

RADIO LINK

BUDGETING & PLANNING GUIDE

GETTING "STARS"
OVER A SLUMP

WHAT TO ASK
ABOUT DIGITAL

FORREST GUMP,
RADIO CONSULTANT

COACHING
YOUR TALENT

REPLACE SCHMOOZING
WITH ACCOUNT
DEVELOPMENT



THOMPSON & CRAVEN

Vol IX, Number 16
Aug. 22-Sept. 4, 1994

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A few hundred years ago, people were convinced that if they continued to sail in a straight line toward the sun, they would fall off the earth. Or be consumed by unseen forces or monsters. They thought the earth was flat. Until that first brave soul sailed past the point of no return — and returned — it was flat.

The constant search for the unattained is the cornerstone of the human spirit. It is that spirit that drives our own need to create. To better ourselves. To make something that will better others, therefore ourselves.



Over the last decade, we have constantly searched past that point of no return — and returned with ideas that changed the way people think. Our quest was to develop a synergistic suite of software programs that would give any sales staff the ability to accomplish their heartiest goals. The quest has been reached. The complete Business Intelligence System is here now. Find out what it can accomplish for you.



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virtually anywhere. It's like having a person on duty at your remote transmitter site 24 hours a day, only it's more reliable and won't get cheese on the equipment.

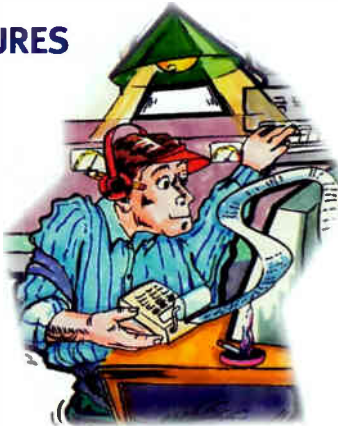
Utilize the VRC-2000 to monitor and adjust everything you need at your transmitter, then relax — the babysitter's on duty. Call **1-800-945-7730** for more VRC-2000 information. And while on the line, ask about Gentner Conference Call Services.

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FEATURES

34



▲ Special Report: Budgeting & Planning Guide

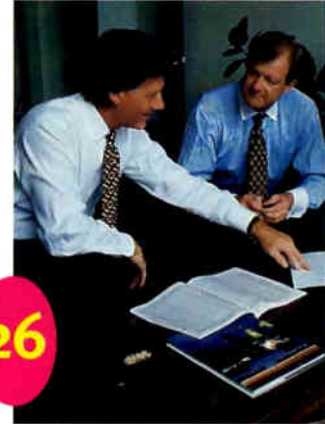
The budgeting process is the road map of where you want your station to go. A look at charting your station's course.

DEPARTMENTS

Publisher's Notes	6
Reader Letters	8
News	9
Radio Daze®	12
Forum	13
Case Study	14
Copy Clips™	41
Movers & Shakers	42
Events Calendar	43
Product News	44
Grapevine	45
Blast From The Past™	50
Advertiser Index	50

Interview: ▶ Liberty Broadcasting's Jim Thompson & Mike Craven

Thompson and Craven discuss their Group W experience, their philosophy on duopoly, and what it's like to be Radio entrepreneurs.



COLUMNS

Management	15
Leading questions: The neglected skill. <i>by Sharon Crain, Ph.D.</i>	
Marketing	16
Forrest Gump, and the "five peaks" for success. <i>by Mark Ramsey</i>	
Sales Management	18
Getting your "stars" over a slump. <i>by Dave Gifford</i>	
New Business Development	19
Replace schmoozing with account development. <i>by Bob Keith</i>	
Promotion	20
Station identification: What do your promotions promote? <i>by Cliff Berkowitz</i>	
Programming For Management™	22
Coaching your talent. <i>by Holland Cooke</i>	
Engineering For Management™	24
What to ask in the digital marketplace. <i>by Roy Pressman</i>	

**COMING
NEXT
ISSUE:**
September 5

- Benchmark Communications' Bruce Spector & Joseph Mathias
- Sales, Traffic & Billing Software

Cover photo by Tom Brown

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PUBLISHER'S NOTES




How to Show Radio's Power



though SMPTE, RTNDA, SBE and Radio were all in the same convention center, we had separate entrances and enough internal separation that we would rarely see other conventioners.

So am I supporting and going to the convention ... and should you? Yes. However, I say that with caution. If the exhibit area is too confusing, if we have to filter out too many non-Radio faces just to find a Radio face, if the exhibitors have to filter out thousands of non-Radio people who won't buy their products, then we have a problem. Then we may feel compelled to ask NAB to return to the single convention concept.

In the meantime ... we at *Radio Ink* have created a system for this convention that will help you easily identify Radio sisters and brothers, as well as Radio vendors in the exhibit area. After all, we want to give this convention every possible chance of success. In your registration kit in the *Radio Ink* envelope (and at our booth) will be a small neon button to place on your badge. It reads "Radio & Proud of It!" We've created a larger version of the button in the form of a sign for each of the Radio vendors to display. This will help us all spot fellow Radio types, and help us know which vendors to see.

I hope you'll attend the convention, support the NAB, and participate in this campaign to make Radio stand out. Participation will say to the NAB, "I'm here because I'm proud to be in Radio and I want the NAB to always do what's best for Radio." 

Eric

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READER LETTERS

I.N.I.T.I.A.L. Success

It is time that we acknowledge the source of our recent successes. We are most grateful to [Radio Ink production/circulation manager] Tom Elmo, [man-



aging editor] Anne Snook and the staff of Radio Ink for featuring our Radio game of "I.N.I.T.I.A.L.

Response" in the May 23-June 5 issue in "Grapevine." We had a question about how effective this feature might be, but soon discovered the power, depth and distribution of Radio Ink.

Since May 26, we have received numerous calls of inquiry and have signed several major stations around the country who are utilizing our feature to entertain their audiences. We have received communications from Victoria, B.C., and as far away as Nelson, New Zealand.

Thanks to Radio Ink, we're not certain of who we will hear from next, but we are ready to listen and we know who has the answer.

Steve Curry, GM
Curry Games Inc.
Grand Junction, CO

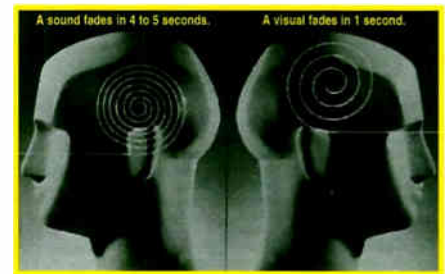
And Many Happy Returns

Congrats on RI's birthday! A class magazine for a class industry!

Michael C. Keith
Communications Department
Boston College
Attleboro, MA



We're All Ears



We have one word for Jack Trout's "Play It By Ear" article in the July 11-24 edition of Radio Ink. WOW!

Although Trout was speaking primarily of Radio as a marketing medium, the conclusions he draws are equally applicable to the non-commercial/educational side of the business. His observations give strong support to our argument that Radio — not television — should be the medium of (cost-effective) choice for entertaining, educating, enlightening and empowering children.

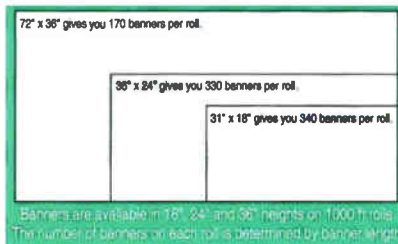
Thanks for publishing one of the most readable and useful magazines in this or any other trade.

Ted Eselgroth
President
The Children's Radio Co.
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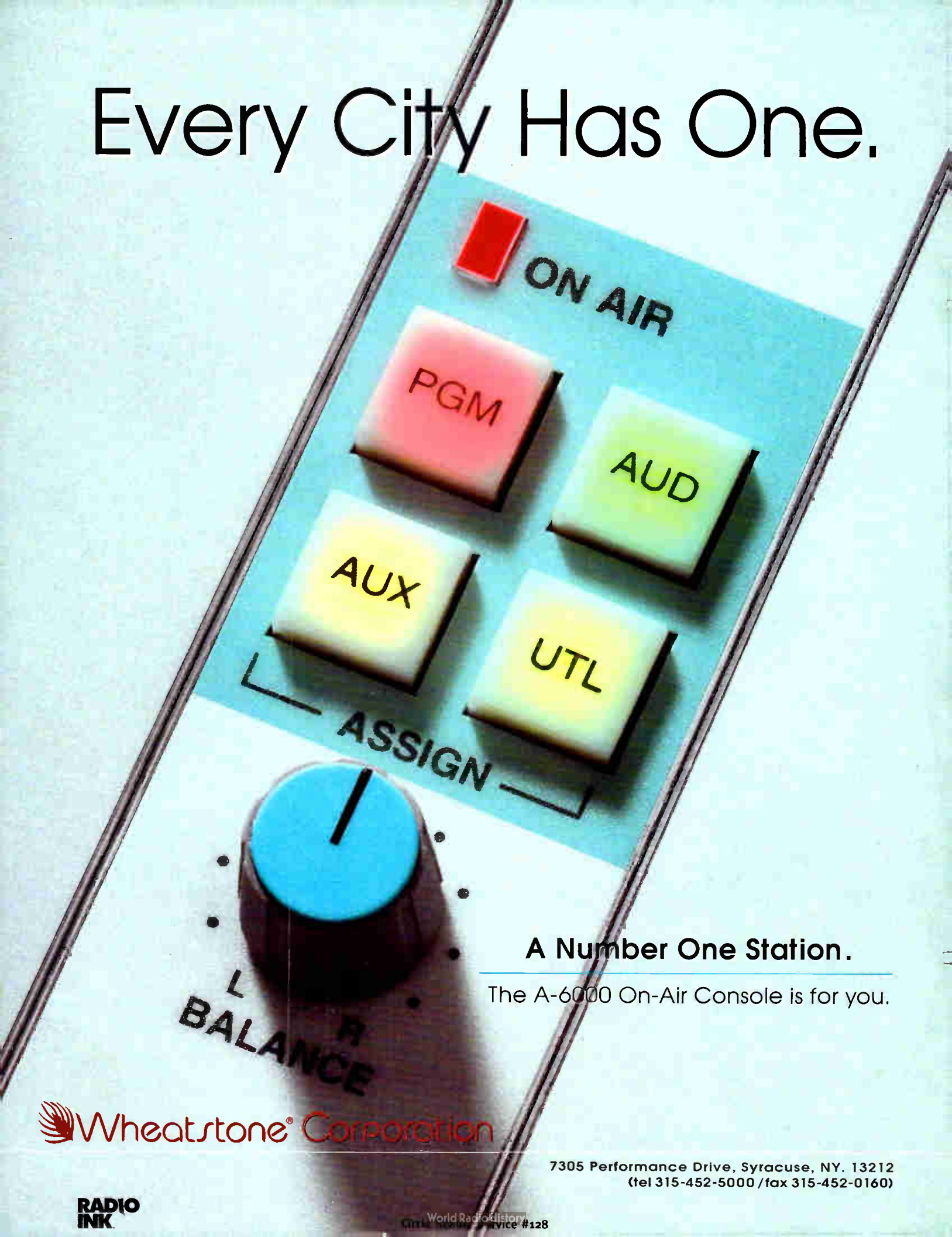
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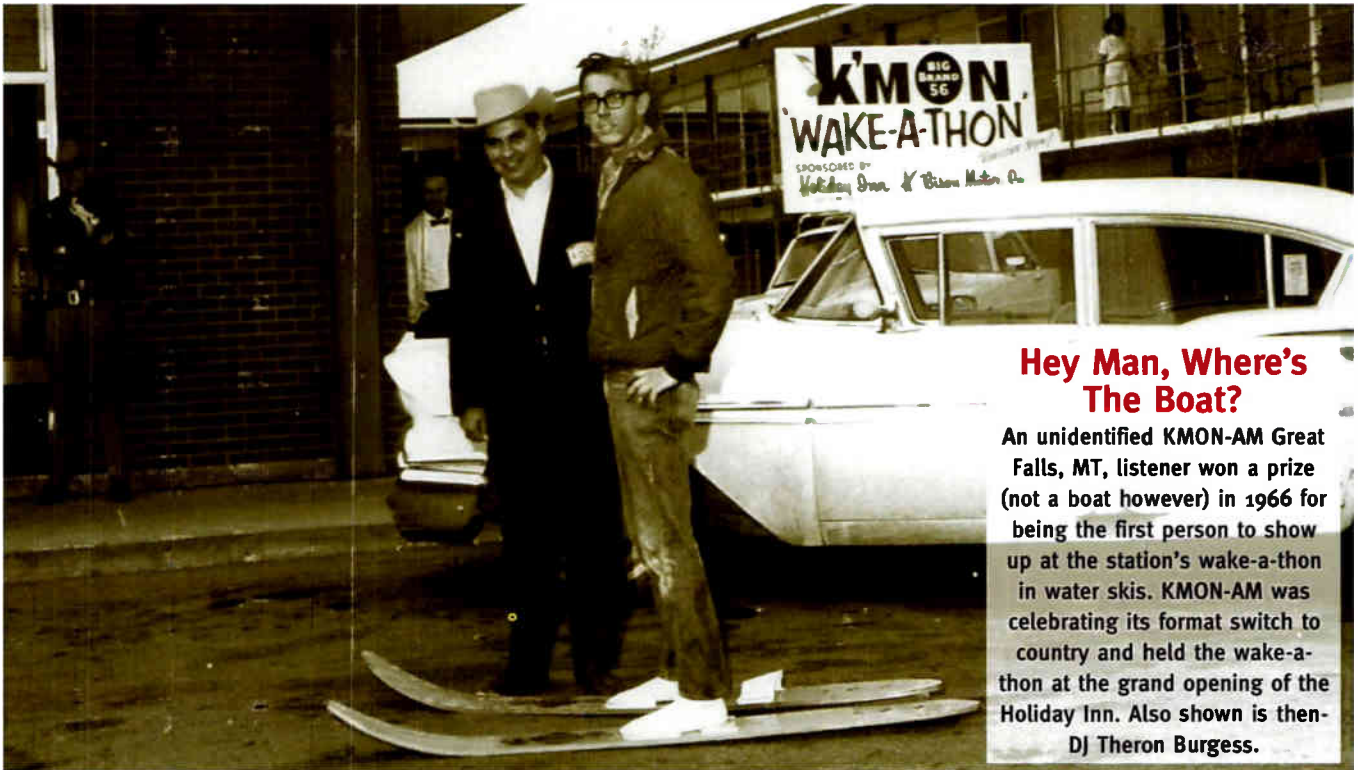
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Circle Reader Service #127

BLAST FROM THE PAST™



Hey Man, Where's The Boat?

An unidentified KMON-AM Great Falls, MT, listener won a prize (not a boat however) in 1966 for being the first person to show up at the station's wake-a-thon in water skis. KMON-AM was celebrating its format switch to country and held the wake-a-thon at the grand opening of the Holiday Inn. Also shown is then-DJ Theron Burgess.

SEND US YOUR OLDIES!

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

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ADVERTISER INDEX

Associated Press	62
Auditronics	61
Blue Group, The	58
Branson RadioTours	38
Broadcast Direct Marketing	35
Broadcast Electronics	48
Broadcast Programming	49
Cash Flow Management	50
Classic Greenwood	59
Computer Concepts Corporation	17
Creative Media Management	23
Curry Games	38
Dave Gifford International	10
EFM Media Management	8
Executive Broadcast Services	14
First Flash	7
Griffin Reports, The	44
Inphomation/ICN	4
Interep/The Radio Store	15
LPB	27
Lontos Sales & Motivation	45
Media Services Group	42
Media Venture Partners	11
National Association of Broadcasters	39
National Supervisory Network	33
Packaged For Progress	25
Pie in the Sky	38
Pioneer	3
Scott Studios Corp.	29
Short Wave Miniature Radio	51
Smarts Broadcast Systems	57
Sound and Stations USA	19
Stephan Productions	43
Tapsan, Inc.	6, 63
TM Century, Inc.	2
Westwood One Radio Networks	37
Wheatstone Corporation	64

Circle Reader Service #126



Andy & Debbie Montgomery and Capt'n. Pat Adams, the morning team at KIX-106 in Memphis, Tennessee.

We Make a Good Team!

KIX-106 is the number one country music radio station in the Memphis area. When they decided to remodel and expand their studios, the most carefully researched item on the equipment list was a new console for their on-air studio.

So they purchased the Auditronics 800 Series console.

Doug Gossett, their engineer, said some really great stuff about it, but we didn't want to get technical. Let's just say the specs are definitely superior.

However, Andy Montgomery, one-third of the KIX-106 morning team, said some really good stuff too... "Our entire studio is designed around the Auditronics 800. You might say that the 800 and, of course, Debbie are at the center of everything (Debbie's my wife, so I had to say that). It's reliable and it's sturdy. Have you ever spilled a cup of coffee or a soda on your console and everything shuts down? I don't recommend it, but so far this hasn't been a problem for the 800. It's so versatile. It does everything I need and it always works. That sure makes my job a lot easier. Debbie, Cap'n Pat, the 800 and I make a good team!"

"It's hectic on our morning show and we get lots of phone calls, especially Debbie. This new telephone mix minus system makes them so much easier to handle."

"There are always the three of us on the air in the morning, but it's not unusual to have 5 or 6 people in the studio and on the air at the same time ... plus the music, the commercials and the phone calls. And we still haven't begun to max out the console. It's so reliable that I don't think Doug has had to make even a minor adjustment or anything since we started using it."

If you want to find out what Doug and other users had to say about the Auditronics 800 console, call your favorite Auditronics dealer or Auditronics today.

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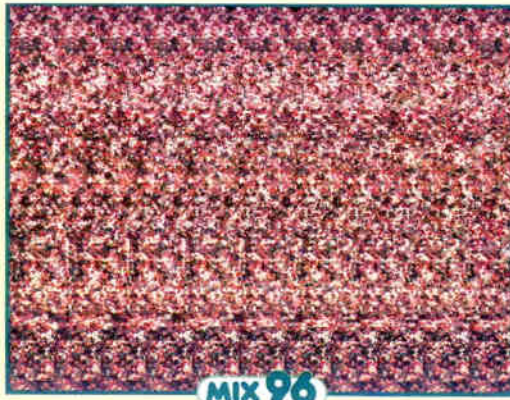
•**Roasting Fries.** The man of the hour, October 25, at the ninth annual black tie roast of the John Bayliss Broadcast Foundation will be none other than Gary R. Fries, CEO and president of the Radio Advertising Bureau. Fries joins the ranks of such other notables put on the grill as Larry King, Jeff Smulyan, and Jim and Dick Blackburn. And of course, the fashionably fun evening will be held at New York's posh Waldorf Astoria Hotel. For information call 408-624-1536.

•**He's got, personality.** So say the folks at the Marconi Awards about the man who would be King — Mutual Radio's Jim Bohannon, who filled Larry King's nighttime spot when the CNN darling moved to daytime. Bohannon has been nominated for Network Radio's 1994 Personality of The Year. Other nominees and winners will be announced later this year by the NAB.

•**Fish tale:** Toronto fishing fans can now talk about, ask about, and listen in to a show dedicated — to fishing! The Ted Woloshyn Show on CFRB-AM Toronto is every fish enthusiast's dream and every land lover's nightmare.



They're 'Board Crazy' in Michigan ... Top talkers Rush Limbaugh and Don Imus, appear side by side on WKMI-AM Kalamazoo's promotional billboard, while Russian President Boris Yeltsin is used in WKLQ Grand Rapids' latest billboard. "He remains in demand despite the communist challenges to his leadership — and he's a real party animal," says P/GM Bart Brandmiller.



MIX 96

It's in there ... Tampa, FL's WMTX-AM/FM's MIX 96 logo that is. The Tampa station is the first in the country to give away "Holusions" ... the hottest thing in interactive art. Stare deep into the photo until your eyes are out of focus, then slowly refocus and the logo will magically appear!



Here a Dees, there a Dees, everywhere a Dees, Dees: When Rick Dees (with ABC Radio's Exec VP David Kantor) isn't signing a big bucks deal for his Weekly Top 40 Program, he and sidekick Ellen K. are mingling with stars like Beverly Hills 90210's Ian Ziering.

•**Golden Blues:** The House of Blues Radio Hour, hosted by "Blues Brother" Elwood Blues (aka Dan Aykroyd), picked up a gold medal for Best Regularly Scheduled Music Program at the recent New York Festivals 1994 Radio Awards Luncheon. "House" airs nationally on CBS Radio.

Good Day USA hosts Doug Stephan and Ellen Ratner visited a school in Kenya during their recent journey to the greater horn of Africa while on a presidential mission focusing on hunger. The syndicated talk show team conducted live broadcasts from the region.



SEND PHOTOS
of your organization's major events to:
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Radio's Premier Management & Marketing Magazine

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

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EVENTS CALENDAR

1994

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

July 15-16—Arizona Broadcasters Assoc. 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. 16-20—International Broadcasting Convention Biennial Meeting, Amsterdam. 39-2-48-155-41 (Milan)

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

Sept. 22-25—Women in Communications Inc. Annual Conference & Communicators Expo, Dallas. 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. 1-2—Illinois Broadcasters Assoc. Annual Fall Convention, Oak Brook, IL. 217-753-2636.

Oct. 3-6—European Broadcasters Union/North Am. Nat'l Broadcasters Union Radio News Conference, Budapest. 613-738-6553

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

Oct. 27-30—The UK Commercial Radio Convention 1994, Dublin. 071-723-3959

Nov. 12-14—RAB Fall '94 Board Meeting, Del Coronado, CA. 212-387-2100

1995

Feb 16-19—RAB Managing Sales Conference, Dallas. 212-387-2100

Feb. 25-27—NAB State Leadership Conference, Washington, DC. 202-775-3527

April 10-13—National Association of Broadcasters Annual Convention, Las Vegas. 202-775-3527

May 21-24—Broadcast Cable Financial Management Assoc. and Broadcast Cable Credit Assoc. 35th Annual Conference, Las Vegas. 708-296-0200

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

Sept. 6-9—NAB Radio Show & World Media Expo, sponsored by NAB, New Orleans. 202-775-3527

1994 Arbitron Survey Dates

- Summer June 23-Sept. 14
- Fall Sept. 22-Dec. 14

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MOVERS & SHAKERS



Dia Stein



Sam Benrubi



Kelly Payne



Mike Grimsley



Frank T. Malambri

★**Dia Stein** has been promoted to director of programming for The Source, Westwood One's youth-oriented entertainment network. Stein was formerly program manager and producer for The Source.

★**Sam Benrubi** is the new Exec VP Director of Sales for Westwood One Entertainment. Benrubi previously worked at Infinity-owned WYSP-FM Philadelphia.

★**Jane Steinberg** joins ABC Radio Networks as VP of syndicated programming sales. Steinberg was the director of marketing, Eastern Region, for Westwood One Radio Networks.

★**Buz Buzogany** is the new president of Broadcast Cable Financial Management Association. He was formerly BCFM's executive director.

★**Terri Dickerson** has been named the executive director of American Women in Radio and Television. Dickerson was the associate director at the American Press Institute.

★**De De Hagen** has been named GM of KODS-FM and KIZS-FM Los Angeles. Hagen was previously GSM of KODS.

★**Mike Grimsley & Frank T. Malambri** have been named to management positions at KMDL-FM and KFTE-FM Lafayette, LA. Grimsley, former VP/GM of Lamar Advertising, is the new GM of the two stations, and Malambri, former SM of KSMB-FM Lafayette, is the new GSM.

★**Ralph Sherman Jr.** has been named VP/GM of WNUA-FM Chicago. Sherman previously occupied many sales positions at the station.

★**Beverly Tilden** has been named station manager of WEEI-AM Boston. Tilden had been VP and marketing director at WXKS-FM Boston.

★**Kathy Stone** has been named station manager at WKBO-AM Harrisburg, PA. Stone had been the promotion and marketing director for WKBO, WHP-AM and WRVV-FM.

★**Kelly Payne** joins KLOU-FM St. Louis as the LSM. Payne had been in sales development at River City's WFXB.

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Broadcast Financial Strategies of the 1990s:

Without question, the Radio and television industries have experienced a complete revolution in the field of broadcast operations, investing and finance since the start of this decade.

While the fundamental premise of the industry — attract an audience and deliver a commercial message — remains the same, there is little else about broadcasting today that resembles the industry landscape of a half decade ago. Post-recession downsizing and consolidation, a lingering credit crunch, regulatory shifts, and technological advances all have brought new meaning to the word “uncertainty.” But they also have brought about exciting new opportunities that did not exist five years ago. To take best advantage of these opportunities, aspiring broadcast entrepreneurs of the 1990s have had to learn to adapt to new paradigms, dictated largely by the sobering realities of today’s capital markets.

The first step for the entrepreneur is to align with an equity investor, which can provide both the seed capital for initial acquisitions as well as later stage growth capital for expansion into duopolies and into multiple markets. Unless the management team has considerable personal capital to invest, it would be required to give a substantial majority position in the company — generally up to 75 percent to 90 percent — to the equity investor, since the investor would provide most or all of the financing for the initial acquisitions. Until the company had reached a critical mass of at least two or three cash flowing stations, opportunities to leverage the properties with debt would be very limited.

Since the equity investor typically expects to convert its investment into liquidity within five to seven years of incep-

tion of the business venture, a realistic exit strategy must be developed for the management/investor team. While hungry private capital markets provided a reliable refinancing exit for many broadcast investors of the 1980s, these options are largely a memory in the '90s. Instead, the public equity market has found a new appetite for broadcast IPOs in recent years, providing an important source of liquidity to the investor of the '90s. Based on the options available in today’s capital markets, an exit can be realized through either of the following strategies:

- Position the company to become the ideal IPO candidate. The ideal IPO candidate generally should have 1) a minimum of \$10 million of broadcast (pre-overhead) cash flow, 2) a concentration in medium- to larger-sized markets, 3) a minimum of four markets, preferably duopolized, and 4) no single property accounting for a disproportionate (more than 40 percent) share of cash flow.

- Position the company to become the ideal merger partner or acquisition target. The ideal merger partner or acquisition target, for either a public company or a company seeking the critical mass necessary to go public, generally should have 1) a minimum of \$5 million of broadcast cash flow, 2) a concentration in medium- to larger-sized markets, 3) a minimum of two or three markets, preferably duopolized, and 4) no single market or property accounting for a disproportionate share of cash flow.

As with capital sourcing, acquisition and development strategies also have had to adapt to the realities — and opportunities — of the new broadcast landscape. With relatively few classic, underdeveloped “diamonds in the rough” of the 1980s, or the 6-7 times broadcast cash flow fire-sale prices of the early '90s, the savvy broadcast entrepreneurs have taken advantage of opportunities under duopoly to enhance property values by developing creative new ways of combining and “repackaging” multiple stations within a market.

12 ►

Did You Read ...

... the article in *Sports Illustrated* profiling Nanci Donnellan, a.k.a. ESPN's Fabulous Sports Babe? Here are some highlights:

- “She’s big. She’s bad. She’s obnoxious and caustic ... She’s every guy (or gal) in Middle America sitting on a bar stool talking sports.”
- “... She is the first woman to host a nationally syndicated sports talk show, and most likely the only person ESPN president Steve Bornstein ever hired who waltzed into his office saying “Hi, Booger.”
- “ESPN courted Donnellan for six months ... Nobody’s talking salary figures, but she admits ‘It’s good to be the babe.’”
- “Donnellan is not all schtick. On one show last week she discussed three- and five-step drops, the Albert Belle corked bat incident, and race relations in sports.”
- “Her nickname was born when she broadcast from a Tampa hospital bed after wrenching her back playing golf. ‘I said, ‘Come spend an afternoon in bed with a fabulous sports babe.’ The name stuck.’”

— See *Sports Illustrated*, Aug. 1, pg. 48.



Counterculture hero Dennis Hopper visits Westwood One's L.A. studios to host WWI Woodstock retrospective (L to r): engineer Jeff Park, producer Lorre Crimi, Hopper, WWI VP/GM Thom Ferro and production director Ron Stephan.

Halftime Score: Revenues Post 11% Gain

Combined local and national Radio revenues through the first half of 1994 finished up 11 percent over the same period in '93, according to an analysis prepared by the Radio Advertising Bureau. For the month of June, overall revenues were up 9 percent over June '93 — down from the 12 percent spurt in May.

Through the first six months of '94, local revenue was up 11 percent and national spot revenue increased 12 percent. Local revenue gains were up by double digits across all regions of the country, and national spot was up by double digits in all regions but the Southwest. Local revenue for the month of June increased 9 percent over the same month in '93, and posted double digit gains in three out of five regions; national spot revenue for the month was up 8 percent over June '93.

Network Radio revenue has not enjoyed such a stellar performance through the first six months of 1994, posting year-to-date revenue growth of only 2 percent on a second-quarter increase of only 1.6 percent.

RAB President Gary Fries noted that "June marks the 22nd consecutive month of Radio revenue gains, and advertisers and agencies who haven't been big Radio users in the past are sitting up and taking notice."

Figures are based on an index of more than 100 markets provided by accounting firms Miller Kaplan Arase & Co. and Hungerford Aldrin Nichols & Carter.



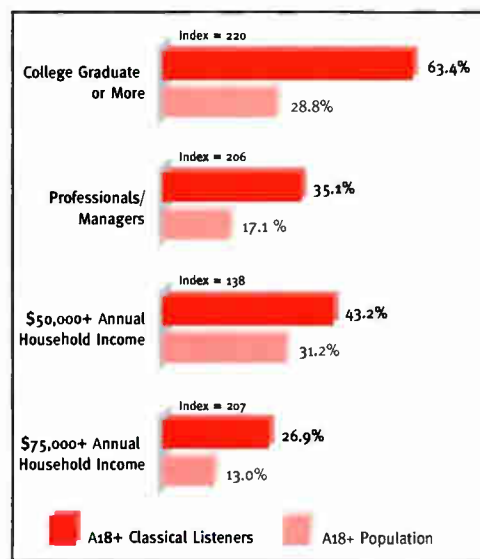
Gary Fries

Classical Is Tops Among Upscale Listeners

Traditionally considered the province of non-commercial Radio stations, classical music indexes higher than any other format in the highly sought-after qualitative categories of professional/executives, college graduates, and households with incomes above \$75,000. According to a study prepared by The Interep Radio Store, the classical format indexes 200 in these categories, meaning it has double the percentage of adults 18-plus compared with the U.S. population.

Based on Simmons 1993 data, the study also shows that 60 percent of classical listeners are in the 25-54 demographic cell. They tend to be non-ethnic, married, and gender-balanced. Geographically they are distributed almost evenly across all four census regions, with a slightly higher percentage in the Midwest.

One note for advertisers from Debra Goldman, who prepared the study: Classical stations typically offer fewer commercial breaks, which provides a clean environment for an advertiser's message.



[Source: 1993 Simmons, National Database, % adult 18+ classical listeners indexed to % adult 18+ population in each category.]

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- A Los Angeles County Superior Court Judge refused to extend a temporary injunction that blocked the sale of All-Pro Broadcasting's KACE-FM Inglewood to Cox Broadcasting. El Dorado Communications President Tom Castro had sought a permanent injunction. Castro contended that All-Pro had a standing offer to sell the stations to El Dorado, and has said that he intends to pursue the matter in court.
- A U.S. District Court judge in West Palm Beach, FL, has granted a temporary injunction against WRMF-FM. Custom Productions of Santa Monica, CA, claimed the station had infringed on Custom's copyright for the "Honesty" TV spot. Custom also has filed a \$600,000 lawsuit against the station.

Washington-At-A-Glance™

- The community development banking bill, which contains provisions favorable to Radio ad disclosures regarding auto leasing, now seems to be on a fast track. The House and Senate have been considering the conference report on this piece of legislation, and quick passage — and subsequent signing by President Clinton — are expected.
- Senators Dianne Feinstein (D-CA) and Orrin Hatch (R-UT) have drafted a compromise performance rights bill that includes a broadcaster exemption. This "fast-track" action is expected to help the chances of similar performers' rights legislation — with a broadcaster exemption — in the House. NAB is watching the legislation carefully so that "the compromise-driven broadcast exemption is preserved," according to Jim May, exec. VP/government relations.
- FCC Chairman Reed Hundt has created two new bureaus — the Wireless Telecommunications Bureau and the International Bureau — in an effort to help prepare the FCC develop and regulate the fledgling information superhighway.

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For August 22, 1994

- \$10 M:** KHTX-AM/FM SAN BERNARDINO-RIVERSIDE, CA; SELLER: HENRY BROADCASTING; BUYER: SAN BERNARDINO RADIO INC.; BROKER: RAY STANFIELD & ASSOC.
- \$5.5 M:** KZDG-FM GREELEY, CO; SELLER: PREMIERE RADIO NETWORKS; BUYER: SHAMROCK BROADCASTING.
- \$3.4 M:** WGUL-AM DUNEDIN AND WGUL-FM NEW PORT RICHEY, FL; SELLER: WILLIAM A BRANDT JR.; BUYER: ALTA GULF INC.
- \$1.9 M:** WARQ-FM COLUMBIA, SC; SELLER: CLAYTON RADIO; BUYER: RADIO EQUITY PARTNERS; BROKER: AMERICOM RADIO BROKERS.
- \$1.55 M:** WAFX-FM PRATTVILLE, AL (MONTGOMERY); SELLER: DOWNS BROADCASTING; BUYER: PRATTVILLE COMMUNICATIONS.
- \$1.1 M:** KMXR-FM CORPUS CHRISTI, TX; SELLER: SPARKLING CITY COMMUNICATIONS; BUYER: RANGER BROADCASTING CO.
- \$1.1 M:** WGCM-AM GULFPORT, MS; SELLER: EDMUND MUNIZ; BUYER: MORGAN DOWDY; BROKER: BERGNER & Co.

\$

CLOSED!

KYCY(FM) (previously **KYA(FM)**), San Francisco, California, from **First Broadcasting Company**, Ron Unkefer, President, to **Alliance Broadcasting**, John P. Hayes, Jr., President and Chief Executive Officer for \$18,000,000.

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

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9 Financial Strategies Continued

For example, the entrepreneur might first purchase Station A, a fully developed property with a \$1 million broadcast cash flow, for \$9 million — or 9-times cash flow. Then, the entrepreneur might seek to pair Station A with a second station possessing a compatible format, which would allow management to broaden coverage of a desired audience demographic. Pursuant to this strategy, the entrepreneur then might purchase Station B, a relatively developed property with a \$600,000 cash flow, for \$5.4 million — or 9-times cash flow. However, by combining the operation of these two properties, eliminating duplicative expenses and gaining economies of scale, the entrepreneur could realize at least \$200,000 of expense savings. Therefore, the combined purchase price of Stations A and B (\$14.4 million) would represent an attractive 8-times multiple on a combined, pro-forma broadcast cash flow of \$1.8 million. Moreover, the new duopoly would be well positioned formatically to play for a substantially larger revenue share.

After assembling several such properties, the management/investor team would be able to present an attractive package to prospective lenders to obtain some form of senior, or senior and subordinated, debt financing. Based on

prevailing parameters in today's credit markets (which include the lender's assessment of the company's historical performance, its ability to generate future cash flow levels required to repay debt, the economic and competitive dynamics of the markets, and the proposed structure of the debt financing), the management/investor team might expect to obtain a senior loan of up to 5.5-times operating (post-overhead) cash flow. Alternatively, the management/investor team might obtain a financing package of up to 6-times operating cash flow, comprising up to 5-times operating cash flow of senior debt augmented by subordinated debt equal to 1-times operating cash flow.

Having developed a portfolio of several such duopolized properties, and having seasoned the cash flow for a number of years, the management/investor team then should be in an ideal position to realize on its exit strategy, if deemed appropriate. In this regard, as noted above, the company either could 1) do an IPO or 2) merge with or sell to another company. Assuming that the capital markets remained receptive to broadcast groups, such a strategy should allow the management/investor team to convert an 8-times cash flow initial investment into a 9- to 10-times cash flow exit.

By successfully seasoning the cash flows, and garnering a 1- to 2-times multiple premium upon exit, the management/investor team can realize a very attractive rate of return on invested capital.

While some broadcasters believe the entrepreneurial opportunities of the '80s are gone forever, perhaps just as many realize that those opportunities — now filtered through the paradigms of the '90s — are more abundant than ever. The winners of the 1990s will be highly experienced, proven-track-record broadcasters who direct their focus toward creating solid, early-on partnerships with strategic equity investors. Further, they will dedicate those partnerships to the assembly of the duopoly building blocks of a multimarket, substantial Radio broadcasting company with a clear exit strategy. For those who buy into this formula and embrace it aggressively, they will follow such companies as Infinity, Saga, Liberty, and American Radio Systems directly to the bank. While the watchword of the 1990s is dramatic and rapid operational and capital change, the handmaiden of change is boundless opportunity. ☐

Prepared by Hartstone & Dickstein Inc., an investment banking firm specializing in broadcast company transactions based in Farmington, CT.

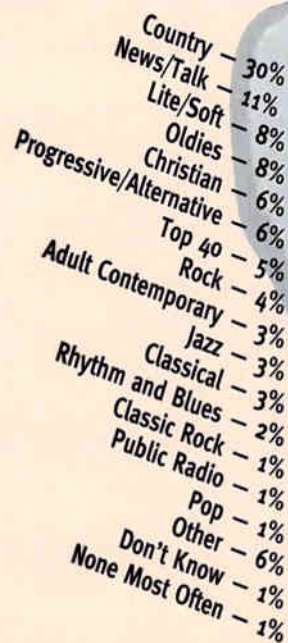
Radio Daze



"Now I know why they call it a budget ... I asked for more money this year and he wouldn't budge."

Format Preference

What type of Radio station do you typically listen to most often?



VALLIE/GALLUP RADIO POLL
A look at statistics that shape Radio

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

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What incentive programs do you have for your non-sales employees, and how do they work?



Norm Schruett, Pres.
Capital Cities/ABC Inc.
Atlanta, GA



Laura Wilkinson, Pres./GM
KALF-FM/KZZP-FM
Chico, CA



Bruce Allen, GM
WZAD-FM
Wurtsboro, NY



Bob Fox, Chairman/CEO
KVEN-AM/KHAY-FM
Ventura, CA

We have incentives for most department heads and on-air people. The on-air people are tied into rank and demo; bonuses are computed after every book. These bonus levels are very specific. As the rank goes up, so do the dollars.

Each department head has his/her own set of goals. The business manager's goals are getting the invoices out on time, keeping the aging current and checking the credit of new advertisers. Sales managers' goals are all budget-related and are paid every quarter. They also have revenue-to-share goals that are paid at year end. Our chief engineer's goals are keeping us on the air, repairing equipment on a timely basis and keeping public files up to date. The traffic manager's goal is geared to inventory control, spot rotations and making sure the proper copy is run. The operations manager's goals concern rank in demo, departmental focus, creative promotions and the stations' community involvement.

Incentive programs tend to keep our people focused and the vision clear. ☐

Although our review process still includes salary review, we use cash for our on-air personalities and programming staff based solely on their ratings performance within their daypart. Nothing works like a \$1,000 check after a No. 1 ranking, especially in a small market. For other off-air staff, we offer such perks as complimentary ski resort lift tickets or San Francisco Giants tickets, based on extra effort and attitude. In an exceptional year, we give holiday bonuses.

McNulty Broadcasting is flexible when it comes to family obligations, so we allow flexible hours and days off as long as performance is good. This is an invaluable and oft-overlooked incentive builder because of its intangibility. Yet it breeds loyalty that cannot be bought among employees who are devoted parents. These are our greatest incentive builders thus far.

True motivation comes from within, so extrinsic rewards only enhance the intrinsic ones. If we start by hiring self-motivated individuals, we gain a decided advantage in any incentive program. ☐

When I was interviewed for the position of PD, the former GM asked me that very same question. I have forgotten my response at the time, but not the importance. From small cash rewards, envelopes filled with sponsor gift certificates, free car repairs, station parties for staff, talent fees for remotes, to praise and pats on the back, I got through that first year.

Since assuming the reigns as GM of a relatively new station, and being fully aware of the bottom line, I'm faced with new challenges regarding this issue. As a GM who still pulls an air shift, I'm more in touch with the day-to-day operations and concerns of the staff. Our recent ratings success demands even more creativity in rewarding good performance. Without the war chest and budget that our competitors have, it's a difficult juggling act. Incentive programs are not etched in stone but are needed nonetheless in this ego-oriented business. I am pulling out rapidly graying hair trying to figure out rewards for this latest accomplishment. ☐

We do not have specific incentive programs at KVEN/KHAY. What we do provide is a pleasant work environment that includes equitable pay and health care benefits for employees, for which the company pays the entire premium. We also take an interest in each of our employees' needs or crises. In this regard, we loan employees money (at no interest). We provide time off for emergencies and do not reduce salaries when such an event takes place. At our annual Christmas party, we generally provide cash bonuses to all employees (due to the economic conditions in Southern California, we did miss a year but have reinstated these).

We have a number of employees who have been with us for more than 10 years — at least two for more than 20 years. The incentive we provide is the opportunity to work in a place where each employee feels a sense of belonging and part of a team. ☐

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CASE STUDY




Dwight Case

**You want to fire
your local ad agency
but you're getting big dollars from
their accounts. Now what?**



Steve Gilmore, VP
WWYZ-FM
Waterbury, CT

My primary concern is with the overall health and image of my Radio station. Just as I would let go anyone who was not doing their job to the standard of which I hired them, I would also not hesitate to let our agency go. Don't forget, the long-term image of the station is more important than short-term dollars. If the sales department has been properly working the agency's accounts, then dismissing the agency should not be a big deal. These are not only the agency's customers but the station's as well. If they have been receiving professional service and good results from your station, then it might be harder for the agency to cut you out of the equation. We tend to forget just how much power we as stations do have.

Keeping an open line of communication with the agency is additionally important. If for weeks or months we keep rejecting the ideas and creative copy the agency brings to us, then it won't come as a big surprise to the agency that we are going to find someone new. Managers and owners are ultimately responsible for the image we allow out of the agency. Putting out a product that is not up to par or creates the wrong image is also not healthy for the agency. So parting ways before both parties get a black eye is the best bet. Don't forget: It's easy to replace lost revenue, but extremely hard to change a lousy image. 




Keith Michaels, GSM
WCLS-FM
Oscoda, MI

First, if I'm utilizing an ad agency for my marketing, the station must be doing pretty well!

It is important to remember the consultant sell approach. Every day I make sure my sales consultants are on the streets asking questions and making sure the client is happy and satisfied. Now, if my agency is not making sure that I'm happy, why am I using them? I used to work for a small agency that billed close to \$5 million a year; they went out of business two weeks ago because their main focus was not the client. Service and satisfaction go together in any industry, which is why I would not hesitate to fire the agency.

If the agency decided to pull its business away from us, I would hope that it was because we lost 99.9 percent of our audience and we went dark. Otherwise, you can bet we would be in the client's office every week. A good agency would never jeopardize their client's campaign like that.

Having been on both sides of the fence allows me to better understand the Radio/agency relationship. To be honest, I don't think there's one thing an agency does for the client that a good Radio station can't do. Let's not be held hostage by the big agency dollar sign! 

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



by Sharon Crain

Leading Questions The Neglected Skill

Is your leadership style today based on giving your department the right answers—and being the Smart Boss? If yes, then it may sound wimpy to ask questions rather than tell the answers. Yet, if we think about it, the person who asks the questions is in control—and to do it well is an invaluable leadership skill. Let's look at four different situations where asking the right question is the key to success—and focus on learning which question to ask.

Scenario 1

You hold a problem-solving meeting with your department where you want the group to participate. You state the objective and ask for input. The first to speak jumps to an immediate solution, the second brings up a new issue, the third says that the first solution won't work, and the fourth identifies another problem; rather than create group synergy, you have group chaos.

Scenario 1 Goal: to conduct efficient and effective meetings that maximize the value of group input.

Rule No. 1: Ask focus questions.

Example: Let's begin this problem-solving meeting by sharing only any information you have on this issue. (The question: What information do you have?)

Example: Next, let's focus on generating only ideas for possible solutions. (What ideas do you have to share?)

Scenario 2

You tell your people an operational change that you really want them to buy into and support. They respond with statements like "OK, exactly what do

you want us to do?" You recognize that statement reflects they are complying with the letter of the change—not the spirit of the change. In other words, there is no real support or buy-in.

Scenario 2 Goal: To create a true group buy-in and support.

Rule No. 2: Know the end from the beginning. Determine what sequence of questions will get you true buy-in.

Example: What benefits do you think might result from this change?

Example: If these benefits do result, will it be worth changing?

Example: What possible negatives can you project?

Example: Given the benefits, is it worth it to figure out ways to overcome any possible negatives?

Scenario 3

Your newest employee brings you certain problems to help solve. Each time you come up with brilliant solutions and subsequently feel like a good and smart boss. Suddenly you realize you are doing his job and he is dependent on you.

Scenario 3 Goal: Develop and coach staff to be outstanding and independent decision makers.

Rule No. 3: Ask clarifying questions.

Example: Specifically which part of this problem were you uncertain about?

Example: Which factors do you think are important in solving this problem?

Example: If you solve this problem, what decision will you make?

Scenario 4

You need to purchase some expensive high-tech equipment. The language of the salespeople sounds like martian-speak. After talking to a group of your

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- The ability to ask good questions is an invaluable leadership skill.
- In problem-solving meetings, ask focus type questions.
- To develop staff independence, ask clarification questions: How would you solve this problem?
- In situations where you have limited understanding of the subject, ask questions that focus on what you aren't being told.

peers, you make the decision. Later you discover you could have saved significant dollars if you had understood more at the time.

Scenario 4 Goal: To ask evaluative questions that give you critical information in a situation where you have limited understanding.

Rule No. 4: Ask questions that focus on what you aren't being told.

Example: These are my specific needs. How well does your product meet each of my needs, and please quantify your answer on a scale of 1 to 10.

Example: If I were to talk with your competitors, what would they say are the weaknesses in your product?

Example: From your perspective, are there any questions you think I should be asking that I haven't asked?

Besides the benefits of creating group synergy and buy-in, develop your staff and improve the quality of your decisions, there is a yet another benefit from asking good questions: You become a better listener.

Dr. Sharon Crain is an industrial psychologist and a pioneer in the field of biofeedback to manage stress. She may be reached at 602-483-2546.



by Mark Ramsey

Forrest Gump, Radio Consultant

And the 'Five Peaks' for Success

When you think about the movie *Forrest Gump*, what comes to mind? Maybe it's the image of Forrest teaching Elvis how to dance. Or maybe you think about Forrest fleeing some bullies in fast pursuit as he sprints into the middle of a football game, leaving every player in his dust and every spectator in slack-jawed amazement.

Think about Arnold Schwarzenegger's new movie, *True Lies*. What do you think about first? Probably the scene of Arnold on horseback galloping through a hotel lobby (and nearly off a rooftop) chasing a terrorist. Maybe you think of the innocent girl and the bad guy both perched precariously on a Harrier jet as it hovers over the city skyline.

So what?

By the time you read this, the combined box office take for these two movies alone will probably exceed \$200 million. Huge successes, both. Is it any coincidence that these two wildly popular movies are littered with memorable moments like those mentioned above? In fact, could it be that these movies are so successful because they con-

tain these and other memorable moments or "peaks"?

Morning Peaks

As a friend of mine in the movie business points out, time and again Hollywood has learned that successful movies generally have at least five memorable moments or "Five Peaks." Less than five peaks, and the odds of failure skyrocket.

How do we use the concept of "five peaks" in Radio? Well, most of our opportunities for peaks come during the morning show. Take your own station's morning show as an example. How many "peaks" did you deliver this morning? A Radio morning show, like a popular movie, needs a minimum number of peaks (at least one or two per hour) to assure success.

So what exactly is a peak?

- A peak is something listeners haven't heard before. There's something fresh about it that makes listeners say, "Wow, that's different!"

- A peak is memorable. Think of it as a highlight of the morning show — a thing listeners will be talking about at the water cooler later in the day.

- A peak is special. Every peak has to have a valley, which is another way of saying that nothing brilliant is brilliant all the time. Take David Letterman's Top 10. Sometimes there's nothing funnier on television; sometimes this feature falls terribly flat. Howard Stern can make a listener laugh out loud one moment and cringe the next. The valleys are what make the peaks special.

- A peak takes planning. Successful movies are the result of meticulous writing and rewriting. *The Flintstones* had more than 30 writers attached to the project at

various stages. Letterman's "Top 10" list items are culled from dozens of alternatives, which are submitted by *Late Show* writers and unceremoniously rejected by Dave, himself. When Don Imus interviews President Clinton or Howard Stern stages a funeral for his competition, it may seem totally spontaneous, but there's a lot of preparation going on.

Enduring the Valleys

David Letterman's *Late Show* is nominated for an Emmy not because every moment is a comedy riot. It doesn't have to be. *True Lies* had plenty of points that dragged on and on. That's OK. Howard Stern is sometimes boring, sometimes unsavory, sometimes compelling, and sometimes brilliantly funny. No problem. Viewers and listeners alike are perfectly happy to meander through the valleys to reach the peaks. In the long run, we are watching or listening because of the peaks.

To get the best results from your morning show, don't evaluate the valleys; look for the peaks. One or two per hour is what it takes. Name the moments from each show that were unique, memorable, special. Are they strong enough to be peaks?

If *Forrest Gump* were consulting your station, he'd probably tell you that "life is like a box of chocolates; you never know what you'll get." But every so often you bite into a rare, special piece, smile and roll the smooth, sweet flavor around your mouth. It tastes so sinfully delicious, it makes the whole box worthwhile. ■

Mark Ramsey is president of NOVA Marketing Group, a media research and marketing consulting firm based in San Diego. He may be reached at 619-291-9322.

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- Successful movies have at least five memorable moments or peaks, a concept that can be adapted to your morning show.
- A Radio morning show, like a popular movie, needs a minimum number of peaks (at least one or two per hour) to assure success.
- Every peak has to have a valley. The valleys are what make the peaks special.
- Peaks take planning.

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by Dave Gifford

Coaching the Coach

Getting a Star Over the Slump

Sales staffs are made up of Superstars, Stars, Future Stars, Fading Stars, Uncommitted Stars (would-be Stars who never fulfill their potential), High Plodders, Low Plodders, Failing Salespeople and UFOs (new recruits). And all of them, at one time or another, find themselves in a sales slump. Why?

Actually, there are only three reasons for a personal sales slump: personal problems; extenuating circumstances (accounts dropping out of Radio, direct accounts moving to another rep's agency, agency accounts switching to another rep's agency, etc.); and too few presentations.

The slumps caused by the latter scenario are often the result of poor organization and planning, poor time management, lack of commitment, complacency, etc. This is where a sales manager's skills at coaching and counseling come into play. Here are some guidelines:

Right Time, Right Place

1. Pick your spots: Timing, as they say, is everything, and your timing is bad whenever you react impulsively and emotionally. The proper forum is a regularly scheduled one-on-one meeting.

2. Pick your environment: One-on-one meetings that normally produce positive results are almost always conducted in private at a neutral site.

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- Coaching should be conducted at regularly scheduled one-on-one meetings, in private, and at a neutral site.
- Prepare a prioritized agenda.
- Identify and isolate the problems.
- Offer help, suggestions and solutions.

3. Be prepared: Prepare a prioritized agenda.

4. Ground rules: no negatives, threats, browbeating, loaded questions, arguing, lecturing, or cross-examinations.

5. Be careful how you communicate: as "visuals" (35 percent of us), "auditories" (25 percent), and "kinesthetics" (gut-checkers, 40 percent), through body language (50 percent), tone of voice (40 percent), or words alone (10 percent). So just as there is the body language of the buyer, there's the body language of the seller, and one of coaching's primary purposes is definitely to make a sale. Additionally, your tone of voice should be businesslike but warm and supportive, and your words well-chosen.

Find the Problem

6. Setting the scene: "You're doing a good job at (summarize the positives), but we've got a problem, so let's see if we can work it out together."

7. Identifying the problem: "As I see it, here's the problem we've got to solve (summarize in as few words as possible), unacceptable behavior, don't you agree?"

8. Offer help: "How can I help you?"

9. Optional questions (as appropriate), should they disagree with your assessment: "What, in your opinion, is the real problem?" "Is there anything you don't understand about what is expected of you?" "What were you doing when you were 'hot' that you're not doing now?" "How much of the problem is not job-related?" "Come on, level with me ... what's the real problem?"

And if you still haven't identified the problem, try Lewis A. Allen's Logical Thinking Process: 1) What is the apparent problem? 2) What are the facts? 3)

What is the real problem? 4) What are the alternative solutions? 5) What is the best solution? 6) What is the best course of action?

10. Isolating the problem: "Do we agree that the problem is (summarize)?"

Find the Solution

11. Identifying the solution: "What, in your opinion, is the solution?"

12. Offer prepared solutions: "Do you think you can turn things around if you (suggested solutions)?" And if they still disagree ...

13. Ask that they find their own solutions: "How would you manage someone with the same problems as you?" NOTE: Oftentimes they come up with the precise remedies needed without any prompting whatsoever.

14. Isolating the solution: "Do we agree that the solution is (summarize)?"

15. Gaining the commitment: Q: Are you going to make this problem go away? A: Yes! Q: Is that a promise? A: Yes! Q: What do you call someone who doesn't keep their word? A: A liar! Q: (Said with a smile) You're not a liar are you? A: No!

16. Timetable their turnaround: "OK, how soon can I expect to see some progress and when do you think you'll be back on target?"

17. End with positive reinforcement: After reassuring them of your belief in them (people who feel good about themselves, sell better), here is a little Q&A that has worked magic for me over the years. Q: Isn't it about time you kept your promise to yourself? A: Yes, it is. ☐

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



by Bob Keith

A New Lease On Lists

Replace Schmoozing with Account Development

Jacques Cousteau once remarked that when you enter the ocean, you enter the food chain — and you don't necessarily enter at the top. The same could be said for sales managers who try to motivate senior reps to develop new business. They get eaten alive by list sharks.

List sharks are sales reps who by virtue of tenure, not talent, have built up huge account monopolies. Unfortunately, this list mentality may be costing the station a huge fortune in new business. And as duopoly places even more pressure on revenues, stations will be forced to retool.

The list is reminiscent of another era when Radio hired people whose main skill was the ability to schmooze with clients.

The Old School

The list is reminiscent of another era when Radio recruited people whose main skill was the ability to schmooze with clients on the golf course or over a three martini lunch. A low golf handicap was considered a valuable business skill.

Those days are obviously gone, but the system of list assignment and account ownership are still with us. Unfortunately, it rewards endurance, not performance, in an effort to keep senior reps from leaving the station and taking good clients with them.

Today, for a station to maximize revenue, sales reps must be able to develop myriad account revenue op-

portunities including agency, vendor/co-op, recruitment, cause marketing, special events and added-value creative marketing programs.

Replace Lists with Leases

Unfortunately, many reps would rather pick up the phone and take an order rather than properly develop the accounts on their list. It's only natural to take the path of least resistance or, in this case, list resistance.

The answer is to replace lists with leases and to limit the number of accounts that may be protected at any one time. A salesperson no longer owns

accounts but leases them from the Radio station. No one should be allowed to lease more accounts than can be developed properly.

This number varies from market to market, but an ideal number would be about 48.

Of the total accounts, 33 percent should be active billing, 33 percent should be pending business and up to 33 percent could be classified as under development. An exception would be the addition of another 33 percent as manufacturer accounts for stations doing vendor.

Leases should be up for review every 90 days, and the terms of the leases should dictate that either an order or evidence of development — i.e., pending proposal, appointments or correspondence — is necessary for the lease to remain valid. Words to the effect,

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- Account lists tend to give some reps a monopoly over accounts and hinder new business development.
- Replace lists with leases, and give reps 90 days to develop active accounts.
- Limit the number of accounts that may be protected at any one time.

"I'm working on it" are not acceptable as proof of performance.

When dealing with accounts that contain multiple decision makers (i.e. special events, recruitment, public relations, cause marketing, buyers/merchandisers/vendors, etc), assign leases by contact not account. This provides sales reps with additional incentive to work the entire account and not just wait for the agency avails.

Evolution, not Revolution

Understand the sense of security that owning a list gives a salesperson. Things won't change overnight. Start an evolution, not a revolution. Gradually reduce the number of accounts each salesperson can claim and introduce the lease during quarterly reviews.

Duopoly and debt will have an even greater demand on a station's revenues as stockholders demand better bottom lines.

If the account assignment system at your station permits the no-limits accumulation of accounts, you're not encouraging development, you're rewarding entitlement.

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



by Cliff Berkowitz

Station Identification

What Do Your Promotions Promote?

Most promotions meetings in Radio stations across the country consist primarily of conjuring up new promotional gimmicks for clients who demand promotions with their buys. Like it or not, that's reality for Radio in the '90s.

Despite the plethora of sales promotions, most stations still do their fair share of pure programming promotions. What has suffered, however, are the promotions themselves. They are booooring! With most of the creative energy going into placating promotion-hungry advertisers, it's no wonder that imaginative, entertaining, thought-provoking station promotions have been on the wane for some time.

Don't Give Away, Promote!

The majority of book promotions out there are some kind of cash giveaway. I've got nothing against cash, traditionally it's about the best thing you can give away. The problem here is that a giveaway alone is not a promotion. A station promotion should, by definition, promote the station. A promotion is supposed to, in the most creative and ear-catching way possible, let everyone know, in no uncertain terms, specifically what is

so special about your station. If you give out cash in the process, great!

Cutting back your promotional energies for sales certainly isn't the answer. It has simply become too vital a part of the sales picture. Hiring even more promotion people is simply out of the question for most stations. So in this case, I'd put the ball back in the programming department's court. It's where it traditionally belongs anyway. In the days before the term "added value" was part of our vocabulary, before we had to hire promotion directors to keep up with the ever-increasing demand, and before we had "time-saving" computers to do our music rotations, programmers would spend a much larger percentage of their day dreaming up new and innovative ways of setting their stations apart from the competition.

What Makes You So Special?

There are a few things you can do right now for the sake of the promotional health of your station. First: Do what you can to eliminate a meeting or two per week (we've become a very meeting-happy medium). Additionally, programmers should pry themselves away from the computer screen (it's become almost an addiction with some PDs). Then get out of the station. Get away from the non-stop distractions and the same four uninspiring walls. Then clear your mind and really think about what you want to promote about your station in the next book.


This part is important, so give it some thought. What makes your station special? Why should Joe Listener tune in to your station? Once that becomes crystal clear, devise a promotion that reflects

it. For example, if in your reflective state you realized that your station plays more rap-polka music than anyone else and you've found that rap-polka is becoming quite popular in your market, a promotion that calls attention to this every time you play a rap-polka song would be good.

How Now ...?

On the other hand, if being perceived the market's "Big Money Leader" is important, then something along the lines of what KQKS Denver did a few years back might fill the bill.

The station already had the "Most Music" image, according to their research. They wanted to be known as the cash cow of Radio stations. With that in mind, they brainstormed the concept of literally getting a cow to drive the point home. They borrowed a cow, hired an actor and sent him and the cow into downtown Denver one morning. He began handing out cash to passersby with no explanation given. That night it was the top story in the news. Shortly thereafter it was revealed that it was a Radio promotion and from then on, the station became known as "Colorado's Cash-Cow KS104." It was a tremendous success.

The point here is that with all the sales promotions and giveaways on every station in the country, a good promotion really stands out from the crowd. So before you commit to your next "Caller 5 Gets Cash" giveaway, figure out what your station is all about, then come up with a way to make sure everyone knows about it. That's promotion. 

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

QUICKREAD™

- With so much creative energy going into sales promotions, the quality of station promotions has suffered.
- A station promotion should promote the station in the most creative and ear-catching way possible.
- Cash giveaways alone are not promotions.
- Motivate the programming department to brainstorm effective promotions.

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by Holland Cooke

Every Great Player has a Coach The Game Plan for Success

If you've already got a committed, diligent morning host or team, congratulations! Now, coaching is your critical path to success ... and even the toughest coaches are also great cheerleaders.

Valuable Frontline Savvy

Nothing contributes more to the success of talented morning people than the genuine enthusiasm that management can infuse. Not expensive promotion, not slick jingles, not a comedy service, not even a raise. Time and again, productivity research in various industries ranks "a feeling of involvement" as employees' key motivator.

So keep your morning talent "in the loop." When making station decisions, ask their counsel. You'll be tapping into valuable frontline savvy. And even if you don't adopt every suggestion, they'll feel better than if you didn't ask at all.

And you can share an important perspective with them. Teach them how the station operates, and they'll *think* instead of asking you what to do about every little thing.

Take them along on sales calls, and they'll give those live spots a super sell,

rather than just "reading commercials" that they consider an interruption.

It's smart politics too. When your people feel bought in, they'll watch out for you. They'll embrace the station's goals as their own. Your pain will be theirs. But treat 'em like Teamsters, and you'll have to cover your own keester.

Some stations are too wary of "creating a monster" to pump up their air personalities. I hope that's how your competition operates, because their staff will spend more time thinking about management than listeners. And tongues will wag. A station that's earned a reputation as "a place where I feel like I'm part of a team" will continue to attract the best talent.

Does all this coaching strike you more as coddling? Think again! In any sport, the player/coach relationship is like a bank account. If you never miss a chance to make a deposit (positive reinforcement of what worked), it'll never be hard to make a withdrawal (constructively pointing out what didn't).

More Than a Memo

The great PDs I've known operate by the Golden Rule, weighing everything they ask of staff from the staff's perspective. Doing so sends air talent a subtle but important message about how to address your listeners: genuinely and with a sensitivity to what's happening on-air and how it plays.

Effective PDs interact daily — in person — with each on-air talent. Eye contact is the opposite of a memo. So, even if it's just a cup of coffee, establishing that daily player/coach moment creates a comfortable, regular form for "attaboys" and "How do you think that worked?" And you'll field some great

ideas that otherwise might not make it to the suggestion box.

Even shy PDs whose strong card is the techy-nerd side of our business get better at this interaction as they do it more. And GMs who coach them well will nudge them in that direction when they notice more memos than conversation, and an on-air sound that "just seems to be missing something."

Given the frugality that our rebounding economy still demands and the tab for a competitive morning show, a PD who also wears the on-air hat is a character few stations can do without. But because both are full-time jobs, fewer PDs are hosting morning shows. More on-air PDs are hosting afternoons.

The hours work. The PD gets to hear the whole morning show every day ... sees every on-air person but the all-nighter ... and is around during office hours and available to sales and for other suit-and-tie duties.

Make it a rule: No interruptions when the PD is on-air! Don't let non-stop phone calls and studio traffic put this important show on auto-pilot. Unless somebody's bleeding, it can wait. GMs take notice! Respect the PD's "space" in the studio, and he/she will look forward to the show each day and maintain a vital emotional link with the listener.

By consolidating PD and afternoon drive host into one position, you can employ a higher-octane individual than you could afford for either role if the jobs were separate ... and you'll take some dough to the bottom line too. ☐

Holland Cooke is a Washington D.C.-based programming consultant specializing in news/talk and full-service AM. He may be reached at 202-333-8442.

QUICKREAD™

- Keep talent "in the loop." Ask for their input when you are making critical decisions.
- The player/coach relationship is like a bank account. If you never miss a chance to make a deposit (positive reinforcement of what worked), it'll never be hard to make a withdrawal (constructively pointing out what didn't).
- Effective PDs interact daily — in person — with each on-air talent. Eye contact is the opposite of a memo.

Why Put Off Until Tomorrow What You Can Play Today!



Break Today's European Hits In Your Market With Bobby Sicilia's European Hit Survey And Take Your Listeners On A Weekly, Two-Hour Journey Through Europe.

The **European Hit Survey**, the only program of its kind offering a profile of top Pan-European hits, is now available in the United States in a weekly, two-hour magazine format.

Along with the latest music hits, **The European Hit Survey** is packed with information about European lifestyles, updates on current music trends in Europe, entertaining industry news and interviews with today's hot artists.

Steamin' Euro-Jock, Bobby Sicilia, hosts **The European Hit Survey**. He's got the inside track on the music and the artists, and he'll keep your audience listening.

So, don't put off until tomorrow what your listeners can hear today.

- Excite your audience with today's European hits.
- Give advertisers a new and innovative platform to reach young adults.
- Boost your ratings and propel your station ahead of the competition.

The
EUROPEAN
Hit Survey

For more details call Sound & Stations USA at 214-444-2525.
Don't keep your listeners waiting!



by Roy Pressman

What to Ask In the Digital Marketplace

For all their technological shortcomings, at least the good ol' days of cart machines were simple. All you had to do is answer a few simple questions ... "Do you want mono or stereo?" ... "Single or triple deck?" and "How many would you like?" We were comfortable.

Digital storage promises to change all that. It virtually eliminates all of the shortcomings of analog cart machines. But it also will add some anxiety in deciding which system is right for you.

For example, for less than \$100 you can add a sound card to almost any computer, which will allow you to digitally record and playback anything. So why hasn't every station junked their cart machines and jumped on the digital bandwagon? First of all, a computer with a \$100 consumer sound card is not a good replacement for your cart machines. The reliability is just not there, the support is not there, the user-friendliness is not there. Just because it records digitally doesn't mean it's for you.

Software Makes the Difference

The heart of any good digital storage system is the software. In fact, manufacturers can use identical pieces of com-

puter hardware and produce vastly different systems because of the software. The software or programs can be written by the manufacturer's programming staff or by contracted outside programmers. The basics are the same in all systems, but the methodology can vary greatly.

There are just a few companies producing professional sound cards that can easily interface with the studio environment. Apt-X and Antex manufacture sound cards that are used in many digital storage systems. Other companies such as Broadcast Electronics and ITC have developed their own unique sound cards that interface with their own software and systems. Familiarize yourself with what's out there.

There are many systems out there — but try and stick with the big boys; make sure they've got the financial resources to ride out the storm of digital storage manufacturers.

Critical Questions

Some questions to ask while shopping for your digital storage system:

1. What kind of sound card are you using? Has this card had any design problems? Can the card successfully be used in a computer network environment? Does the card have balanced inputs and outputs? Can I simultaneously record and play? Does the card have digital inputs and outputs (AES-EBU)? Does your system have a digital waveform editor?

2. What kind of data compression does your system use? What are the available data compression ratios?

3. What sampling rate does the sound card use? Is the rate adjustable?

4. What kind of computer is necessary for your system? How much memory

is needed? How much hard drive space is needed for my commercial library?

5. What is the guarantee on the system? Who will service it? How long will it take to get replacement parts? Do you have 24-hour technical support?

What if?

6. How will you prevent loss of our commercials? What is the back-up scheme? How long will it take me to get back on-line after a major failure?

7. Can your system be networked together so files can be transferred easily from studio to studio? What computer networks will work?

8. How many stations are using this system? Will you supply a user list?

9. How long will it take to install this system in my station? How long will it take to make the custom modifications (if any) to the software? How often do you send program updates? Is there a charge for these updates?

10. Does your storage system interface with my traffic system? I would like to be able to directly download the log.


... Just Like a Cart Machine?

11. How long has your company been in business? May I see the financials?

12. What are your payment terms? Will you require a large down payment?

13. Who wrote the software? Are your programmers in-house?

14. Can I supply my own computers?

15. Does your system use touch screens? A mouse or track ball? Can your system be started from our mixing consoles, just like a cart machine? 

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

QUICKREAD™

- Digital eliminates the shortcomings of analog cart machines. But it also will add some anxiety in deciding which system is right for you.
- Reliability, technical support and user-friendliness are important factors in choosing a storage system.
- Stick with the big boys. Make sure the manufacturer you choose has the financial resources to compete in the digital market.

...remind you of your news & information budget?

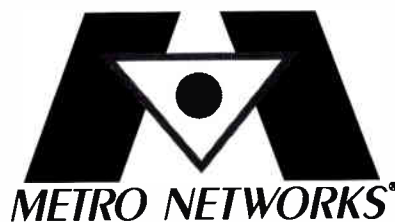
Douopoly's, IPOs, tighter margins, increased competition, and an audience that wants more faster and better. Welcome to the Information Age.

And now you have to contend with a news and information budget that is all but dried up. It's enough to make you feel a little parched.

So how do you create the best possible product, and achieve your company's goal?
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INTERVIEW

A GROUP OF THEIR OWN

**JIM THOMPSON, PRES./CEO &
MIKE CRAVEN, CHAIRMAN/COO,
OF LIBERTY BROADCASTING**

Liberty Broadcasting evolved out of long discussions between Jim Thompson and Mike Craven when they served as president and regional vice president, respectively, at Group W Radio. Craven was the first to pursue station ownership when he left the company in 1992, and Thompson followed him a year later when station values started becoming attractive from an investment standpoint. Both partners also sensed an historic opportunity to participate in the re-engineering of Radio's ownership landscape, which was being designed through the FCC's ownership rule changes.

Thompson, who serves as president and chief executive officer of Liberty Broadcasting, spent a total 16 years with Group W, and also owned and operated WMVB-AM/WREY-FM in Vineland, NJ. Thompson served as chairman of the 1993 NAB Radio Show and currently serves on the NAB Futures Committee. He founded the Radio Creative Fund and the Radio Mercury Awards in 1992, and currently serves as co-chairman of the Radio Creative Fund Executive Committee.

A graduate of the Harvard Business School's Advanced Management Training Program, Thompson has served as a board member of the Southeastern Pennsylvania Easter Seals Society, the Police Athletic League, and the Northern Home For Children. A Vietnam veteran, he also led the effort to establish the Philadelphia Vietnam Veterans Memorial. Thompson and his wife, the former Cindy Mercer, have five children — Meghan, Shannon, Katie, Jimmy and Molly — and live in Short Hills, NJ.

Craven, who serves as chairman/chief operating officer of Liberty Broadcasting, has held a number of key management positions for Metromedia, Lin Broadcasting, and Group W Radio. Under his leadership, WMMR-FM Philadelphia became perhaps the most successful AOR station in the United States. Craven subsequently served as vice president of Metropolitan-Legacy Broadcasting before becoming regional VP at Group W Radio.

Craven attended Penn State University and the Annenberg School of Communications. In addition to his responsibilities at Liberty, he also is president/partner of Sportsplex Marketing, a sales and marketing company designed to package networks of sports stadiums and arenas for use by national advertisers interested in stadium signage. He has two daughters and lives in Bryn Mawr, PA.



INK: What do you view as the primary difference between working for a large corporation like Group W and being entrepreneurs. What are the upsides and what are the risks?

THOMPSON: When you have an opportunity to work for a company like Group W, you take a lot of positives with you when you leave. Among these is the notion that, in a much smaller organization, you become the entire support system. The bad news is that it takes a lot more steps to get some things done, but the good news is you do them all yourself and actually move more quickly.

CRAVEN: Exactly. The structure of a larger company that has been in the business as long as Group W is the support system and the variety of people who have been around for a long time. These people understand the goals and objectives of that particular company. From our perspective, we have set our strategies and our own goals. They are new and fresh in our minds. We have the ability to act on our goals and objectives quickly — and that is one of the most rewarding aspects of moving into ownership.

INK: Do you think large corporations tend to be layered with too much bureaucracy so you really can't move as fast or efficiently as you'd like to?

THOMPSON: All we have to do is review the downsizing that has occurred in the business world over the past couple of years. A lot of it depends on the company and how its corporate culture is set up. We've already stressed how we can move quickly in this strategy, largely because our strategy involves nothing but Radio at this point. And because of this, we can be very focused in our planning.

CRAVEN: Any large company that has a structured corporate entity with lots of satellite facilities, that has been around for a while develops a culture. Even though it's designed to be flexible, it's not as flexible as a culture that maybe was designed yesterday and is implemented today. We're constantly reminding ourselves every day how closely we adhere to our own culture and how different it is from other companies that we have worked with.

INK: When you first discussed building a Radio group from the ground up, what were your thoughts ... and how has the industry changed since those early dis-

cussions and how have you changed?

CRAVEN: We began talking about this as a general concept a couple of years ago. The idea began to take a real solid turn while we were working with Group W. We saw a lot of things that were changing structurally in the business. The industry itself is designed to appeal to listeners — and that hasn't changed. Through a great deal of research we've come to realize that listeners have very definitive tastes and are not as broadly focused as a lot of people used to think they were. Formatically, Radio stations are designed to appeal to listeners' tastes and needs — something that hasn't changed since the time that Radio began. However, the superstructure of the business has changed to the point where people need to do business differently today than they did as recently as five years ago.

A FLEXIBLE DESIGN

INK: Did you anticipate these changes or did you modify your plans as you went?

CRAVEN: This may sound self-serving, but we designed our strategy based on what we saw happening, with an eye toward being flexible enough to modify things should we have been wrong. So far, we have proven ourselves right.

THOMPSON: We believe we hit at the absolute perfect time to buy stations at fairly low multiples compared with today. That, in turn, allowed us to have a better chance to further increase the value of the company. We were a little bit lucky in that, but we also created some of our own luck by strategically looking at how we wanted to approach this company. We've had some opportunities to look outside our original goals, but so far we've remained completely focused on our strategic plan.

INK: Which is ...?

CRAVEN: The two-part strategy included two aspects: station acquisitions and operations and development. The acquisition strategy was to acquire Radio stations from Boston down through Miami in a fashion that would allow us to regionalize personnel, consolidate some expenses from within a region, and have an impact on advertiser dollars in a given region. Within this regionalization concept we wanted to try to duopolize in all of the markets that we had targeted ...

28 ►

SIDELINES

MIKE CRAVEN

- ◆ Leisure activities: Tennis, squash, skiing, recreational reading.
- ◆ Recommended reading: If you like mystery and plain old intrigue, you'll love Ludlum and Grisham.
- ◆ Mentor or role models: No single mentor, but I'd have to mention Triangle Publications' Dave Bennett, George Koehler, and Carl Brazell. Also, a small circle of supportive friends with strong personal values and two extremely hard-working parents.
- ◆ The most interesting person you know is: My close personal friend Bill Delafield. His zest for life, willingness to continually learn, and his passionate loyalty to people he calls "friend."
- ◆ If you had 30 minutes to sit and talk with someone, whom would you choose? My two daughters. It seems I never have enough time to share their thoughts and perspectives ... which, by the way, are far more mature than many of my own, given the world in which they are growing up.
- ◆ If you were granted one wish, what would that be? To give back to life and family at least as much as I take away.
- ◆ If you could go back in time, where would you go? Armed with my current life experiences, I'd like to start my own clock again. Otherwise, the mid-1800s intrigue me.
- ◆ Who did you listen to on the Radio when you were growing up? The Lone Ranger and the Shadow ... Top 40 jocks like Hy Litt and Bill Wright Sr. on WIBG, Murray The K in New York, and Wolfman Jack when I could pick him up.
- ◆ As a child, what did you want to be when you grew up? As a pre-teen, a basketball player like my father. Later, I was a journalism junkie and Radiophile ... with an interest in filmmaking.
- ◆ What is your pet peeve with Radio? Radio has evolved into a true marketing force, yet broadcasters tend to defer to TV and print as primary media and treat Radio as a secondary vehicle.
- ◆ What has been your most elusive goal? Professionally, I've embarked on my lifelong goal to develop a successful group of Radio stations. As they say in TV: film at 11.
- ◆ Of what achievement are you most proud? My family.

INTERVIEW

◀ 27

and we've been successful doing that. There's a phrase we use — cluster acquisition — which means we have multiple facilities in regions that have similar lifestyles and similar music tastes among the listener profile we're targeting.

THE GROUP W EXPERIENCE

INK: You both have substantial management backgrounds in large corporations. What have you brought with you from your experience — and what have you been forced to develop on your own?

THOMPSON: Actually, we weren't allowed to take anything with us except our Rolodexes. Seriously, whenever you leave a company like Group W you hope that you have learned a lot of good things that you can improve upon even further. One thing Mike and I did while we were there was staff training. We learned a lot from their support structure in order to know how to do that, and we're doing a lot of it at Liberty. We're very heavily into training, especially minority training and minority promotion. I've always felt this is critical — and we'd be foolish not to take some of that along with us.

CRAVEN: I think what I brought with me from Group W was yet another perspective of the broadcast industry. On the good side, it was steeped in that company's long-term commitment to the broadcast industry and what they certainly believed was a philosophy of operation. The types of companies I've worked with — Triangle Publications, Lin Broadcasting, Metromedia, Metropolitan, and Legacy — each have had a different philosophy. What I've appreciated through my association with all of these companies is the way people who direct these companies think philosophically — and then modify my own thinking based on what grew out of that educational process.

INK: To what degree are you both hands-on managers ... and how much autonomy do you give your individual station managers and staff?

CRAVEN: We are very hands-on. Philosophically, we're still going through an introductory phase, so we may be more hands-on today than we ultimately will end up being. This is because we have a specific operational philosophy and are

imparting that to our managers as we acquire additional stations. Still, we believe that Liberty Broadcasting is nothing more than the people that drive the company. We interact with these people on a regular basis and, thus far, the interaction has been healthy and valuable for all concerned.

THOMPSON: One of the things that we've been able to do is strike challenges for our managers and assist them in ways to get and fulfill those challenges. We're on the phone every day, and at the stations three days a week making sure that we're assisting them to some degree.

CRAVEN: Now, you'd expect us to say this, but we've set some very high standards for Liberty and our individual business units. Consequently, we need to not only set these standards, but we need to be involved with the management of the Radio stations to assure that they feel we're assisting them in becoming successful. I know that sounds like a real cliché, but it's what we believe. While we're not trying to over-manage the Radio stations, we're trying to super-serve the managers so that they understand that this is a team effort — and, as a team, this is the way we're going to move forward quickly and more successfully.

DUOPOLY PHILOSOPHY

INK: How has duopoly changed your strategy at Liberty — and your management philosophy?

CRAVEN: Duopoly has not changed our strategy relative to the geographic ac-



Craven with his daughters Mandy & Hilary

quisition boundaries, and I do not believe duopoly is going to make you successful simply because you have a couple of Radio stations in a market. Much more important is how you appeal to the listener base in your marketplace and how

29 ▶

you fulfill their needs. Duopoly simply is a tool, and it can be used or misused.

INK: Is it imperative that you own two stations in a market, or can a good operator get by with a standalone?

THOMPSON: It depends on the marketplace. One consideration is the ability to



Thompson with daughter Molly and son Jimmy

grow revenues. We believe that the industry can be grown far and above all the other media that's out there, and when you have two stations in a market you can combine the best resources of those to attract more money to the marketplace. In this regard I would caution people who view consolidation as a cost-cutting opportunity. It is really a revenue-enhancing opportunity.

CRAVEN: Exactly. That has to be the long-term focus of duopoly. Radio is a listener loyalty medium. The listeners in your marketplace don't know if you own one station or 16 stations. What they know is what they like — and that's what they'll be loyal to, whether you own one or two facilities. That's our first and continuing concern. We want to make sure our product is as good as it can possibly be, whether it be free-standing or duopolized.

INK: What are your operational philosophies regarding consolidation itself? Do you maintain separate management, sales or programming departments?

THOMPSON: We believe you have to view each market on its own merits. The Radio business is now a business of business, and the people in this business are who really make everything happen. These stations are 95 percent people — and that's what drives our success. Still, you can't make a blanket statement and

say that you'll have one general manager and one general sales manager. You have to look at the marketplace.

CRAVEN: There's no hard-core formula that you can apply to duopoly in every marketplace. We're in the business of improving value, and the best way of doing that is by increasing revenue. The only way I've ever seen successful Radio stations become more successful is by getting people out on the street and aggressively selling the ratings that are generated in-house.

THOMPSON: I suspect those who do have a cookie-cutter approach to duopoly may have some short-term success, but I don't think it builds value for the future unless you can increase the revenues.

INK: Do you think the Radio industry looks more at the short-term effects rather than the long-term objectives?

THOMPSON: If you're only looking at the short term, you won't be around for the long term.

CRAVEN: Absolutely. It's crucial to approach business with both short-term and long-term goals. You have to have both laid out as you walk in the front door. That's what we have attempted to do with our strategy: to take advantage of all the right aspects of duopoly on a market-by-market basis in the short-term, but also plan for the future.

A STRATEGIC FIT

INK: Tell us about your relationship with the Griffin Group. What made that company attractive to you?

CRAVEN: The terms and conditions we choose not to share with the public, but the global answer to our relationship goes back to our initial strategy. We had identified Radio groups that were in those markets and that had a strategic fit with our company, and they were in many of those markets.

THOMPSON: We actually spent time looking at the groups within these markets. Then we put a different hat on and asked ourselves what should they be doing to increase their value — and how can we help make that happen for us.

INK: Did you approach Griffin or did they approach you?

CRAVEN: We approached them.

THOMPSON: We've approached everyone, and a lot of people have approached us. But because we knew what markets

30 ►

SIDELINES

JIM THOMPSON

- ◆ Leisure activities: Golf, skiing, reading.
- ◆ Recommended reading: *Competitive Strategy*, by Michael Porter.
- ◆ Mentor or role models: My four older brothers and one sister, who embody all of life's virtues.
- ◆ The most interesting person you know is: Harold J. Pannepacker — known by everyone in the Philadelphia media community as Penny, a former KYW-TV salesperson and legend — because of his natural wisdom, spirit, kindness to others, and great sense of spirit and great sense of humor. He is the kind of person the world should be filled with.
- ◆ If you had 30 minutes to sit and talk with someone, whom would you choose? I'd sit down with my brother, Bill, for his sense of reality and proportion ... and with John F. Kennedy, to get a closer glimpse of his leadership style and natural grace under pressure.
- ◆ If you were granted one wish, what would that be? That the people I love will remain healthy and happy.
- ◆ If you could go back in time, where would you go? To be on the earth at the time when Jesus Christ was alive.
- ◆ Who did you listen to on the Radio when you were growing up? Hy Litt on WIBG and Sid Mark on the jazz station in Philadelphia.
- ◆ As a child, what did you want to be when you grew up? A Catholic priest.
- ◆ What is your pet peeve with Radio? The still appalling number of people who don't understand Radio's marketing power — and what can be done with it.
- ◆ The most embarrassing thing that ever happened in my career has yet to happen ... and I'm looking forward to it.
- ◆ What has been your most elusive goal? It's a secret ... and must remain so.
- ◆ Of what achievement are you most proud? It's not my achievement ... but I must say it was watching the miracle of my children being born.
- ◆ As a listener, what is your favorite format? News, classical, and oldies — depending on which one I need at a particular time of day.

INTERVIEW

◀ 29

we wanted to be in, many of those groups would have taken off our geographical focus. But given the markets in which they were operating, Griffin made a lot of sense.

INK: You were fortunate very early in your corporate history to secure strong financial backing from Joseph Littlejohn & Levy. How did you arrange this relationship, and what do they expect in return?

CRAVEN: We were introduced to JLL through a relationship that we had with Donaldson Lufkin & Jenrette. We were trying to find an equity partner that offered more than money. We were looking for an equity partner who truly is a partner. We wanted a company that had not only the hardware but also a respectable reputation in the financial community and a broad business background. We wanted someone who was not so one-dimensional that they didn't have the ability to understand the broadcast business, which is different from a lot of other businesses. We also wanted a company that was small enough that when we came in on the 22nd floor, we stayed on the 22nd floor. We wanted to work with the people that had their names on the front door.

INK: Can smaller groups or companies still get good funding to build their properties in today's financial climate?

CRAVEN: It depends on the size and needs of the bank. What we see are banks that have identified the problems of the mid-'80s and understand the business differently today than they did then. Broadcasting has reoriented itself in the eyes of the financial community, and I believe there is a bright future for equity in the Radio business ... which you wouldn't hear anybody say 18 months ago.

INK: Banks are not in business to be altruistic; they're in the business to make money. What, if anything, has changed their attitude toward Radio?

THOMPSON: Banks loan money to businesses that they believe are going to have

very short risks involved with it. And broadcasting — or at least the Radio industry — is really riding high.

INK: What do you think of the public marketplace? Should we expect to see Liberty go public any time soon?

CRAVEN: Our plans are to get all of the Radio stations that we have contracts for out of the FCC and operate them in the most financially positive way we possibly can. If along the path of operation an IPO makes some sense, we would certainly consider that. It is our responsibil-



Craven and Thompson with Fern Ramos of L.A.N.Y. Music (winner of the 1994 \$100,000 Radio-Mercury Gold Award).

ity and challenge to improve the values of the stations and Liberty Broadcasting in general. Everything else that goes along with that is a consideration that will be made as the operational challenge continues. But that consideration has not been made today.

INK: What do you think of the marketplace in general? Is now a good time to get into it, or would it be wise to wait awhile?

THOMPSON: As you know, there are several groups waiting on the sidelines to get in. The market has taken a bit of a correction since earlier this year in Radio stocks, and when you look at the kind of returns that these different companies are throwing off, I think you'll start to see some additional companies go public — but only if the market is right.

CREATING LISTENER LOYALTY

INK: What do you see as Radio's single greatest strength today and, conversely, what's its greatest weakness?

CRAVEN: Radio's continuing strength is the ability to appeal to a listener base — which is a consumer base — in a more efficient, effective, and more frequent fashion than any other lifestyle medium. We have the ability to focus on broad demographics as well as narrow demographics. We have the ability to speak to them in a variety of different formats. We know that we can do something that few other media can do and that is to create fierce loyalty among our consumers. The most successful Radio stations

are those stations that are able to create that loyalty and translate it into Arbitron diaries, which equals ratings, which equals success. This has been, and always will be, a continuing strength of the Radio industry. Now, as far as the weaknesses are concerned — and this may sound like a cliché — we are a medium that needs to continue to appeal that way. We need to satisfy our listeners' needs. When we don't, that's when other vehicles take a piece of our action. Most of the informed groups that we see out there today understand that, and we will never allow that to happen at Liberty.

THOMPSON: My answer to both questions is people and people. On the plus side, the leadership of this industry has banded together through adversity to work as one industry. There are some really good and exciting things going on in the industry because of some of the leadership in the industry. On the reverse side, we still have to increase our business standards in the way we represent and sell ourselves. We have to stop living the "third world" syndrome through television and cable. Radio really is a result-oriented medium, and we just need more people to represent it on the streets more effectively.

INK: Jim, you were very instrumental in establishing the Radio Creative Fund. To what extent do you think it has served its purpose and how might it — or the Radio industry — promote creative efforts even further in the future?

THOMPSON: The Radio Creative Fund certainly has been one of the spokes in

31 ▶

the wheel of success for the Radio industry, but we can't overlook others. We need to thank the entire management team at RAB, and we need to thank the major competing rep firms for working together. We've all learned a lot and so have Radio creative people. They're much more aware of Radio today than they were two years ago.

INK: How do you view the future of Radio? How should we expect it to change when such elements as digital audio broadcasting and the information superhighway are in place?

THOMPSON: To answer the first part of the question — how do we view the future of Radio — remember, we put all of our money in it. We're strong believers. When we talk about DAB and the information superhighway, it will shake out in favor of the listener and the Radio industry. We're currently seeing the beginnings of some good technological opportunities which will be considerably less costly to implement through Radio than television.

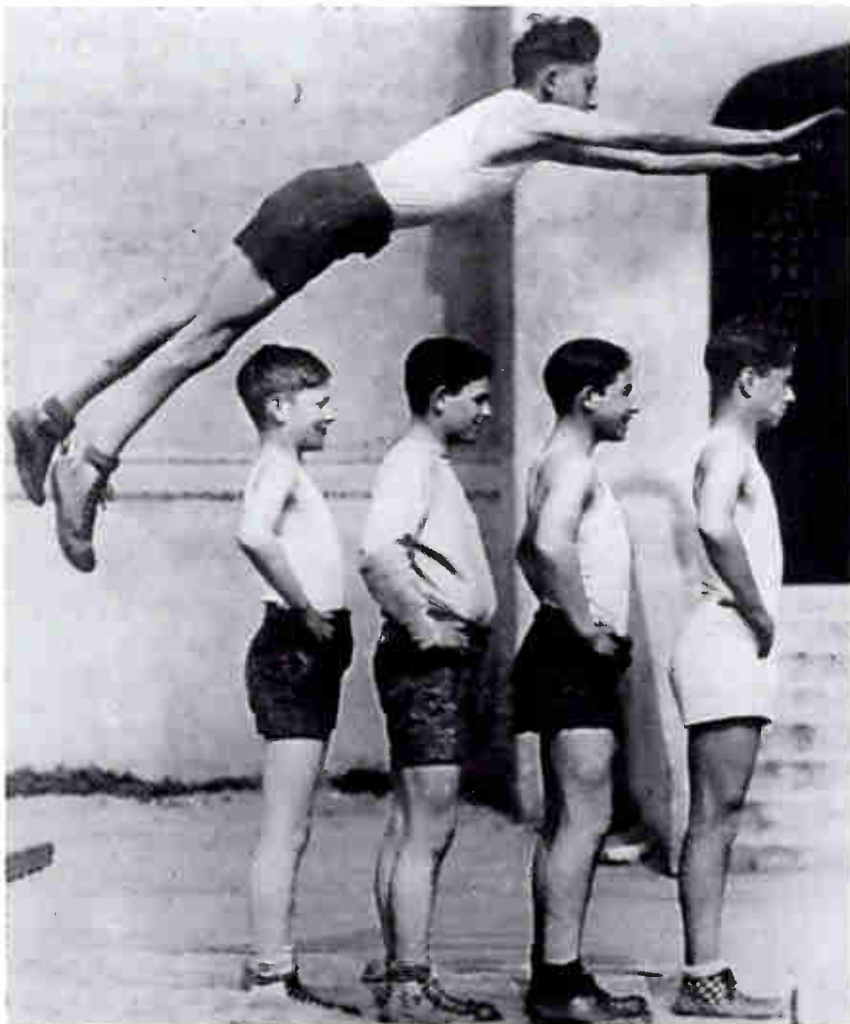
CRAVEN: It must be remembered, with all the technology that's emerging, that Radio still is a companion medium. An awful lot of all Radio listening is done in the car, and thus far I haven't seen anything that will change that. Therefore, there is a real strong future for Radio based on the simple fact that it is a companion medium and much of the superhighway technology needs to be stationary. Bottom line, Radio is a drive-time medium and we're not likely to see televisions in cars any time soon. 📻

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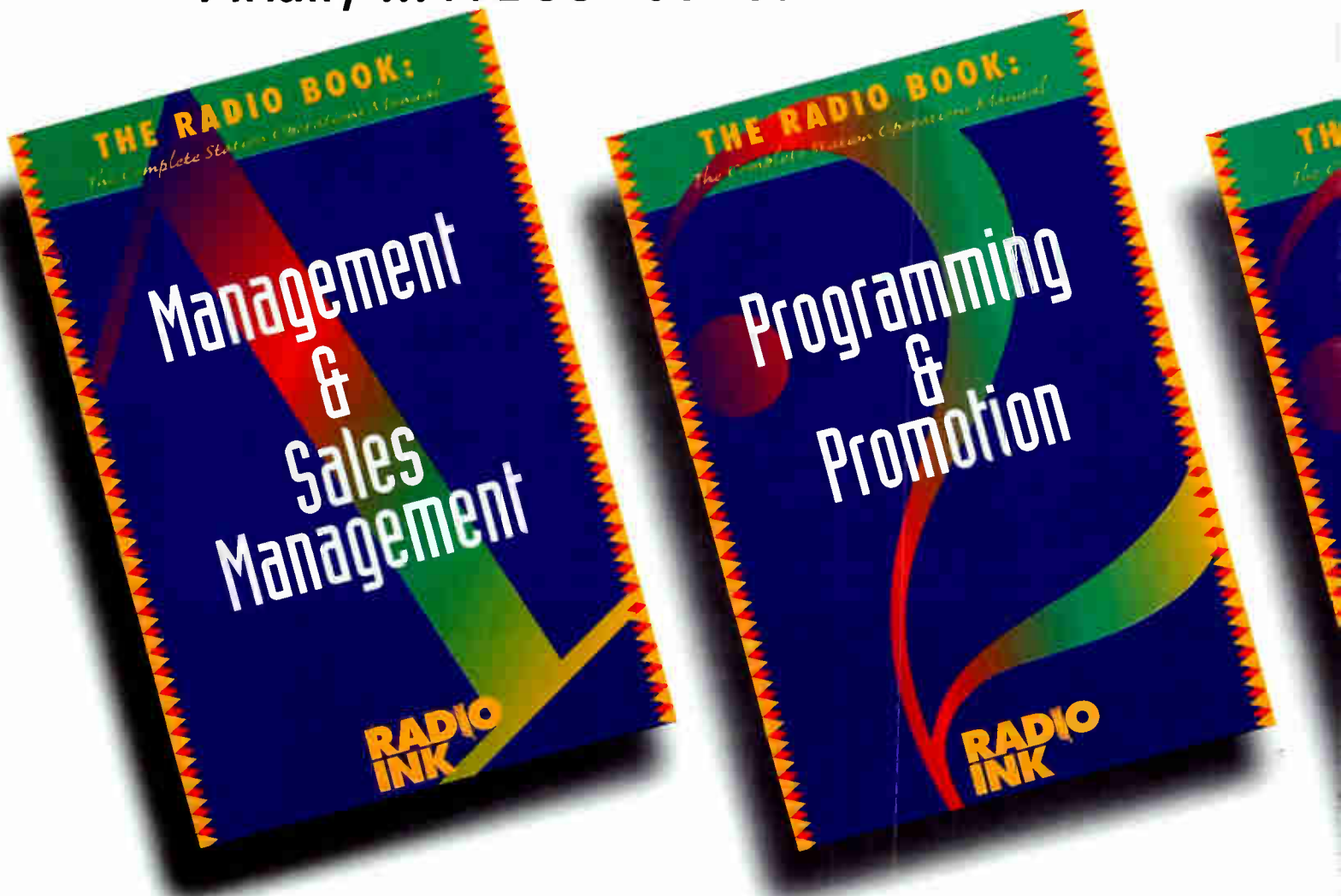
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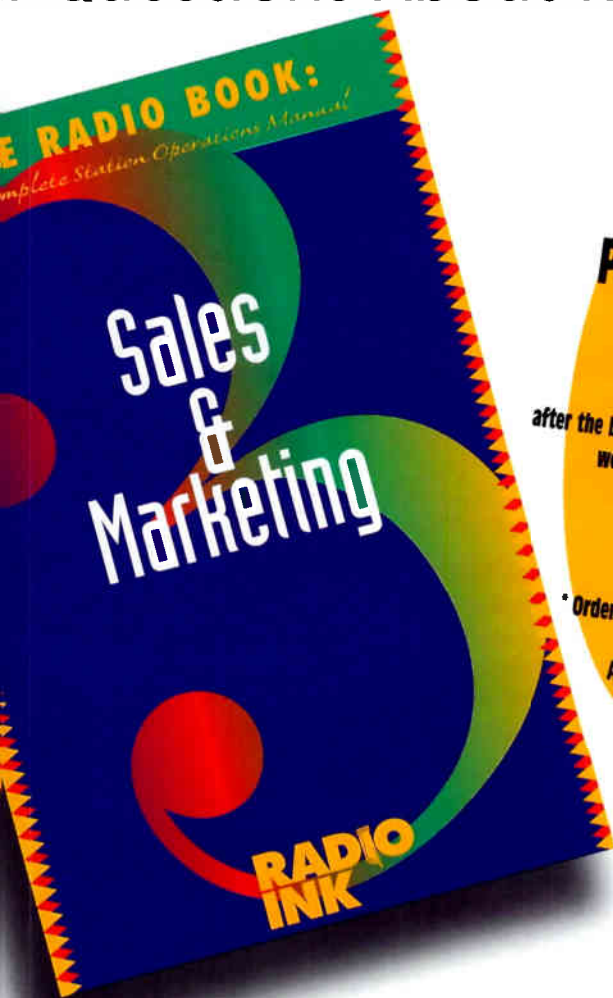
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Charting Your Station's Course

A Radio Budgeting Guide

by Charlie Warner

To some in Radio management, budgeting is the least fun way to spend spare time. Often, the process is viewed as something best left to others or not done at all. Yet the budgeting process is the foundation of the business plan for any viable station; it is the road map of where you want your station to go. How else do you measure your success without knowing how far you've come?

A thorough understanding of one's budget will not only help you manage staff and resources effectively, but it will provide the basic information to keep your thumb on the fiscal health of your station as well. The well-managed budget will provide the financial information and flexibility to guide your station through a changing marketplace.

Getting Started

The hardest part of jumping into a new discipline is getting started. The first step is determining whom to involve in the process. Anyone crucial to the station's success should be included: obviously, the finance person, general sales manager and program director. The chief engineer, if you have one, must be involved on certain issues.

The second step is to collect relevant data. This includes financial statements from the current and previous years, market revenue surveys and ratings data.

Third, set up a time line. A budget is part number crunching, part planning, part analysis, part negotiation and part witchcraft. These disciplines take time; the more people involved, the longer the process will take. A corporate parent will no doubt add time to the process. Keep faith, though. The budgeting process is much faster the second time around, once the pro-formas are in place and the players have been through the drill.

Fourth, make sure everyone is speaking the same language.

Some properties reflect sales on a gross basis, others net (net of agency commission). Both methods are acceptable; just make sure everyone is doing it the same way. Likewise, some work off a broadcast month (always four or five full weeks in the month) and others off a calendar month. These variances can cause unnerving and unnecessary confusion if you let them.

Finally, and most important, the manager should set up clear priorities as to goals. Is it profit, profit margin, overall sales, market share, cost savings or something else? Different goals require different ways of doing business, and thus different business plans. An automated music station may provide tremendous profit margin, while the news station down the street may make a higher dollar profit. Which is most "successful" depends on the definition of success.

Long-Term Issues

Once the team and the goals are established, long-term issues must be examined. What long-term investments will allow you to take your property where you want it to go? Real estate and capital equipment are two major components of long-term planning.

Real estate expenses depend on several questions. Do you plan on moving the station? Should you buy or lease a site? What are the tax implications? What is the market for your current property (if you own) or what are the lease parameters (if you rent)? If a duopoly is in your future, do you plan for added studios and bodies?

Capital equipment is a universal consideration. Not all of us are lucky enough to ponder a move to newer, more luxurious surroundings. But everyone must consider capital expenditures each year. Since these items are depreciated, meaning they have an impact on the income statement over the course of

36 ►



several years, such purchasing decisions will financially affect your station for years to come. Deciding whether to lease, purchase or rent equipment affects the budget and cash flow as well.

Items for consideration:

- **Transmitter.** How long will old Bessie last? Are parts becoming difficult to find or overly expensive? Would you be better off to replace it now rather than face a crash at a difficult time? Do you need a back-up?

- **Studio equipment.** Things wear out, technology changes, and your staff may perform better with more or more versatile equipment. CD units, boards, cart machines, tape decks, sound processing units and turntables (there are a few left) should be evaluated annually. Digital editing can do wonderful things for a production studio with the right production director. If a new program director or format is in the offing, new sound processing may be a pending request.

- **Communications equipment.** A two-way system may be more cost-effective and flexible than using cellular or dedicated phone lines. Equipment now on the market will allow you to obtain broadcast quality sound by using two ordinary telephone lines, which are much cheaper than dedicated broadcast lines.

- **Vehicles.** News cars and/or remote trucks are expensive. Both enhance your product, and remote trucks create sales possibilities. How many remotes per year are realistic, and how much revenue will each generate for the station?

- **Computers.** Computers are needed for custom sales proposals, general manager correspondence, to schedule spots and send out bills, and yes, even to put together the budget. The wily GSM can check inventory and figure weekly adds. Before long, the newsroom, production studio and traffic department will be hooked together in one massive digital system that not only schedules the spots but also plays them, bills them and logs them. The problem with computers is that they are frequently outdated technologically, software is continually being upgraded, and everybody wants their own. Also, easy access to training and a

computer support system are necessary to keep all users running efficiently. A hard look at computing availability and needs is critical. This means not only PCs but also traffic and billing systems as well.

This Year

Before figuring out where you're going, you've got to figure out where you've been and where you are. Grab any historical number you can, and pull out whatever figures you have this year.

Once you're part way through the year, take a stab at forecasting full-year numbers. Use the work sheet in Exhibit 1 on page 37, and start by filling in whatever you have historically. Do it in detail — line by line — and see what you come up with for the full year. Compare those numbers to this year's budget and prior year actuals if you've got them. See where the damage and opportunities are.

Revenue

Now it's time to begin looking at next year. Sales are the lifeblood of any business. A hard look at station and market historical and potential sales are the first place to begin the top side of the income statement budget.

First, take a look at the last few years and how station sales have risen or fallen compared to the market (your percentage growth versus the market percentage growth). Break this down to local sales versus national. If you can, compare how your competition did on the same statistics (if the market gossip doesn't have this, you could extrapolate some information from market revenue reports).

Based on historical information, what do you think the market will do for the rest of the year and then for next year, again broken into local versus national? Figure percentage and dollar amounts.

Next, do a critique of your own sales efforts. Are there categories in which your staff could be doing a better job? Is sell-out a problem? If so, that means spots are going too cheap. Are there other pricing issues, or packaging issues that could help drive sales? Is co-op/vendor advertising being properly pursued? On that basis, come up with achievable sales increase percentages for next year. How do they compare with the market numbers you just figured out?

If you don't have this historical data,

another approach is a bottoms-up look. Calculate an average rate per daypart (what you feel you should be getting), then calculate what your expected sell-out percentage is in each daypart. Multiply sell-out percentage by rate by number of units per hour by hours per week in daypart to compute the estimated sales per week per daypart. Add the dayparts, and you have total weekly sales. Multiply the weekly sales times 52 to find an annual number. For greater accuracy, break the numbers down by spot length, and change all components by each quarter to allow for seasonal sales differences.

Finally, consider other revenue sources. Renting sidebands or space on your antenna (even to a competitor) can bring in some extra money.

Expenses

Where your dollars go reflects your investment — in people, supplies, assets and intangibles (See Exhibit II on page 38). That investment helps create sales and, hence, profit. By the same token, every dollar saved is a dollar that goes to the bottom line.

Generally, the two biggest cost items are people and promotion, and they top the list of expense items to consider.

- **People.** Are your staffing levels adequate? Can you save money by automating a daypart? Are you being penny-wise and pound-foolish by not adding a sales assistant, which could give AEs more time to sell? Are you planning cut-backs next year (should you budget severance)? Should you budget some extra dollars to steal talent or a promising AE? Are you planning a format change (different formats require different staffing levels)?

Employee benefits are another factor. The station provides some level of health, disability and life insurance. Is your insurance carrier planning an increase? Do your employees share in the cost of coverage? If so, should this amount be changed? Are additional items being considered (dental insurance or daycare, for example)?

Employee-related expenses also must be considered. State and federal unemployment insurance, social security and Medicare payments cut off at certain levels of compensation, but turnover can mean a double hit for the same position. Some state unemployment agencies

change their rates annually to each business, depending on claim levels from that business.

• **Promotion.** The second biggest area of expenditure is advertising and promotion (A&P). A budget and a marketing plan for these expenses is mandatory. Not only

part of an AE's pitch. If a promotion helps sales (and consequently the bottom line), all is well. But if a station has to foot the bill for a promotion, for the same buy as last year, you've taken a step backward. Telephone line charges, overtime for staff (talent, engineering, production), security and printing costs all should be considered.

Exhibit I SUMMARY INCOME STATEMENT STATION XXXX						
YEAR ENDING _____	DATE _____		TIME _____			
	Last Year's Actuals	This Year's Budget	This Year's Forecast	Next Year's Budget	NYB B/(W) \$	TYF %
Revenue						
Local						
National						
Network						
Trade						
Other Income						
Total Revenue						
Expenses						
Agency Commissions						
Rep Commissions						
Programming						
Engineering						
Sales						
General and Administrative						
Trade						
Other Expenses						
Total Expenses						
Pre-tax Profit						
Federal/State Income Tax						
After-tax Profit						

are the expenditures large, but your plan must be flexible enough to capitalize on opportunities and fight challenges. If a new competitor comes in after you've spent your allotment, you're in trouble. A&P also is one of the easiest areas to cut if needed, since trimming this area does not involve layoffs or other items critical to the day-to-day needs of the station.

Some questions to ask: Do you plan on maintaining the same media mix next year or changing? Do you want to consider television, outdoor, newspaper, magazine or direct mail? How do you want to stagger media expenditures throughout the year to maximize impact on your goals?

Promotional Costs

Radio stations are rapidly becoming giant promotional vehicles for their clients. Remotes are good for sales, both your sales and your clients'. There is increasing pressure on stations to foot the bill of many promotions, to the point where buyers assume a promotion will be

Some other things to consider:

- Telephone charges. Remotes, cellphone usage, fax machines and computers all tie up phone lines and run up the bills. Make sure you need all the lines you are paying for, and that the telephone company isn't still charging you for a line for last year's remote.

- Allowance for bad debts. It's good practice to keep an expense line to protect yourself in the event an advertiser goes south. This is usually a calculation, based on a percentage of the bills that are old and outstanding — the older the bill, the higher the percentage reserved. Also, the collection agency business is pretty competitive; perhaps you can negotiate a better rate with them. You might want to budget some money for credit investigations, to try and head off problems in advance. The Broadcast Cable Credit Association (BCCA) can provide this service for you.

- Commissions. Is your current plan working, or should it be revamped? What

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Exhibit II
EXPENSE WORKSHEET

DATE _____ TIME _____

	Last Year's Actuals	This Year's Budget	This Year's Forecast	Next Year's Budget	NYB B/(W) \$	TYF %
Agency Commissions (if sales are booked gross)						
Rep Commissions						
Programming						
Talent						
Taxes — Payroll						
Benefits						
Music License Fees						
Program Rights						
News						
Weather						
Sports						
Research						
Supplies						
Dues and Subscriptions						
Other						
Total Programming						
Technical						
Payroll						
Taxes — Payroll						
Benefits						
Travel & Entertainment						
Repairs/Parts						
Utilities						
Depreciation						
Other						
Total Technical						
Sales						
Payroll						
Taxes — Payroll						
Commission						
Taxes						
Benefits						
Travel and Entertainment						
Merchandising						
Researching						
Other						
Total Sales						
Advertising and Promotion						
Television						
Outdoor						
Newspaper						
Billboard						
Direct Mail						
Prizes and Giveaways						
Audience Promotion						
Other						
Total Advertising and Promotion						
General and Administrative						
Payroll						
Taxes — Payroll						
Taxes — Other						
Insurance — Employee						
Travel and Entertainment						
Rent/Lease						
Property Taxes						
Office Supplies						
Computer Supplies						
Equipment Rental						
Computer Services						
Postage						
Printing						
Repairs and Maintenance						
Utilities						
Telephone						
Contributions						
Dues and Subscriptions						
Outside Services						
Allowance for Bad Debts						
Depreciation						
Miscellaneous						
Total General & Administrative						
Trade Expenses						
Sales Trade						
Advertising and Promotion						
General and Promotion						
Total Trade						
Income Tax						
Federal Income Tax						
State Income Tax						
Other Income Tax						
Total Income Tax						

SPECIAL REPORT

◀ 37

will the impact be, based on budgeted sales? It is a good idea to budget commissions by salesperson, and many stations put a cap on earnings in case their plan has an undetected problem that could give someone an advantage to get rich at your expense.

- **Compensation.** Some stations give all their employees merit raises at the beginning of the fiscal year. That way, all that good news/bad news is handled at once. It also makes budgeting easier. Otherwise, a flat percentage is applied to all non-union, non-commissioned personnel. In fact some raises will be higher and some lower, but they all should average in the wash. Don't forget: The increases should also be applied to the appropriate overhead area. Also, multi-year talent or union contracts should be factored.

- **Maintenance and repair.** The chief engineer should give a hint as to what repairs are pending. Is the transmitter building going to need a new roof in the fall? Is the furnace in the studio about to go? Will you have to paint the tower next year? Older equipment means more repairs, so budget for it.

- **Contingencies.** Once you've put your budget together, it's a good idea to figure out some contingencies. If you had an unexpected significant problem, would it put you out of business? How far can sales be off before you are really in trouble?

- **Trade and barter.** A trade can effectively reduce pressure on a cost budget, but it also can be quickly abused, by trading for unnecessary items or needed items at an unrealistically high price. Ideally, revenue equals costs for trade within any fiscal year and, hence, there is no bottom-line impact. That is rarely the case, but it's a good idea to be close.

- **Depreciation.** These numbers are derived from your capital plan. Different items have different accounting lives, and the rate at which they are depreciated varies as well.

- **Other areas to consider:** research, travel and entertainment (T&E), printing (is there a new logo on the horizon?) Is there a way to save power costs by hiring an electrical consultant to evaluate usage?

39 ▶

Calendarization

Once you've decided on the full-year numbers, it's time to calendarize them. There are two extremes of calendarizing budget numbers: one is to "straight line" everything, meaning put the same dollar amount in every month; the other extreme is to calendarize each expense item by month, down to planning paper clip purchases. Both are wrong. The overly detailed approach may create apparent variances where there are none, and the straight-line approach may cause you to miss problems that are developing as the year goes on.

A manager should give attention to monthly or quarterly calendarization, since it is an opportunity for the lieutenants to hide problems. Sales can be "backloaded," meaning the last months are given unrealistically high budgets, while the first months are light. The GSM is a hero for most of the year for trouncing the budget. Costs can similarly be buried. The result can be that all tracking indicators show the station is purring right along and then the fourth quarter happens. Sales miss by a landslide, and the payable clerk is cranking out checks like there is no tomorrow. The station is way under budget.

Other Financial Indicators

The income statement can help you put together a cash flow statement (see Exhibit III). This document shows how much cash is coming in and when it is going out — a necessary tool to make sure you can make future payrolls as well as pay the electric bill.

The income statement can also be used to project a future balance sheet if so desired. The balance sheet is a statement of financial position, a critical tool in determining the value of your property.

Helpful Hints

Buy a spreadsheet program for your PC, if you haven't already done so. This makes changes very easy; it also allows variance columns so you automatically know where your problems or opportunities lie — or perhaps where the lies lie.

Set up date and time stamps on each page of the budget. There will be numerous revisions, and after a while they all look the same. A quick and easy way to

Exhibit III CASH FLOW STATION XXXX													
YEAR ENDING _____	DATE _____												TIME _____
	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Total
Cash Receipts													
Local													
National													
Network													
Other													
Total Receipts													
Cash Disbursements													
Programming													
Engineering													
Sales													
G&A													
Other													
Income Taxes													
Total Disbursements													
Net Cash Flow													
Cumulative Cash Flow													

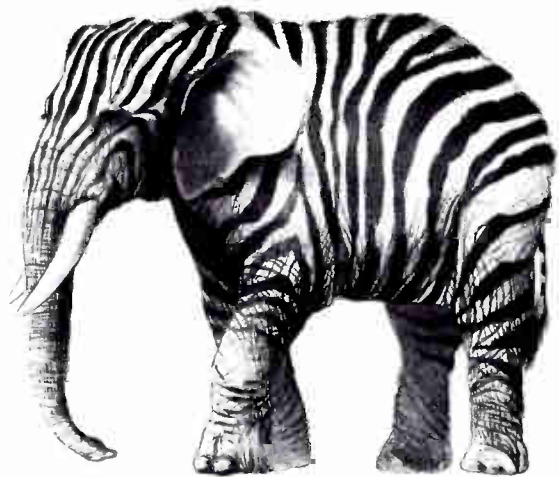
identify a different version is for the computer to tell you when you did it.

Then, as silly as this sounds, put page numbers on all the pages. The review process will drive everyone crazy unless they are all singing from the same page. For bankers, backers or bosses, at some point you'll have to put on your dancing shoes and present a

budget. You might as well make it as smooth as possible.

W. Charles Warner Jr. is a financial consultant to the Broadcast Cable Financial Management Association (BCFM). He is also the president of Broadcast Finance Inc., an Evanston, IL-based firm that specializes in financial problem-solving in the Radio industry. He may be reached at 708-328-4070.

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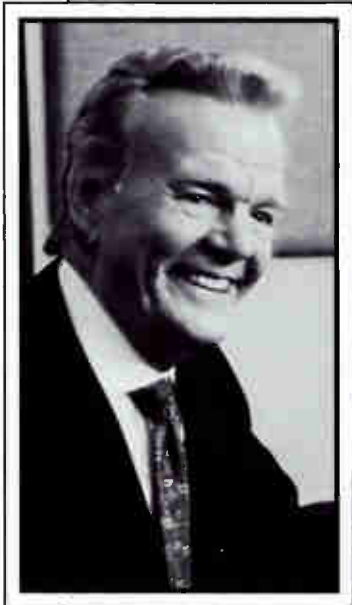
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FURNITURE

:60 HARTMANN FURNITURE

(sfx: street sounds) Guy: (whisper) Hey Buddy, need any tickets? Anncr: Some football fans don't have to worry about scalpers! (sfx: parking lot ambiance) Guy 2: Sorry, sold out! (sfx: window close) Anncr: Some fans don't have to worry about tickets. (sfx: football game over TV background) Game Anncr: What a downpour! ... Anncr: Some football fans don't even have to worry about the weather. That's because they already have the best seat in the house — a Noritage lift recliner or chair from Hartmann Furniture. Noritage lift recliners and chairs are cozy and plush ... they let you relax in comfort while you watch the big game. ... Since 1934, Hartmann Furniture has been helping area residents find the quality furniture they need — from the smallest lamps to the biggest sofas. So get the best seat in the house ... (sfx: referee's whistle) ... a Noritage lift recliner or chair from Hartmann Furniture. Hartmann Furniture: Milwaukee's headquarters for comfort. (tag)

Jim Mulvaney, WOKY-AM/WMIL-FM Milwaukee, WI

**RADIO
INK**

PROMOTION

:60 MILLER MARITIME DAYS

Anncr: FM 106 Presents ... the "Miller Maritime Days" Answer Man. Guy 1: Since Miller Maritime Days is a celebration of Milwaukee's sailing heritage, will there be a problem with pirates? JTW: No. There will, however, be free entertainment daily from top local country bands on the Prairie Schooner stage ... some of which might have parrots on their shoulders. Anncr: Question two ... Guy 2: I just saw the movie *Deliverance*. Should I let this dampen my enthusiasm for open waters? JTW: No! You'll be safe on land for most of the entertainment — including a free concert Friday night, Sept. 3 at 8:30 from Marty Stuart ... (Music: Marty Stuart) Anncr: And finally, question three ... Guy 3: Due to the nautical theme, will I have to call my "Miller Maritime" friends "Little Buddy?" Anncr: Answer ... JTW: No, however, everyone's favorite Radio buddy — FM 106 — will be broadcasting live every day from Miller Maritime Days. Miller Maritime Days ... the answer to Labor Day weekend fun ... (tag)

Jim Mulvaney, WOKY-AM/WMIL-FM Milwaukee, WI

**RADIO
INK**

TIRE & AUTO CENTER

:60 HEWETT TIRE & AUTO CENTER

Anncr: At Hewett Tire & Auto Center, they know that cars have a language of their own. Guy 1: When I turn corners, it goes "Eeek, eeek" Gal 1: It goes "Beeaarrrchh" when I stop ... I think it's the brakes ... Guy 2: Well, it sort of ... umm ... clicks! "Cllliicckkk!" Anncr: At Hewett Tire & Auto Center they speak the language! New owner Bill Hewett is an ASE-certified technician, so your car or truck will be in good hands. From simple things like an oil change to bigger repairs like brakes and front end work. Guy 3: It goes "Cuh-chunk! Cuh-chunk!" when I'm in neutral ... Anncr: Hewett Tire & Automotive Center speaks the language of your car ... and always provides quality work at fair prices. So when your car starts trying to tell you something ... (sfx:) Whhhrrrr. Cllliicckkk. Eeek! Eeek! Eeaarrccnn! Cuh-Chunk! Cuh-Chunk! etc. Anncr: Bring it to the people who speak the language ... (tag)

Scott Stewart, WRBA-FM/WAKT-FM Panama City, FL

**RADIO
INK**

RECORD STORE

:60 RAINBOW RECORDS

Scrooge: Cratchit, we're just spending too much money. If you can't find a place where I can save, I'll have to let you go. Cratchit: Well, you can always save at Rainbow Records in Anderson. They have low, low prices on cassettes, CDs, T-shirts, blank cassettes, they even still sell vinyl albums! In fact, sir, you can even make money at Rainbow Records. Scrooge: Make money? Go on, Cratchit! Cratchit: They pay cash for used cassettes and CDs. You can walk out with the green. Or spend it on the latest releases from Neil Young, R.E.M. and Alice in Chains. Scrooge: In chains? (frightened) Ooooh! Cratchit: What's the matter, Mr. Scrooge? Scrooge: Nothing, just had a flashback about Old Marley. Cratchit: I might as well mention, sir, I'm giving you a Rainbow Records Gift Certificate for Christmas. Scrooge: Splendid! Can you recommend a good album? Cratchit: Tiny Tim, perhaps? Scrooge: I think I'll stick with Marley ... (tag)

Richard Breen, WROQ-FM Greenville, SC

**RADIO
INK**

PET STORE

:60 PETLAND

(sfx: pet store ambiance) 1: Hey Spot! 2: Fuzzy, man, how's it goin'? 1: Can't complain. 2: How are the other rodents treatin' ya? 1: OK, I guess ... We're starting to get on each other's nerves, though! 2: Know what ya mean, dude ... me and the gang, we get along great and everything ... but I just need to get out more. ... Oh, man, here comes Ginger. For a feline, she's pretty hot! 3: Hey boys ... have a nice life. I just found a home ... why don't you come up and see me sometime. 1: She has a home. 2: Guess that's the last time she'll cross my path ... Anncr: The animals of Petland in Hagerstown are anxiously awaiting loving homes ... If you can give one, visit Petland today! They have a large selection of fish, as well as birds, parrots, reptiles, puppies, kittens, and hamsters ... you'll find all you need in pet supplies and accessories, too. Petland, next to Wal-Mart in Hagerstown.

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

**RADIO
INK**

TIRE CREDIT CARD

:60 GOODYEAR

Anncr: Does this story sound familiar to you? Woman: I was driving home from work the other day, and my car just died! Right there! Wouldn't even turn over! I had to get somebody to come out and tow it! They said it was the pump ... fuel pump, water pump, something like that but anyway, counting the towing, they said it would come out to about 200 bucks! I mean, I need my car, you know, but I just don't have that kind of money! Anncr: Goodyear credit card holders never have to tell that story. All over the country, whatever comes your way, a Goodyear credit protects you against the unexpected. Apply for your card today and get an added bonus. Your Greenville- area Goodyear Service Center will give you car an oil change, lube, filter, and complete under-the-hood check for just \$9.99! Stop by your nearest Goodyear Service Center today. (tag)

Richard Breen, WROQ-FM Greenville, SC

**RADIO
INK**

PARTY SUPPLIES

:30 PAPER PLUS

Anncr: Start off your Valentine's Day party on the right foot ... shop Paper Plus in Hagerstown! ... (sfx: doorbell followed by party ambiance) Male: Hi! Happy Valentine's Day! Leroy: (very grumpy) Sorry we're late ... The old battle-ax had to put on her face ... Loretta: (also grumpy) Hey, you're the one who just had to watch the rest of that stupid bowling tournament! ... Male: Uh, the refreshments are over here ... all the party supplies and decorations are from Paper Plus, of course ... and ... Leroy: Paper Plus? Really? (romantic music under) ... Oh Loretta, I want you now! Loretta: (seductively) Oh Leroy ... you big hunk of man ... take me away! ... Anncr: Visit Paper Plus, in the Foxshire Plaza, Hagerstown ... and see if the sparks don't fly at your Valentine's Day party!

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

**RADIO
INK**

LOUNGE

:30 SAMBOOKA SAMS

(BGM: Cheesy soap opera music) V1: (overacting) It's so hard to say good-bye. But there's nothing we can do. Why prolong the inevitable? (BGM: Something upbeat) Anncr: It's time to say bon voyage to '93 and ring in the New Year! Do it in style at Sambooka Sams New Year's Eve Gala! Party favors! Midnight buffet! Door prizes! Get your tickets now! They're just 10 bucks — available at Sambooka Sams or Monsieur Wong's. Dress is semi-formal and doors open at 8 p.m. The New Years Gala at Sambooka Sams — next to Monsieur Wongs, Downtown Red Deer.

Kelly Thompson, CKGY-AM/CIZZ-FM Red Deer, Alberta, Canada

**RADIO
INK**

CARPET

:30 JONES FLOOR COVERINGS

Jones Floor Coverings offers a lesson in the origin of carpet. Originally, carpet was simply a sort of rough cloth. It wasn't until the 15th century that specialized floor covering began to establish itself. Five centuries later, carpeting took another grand leap forward when Jones Floor Coverings was born. Throughout March at Jones Floor Coverings you will find Mohawk Carpeting, double bonded, locks in color, locks out stains and it comes with a lifetime warranty. Call for a free home estimate. (tag)

Laura Lee, WFRA-AM/FM Franklin, PA

**RADIO
INK**

MOVERS & SHAKERS



Stu Olds

★**Stu Olds** has been promoted to president of the Katz Radio Group. A 17-year veteran of the company, Olds had been executive VP/GM. Before that, he was a media researcher and AE for Leo Burnett.

★**Paul Talbot** has been named VP/GM of KOY-AM, KISS-AM, KZON-FM and KYOT-FM Phoenix. Talbot had been The Phoenix Radio Stations' director of sales.

★**Donald Boyles** has been appointed VP/GM of WWNC-AM/WKSF-FM Asheville, NC. Boyles had been with KEBC-FM Oklahoma City.

★**Dave Armstrong** has been named GM of KKLA-FM Los Angeles. Armstrong had been with KYMS-FM Santa Ana, CA.

★**David Reeder** has been named VP/GM of USA Radio Network. Reeder had been GM of KYCR-AM Minneapolis and WDCT-AM Washington, D.C.

★**Gordon Peil** has been named senior vice president, affiliate relations for Westwood One Entertainment. Peil had been affiliate relations regional director for the company.

★**Benson Riseman** has been appointed VP/GM, Mid-Atlantic region, of Metro Networks. Riseman had been regional director of marketing for the region.

★**Ellen Ascher** has been named GSM at KCBQ-AM/FM San Diego. Ascher has more than 14 years experience in Radio sales, research and sales management in Boston and San Diego.

★**Nancy Dobrow** has joined MediaAmerica as a national account manager. Dobrow had been GSM at WCBS-FM New York.

★**William Guertin** has joined WKAN-AM/WLRT-FM Kankakee, IL as GSM. Guertin had been sales



Gordon Peil

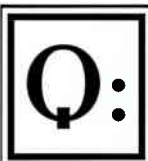


William Guertin

manager at WCSJ-AM Joliet, IL.

★**Lisa Castle** has been named director of finance for ABC Radio Networks. Castle had been with Capital Cities/ABC Inc.'s corporate internal audit department.

★**David Scott** has been named regional manager/director of sales of Major Market Radio Sales/Philadelphia, a division of The Interep Radio Store. Scott had been marketing director of The InTech Group.



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EVENTS CALENDAR

1994

Aug. 25-27—48th Annual W. Va. Broadcasters Assoc. Convention, White Sulphur Springs, WV. 304-744-2143
Aug. 26-27—Country Radio Seminar Southwest, Dallas. 615-269-7071
Sept. 8-10—Billboard/Monitor Radio Seminar, New York. 212-536-5018.
Sept. 9-11—Oregon Assoc. of Broadcasters 54th Annual Fall Conference, Bend, OR. 503-257-3041
Sept. 22—Radio License Renewal Seminar, Orlando, FL. 202-775-3511
Sept. 22-23—Institute of Electronic & Electrical Engineers/ Broadcast Technology Society Broadcast Symposium, Washington, DC. 212-705-7910
Sept. 22-25—Women in Communications Inc. Annual Conference & Communicators Expo, Dallas. 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. 703-506-329
Oct. 1-2—Illinois Broadcasters Association Annual Fall Convention, Oak Brook, IL. 217-753-2636.
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
Oct. 12-15—Radio-Television News Directors Association Int'l Conference & World Media Expo, Los Angeles. 202-659-6510
Oct. 12-15—Society of Broadcast Engineers Engineering Conference & World Media Expo, Los Angeles. 317-253-1640
Oct. 14-15—AWRT South Central Area Conference, Austin, TX. 703-506-3290
Oct. 15-18—Assoc. of Nat'l Advertisers Annual Meeting & Bus. Conference, San Diego. 212-697-5950
Oct. 25—Ninth Annual Bayliss Media Roast, New York. 408-624-1536
Oct. 26-27—Ohio Association of Broadcasters Annual Fall Convention, Columbus, OH. 614-228-4052.

Oct. 29—National Association of Radio Talk Show Hosts Semi-Annual Board Meeting, St. Louis. 617-437-9757.
Nov. 3-4—NAB Career Seminar, Houston. 202-429-5476
Nov. 10-13—Audio Engineering Society Convention, San Francisco. 212-661-8528
Nov. 10-13—Nat'l Assoc. of College Broadcasters Annual Conference, Providence, RI. 401-863-2225
Nov. 12—NAB Radio Managers' Roundtable For Small & Medium Markets, Washington, DC. 202-429-5402
Nov. 12-14—RAB Fall '94 Board Meeting, Del Coronado, CA. 212-387-2100
Nov. 17—Radio License Renewal Seminar, Columbus, GA. 202-775-3511
Nov. 17-18—Arizona Broadcasters Association Annual Convention, Chandler, AZ. 602-274-1418.

1995

Jan. 24—Radio License Renewal Seminar, Jackson, MS. 202-775-3511
Feb. 16-19—RAB Managing Sales Conference, Dallas. 212-387-2100
Feb. 25-27—NAB State Leadership Conference, Washington, DC. 202-775-3527
March 1-4—Annual Country Radio Seminar, Nashville. 615-269-7071
March 14—Radio License Renewal Seminar, Louisville, KY. 202-775-3511
April 7-10—Broadcast Education Association Annual Convention, Las Vegas. 202-429-5354
April 10-13—NAB Annual Convention, Las Vegas. 202-775-3527
May 16—Radio License Renewal Seminar, Toledo, OH. 202-775-3511
May 21-24—Broadcast Cable Financial Management Assoc. and Broadcast Cable Credit Assoc. 35th Annual Conference, Las Vegas. 708-296-0200
June 7-10—PROMAX & BDA Conference & Expo, Washington, DC. 213-465-3777
June 22-25—National Association of Radio Talk Show Hosts Talk Radio '95, Houston. 617-437-9757
July 18—Radio License Renewal Seminar, Chicago. 202-775-3511
July 21-23—North Carolina Assoc. of Broadcasters Annual Convention, Asheville, NC. 919-821-7300
Sept. 6-9—NAB Radio Show & World Media Expo, sponsored by NAB, New Orleans. 202-775-3527

1994 Arbitron Survey Dates

- 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.

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Radio in the U.K.

Issue Date: October 17

Ad Space Deadline: September 29

Direct Marketing

Issue Date: October 31

Ad Space Deadline: October 13

Technology: What's New?

Issue Date: November 14

Ad Space Deadline: October 27

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Issue Date: November 28

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Ad Space Deadline: November 22

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PRODUCT NEWS

TECHNICAL

Wondering how you can become RDS-friendly (a.k.a. RBDS in the U.S.)? Well,



Modulation Sciences Inc. (MSI) now has the RDS-X Data Receiver, which allows you to contract with data services, operate remote control devices and operate RDS for your station's use. To find out more call 908-302-3090.

Klay Anderson Audio Inc. is now the exclusive distributor of the Chameleon line of amplifiers, manufactured by



England's Malcom Hill Associates. Known for its "superior" sound, the Chameleon is widely used in Europe, and Klay is hoping

for the same success in the states. For more information call 801-596-2100.

• **New from Universal Electronics Inc.** is *The Satellite Radio Guide*, which takes you on a tour of all satellite-delivered audio programming in the country. Updated and printed quarterly, the guide is available for subscription at \$25 a year. Call 614-866-4605 for more information.

• **Sweden comes to Iowa** courtesy of the SMARTS Broadcast Systems. SMARTS has signed a deal with Pelora, AB, of Upsala, Sweden to automate eight stations in the central and southern parts of the United States. Each station will operate unattended, controlled via satellite from Stockholm. Sounds smart. Call 305-791-4641 for more information.

• **As you know, the NAB and Denon** joined forces to create the NAB/Denon Tuner bringing "total" technology to NAB members. The NAB/Denon Tuner has features like: infrared remote control, external AM antenna hookup and a wash function FM stereo decoder to eliminate noise. Here's the kicker, NAB has dropped \$100 off the price and is offering it to members for \$399 and \$499 for non-members. For more information call 800-368-5644.

• **This year's World Media Expo** (Oct. 13-15) will have a little less paper floating around thanks to an electronic replacement for service manuals called "ShowWorks." The disk, created by ShowWare Technology Group, will provide access to all service manual info, let you complete your orders on screen and deliver them to contractors electronically. For more information call 202-429-5336.

New from TM Century is "Playback," a complete CD-ROM catalog package that touts a user-friendly program with all the latest technology allowing users to audition each and every composition from TM Century's new product library. For sample disks and pricing information call 800-879-2100.



PROGRAMMING

The Children's Media Network (KidStar) plans to debut in the top 10 markets in early 1995 in a multimedia format — targeting kids age 3 to 12 and their parents. KidStar is the "world's first fully integrated set of media for kids" and is based in Seattle on AM 1250. For more information call 206-382-1250.



From the company that sells the "world's fastest shelters," comes the E-Z UP "Instant Shelter" able to be set up in less than a minute. And E-Z UP Inc. offers them in sizes from 8 by 8 to 10 by 20. For more information on the shelter and other E-Z UP products call 909-466-8333.



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

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

To Subscribe Call: 1-800-226-7857
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GRAPEVINE

• 7-Eleven was pleased as punch that their coffee sales shot up 5 percent after using Radio for an ad campaign called "Not the Same Old Grind." So pleased, in fact, that they now have an ad budget of 2-to-1 Radio over TV. Company spokesman Shy Scheihagen says about the "Grind" campaign, "With a product like coffee, we could reach listeners where they're in the closest proximity to the store: their cars!"

• New from Greenwood Publishing is *Signals in the Air*, a book detailing the beginnings of Native Americans in broadcasting and the success of many American Indian-owned Radio stations that strive to keep their cultures and languages alive. Its author is Michael Keith of Boston College's Communication Department.



Home Improver Glenn Haege, host of WXYT-AM Detroit's, *Ask the Handyman*, doesn't just talk, he writes too. His just-released do-it-yourself book is titled *Fix It Fast & Easy*. Tools not included.



SEND PHOTOS

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



The bad boys of rock 'n' roll are now the "old boys" and are touring the states for the "last" time (again). Westwood One is offering stations the opportunity to run an exclusive live concert broadcast in early October, plus interviews and tour updates throughout the United States and Canada. For more info call 310-840-4383.

How's this for a trick or treat? You could run the original broadcast of the now-classic hourlong *War of The Worlds*, starring Orson Welles on Halloween. Charles Michelson Inc. has this audio treasure along with some other goodies available at a cost of \$150. Call 800-648-4546 for more info.



Two days of peace and music — not really. Chicago's WLUP-FM did their part to celebrate the 25th anniversary of Woodstock by coming up with a smaller, more organized event called "Loopstock." Performing here are Donny Osmond and the Loop's Jonathon Brandmeier.



WIOD-AM Miami found a new way to show off their cast of talk show hosts — draw funny pictures of them! Lucky for the hosts, it's only done on the cover of IOD's *Insider*, a mini-mag that gives listeners all the latest station news and programming info. Oh, and there are actual photos of the personalities inside.



CBS Americas' *Meet the All-Stars* show this year got a special visit from Nicaraguan president Violeta Barrios de Chamorro who it turns out, is a big baseball fan. Pictured (l to r) with Chamorro are CBS Americas sportscasters Jamie Jarrin, Billy Berroa and Gustavo Lopez Moreno.



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NORTH TO ALASKA! General Sales Manager needed for top combo in Alaska's Heartland. Seeking community-minded, creative, upbeat individual who can train, motivate and lead by example. Responsible for sales staff of six in a rustic community of 70,000. AM-Talk/Full Service ... FM Hot A/C. Please send resume to Borealis Broadcasting Inc. c/o Terry Walley, 1060 Aspen St., Fairbanks, AK 99709 or Via Fax 907-451-5910.

Tichenor Media System is interviewing General Manager candidates for WIND/WOJO Chicago. Applicants must possess discipline and leadership abilities of a successful Radio operation. Successful major market experience and knowledge of the Chicago market preferred. Please send resume and cover letter to: Mr. David Lykes, Sr. V.P., Tichenor Media System, 625 N. Michigan Ave., Suite 300, Chicago, IL 60611. Tichenor Media is an Equal Opportunity Employer.

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- Suburban Atlanta AM/Class A FM with Cash Flow 1.5M
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AM/FM combo, 100,000 watt class C, 140,000+ market. 20 plus share combined, healthy revenues and cash flow accordingly. Real estate at both tower sites. Dominant stations in exclusive format. Owners ready to retire. \$1,600,000 with \$600,000 down—balance soft seller paper.

MID-WEST MOM AND POP

Ready to roll your own? Here's the perfect situation for first time owner/operator. AM/FM, only game in town. Solid money maker for years. Tower/studios co-located on 4.5 acres of nice real estate. Owners ready to retire. Down payment negotiable. Long term seller financing. \$525,000.

DOMINANT MEDIUM MARKET COMBO

Award winning AM/FM in city of 50,000, market of 100,000. Some real estate included. Stations are profitable for absentee owner who is selling to pursue other interests. Management could stay for new owner. Appears to be an excellent opportunity for a group operator. Asking \$650,000 with \$125,000 down—balance in assumptions and seller paper.

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Full service news, sports and wx, and traditional country music. Class A FM w/full time AM station. Two story studio building and approximately 1.5 acres land. Stations are profitable but underdeveloped. City of 8,000/County near 24,000. Asking \$450,000 with \$75,000 down and negotiable seller paper. Great owner/operator opportunity.

Bill Cate

Ph. (501) 227-6757 • Fax 227-4066
3200 Hinson Rd. • Little Rock, AR 72212

All orders and correspondence pertaining to this section should be sent to: RADIO INK, 8000 North Federal Highway, Boca Raton, FL 33487

Call (407) 995-9075 or fax to (407) 995-8498. All ads must be prepaid and if not paid by deadline may be subject to cancellation. Checks, Mastercard®, Visa® and American Express® cards accepted.

Rates: Classified Listings (non-display). Per issue \$1.50 per word. Situations wanted: first 10 words are free, additional words: \$1.50 per word. Blind Box: \$15 per issue. **Word Count:** Symbols such as GM, GSM, AE, etc., count as one word each. Each abbreviation, single figure, group of figures, letters and initials count as one word. We also count the phone number with area code and the zip code as one word. **Rates: Classified Display (minimum 1 inch, upward in half-inch increments):** \$130 per inch. **Blind Box Numbers:** The identities of RADIO INK Blind Box holders are never revealed. When responding to a blind box, mail your reply to the box number c/o RADIO INK, 8000 North Federal Highway, Boca Raton, FL 33487. If you do not want your reply to reach a certain company, simply indicate the company on the outside of your envelope. If the company named on your envelope corresponds with the box holder, your reply will be discarded.

CATEGORIES:

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



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Aircheck the nation's top broadcast markets, live, off-air, from any touch-tone phone. Call or fax now for more information and free 24-hour access to our Dallas-Fort Worth listen line. Media Dialup: If you can *listen* you have more than research.

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Dallas, Texas
Fax: 214-330-7060

Circle Reader Service #182

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CCR COMMUNICATIONS CREDIT & RECOVERY CORP.

1-800-32-REMIT

Media collections is our only business. Fast resolution of ad sales payment disputes. NY location/World-wide capabilities. Superior track record. Call: George Stella, Attorney. Former NBC/Katz/Petry Sales Manager.

Circle Reader Service #188

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LA PALMA BROADCASTING 714-778-6382 Music scheduling software. Dump the file cards! Hot Mix \$495 buyout. Stuck with an expensive lease? Try MusicPro, lease for \$75/month with purchase option.

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Cash Flow Management 1-800-553-5679 The end of restricted cash flow. We specialize in operating capital for the radio industry. Call Denise Smith.

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

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FLEXLEASE, Inc.
COMMERCIAL EQUIPMENT FINANCING

Circle Reader Service #165

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

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

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

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Mike Carta

M.A.C. Productions

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Circle Reader Service #177

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Country Radio Broadcasters 615-327-4487 Presenters of the Country Radio Seminar. For more info call 615-327-4487. Fax 615-329-4492

NAB 1-800-545-5728 Nat. Assoc. of Broad. provides management, research, legal, technical, sales and marketing help to members, lobbies for radio and holds the NAB Radio Show.

ORGANIZATIONS

N.A.R.T.S.H. 617-437-9757 National Association of Radio Talk Show Hosts, a non-profit organization of professionals encompassing all aspects of talk broadcasting.

We exist to help you make \$\$\$\$
Call for Details
1-800-998-2153

Radio
Radio Advertising Bureau

Circle Reader Service #196

RTNDA 202-659-6510 Radio-Television News Directors Association is a non-profit, professional organization dedicated to improving the quality of radio and television journalism and defending the rights of radio and television journalists. Fax 202-223-4007

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

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MURPHY
STUDIO FURNITURE

Circle Reader Service #176

LISTING AD RATES

	13 Issues	25 Issues
Listing (Name & Phone)	\$195	\$300
Additional per extra line	65	100

BOX AD RATES

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



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EQUIPMENT/SUPPLIES

LOCK THE DOORS AND GO HOME!!

Now you can operate your radio station *legally* without an operator in your station

StationWatch will

- Monitor your transmitter
- Take transmitter readings
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- Fax you a transmitter log each day

ALL FOR \$275 A MONTH

For complete details call
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(803) 773-7370

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

PROBLEMS WANTED ... FREE one hour to discuss your Radio problem and what you can do about it. Small group of Radio pros with 50+ years small/large market experience in sales, management and programming. 617-721-1805 to schedule appointment.

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Creative Media Management, Inc. ... 813-536-9450
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The Radio Marketing Dept., Inc.201-993-8717
Direct Mail, Telemarketing and Database Service. Serving the Broadcast Industry since 1981.

Riley Marketing, Inc.800-533-1769
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"Money Machine"

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



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800-747-1144

Circle Reader Service #194

I.N.I.T.I.A.L. Response® RADIO

QUESTIONS?? How many FAMOUS or WELL-KNOWN PERSONALITIES do you know with the initials "J.D.?" How many names can your audience come up with? How many initial sets can you derive from the alphabet? How long would "I.N.I.T.I.A.L. Response"® RADIO air on your station if you could change the CATEGORY of FAMOUS PERSONALITIES every morning?? Finally, do the Corporations you advertise for have initials??

Call in at 1-800-766-9880 or write to
CURRY GAMES, INC.; 2004 N. 12th St. Suite #7; Grand Junction, CO 81501.

MARKETING AND PROMOTION



INFLADABLE IMAGES ...

Attract attention to your station events with a customized giant inflatable. Perfect for your next BIG promotion! Blow up your mascot or create your own shape and event.

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(216) 273-3200 ext 137
Fax: 216-273-3212

INFLADABLE IMAGE INDUSTRIES
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DRAW CROWDS TO YOUR REMOTES with the JACKPOT MACHINE!



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

WIN NEW BUSINESS!!

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

Jackpot PROMOTIONS 619/360-4266

Circle Reader Service #171

NATIONAL REP FIRMS

THE INTEREP RADIO STORE

Selling Today...Innovating for Tomorrow

1-800-INTEREP



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BILLBOARD & MEDIA PLACEMENT

We specialize in trade agreements. Let us do your placements and

YOU KEEP YOUR CASH CLIENTS

We place Billboards, TV, Taxi-cab and Bus signs.

Call T.J. Donnelly at
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West End Media

Circle Reader Service #179

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GIVE CLIENTS A REASON TO ADVERTISE

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

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

Circle Reader Service #160

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

LA PALMA BROADCASTING...714-778-6382
Save time and money. Music Logs/programming to your specifications. All AC format variants.

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Common sense for country radio.
Formatics + Strategy + Promotions = Success
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Customized. Programming, personality, promotion.

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INFORMATIVE, TIMELY ARTICLES ON
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NO OBLIGATION!

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Circle Reader Service #187

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Rain or shine, here's a custom formatted, personalized and localized weather forecasting system your audience will stay tuned for every day.

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

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1994 "GENERATION X" WORKSHOP RATED A+ AT NATIONAL RADIO SALES CONFERENCE! "Great new information," "high-energy session," "terrific handouts!" Sales training, startups, turnarounds, advertiser workshops. Call today for the best availability!

SYNDICATED PROGRAMS

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Dr. "Red" Duke's Health Report
has been a TV success for more than a decade. By popular demand it is now available for radio as 5 segments weekly of 40-seconds each. For complete details, call

Mark Carlton,
713/792-4633.



Circle Reader Service #167

BLAST FROM THE PAST™



Someday we'll be indoors ... Clairemont, NH's WTSV staff in the late '50s (l to r): Robin Bonneau, Linda Bruce, Terry Russo (seated), John Tucker, John Bostwick, Marilyn Roullard, Jeff Patten, Haden Grant, Felicia Bessey, Archie Perron, Dennis DeLuca and Don Eaton.

SEND US YOUR OLDIES!

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

AP Makes All News Radio Affordable.



Thanks to AP All News Radio, stations everywhere can afford to take advantage of one of radio's most successful formats. Call The Associated Press for details.
800-821-4747

Circle Reader Service #116

ADVERTISER INDEX

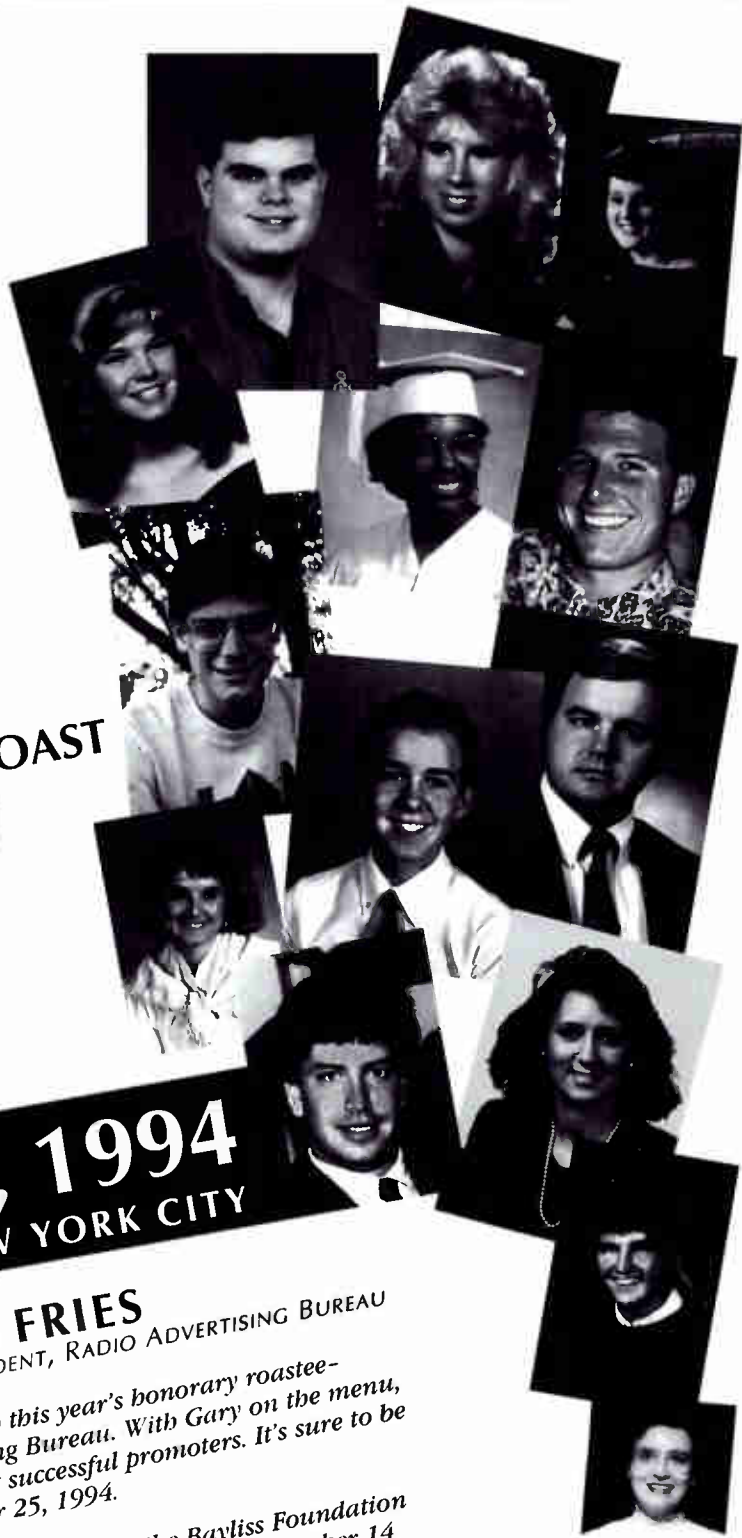
Associated Press	50
Bayliss Foundation	51
Broadcast Direct Marketing	5
Computer Concepts	21
Creative Media Management	17
Dave Gifford International	10
Dr. Red Duke's Health Report	14
First Flash	6
Gentner Communications Corp.	3
The Interep Radio Store	7
McClain Enterprises	37
Media Venture Partners	11
Metro Networks	25
National Association of Broadcasters	40
National Supervisory Network	31
Reef Industries	8
Short Wave Miniature Radio	44
Sound and Stations USA	23
Szabo Associates	39
TM Century	52
Tapscan	2
Turning Point Productions	42

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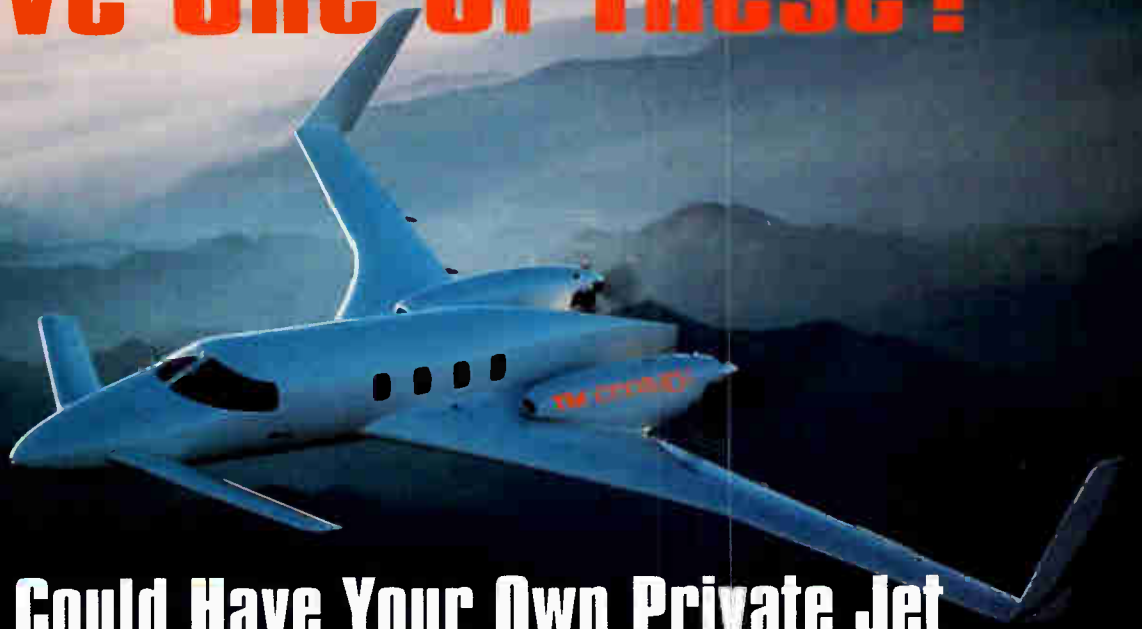
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If your rate card is \$50 for a :60 spot times 15 spots per week, that comedy service is costing you...

\$750.00 PER WEEK! That's **\$39,000 PER YEAR** in inventory!!! Or perhaps...

\$100 x 15 Spots per week = **\$1,500.00 PER WEEK** - That's **\$78,000.00 PER YEAR!**

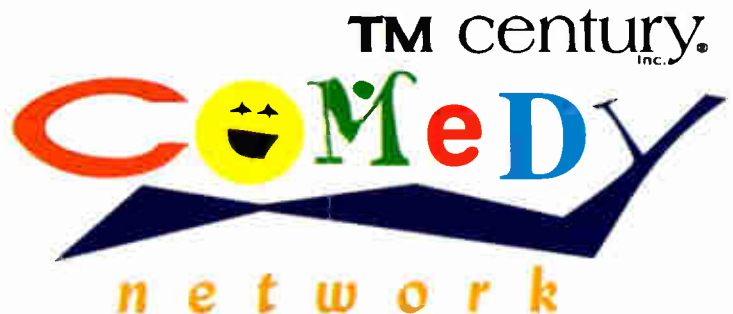
\$325 x 15 Spots per week = **\$4,875.00 PER WEEK** - That's **\$253,500.00 PER YEAR!**

\$500 x 15 Spots per week = **\$7,500.00 PER WEEK** - That's **\$390,000.00 PER YEAR!**

\$750 x 15 Spots per week = **\$11,250.00 PER WEEK** - That's **\$585,000.00 PER YEAR!**

For that kind of value, that service better be REAL good!

Well, we are real good. And not only that, we'll probably cost you less than two weeks of barter for one full year of our material. We make your morning stars sound like stars. Professional, topical, funny... Big Time! Just like our clients, Scott Shannon at WPLJ in New York, Mancow at ROCK 103.5 in Chicago, Kidd Kraddick at KISS in Dallas, Jeff 'N Jer at Q-106 in San Diego, Steve McCoy at STAR 94 in Atlanta and many, many others. So don't trade away your future. Stop joking around with those other clowns and work with us, TM Century Morning Show Services. A company you know. A company you trust. And the only company that specializes in Morning Radio.



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Rusty Humphries — Executive Producer

Circle Reader Service #117

World Radio History