make a lot of predictions, but I don't think that going to digital transmission will be like going to color television. Most of us have analog ears and really can't appreciate digital be-

yond what it can do with an analog transmission. Digital transmission will be a reality, but if the FCC and we as an industry have truly learned what Docket 80-90 did to hurt the small markets, I sincerely hope we can keep the Commission from doing it all over again with digital. Now, 80-90 may have been a blessing in disguise because we now have a warning to proceed slowly in digital allocations.

**INK: For all your enthusiasm about Radio, you tend not to get very involved with such industry organizations as the NAB or RAB. Why?**

**FULLER:** First of all, I'm not good at that stuff. I'm not a committee-type of guy. I'd go nuts as a city councilman or a congressman. I'm not that articulate and I'm too impatient. I understand the need for these organizations, but some of my friends like Dick Ferguson and Randy Odeneal speak for me 99 percent of the time, and other people I don't know as well do an excellent job as

spokespeople and lobbyists for entrepreneurial Radio broadcasters like myself.

**INK: What is your opinion of the way NAB has structured this year's Radio convention in Los Angeles?**

**FULLER:** Quite frankly, I'm really disappointed about what the NAB has done. When I was on the NRBA Board and we agreed to consolidate with NAB, the majority of us was adamant that if we were to consolidate that the conventions stay all Radio. We were afraid we'd see a lot of little conventions popping up ... and see what's happening? People just won't be able to attend all these meetings because of time and financial reasons, including the Radio Show. It just seems to me that NAB is more interested in profit than they are in helping the Radio broadcaster. Don't get me wrong, there are some damn good people at the NAB. Eddie Fritts has done a lot of good things. But expanding the Radio convention out of Radio to me is a mistake.

**INK: Are you going to go?**

**FULLER:** Yes, at least this year.

**INK: As you've already said, the last few years have been pretty tough on you ... and the industry. How much longer do you want to do this?**

**FULLER:** It's strange, but after all these stressful years, I still think of myself as 35. My enthusiasm for Fuller-Jeffrey and the Radio business in general is really at an all-time high. I want to continue building value and providing a public service to the people. I really want to continue to build a solid company with conservative financing so that we can absorb the downs in addition to enjoying the ups. I plan to stay in Radio ownership for a long time. Let's face it — it's a great business. — REB



SPECIAL REPORT

# How Much For Tha





# t DJ in the Window?

## The Value of Local Talent

By Walter Sabo

### TYPICAL RADIO CONVERSATION:

"Where are we going to find air talent?"

"I don't know what I'd do if I needed a morning man."

"I wish I had a farm team."

### SAME EXECUTIVES THAT EVENING ...

"I would never hire Howard Stern ..."

"There is no way I would pay \$xxx,xxx for a jock."

And that's the problem. As an industry, it is fair to say that many executives want to pay \$25,000 a year for a world-class star who will get up at 4 a.m., do five hours of original material a day and cause no controversy. But a bright young talent has several choices: A top Vegas comic can deliver the same material night after night, work two hours, earn \$50,000 a week and get a really nice room.

The only thing that separates Radio from cable Radio are Radio stars.

You may be thinking, "We are more local than cable Radio will ever be ...". Let me share a consultant technique: Listen to your all-night person or your midday talent. How long would it take someone to determine where your station is located. You may be surprised to discover that the only time your station has local content is at the legal ID.

### THE JOKE OF LOCALISM

Here's the joke: If you take a script idea to a TV producer, he/she may

### QUICKREAD™

- For a true star, you are competing in a national marketplace. What your market pays may no longer be relevant.
- Personalities are extremely important in distancing your station from others and for building long-term success.
- Winning, dominant stations still often rely on community relations and news for success.
- Not all syndicated talent is top-notch or proven. Really listen to the show and make a judgment on what's right for your station — not what's right for other stations.

say, "This is a good idea, but it's been done before. I have no interest in it." Take an idea to a Broadway producer, he/she may say the same thing.

In many media, a copied idea is a bad idea. Take an idea to many Radio managers and the first question will be, "Where has it been done before ...?" The new programming concept is often only valid in Radio if it has been proven in another city. That's a tragedy.

### THE POWER OF TALENT

Time magazine does not put a DJ on its cover. It features famous celebrities. The industry should thank Rush Limbaugh and Howard Stern for raising Radio's profile. The fact that many may not agree with their programming

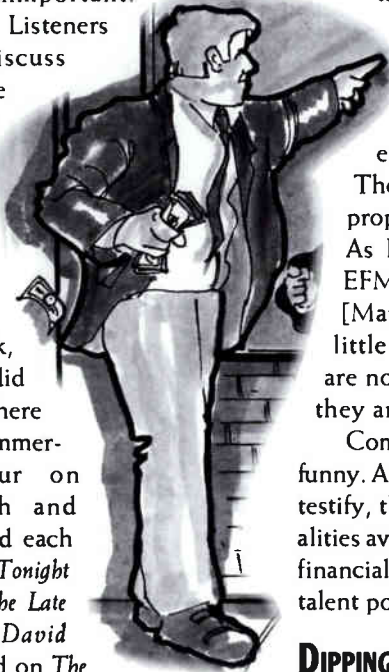
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## SPECIAL REPORT

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content is unimportant. The point is: Listeners know and discuss what they have heard. They are arguing about Radio shows.

No civilian has ever said to another, upon arriving at work, "Hey Susan, did you hear that there is another commercial-free hour on Z-103?" Rush and Howard battled each other on *The Tonight Show* versus *The Late Show with David Letterman* — and on *The New York Times* best seller



list. (When are the Radio trades and the trade associations going to start celebrating that fact and stop fretting that sometimes Howard says, "penis"?)

### STARS SELL PRODUCT

*American Spectator* thrives because of Rush. You enjoy Snapple because of Stern. They symbolize the power of talent properly managed and promoted. As Ed McLaughlin, president of EFM, pointed out in *Radio Ink* [March 28-April 10, 1994], very little of Radio is local. Most songs are not recorded in the town where they are aired.

Compelling is compelling. Funny is funny. As any PD with a box of tapes can testify, there are very few good personalities available. Even stations with large financial resources can only tap a limited talent pool.

### DIPPING INTO THE POOL

The marketplace for talent has

changed dramatically in the past decade. Don Anthony, president of Talentmasters, spends his life finding the best talent for Radio stations across the country. To determine how to price a talent, Anthony suggests:

•"First rule, throw out all the rules if it's someone you really want and need and feel can do it. You simply try to find a way to make it happen ... "

•"The days of using what the market pays is difficult to apply," explains Anthony.

•"You're not dealing on a local basis; it is now a national marketplace."

•"The good news is that because of the growing number of available people versus the lesser number of openings, personalities have been more receptive to lower numbers than they would have been a year ago."

### WHAT ABOUT HEAVY MUSIC FORMATS?

Some managers feel that in heavy music formats, the personality on the air is less important. Kurt Johnson is the program director of WLTW New York City. He is largely responsible for taking the station from being successful to being dominant. It is often No. 1, 12-plus in NYC using a decidedly homegrown soft AC format. Personalities, says Johnson, give his station the edge.

"Without our personalities, WLTW would sound like any other Lite AC," he says. "The staff is the listener. They lead normal lives. They go to ball games and to the mall. They have kids. It is easy for them to speak to the listeners."

### SECRET SALES WEAPONS

Johnson believes the right talent helps the total profit picture. "I also think," he explains, "that the air talent are the most important salespeople at the station. Selling is transferring a feeling. Our talent are definitely skilled at selling people on the idea that Lite FM is a great way to spend their listening time."

### SMART SYNDICATION

The worst reason to use long-form syndication is to save money. It almost inevitably fails. The smart way is to use it as a building block to create a great

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## SPECIAL REPORT

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local Radio station.

TV has always understood this. The amount of time a TV station spends producing local programming is nil. A TV PD is hired for their skill in *buying* and scheduling programming made by others. Their professional ego and financial rewards are tied to the correct selection of externally produced shows.

Many successful stations mix syndicated and locally produced programming with spectacular results.

WARM Scranton, PA airs a number of long-form network shows. They have had particular luck with *The Pete Rose Show*. PM drive ratings, combined with local host Ron Allen, constantly improve. It mixes well with their commitment to local involvement.

One of the secrets to selecting personalities, according to WARM PD George Gilbert, is a Top 40 background.

"The problem today with FM is that it is so music oriented that they [personalities] don't have enough time to communicate with the audience, they don't have enough time to communi-

cate their feelings," says Gilbert. "People from the early days of Top 40 know how to communicate. We have always been committed to serving the audience, serving the community. Either with a big charity event or just a small personal appearance." He notes that even though FCC rules have changed, WARM still has a full commitment to news and public affairs.



The dominant stations in the United States are the ones with strong local personalities. Most of the money machines are built on Radio stars: "The biggest stay big because of personality Radio," according to Gilbert.

Perry Simon at WKXW Trenton,

NJ constantly seeks talent for his dominant full-service FM station. "Talent is exceptionally important," he says. "We need good entertainers to make this format work."


What Simon and other PDs want is success. "There is some extremely mediocre talent that happens to be syndicated. If you can't out-local a local station, then syndicated talent makes sense. Don't confuse all syndicated talent with Howard and Rush, they are on a level all of their own."

Face it, many Radio managers should work for shepherds. They look to what other Radio stations are doing and then copy it. Then they go to advertisers and try to explain why their station is unique! Most stations are not unique, and that is why most stations have statistically identical audience shares.

### CRITERIA FOR SELECTION

Denise Oliver, programming guru at Unistar, has a long history in personality Radio. She teamed Stern with Robin Quivers. Her advice: "Look at the personality's ratings track record. Has he or she demonstrated the ability to attract the demographics you're looking for? Does the show have the potential to bring in substantial advertising revenue? Spend some time listening to the show so you understand what it's all about and whether it's right for you."

The dominant-share stations are the ones that feature strong, famous personalities — local or national. Long before there was Rush, there was Paul Harvey. There were towns in the Midwest where school lunch hours were built around Paul Harvey's reports. U.S. congressmen have literally entered negotiations for Harvey affiliation agreements. Today restaurants have Rush Rooms for lunch.

Casey Kasem captured the beaches and swimming pools of America. Stations continue to fight over the right to that show. That's because these programs are hosted by Radio stars who are unique and compelling. They communicate words and feelings honestly. One by one. The value of that? You tell me.  Walter Sabo is president of Sabo Media, a management consulting firm based in New York, specializing in turnaround strategies for major market stations. He may be reached at 212-808-3005.

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Interview - Dick Kalt
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Interview - Richard Balsbaugh
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- #14 December 2, 1991**  
Cover - Sales & Management Consultants  
Interview - Carl C. Brazell Jr.
- #15 December 16, 1991**  
Cover - The Year In Review  
Interview - 1991 Interview Review
- #16 January 6, 1992**  
Cover - The History Of Group W Radio  
Interview - Jim Thompson
- #17 January 20, 1992**  
Cover - How To Write Great Radio Spots  
Interview - James H. Quello
- #18 February 3, 1992**  
Cover - Breaking The 6.8 Barrier  
Interview - Gary Fries
- #19 February 17, 1992**  
Cover - How To Sell Retailers  
Interview - Bill Livek & Bill Engel
- #20 March 2, 1992**  
Cover - Country Radio  
Interview - Jerry Lee
- #21 March 16, 1992**  
Cover - Hit Promotional Items  
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Interview - Pierre Bouvard
- #22 March 30, 1992**  
Cover - New Technology  
Interview - Neil S. Robinson

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Cover - LMAS  
Interview - Barry Umansky
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Interview - John Dille
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- #32 December 14, 1992**  
Cover - The Year In Review  
Interview - The Best Of 1992 Interviews
- #33 January 4, 1993**  
Cover - Short-Form Programming  
Interview - Gary Fries
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Interview - Gordon Hastings
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\* Back issues prior to July 1992 are *Pulse of Radio* issues. Offer based on availability.

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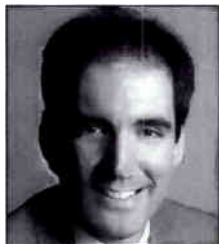
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## MOVERS & SHAKERS

★**Traugott Keller** has joined ABC Radio Networks as eastern sales manager. Keller previously was eastern sales manager at CBS Radio Networks.



**Dan Dougherty**

★**Beverly Tilden** has joined WEEI-AM Boston as station manager. She had been vice president and marketing director at WXKS-FM Medford, MA.

★**Joe McCormack, Dave Munson and Brian Acker** have been named promotion director, local sales manager, and account executive respectively at WLTE-FM Minneapolis. McCormack had been development coordinator of fund raising at the South Texas Chapter of the National Multiple Sclerosis Society; Munson had been an AE at WLTE; and Acker had been vice president, marketing and corporate sales, at Front Page Tours.

★**Dan Dougherty and Howard Frank** have each been named VP at McGavren Guild Radio/New York. Dougherty and Frank each formerly held the position of regional manager and co-director of sales for McGavren Guild Radio.

★**J.J. Cook** has joined Seattle-based Broadcast Programming as national CHR/Hot

AC programmer-consultant. He had been vice president of programming for Heritage Broadcast Group.

★**Marilyn Kaplan** has been appointed national sales manager of WQCD-FM New York. She had been senior account executive at WCBS-FM.



**Allen Stone**

★**Allen Stone** has joined the soon-to-launch 24-hour Prime Sports Radio (PSR) as PD. Stone, a former Radio and TV reporter, worked with the Dallas Mavericks for 13 years prior to being hired for PSR. PSR plans to hit the airwaves this summer.

★**James Sharpe** has been appointed Metro Networks' regional director of operations for the Midwest Region. He had been Metro Networks' director of operations in Chicago.

★**Bill Johnson** joins St. Louis' only oldies station, KLOU-FM, as the LSM. Johnson was most recently a partner in the consulting firm ExSell Sales Management.

★**Jan Finn** returns as director of sales of Major Market Radio Sales/Seattle, a division of The Interep Radio Store. Finn took a break from her position in 1988 and before that was an AE at KMGI-FM Pocatello, ID.



**Howard Frank**

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## HELP WANTED MANAGEMENT

*Correction In the June 6 19 issue Radio Ink incorrectly printed the Revenue Development Systems (RDS) ad for a Vendor Consultant. The correct ad appears below. We regret the error.*

**Vendor Consultant.** Revenue Development Systems (RDS), a division of Emmis Broadcasting, is looking for a full-time consultant. RDS works primarily with radio stations in developing manufacturer funded business. Interested candidates must have at least 3 years experience as a Vendor Director and at least 1 year's experience as a Broadcast AE with co-op/vendor successes. Mandatory skills: sales training, public speaking, organizational skills, co-op vendor knowledge, high energy, includes a heavy travel schedule. Please mail resumes to: RDS, P.O. Box 92, Boston, MA 02113.

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# RESOURCE DIRECTORY continued

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## JEWELRY

:60 CANON'S JEWELRY

D: Mom ... What is Mother's Day all about? M: You know Amber, I asked your grandmother the same question when I was your age ... D: ... And what did she say? G: I said ... some day, when you have children of your own you'll understand ... M: ... And she was right ... A: Right now at Canon's Jewelry, mother's rings are available with genuine or synthetic stones ... Come in and see the selection and special order a unique ring for the special mom in your life ... There are many designs and styles to choose from ... Available in 14 or 10 karat white or yellow gold ... Even a few in sterling silver. These beautiful rings can feature colorful stones representing the birth months of the entire family ... from mom and dad down to the grandkids. Or choose from Canon's sparkling pendants, watches and Stampers Black Hills gold. Let Canon's earn your trust with guaranteed craftsmanship, extended credit plans, free layaways and Black Hills gold. (Tag).

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

RADIO  
INK

## GROCERY STORE

:60 HARRIS TEETER

Anncr: It happens every day ... you get that grumbling feeling deep down inside ... (sfx: thunder) ... You start to circle the kitchen ... (sfx: "Jaws" theme) ... Looking for something, anything ... Distressed Voice: Asparagus, pimentos, artichokes ... AHHHH! Anncr: You're having a snack attack! But it doesn't have to be like that anymore ... Distressed Voice: But what can I do?!? Anncr: Come celebrate National Snack Food month at your upstate Harris Teeter! Harris Teeter's, the only low price supermarket that doesn't act like one. And they're the only place where you can find snack food specials like these ... Anncr2: Snack on Pepperidge Farm Great American Selections cookies! They're all delicious, and they're all just \$1.99 right now at Harris Teeter! ... Nothing's better to wash down your favorite snack than ice-cold RC products! Quench your thirst with Diet Rite Cola, Smooth Hires Root Beer and Orange and Grape Crush soft drinks ... Just \$1.49 a six-pack! ... (Tag). Richard Breen, WROQ-FM Greenville, SC

RADIO  
INK

## MOVERS

:30 TWO MEN & A TRUCK

(sfx: telephone) 1: Hello ... 2: Hi Gary, it's Jim, say I'm gonna be moving this weekend and I was wondering ... hello ... hello... A: Do-it-yourself moving can be a real hassle ... 2: Hi Greg, it's Jim. Say listen, I'm gonna be moving this weekend and ... Oh, I see ... piano fell on your dog huh ... No, I understand ... A: Instead of going through the usual runaround ... 2: Honey, the only place that had extra boxes was the shoe store. Can we get the dishes into shoe boxes? A: Call Two Men and A Truck ... Professional moving at do-it-yourself prices. Two Men and A Truck move 7 days a week including evenings. They offer wardrobe boxes, dollies and padding, packing service and low hourly rates. So for your next local move, why not call Two Men and A Truck ... 2: Help ... Help ... 3: Jim, where are you? 2: I'm under the couch ... call 911 ... call 911 ... Hellllp ... A: Fully insured and bonded ... Call Two Men and A Truck, local movers who care ... 234-MOVE ... That's 234-MOVE ... Two Men and A Truck!

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

RADIO  
INK

## SUB SHOP

:60 BLIMPIE SUBS & SALADS

Worker: Hi there, welcome to Blimpie's, can I help you? Customer: Hi, uh yeah, I'll have the Blimpie Best. (To herself) Fresh delicious ham, salami, cappicola, provolone cheese, mmmm, all on fresh homemade bread. Worker: O.K., that's one Blimpie Best. Customer: No, wait! I've changed my mind, make it a Blimpie Club. Worker: O.K., no problem, ma'am. That's one Blimpie Club. Customer: (To herself) Mmmm, or should I have a seafood salad and soup? Anncr: Blimpie subs and salads. Fresh, fast and delicious. At Blimpie's the only problem you'll have is making up your mind!! There's lots on the menu. Roast beef, ham and Swiss, the Blimpie Club, a cheese trio. And Blimpie's has the hot stuff too ... Italian meatball, chicken breast, pastrami and steak and cheese. Or maybe you'd just like a salad? Choose from a seafood, tossed, chef or antipasta. See what I mean, Blimpie's has it all. Oh yeah, there's also fresh soup every day!! (Tag). Julie Hamlet, WKAN-AM/WLRT-FM Kankakee, IL

RADIO  
INK

## CELLULAR RETAILER

:60 A+ COMMUNICATIONS

(sfx: customer enters store) Clerk: May I help you? Smart: Maxwell Smart's the name, and I'm looking for a cellular phone. Clerk: Well, sir, A+ Communications is the right place, right now. We've got specials like a free phone with the rental of a pager and voice mail, cash rebates and transportable phones as low as \$58.95! Smart: Would you believe I'm looking to trade in my old model for something newer? (sfx: put shoe on counter) Clerk: That's a big shoe sir. Smart: I know that! It's a spy phone. Very popular back in the '60s. I need something I can hold in my hand when I'm on the go. Clerk: Well, sir, from now until Christmas, when you buy a Motorola hand-held cellular phone for only \$149.95, you get a free transportable phone free or to give as a gift. Smart: Excellent! That way I can avoid the chaos of Christmas shopping. Get it? Chaos? Clerk: Not funny, sir. Smart: I missed it by that much! Anncr: Right now it's better to give and receive with A+ Communications. (Tag). Richard Breen, WROQ-FM Greenville, SC

RADIO  
INK

## PARTY SUPPLIES (FOURTH OF JULY)

:30 PAPER PLUS

Betsy: Oh! Mr. Washington, the picnic is wonderful! George: Well, Betsy, I owe it all to Paper Plus in Hagerstown. Paper Plus has the area's largest selection of party supplies ... everyone should go there before their cookouts. I think I'll pass law. Betsy: Which reminds me George ... where is Tom? About this declaration he's concocted — it has me seeing stars and stripes! George: Uh, Miss Ross, I believe you've had too much punch. Anncr: Before your July 4 cookout, stop by Paper Plus, a division of Weiss Brothers Paper, in the Foxshire Plaza on Dual Highway, Hagerstown. Don't start the fireworks until you've been to Paper Plus.

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

RADIO  
INK

## REAL ESTATE

:30 MOUNT ROCK HOMES

(sfx: phone ringing followed by "beep") {sung} Over the river and through the woods to a Mount Rock Home we've moved ... {spoken} ... Hi! We can't come to the phone right now — we're moving into an all-new Commodore now in stock from Mount Rock Homes! This marvelous structure is fully carpeted with three bedrooms and two baths, oak cabinets—wait'll you see it!! Mount Rock Homes are beautiful and affordable! Just talk to Don or George at Mount Rock Homes today south of Shippensburg on Route 11 ... Now wait'll you see the living room — oh, the living room! ... you'll love it ... (sfx: beep)

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

RADIO  
INK

## RESTAURANT

:30 PONDEROSA FAMILY RESTAURANT

Ponderosa family restaurant wants you to know if you don't have a lot of (sfx: ticking sounds) or (sfx: cash register sounds), then Ponderosa is the place to go for (sfx: food crunching sounds) ... With Ponderosa (sfx: crunch sounds) buffet you can (sfx: crunch sounds) quickly and save (sfx: ticking sounds) and (sfx: cash register sounds) ... Then the only place to go is Ponderosa Family Restaurant with daily (sfx: crunch eating sound) specials every day for you ... Ponderosa, Winchester's family restaurant, Pleasant Valley Road, Winchester. Lloyd Willis, WINC-FM Winchester, VA

RADIO  
INK

## BAR

:30 CHECKERS

Use Western theme music. Female Anncr: Ladies, you won't believe it! Checkers has rounded up some of the best looking men in these parts for your entertainment! The Wanted Guns. See them and you'll know why! They're scheduled to ride into town on Thursday, March 25. For an unforgettable night out with the girls, check out the action at Checkers. See The Wanted Guns, the most handsome men in the Midwest on Thursday, March 25 at 8 p.m. There's only limited tickets available so call Checkers now at 937-0321 and get ready to lasso up a whole lot of fun!

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

RADIO  
INK



# EVENTS CALENDAR

## 1994

June 22-25—Florida Association of Broadcasters 59th Annual Convention, Palm Beach, FL. 904-681-6444  
 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. 612-927-4487  
 July 15-16—Oklahoma Assoc. of Broadcasters Summer Meeting, Checotah, OK. 405-848-0771  
 July 15-16—Arizona Broadcasters Association Summer Board Meeting, Flagstaff, AZ. 602-274-1418  
 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. 18-20—Morning Show Bootcamp, presented by Talentmasters, Atlanta. 404-926-7573

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. 22-25—Women in Communications Inc. Annual Conference & Communicators Expo, Dallas, TX. 703-920-5555  
 Sept. 23-25—AWRT Northeast Area Conference, Hershey, PA. 703-506-3290  
 Sept. 23-25—North Carolina Assoc. of Broadcasters Annual Convention, Pinehurst, NC. 919-821-7300  
 Sept. 24-25—Texas Assoc. of Broadcasters/Society of Broadcast Engineers Regional Exhibit Show, Arlington, TX. 512-322-9944  
 Oct. 1—AWRT North Central Area Conference, Chicago. 703-506-3290  
 Oct. 3-6—European Broadcasters Union/North Am. Nat'l Broadcasters Union Radio News Conference, Budapest. 613-738-6553  
 Oct. 4-6—CES® Mexico '94, Mexico City. 202-457-8728

Oct. 6-8—45th Annual Minnesota Broadcasters Assoc. Convention, Willmar, MN. 612-926-8123.  
 Oct. 6-9—Am. Advertising Fed. Western Adv. Leadership Conference, Palm Springs, CA. 202-898-0089  
 Oct. 7-8—AWRT Southeast Area Conference, Tampa, FL. 703-506-3290  
 Oct. 12-15—NAB Radio Show & World Media Expo, sponsored by NAB, Los Angeles. 202-429-5409

## 1995

Feb 16-19—RAB Managing Sales Conference, Dallas. 212-387-2100  
 April 10-13—National Association of Broadcasters Annual Convention, Las Vegas. 202-775-3527  
 Sept. 6-9—NAB Radio Show & World Media Expo, sponsored by NAB, New Orleans. 202-775-3527

## 1994 Arbitron Survey Dates

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

**FAX YOUR ORGANIZATION'S EVENTS TO:**  
 Events Calendar, c/o Radio Ink, 407-995-8498.

# SUN RADIO NETWORK ...

**Saturday\***

8 am - 11 am



"Lawn & Garden"  
Gil Whitton

1 pm - 4 pm



"Talkin' Pets"  
Jon Patch

5 pm - 7 pm



"Talking Health"  
Dr. Gregory Heigh

7 pm - 8 pm



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John Stewart

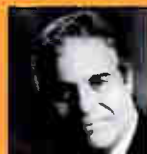
**Sunday\***

8 am - 11 am



"The Car Doctor"  
Dennis Neighbor

11 am - 2 pm



"Financial Advisor"  
Charles DeRose

4 pm - 5 pm



"Real Estate"  
Michael Martin

5 pm - 7 pm



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## GRAPEVINE

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Full of hot air? One lucky winner and a guest got their share recently with WMMS Cleveland's Heidi Kramer (center) in the "Pink Floyd Airship." WMMS used it as part of a Pink Floyd concert promotion.



The WHWH Princeton, NJ staff was recently chosen to meet former first lady Barbara Bush for their efforts in promoting children's literacy. VP Dan Henrickson and VP/GM Joan Gerberding present Bush with a WHWH Community Leader award.

•**Happy birthday to** Bonneville International Corp., which celebrated its 30th anniversary recently. The Salt Lake City-based company has origins that go back to Radio station KZN and currently owns 17 Radio and TV stations.

•**American Women in** Radio & Television has given its coveted Star Award to Jeff Smulyan, chairman of the board of Emmis Broadcasting, in thanks for his continuing support of AWRT. Congratulations!

•**Here's a good thought** for your station this election year ... Try running debates of congressional candidates like St. Louis' KMOX is doing. They're giving each candidate access to one show, hosted by the city's former mayor, and call-ins are allowed.

The Reverend says vote. Rev. Jesse Jackson stopped by to visit Tom Joyner (right) at ABC/SMN's Dallas studios during his recent bus tour to distribute voter registration cards.



Unplugged! ABC's Z-Rock recently featured rocker Ted Nugent live from the Hard Rock Cafe in Dallas where as a special treat the cafe served up deer sausage, a Nugent favorite — mmmmm!



"If the meek ever inherit the earth I think Clinton's going to be a land baron," says Jim Hightower (left) who recently debuted on more than 100 ABC Radio Network affiliates nationwide. Hightower is shown with VP of ABC, Frank Raphael.

**SEND PHOTOS**  
of your organization's major events to:  
Grapevine, c/o Radio Ink, 8000 N. Federal Highway, Boca Raton, FL 33487.

## RADIO INK

Radio's Premier Management & Marketing Magazine

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B. Eric Rhoads, CRMC/CRSM

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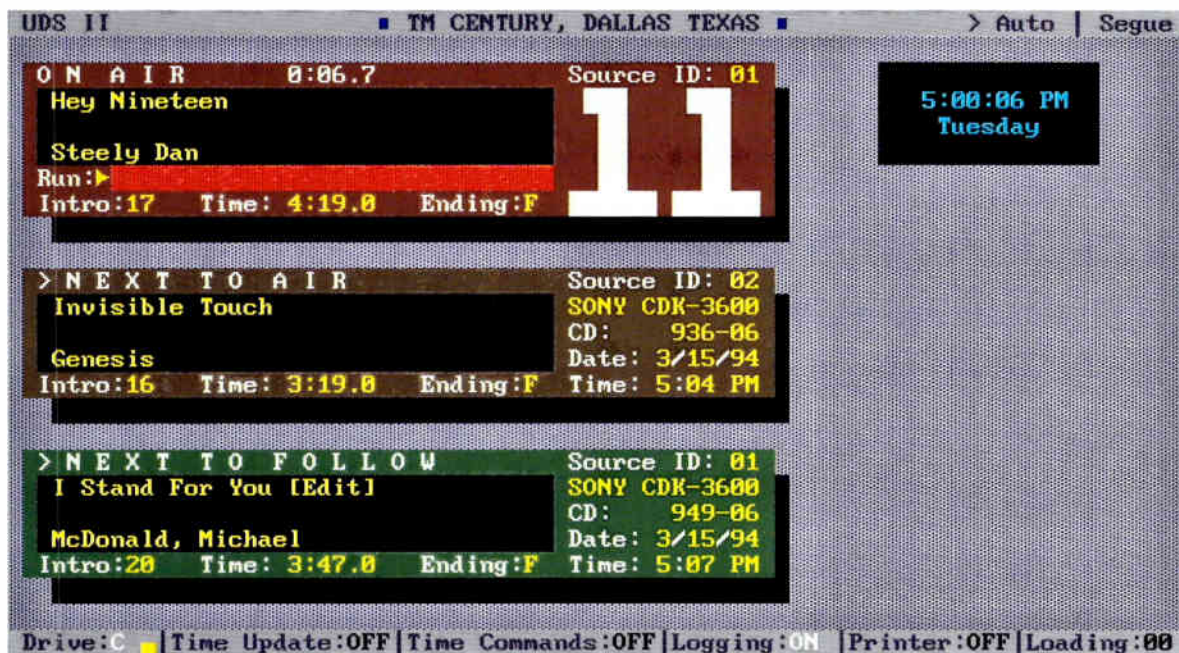
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