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American Radio Systems

Vol. XI, Number 8
April 8 - 21, 1996

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RADIO INK

Radio's Premier Management
& Marketing Magazine™

VOL. XI • NUMBER 8 • APRIL 8, 1996

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Cover photo by FAYFOTO

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Dear Captains of Industry ...



For the first time in the history of this column, it's being addressed specifically to the "captains of industry" in the Radio business ... the people who will own and control a majority of the Radio stations as a result of the telecom bill's recent rule-making. If you are, or plan to be, a mega-owner, please read this:

Your company now has an opportunity to achieve almost limitless growth. With that growth comes an industry with a lot of fears, opportunities, responsibilities and changes. How you handle each will not only impact your company, but for the first time in Radio history, the changes made by the mega-companies will have a domino impact on all Radio stations. I'd like to ask you to consider a couple of things.

Traditionally the big companies have often paid for things from which the smaller stations benefit. If these things are brought in-house or become a collaborative effort among a few of the bigger companies, the rest of the

industry loses. I would encourage you to explore the effect of your actions on the entire Radio industry and take an attitude of having a responsibility to the Radio community. History has proven that some of the best new ideas, formats, programs, talent, salespeople, etc. come from smaller towns. Survival of the industry below the top 20 or top 50 is crucial to your success.

The survival of the NAB, the RAB, AWRT, and many others is dependent on the participation and membership of the "big guns." If you took all your lobbying in-house and the NAB went away, our industry would suffer the loss of a voice on Capitol Hill. If you took sales research, training and support totally in-house that could force the elimination of the RAB. Suddenly the rest of the stations would lack much needed support and materials. Your support is necessary for these organizations to survive.

Big events and programs thrive on the support of those who have the dollars. Without some of these programs, again Radio suffers. Events like the Mercury Awards (which encourage ad agencies to use Radio) could suffer if two major contributors consolidate and only give the money that one previously gave.

We all strive for high profitability, however, a line-item cut here and there in your company could impact hundreds of lives! Obviously consolidation of departments eliminates jobs. Consolidation is where a big part of your profits are returned, therefore I can't ask that you not take advantage of this. What I can ask is that you consider the negative impact you'll have on the industry and look for ways to lessen it.

I want to see you succeed and make as much profit as you desire. Radio has never before faced a time when so few could impact so many. I hope you'll embrace the responsibility we all hope you'll assume, and that you'll understand that Radio is like the many small downtown retailers who were forced to change when Wal-Mart came to town. Our industry needs you to maintain a sense of pride, commitment and duty to the community of Radio. ☐

Eric

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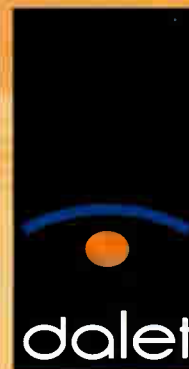
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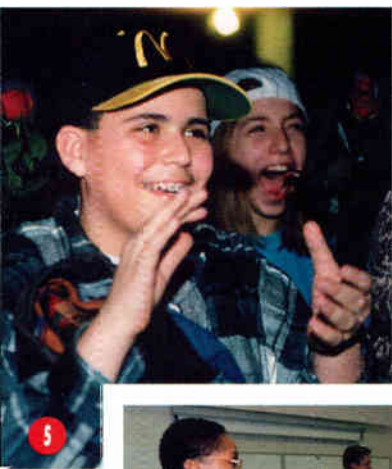
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PEOPLE IN INK™



Where The Boys Are

Picture if you will ... a 13-year-old boy goes through the relatively effortless task of filling out an entry form at McDonald's to have a popular music act come to his school and perform. Nearly half a million entries later — **1** **Boyz II Men** is singing in his auditorium. The young boy, **Peter Schinas**, became hero for a day when his entry won the Fox Children's Network (FCN) "**Fox Rocks Your School**" contest and brought the mega-group to his school, Roosevelt Junior High in New Bedford, MA. The contest, done in collaboration with **McDonald's** and **Motown**, covered all media fronts with **Boyz II Men** appearances on the nationally syndicated Fox Radio show "**Fox Kids Countdown**," an exclusive feature in the Fox Kids Club Magazine, **Totally Kids**, and a national on-air campaign on FCN featuring the **Boyz**.

Then it was on to the stage where **2** **Fox Kids Countdown** host **Chris Leary** (l) and **Charlie Winterhalter**, owner and operator of a New Bedford McDonald's, presented Schinas with his very own **Motown/McDonald's/FCN** denim jacket. After that it was time for **3** **Leary** to hand off the mike to Schinas to introduce the band. **4** The **Boyz** put on quite a show **5** as Schinas and friends cheered wildly. Afterwards, **6** everybody hung out backstage for a little fun and games. And finally **7** Schinas said good-bye to his newfound friends and returned to the school for his coronation as king of Roosevelt Junior High.

Leading The Way

Not too long ago, **Arbitron** held its **Leadership Conference** in New York bringing key agency leaders responsible for spot billing together and providing a tour of **Arbitron's** facilities and a day of seminars. Onhand were **8** **Erica Phillips** (l) from **Arbitron's** L.A. office and **Fran Kennish** of **Young & Rubicam** discussing those guys behind them. Meanwhile **9** **J. Walter Thompson's** **Wendy Crock** (l) listened as **John McSherry** of **BJK&E** expounded the size of his hand. And **10** **Bruce Goerlich** of **DMB&B** talked about his stunt double work for **Judge Ito** in the new movie, **Ito: Out For Blood!**

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David Graupner, V.P. and GM, Midcontinent Media

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Radio Has Always Been A Primary Medium

Radio has always been a primary medium, before and since the creation of television, and it will continue to be a primary medium once the information superhighway is built. Our problems are primarily self-inflicted. Radio espouses a self-limiting theory like OES (optimum effective scheduling) telling advertisers, "If you buy more than this, you're just wasting your ad dollars!" We let self-appointed swamis, programming gurus and assorted media wizards hoodwink us into believing that any more than one ad an hour for the same advertiser will offend our listeners! How big an ad is too big in the newspaper? Aren't four Pepsi ads in the Super Bowl overkill? Please, someone out there get a grip! There is nothing fundamentally wrong with Radio ads, and if there is why would we sell any?

The concept of Radio as a primary medium is in how it is sold. That is, we must ask for all of the budget, or at least comparable dollars, over comparable time, as do the other primary media. To do any less is to communicate a lack of faith in our medium and shrug the obligation of accountability for the success or failure of the advertising in question.

Charlie Ferguson, GSM
KCJB-FM/KYYX-FM
Minot, ND

'70s Article Misleading

I was extremely interested since the conclusions drawn in your article ["'70s: A Bleak Future?"] are 180 degrees different from what we've seen in monitoring the progress of the Westwood One '70s format which debuted November 2, 1994.

Having now read the Interep report myself, I see that their findings parallel ours and that your article was at best misleading. I find it difficult to believe that your article was based on this same study!

[Based on the study's findings], the future of the '70s format is clearly bright, not bleak as you conclude.

As to your assertion that "most '70s stations are realizing less ratings success than when they first came on the air," that may be the case with the Rock-oriented approach to the '70s format, but not with the mainstream approach.

How can you say, "The format is already mature."? That statement lends credence to all those owners and managers who continually change formats and never achieve success. Like it or not, the '70s format is still in its infancy.

Your quote from Stratford Research's John Dickey says volumes more about the potential of the '70s format than the entire rest of the article, "Most '70s stations can achieve mass appeal providing they properly evolve their brand."

In this day of instant gratification, failing to allow a product (format) to evolve is all too common a practice, and articles like yours do nothing but contribute to the problem.

Jack Crawford
Director, Affiliate Relations
Westwood One Radio Networks

Editor's Note: Research is always open to interpretation. We received direction and suggestions for this article directly from the people who conducted the study ... Stratford Research.

Love At First Exposure

Thought you might want to know what happened to Bill Love — "Blast From The Past" on the back of the February 26-March 10 issue. I'm at WKDQ in Evansville, IN.

The nurse mentioned in ["Blast"] is still complaining but this year we celebrate our 21st wedding anniversary!

Bill Love
WKDQ
Henderson, KY/Evansville, IN

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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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What is the biggest change in your market and how have you dealt with it?



Phil Zachary, VP/GM • WRDU-FM/WTRG-FM • Raleigh, NC

In 1987, virtually every major Radiostation was locally owned, few operators used research companies or programming consultants, local sales were driven almost exclusively by relationships and, in general, Radio here had a "small market" attitude.

Today the presence of national operating companies like HMW, Prism, U.S. Radio, Pinnacle and (soon) SFX bring a higher degree of programming and sales expertise to the market. The listening audience has

benefited from a dramatic improvement in the array of available formats, while local advertisers have a wider choice of viable psychographic targets from which to choose. The new market players have imparted strong philosophies of revenue development and sales training resulting in costs per point that are routinely much higher than those in larger cities. In just two years, market revenues are up an amazing 40 percent and our local Radio broadcasters association has launched a powerful "Vote Radio" campaign of new business development and general advertiser awareness. 




Ray Watson, Senior VP • KXL-AM/FM • Portland, OR

The market was initially slow to duopolize, but the momentum has picked up in the past year or so.

I see all of this creating additional momentum in the market. This adds up to selective consolidation of costs, better programming and increased station revenues. Portland has had double-digit growth for the past four years — billing more than \$78 million in 1995. January and February '96 see the same trend continuing.

We hired a full-time executive director for the Portland Area Radio Council in 1992. Monica Cory is doing a terrific job increasing Radio's share of total media dollars. In 1991, four or five Radio owners were doing well. In 1995, 10 owners did very well.

I see continued record revenue growth over the next five years in Portland. On a percentage basis, this market is one of the fastest growing in America. Booming high-tech, big suburban retail growth, a national model of downtown redevelopment and a very attractive living environment are all big factors. 



Richard Heilmann, GM • WFMC-AM/WKTC-FM/WGBR-AM • Goldsboro, NC


We've all seen big changes in ownership consolidation, both in our own industry and many advertiser categories. But, operating in several smaller markets, we have seen a tremendous consolidation of retailers.

Large national chains continue to replace many locally operated retail stores, and much of the retail advertising is national and regional with much less local control.

Fortunately, the tremendous increases in advertising of

local service business and new technology products has offset the decline in local retailers.

Product categories that once were alien to Radio are now on the air, from professionals such as attorneys and financial planners to a wide range of health care industry advertisers, such as doctors, hospitals, chiropractors, urgent care clinics, etc.

Thanks also to new technology, Radio has new advertising dollars in the communications industry such as satellite TV dealers, cellular companies, paging services and computer services and retailers. 

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Duopoly's Impact on Ratings and Revenue

Future Will Focus on Market Domination

by Thomas J. Buono

With the new telecom bill, the implications for ownership, operational strategies and financial performance are intriguing. What has the impact of duopoly been over the past three years and what does the future hold under the new ownership rules?

With the allowance of duopoly ownership, the number of duopoly stations grew from zero in mid 1992 to about 1,660 at the end of 1995. In the top 10 markets alone, over 170 duopoly stations now exist. There are at least 14 duopoly stations in each of the top 10 markets and there are 28 markets in which at least half of the stations are part of duopolies.

Listening and Revenue Shares

In terms of listening, there are 93 markets in which the duopolies accounted for at least 50 percent of the local commercial listening in 1995. Of these, 18 markets had over 75 percent of local commercial listening going to stations that were duopolies. In 20 markets, duopoly stations garnered over 80 percent of the revenues available in those markets. In eight markets, the duopoly stations accounted for an amazing 90 percent or more of market revenues.

The revenue shares controlled by the duopoly stations in 1995 was typically higher than their share of local commercial listening. Representing 30 percent of the stations in the Arbitron-

rated markets, duopoly stations accounted for 39 percent of local commercial listening in 1995 yet garnered 42 percent of the Radio revenues. The average duopoly station nationwide generated almost twice as much in revenues than the average nonduopoly station in 1995.

Duopoly Or Success: Which Came First?

In general, most of the stations acquired were purchased by well-run operations capable of buying their stronger competitors. With an opportunity to buy just one more FM in a market, most buyers opted for the "best" station, as they perceived it, that they could acquire. This raises the question, "Were these stations duopped because they were more successful or are they more successful because they were duopped?"

We examined the performance of 520 stations involved in duopolies in which one station was owned before the existence of duopoly and the other was acquired in 1993 or 1994. Over the 1992 to 1995 period, the average 12+ Spring audience share for the combined duopoly stations increased from 6.02 percent to 6.19 percent. Surprisingly, in the top 10 markets, for the 36 stations involved in such situations, the average audience share actually declined from 4.10 percent in Spring 1992 to 3.99 percent in Spring 1995. In markets smaller than rank 100, the average audience share

increased from 6.82 percent in Spring 1992 to 7.39 percent in Spring 1995.

Station revenues at these duopoly stations were up 26 percent over the 1993 through 1995 period, as compared to a 20 percent increase for their markets. While the average listening share actually declined in the top 10 markets, revenue increases at these stations averaged 31 percent, compared to 19 percent market revenue growth. These data indicate that duopoly stations, in general, have outpaced their markets in terms of listening and revenues. The audience share gains have been greatest where competition is limited, but the greatest revenue gains were experienced in the largest markets. Under the new rules, the impact will be even more dramatic.


Market Domination

Duopoly is already an industrywide phenomenon. Under the new rules it will be replaced by triopolies, quadropolies and pentopolies. We expect the number of in-market combinations to climb to well over 50 percent in most markets by the end of the decade. We expect that marginal utility (audience revenue and cash flow gains) of triopoly, quadropoly, etc. to diminish. With expansion of the in-market ownership limits, much of the future activity will focus on market domination. ☐

Tom Buono is president/CEO of BIA Publications Inc. He may be reached at 703-818-2425.

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 SANTA FE.....(June 24-26)
 CHICAGO.....(July 15-17)
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Circle Reader Service #109

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 - \$3.25 M: WBWN-FM BLOOMINGTON, IL; SELLER: MCLEAN COUNTY BROADCASTING CORP.; BUYER: BLOOMINGTON BROADCASTING CORP.; BROKER: MEDIA VENTURE PARTNERS
- * ENTERCOM WILL BE SWAPPING WAXQ-FM TO VIACOM FOR KBSG-AM/FM & KNDD-FM SEATTLE. EXCHANGE VALUE IS \$90 M.
- ** EZ COMMUNICATIONS IS SWAPPING THE ASSETS OF WBYU-AM, WEZB-FM & WRNO-FM NEW ORLEANS TO HERITAGE MEDIA CORP. FOR THE ASSETS OF KRPM-AM & KCIN-FM SEATTLE. EZ IS ALSO ASSUMING \$7.5 M IN LIABILITIES. EXCHANGE VALUE ESTIMATED AT \$26 M.

WFPG-AM/FM, Atlantic City, NJ, WSUB/WQGN, Groton, CT, WKRS/WXLC, Waukegan, IL and WBSM/WFHN, New Bedford, MA from Charles E. Giddens, Receiver, to Spring Broadcasting, L.L.C., P. Richard Zitelman and Bill Sherard, Principals, for \$14,126,000.

Randall E. Jeffery initiated the transaction.

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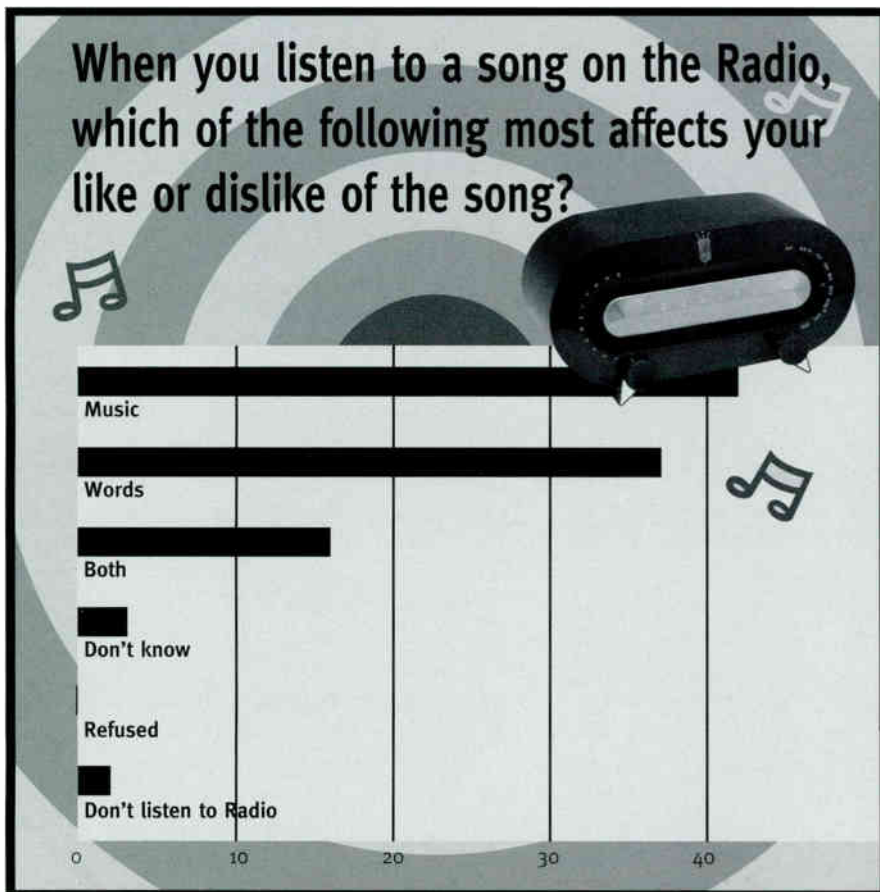


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6 Ways To Grow Your Audience

Marketing for Cume *And* AQH



John Lund

Most Radio stations create a budget for promotion. Getting the most value from that budget is management's goal. Priorities include working the station core with the goal of promoting to them and for them on the air. Managing time spent listening goals, building audience, and fighting attrition are equally important.

There are ways to promote the station's value without spending a lot of money. The first objective is to replace the generic product (format) with a specific brand (station). For example, the consumer may be aware of Country music and even listen to it, but until the station becomes his/her choice for Country, the audience does not grow.

6 Ways To Grow

Consider the following ways to "grow an audience":

1. The "At Work Fax Network" is an effective yet inexpensive way to build brand loyalty. Obtain fax numbers at every opportunity. Utilize telemarketing, contest registrants, current cume, and purchased lists as sources. Entered into a simple and inexpensive fax software they become an invaluable tool. Fax phone calls are far cheaper than postage! Fax weekly to the database "network" and describe what's coming up on the air that day or week. Prepared at the end of the day and sent overnight, the receiving fax machine is likely to be unused. Check into "junk fax" laws and remove those who don't want to be part of the network.
2. Marriage mail reaches consumers and turns them into cumers. Quite often, it can be done "free" if the station passes the mailing cost on to advertisers. Trade noncash prizes. There is value-added for advertisers being involved with a station tied to another medium like direct mail. Include a bounce-back card to retrieve names/addresses/fax numbers of respondents. Explore Val-Pak and other local area direct mail venues.
3. Music stores are great places to find Radio listeners. Work with a local chain to provide end caps featuring station logo and printed

"top 30" in exchange for on-air promotion. If the store features weekly price leaders, promote that album as your "CD of the week."

4. Add a local TV weather personality to the station's line-up. It's more valuable to have a local weather celebrity than a national weather "voice" and the TV station certainly "out-cumes" the Radio station. Build a relationship whereby the TV station gets on-air promotion and, in return, the Radio station gets the logo on TV every time it airs a promo for weather. Make this talent a part of the Radio station with personal appearances at remotes; he/she could mention the Radio event during the TV weather forecast!



5. Gain recognition at charitable events. Get the station logo on printed materials and hang the banner at the site where station talents host the public service event. This "images" the station and gives potential cumers something to remember it by. Document the goodwill and positive work done for the community in a press release after the event.
6. Use the station vehicle to gain attention. Don't waste a promotional opportunity parking it behind the station. Instead, leave it where it will be seen. Also, create a scene and get an old pick-up truck, car or hearse, and cover every inch with bumper stickers! Take it everywhere. Park it daily in high traffic areas — the fair, craft show, busy street corner, or flea market! Use this rolling billboard for errands. People will stop and look. Inside the windshield, leave signs that promote the station talents, core artists, contests, and unique benefits for listening. ☎

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

QUICKREAD™

- ▶ Don't leave the station van parked behind the station. Promote the station and park it around town where it will be seen.
- ▶ Use the at-work fax network weekly to build loyalty and tell listeners what's coming up on the air.
- ▶ Gain recognition at charitable events with banners, logo, & station talent involvement.

WE JUST HAD A GREAT FIRST QUARTER.

Last fall we announced we would offer our expert music programming services in return for barter spots. On January 1st, we launched our barter operation with a national audience share equal to many mature satellite-delivered music networks.

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We're in business to build stronger local radio stations. And because we respect each client's needs, our barter plan is only an option. Many stations choose to pay for our services with cash.

When good local broadcasters add our services and execute well, the result is always audience and bottom line improvement. And now, we have a new kind of happy client. Already, the Broadcast Programming Local Radio Network has earned praise from advertisers for high quality, smooth operations, and measurable listener response.

Thanks to all our clients—stations and advertisers alike—our national representative, MediaAmerica, and our terrific staff. You've helped us create a rare phenomenon: a win-win-win situation.



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Circle Reader Service #112

How Much Do Your Promos Cost?

It Just Might Alter The Way You Produce Them



Gene Spennato

QUICKREAD™

► Seems the powers that be have gotten together and run a tally on the amount of available inventory you used up to promote the station. "Can you justify this?"

► Imagine being handed a bill for the air time or paying for it out of your budget. Would it change the way you approach the production of promos you run?

► In producing promos you run, avoid crutches like *here's what you missed this morning on the WXYZ morning show*; forget the theory that every single promo must begin and end with the station call letters; and make the promo prove something.

► The real hook in station promo production is imaging, giving the listener something to identify with, so they, in turn, can identify with you.

It's 3 o'clock, and you have just been summoned to the annual budget meeting. "They can't possibly cut mine anymore," is a fearful thought that reverberates through your head as the powers that be assemble to have a look at your numbers. This is Defense 101 and you are going to protect every thin dime. Yes, these are members of The Team, but department heads are very territorial, and stealing money from your budget always sounds good to them.

Can You Justify This?

Hours later, just when you think the inquisition has finally ended, "There's just one more thing we'd like to discuss" cuts through the air in the conference room like a profane word that somehow got past the dump button. Seems they have secretly gotten together and run a tally on the amount of available inventory you used up to promote the station. Then the official bean counter is politely asked to take that number and multiply it by the station's average unit rate. "Can you justify this?"

Think about the number of station promos you run each week. Each month. Imagine being handed a bill for the air time or paying for it out of your budget. Would it change the way you approach the production of those promos?

Unfortunately, many station promos are just slapped together by a jock feverishly racing to get out the door or some new rookie who is now the lowest man on the totem pole. Hey, we abuse the rookies. That's what this business was built on. But look at it from this perspective: Whose hands do


you trust to promote your product in the best possible way, especially since you are now being theoretically asked to cough up dead presidents to pay for the avails?

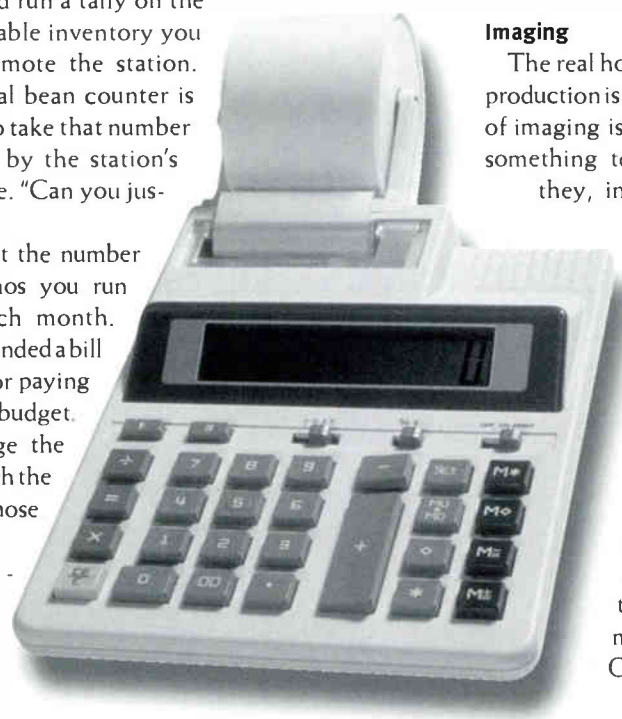
Breaking The Mold

Assuming for a moment that the production is now in very capable and nurturing hands, the next logical step is to break the mold. Avoid crutches like *here's what you missed this morning on the WXYZ morning show*. Forget the theory that every single promo must begin and end with the station call letters. And make the promo prove something. For example, if you have a controversial personality on your station, do not say he is controversial — prove it!

There has to be more to say than *less talk, more music, the best variety, etc. ...* The audience has been bombarded with these clichés and could care less. Listeners are much more savvy and demanding these days. Insulting their intelligence probably won't do much to help your cause.

Imaging

The real hook in station promo production is imaging. The theory of imaging is to give the listener something to identify with, so they, in turn, can identify with you. Want proof? See how many national ad campaigns show or mention their product more than once. However, you have a tremendous advantage over these national clients. You aren't shelling out all that money to promote your product. Or are you? 



Gene Spennato is president of Woodstock Cherry Productions. He may be reached at 800-503-2754.

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The Music Research Reflection

Warning! Results May Not Be As Close As They Appear



Tom Kelly

It's better to have some research than to have no research, but bad research is worse than none at all. Music research can give your Radio station a significant edge by getting inside the listeners' heads. It provides a pipeline that can predict how the audience will react to certain songs when you play them on the Radio. Unfortunately, if this information is not gathered properly, your data may not accurately reflect listener tastes, and using bad data for programming can result in lost listeners.

Your Research — You Make The Call

Regardless of your methodology, quality control measures are the top priority to ensure reliable data. In order to achieve results you can accurately project to your audience, your sample criteria needs to closely reflect your real listeners. Unless otherwise specified, your research company may choose the easiest or least expensive method of compiling your sample of listeners. Don't hesitate to give your research company specific guidelines for conducting your surveys.

Random Digit Dialing Is Better Than List Samples

Your goal is to create a sample that closely resembles your total listening audience. The best way to achieve this is through random digit dialing. It is cheaper and easier for your research company to opt for "list sample" which may be derived from magazine mailing lists or an in-house database of residents who have participated in research in the past. Relying on these lists reduces your overall universe and may not accurately reflect your whole audience. Would you want to make music decisions based solely on your request line callers, contest winners, the PTA or the bowling league? Of course not. They aren't the whole audience.

Refuse Referrals

Incorporating "referrals" into your research sample further reduces the reliability of your results. Referrals are those who were not contacted via traditional recruiting means but were referred by someone else in your sample. From a cost standpoint, it is cheaper to recruit 50 people and a friend than it is to recruit 100 randomly. Some research companies have been known to cut corners so much as to only recruit 10 to 20 people randomly, then ask for a referral, and further ask a referral for referrals. This is how you can end up with groups of people who know each other at auditorium tests or focus groups.

Target Diary Keepers

If your goal is to increase your ratings, you should sample your market the same way that Arbitron does. Conduct your music research using your entire metro as the sample area. Don't let your research company confine your recruiting to a small portion of the metro with cheaper dialing, exchanges or close proximity to a test center. Be sure to include respondents from every corner of the survey area so that you have a good mix of people from the city, the suburbs, and the rural areas.



Better Control Delivers Better Results

It's important to have open communication with your research company. Don't let them confuse you or get you to agree to something you don't fully understand. If you haven't done so already, call your research company now and be sure you are getting what you need to make accurate music decisions: random sampling, no referrals, and total market coverage.

If your music decisions are wrong because of invalid research results, it will cost you listeners, ratings, and maybe your job. ☒

Tom Kelly is president of Philadelphia-based Kelly Research. He may be reached at 610-446-0318.

QUICKREAD™

- ▶ It's better to have some research than to have no research, but bad research is worse than none at all.
- ▶ The best way to achieve creating a sample that closely resembles your total listening audience is through random digit dialing.
- ▶ If your goal is to increase your ratings, you should sample your market the same way that Arbitron does.
- ▶ If your music decisions are wrong because of invalid research results, it will cost you listeners, ratings, and maybe your job.

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Your on-air system isn't cutting it. You want something that was "made just for you." Look no further. The system of the future is here today from **Gentner and Harris**—your complete source for audio conferencing.



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Callers will be less likely to switch since you'll get that smoother on-air sound you've been looking for.

The control surface is easy to use. It seems like an ordinary business telephone. But, ordinary it's NOT!

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Thanks to line status indicators that are multi-colored, the user can instantly tell who's on the air, on hold, screened or talking to the producer.

With Gentner's SCREENWAIR software and a PC, the screener uses a keyboard and headset instead of the

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World Radio History
Circle Reader Service #11

Well, The Computer Says ...

Computers Can't Be Wrong, Can They?



Bill Suffa

Have you heard this one?

"Hey Boss, according to my whiz-bang computerized coverage program, we can get 200 watts (out of 100,000) more toward The City if we change the antenna position! It will only cost \$15,000."

Computers are wonderful. But I think that common sense and careful thought are two of the most serious casualties of our addiction to computers. I sharpen my fangs at the mere mention of the words, "The computer says ..."

A False Sense Of Security

It's pretty easy to be lulled into a false sense of security that, "If it came from the computer, it must be right." Unfortunately, unless the people who use the program, and review the results, understand the analysis that's performed, it is easy to reach the wrong conclusion.

It doesn't take rocket science to be a good engineer. It takes common sense and the ability to apply logic to solve problems. Although the computer is a valuable tool, it does not, and cannot, make decisions.

As professionals, be it marketing, management, or engineering, we constantly make decisions that affect the ability of Radio stations to perform well and generate revenue. We also make decisions that affect our social contract, as embodied in the telecommunications laws and FCC regulations. I believe that the value added by our skills is the ability to analyze the available data and evaluate the relationships between those data. Rarely does a decision involve a series of singular "Yes-No" answers. Much time and money is wasted by decisionmakers who fail to consider trade-offs; unfortunately, computer programs often fail to provide the decisionmaker with the crucial intermediate data about trade-offs that are used to reach a decision.

Recently, for example, an FCC staffer claimed that one of our AM antenna designs

would cause interference to another station. I was perplexed because of the care that went into the design of the antenna. We re-ran our interference studies, by hand, to try and locate the problem. We could not find any, but asked the commission to "hold" processing until we could discuss it with another staffer. After discussions with the FCC's AM engineering expert, it was concluded that my results were right, and some form of error had occurred in the original staffer's examination of the application (most likely due to a glitch in the computer program).


Similar things happen in financial decisions involving Radio engineering. Engineers use computer models to do their work, and like financial models, these need to be validated to see if the results are realistic. Do

you trust the cash flow projections for your stations without comparing the computer model to previous financial results? Do you insist on careful study of sales and expense data, demographics, and division of advertising revenues among the various media? Do you benchmark the results to see how good your projections are? Do your lenders *insist* on this?

Do you trust the cash flow projections for your stations without comparing the computer model to previous financial results? Do you insist on careful study of sales and expense data, demographics, and division of advertising revenues among the various media? Do you benchmark the results to see how good your projections are? Do your lenders *insist* on this?

Verify The Results

Why should you accept things differently with engineering? Like your lender, you have a responsibility to make sure that your investment is a good one. You should fulfill that responsibility by asking questions about the methods your engineer uses, asking about validation of any models, and most important, allowing the engineer time to review and verify his or her results.

About the quote at the beginning of this article? Read it again, and consider whether the response should be: isn't it close enough as it is? My point is that computers are a tool to solve a problem. The user must know how to set up the problem, and how to determine whether the results are accurate. 

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



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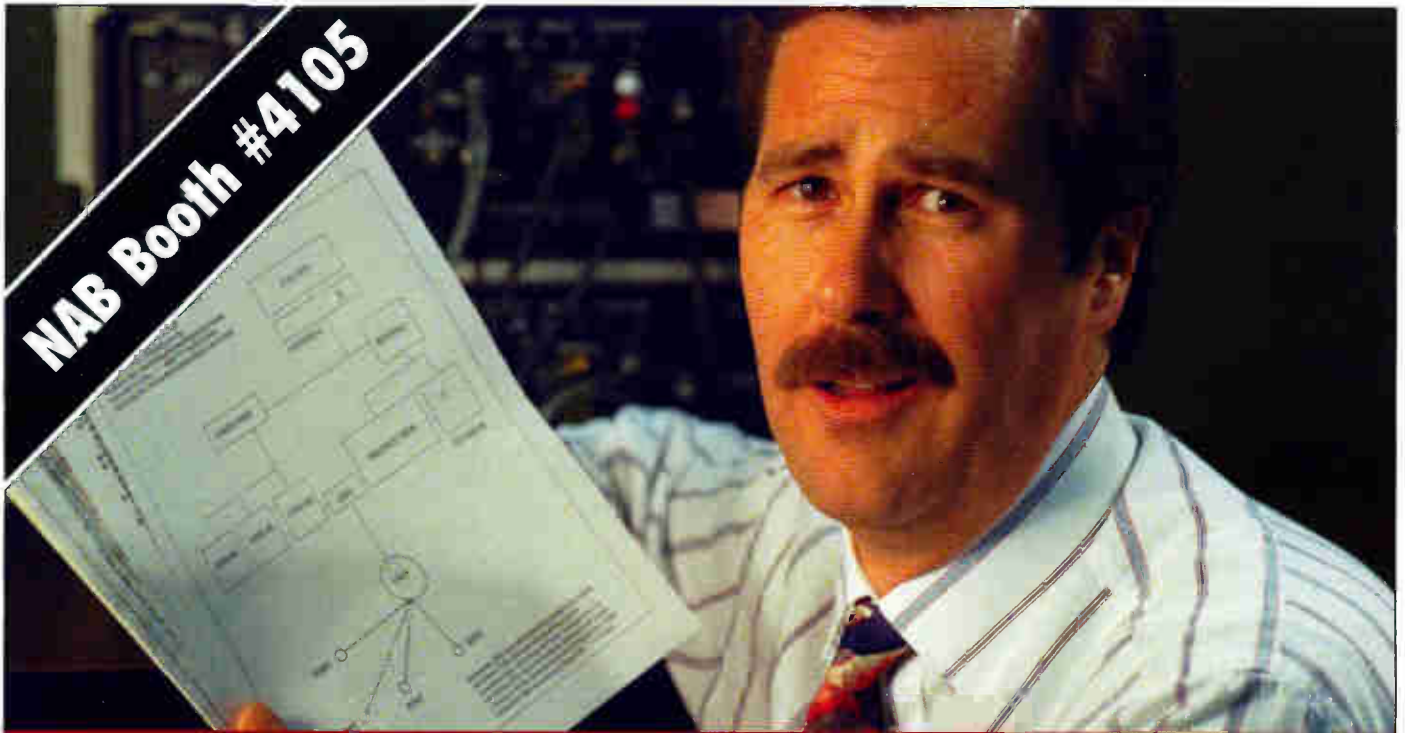
► It's pretty easy to be lulled into a false sense of security that, "If it came from the computer, it must be right."

► Unfortunately, unless the people who use the program, and review the results, understand the analysis that's performed, it is easy to reach the wrong conclusion.

► You have a responsibility to ask questions about the methods your engineer uses, asking about validation of any models, and most important, allowing the engineer time to review and verify his or her results.

► Computers are a tool to solve a problem. The user must know how to set up the problem, and how to determine whether the results are accurate.

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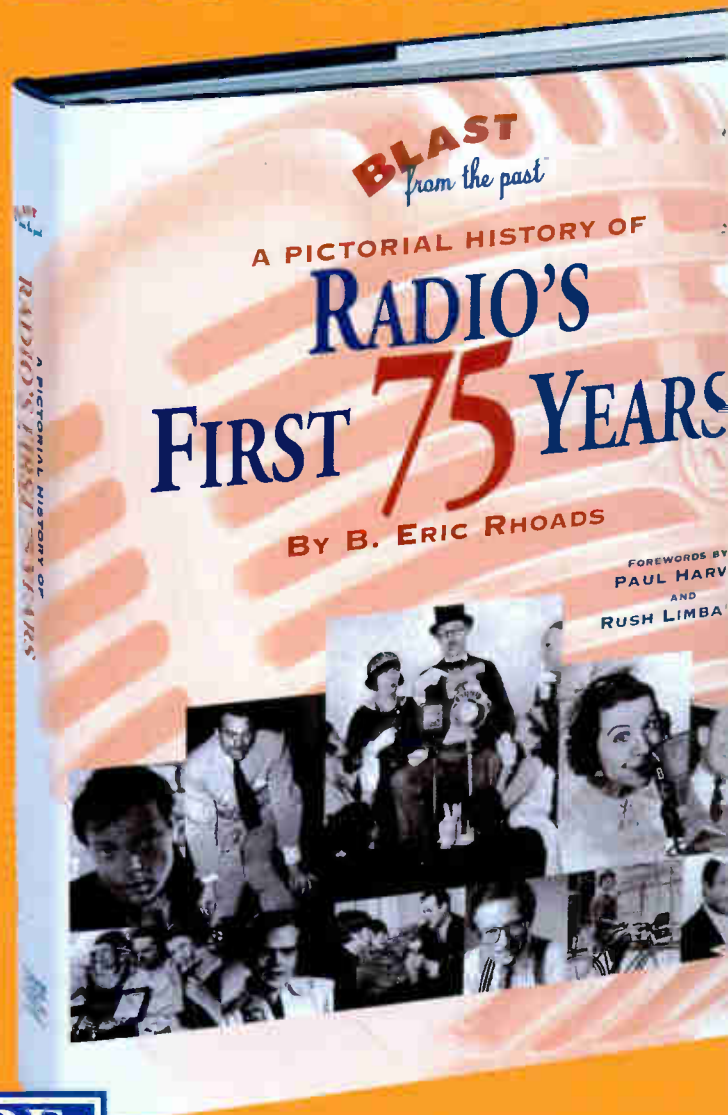
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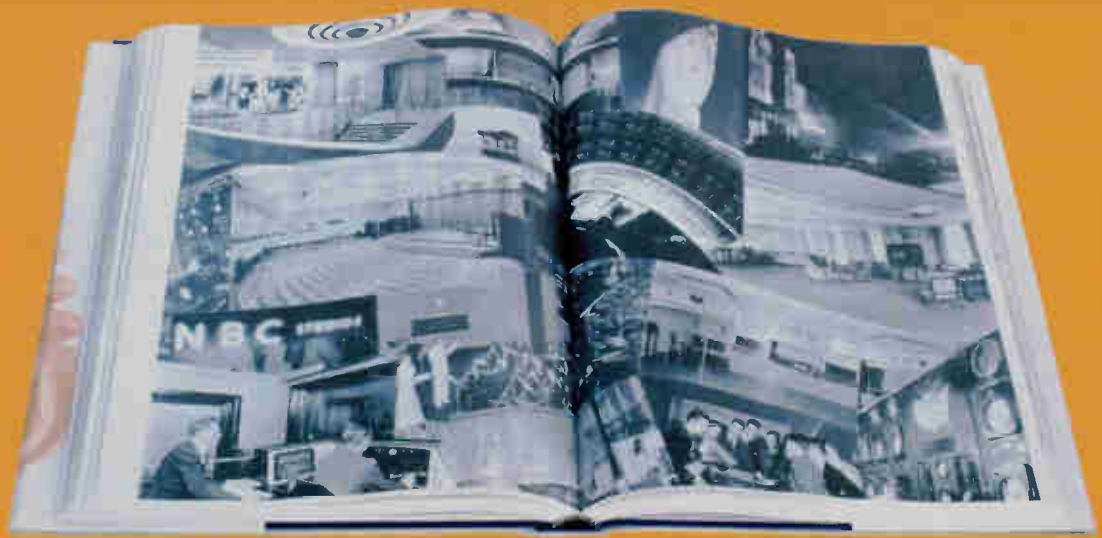
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Last summer you probably saw *Radio Ink's* "Radio's 75th anniversary edition" magazine which was filled with photos and stories of radio's past. If you liked the special issue, you'll love Eric Rhoads' new book *Blast From The Past: A Pictorial History of Radio's First 75 Years*.

This huge coffee-table book is *the* definitive work on radio history, the largest book ever written on radio. Author Eric Rhoads searched archives, museums, clubs, and personal collections and found over 900 rare, never-before-published photos.

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INTERVIEW

David Pearlman & John Gehron

AMERICAN RADIO SYSTEMS

David Pearlman has been co-chief operating officer since the founding of American Radio Systems. He organized **Multi Market Communications** in 1990, one of the three predecessor companies that merged in 1993 to form ARS. Under MMC, Pearlman turned previous All-Weather **WLVH Hartford** into AC **WZMX** and went from zero audience to No. 1 25-54 in less than 20 months. Pearlman has more than 25 years of Radio experience that includes 14 years at **Westinghouse**, where as VP/GM, he launched an All-News format on **WMAQ Chicago** and negotiated the country's first FM professional sports rights agreement in Houston at **KODA**, which became one of Westinghouse's top performing Radio stations. Pearlman was the first three-time winner of **Group W's** Winner Circle Award, signifying management excellence.

Pearlman is a magna cum laude graduate of Boston College and received an MBA in marketing and finance from Boston University.

John Gehron joined American Radio Systems as co-chief operating officer in May 1994. With more than 20 years of Radio experience, Gehron began his career as program director in Philadelphia, New York and Chicago before joining **Capital Cities/ABC** in 1983 as VP/GM of **WLS-AM/FM Chicago**. In 1987, Gehron joined **CBS** and launched **WODS-FM Boston**, bringing the station rank from 15th to first within three years. He joined **Pyramid Broadcasting** in 1989 as VP/GM for **WNUA-FM Chicago** which established a national standard for the Smooth Jazz format and became a major factor in the Chicago market under his direction.

Gehron is a graduate of Pennsylvania State University with a bachelor's degree in business administration.

Pearlman and Gehron discuss running a multipoly, expansion plans, and what makes American different.

INK: Both of you were very successful running one Radio station in a market. How different is it for someone to come in and run three, four, five, or in the case of Rochester, seven Radio stations?

GEHRON: It's remarkably different and I don't know if anybody has come to any clear conclusions of what is the best way to run them. We're doing it differently in many of our markets. In Rochester, it is broken up into two operating units. In Dayton, it is folding under one operating

unit. We are doing it differently depending on the managers and the market situation.

PEARLMAN: In many ways general managers today are equivalent to what group managers, or divisional leaders and heads of companies, used to be five or 10 years ago. Their responsibilities are very much the same. The only difference is that they don't rack up frequent flyer miles but are hustling from one building to the next in traffic.

INK: Are you looking at keeping the facili-

ties separate, or bringing them together?

PEARLMAN: It is our goal in all of our markets, whenever financially or physically possible, to put all of the Radio stations in some proximity with each other. A great example of that is here in Boston. On the 10th floor of 116 Huntington Avenue, we have four Radio stations with no walls encircling a building. You literally go from **WBMX**, a Hot AC, into a '70s station, **WECQ**, around the bend into All Talk, **WRKO**, through the hall and into Sports Radio, **WEEI**. We are currently in the process of building a facility in West Palm. When you walk in the door, you will be able to see six Radio stations all on the air at once from the lobby. It not only makes it a very exciting place from a media standpoint but very functional from a Radio operational point of view.

GEHRON: A couple of months ago Meatloaf was in Boston. He came in to do something on the '70s station. While he was there, he walked over and did something on **MIX**, then he walked down the hall and went on with **Howie Carr** on **RKO** and walked around the other hall and was on afternoon drive on **EEI**, so in one stop he hit four Radio stations.

INK: Do your stations compete against each other?

GEHRON: I think we have situations where they compete against each other, but the ideal situation is where they complement each other and fill out a demo that makes it very attractive for advertisers. So, we try not to have head-on competitors, because you end up picking up bodies every morning in the hallways.

PEARLMAN: It has led us to some interesting transformations and readjustments of formats in markets. We tend to look at



things on a much more strategic basis. A good example might be Hartford. About a year or so ago, we were sitting with two AC Radio stations, WZMX and WRCH, a Hot and a Soft. They were really each other's major competitor. In this case, we changed format on one Radio station and it benefited both. WZMX segued to a '70s format and developed a whole new niche and a great opportunity from a rating point of view. At the same time, it opened up a whole new opportunity for the expansion of WRCH as a Soft AC leader in Hartford. The result, now a year and a half

later, is that both stations are very successful and, right from the beginning, almost from the first book, they ranked number one and two 25-54, particularly with the addition of a strong morning drive host on WZMX in Sebastian.

DETERMINING FORMATS

INK: With deregulation and the ability to own a number of different stations in one market, are formats going to be determined more from a strategic value to the corporate structure or from what the listeners want?

GEHRON: Well, it is not a good idea to come up with a strategic plan that the listeners won't respond to. So I think the listener will always be king in determining what we do in our markets, but selecting what the listener wants certainly has to have a strategic role in the station groups that we have whenever possible. There are a couple of different scenarios that people are looking at right now. There is what I call the Infinity approach, which is just own stations in a market and don't worry about the strategic connections

SIDELINES

DAVID PEARLMAN

◆Leisure activities: Tennis, softball, biking, theater, movies and media watching.

◆The most interesting person you know is: My wife Claudia, who for the past 21 years has brought undying support, perspective and love to my life.

◆If you had 30 minutes to sit and talk with one person, whom would you choose? Michael Eisner or Bobby Orr.

◆If you were granted one wish, what would it be? That my parents, who died prematurely, could share today, in-person with us, the fulfillment of many of our family's personal and professional dreams.

◆If you could go back in time, where would you go? The early '70s when FM stations were sold at cocktail parties for \$50,000 or less.

◆Whom did you listen to on the Radio when you were growing up? Arnie "Woo Woo" Ginsburg on WMEX and Red Sox Baseball with Curt Gowdy & Ned Martin on WHDH.

◆What did you want to be when you grew up? The Radio voice of the Red Sox.

◆What is your pet peeve with Radio? That Radio people spend too much time battling with each other.

◆The most embarrassing thing that ever happened in my career was while broadcasting an ECAC hockey playoff game, I was describing

what would become the winning overtime goal when suddenly right after shouting the word "Score!", we were knocked off the air by someone in the frenzied crowd around us who had kicked out our phone line and power supply. For a full 4 1/2 minutes, no one in Boston knew for sure who had won.

◆What has been your most elusive goal? Finding better ways to balance the pressures of our all-consuming Radio business while still spending "quality" time with my family.

◆Of what achievement are you most proud? The dramatic transformation of then All-Weather WLVI Hartford into AC WZMX and going from zero audience to No. 1 25-54 in less than 20 months while living out every Radio person's fantasy of start-up station ownership.



Pearlman with wife Claudia, son Dustin and daughter Samantha.

tion. There are people who want to own stations to fill an offensive situation, to attack somebody, and there is other thinking to just play a defensive role where you take stations to protect a format "hill" that you might own.

PEARLMAN: A couple of examples of that might be Dayton and Rochester where we have different forms of Rock: Modern, Classic, or mainstream AOR. A lot of thought has gone into how we can create a demographic wall for ourselves, or a positioning statement, within a couple of Radio stations to develop not only a great consumer-oriented product, but also terrific advertising vehicles for our clients. I think that the strategic nature of looking at a market has changed dramatically over the last year or so. As you try and position your properties within a marketplace, the role of the general manager, or the COO of each city, is almost looking at all of the parts from a global point of view rather than by any station's specific way.

GEHRON: We have to get away from trying to compete against ourselves, or even competing against the other owner in the markets we are in. We now have enough stations and enough cume to greatly outstrip newspapers' coverage in the markets. That is really the ultimate goal, for the first time in the history of Radio, to go after these other media.

PEARLMAN: In Hartford, for example, when we add WTIC-AM/FM to WZMX and WRCH, our cume will be three times that of *The Hartford Courant*, and we are only getting one-third of the advertising dollars in that market. What is interesting is that in the markets where the most consolidation and duopoly has taken place, the greatest inroads in revenue were achieved. West Palm, believe it or not, was the slowest growing market in 1995, growing at only 3%, while Hartford grew at 15%, and that is against a lot of economic news that hasn't always been great in Connecticut. Suzanne McDonald and Jodi Long, who heads up our sales operation, have done a phenomenal job taking a leadership stance in the marketplace and helping to lift up the entire revenues of the city. We believe, over time, that will happen in more markets and we can really focus our attention on who our real enemies are — newspaper, direct mail, and television.

ADVERTISER BACKLASH?

INK: Some people believe advertisers might feel that they are over a barrel and are getting gouged on the rates with one owner having so many different properties in a market. Have you run across that, and do you think it could happen?

GEHRON: I think there was initial concern when duopoly was first proposed that that was going to happen. I think we've found that advertisers haven't been treated that way. If we are not careful and there is a backlash, then business will suffer and the free market will correct itself. But I haven't seen that as a problem.

PEARLMAN: I think that we, as an industry, are very service oriented. In each one of our marketplaces, while we may have some unifying joint sales efforts, each one of our products has its own unique, dedicated sales staff, particularly on the local retail basis. When we get into the national arena, we do take advantage of our bulk numbers but, as an industry, we are at a crossroads in finding out the best way to service a client. I'll give you two great examples. In Boston, John started a very unique process, called team meetings, where every two weeks all of the sales managers, general sales managers, general managers, and marketing people sit around the table and talk about what is going on in the market. Out of those meetings came three sales efforts that became a group pitch, if you will, of American Radio Systems servicing a client, or two, or three in this case, in Boston, and all in bulk with one person, sort of the point person, with three other representatives representing each one of the other entities in the building. The person who had the best relationship acted as the captain of the meeting and led the sales pitch. In each one of these cases, they were different people. It ranged from the general manager of WBMX, Jennifer McCann, to Mike Kellogg, who is the sales manager of our sports operation. Each led an effort to a single advertiser selling the entire company in that city. It resulted in significant dollars being exclusively placed before the rest of the marketplace on our station.

GEHRON: We feel there is value in branding American Radio Systems in our markets as an advertising solution. If you are an advertiser and want a solution, call American Radio Systems.

INK: John, you were talking earlier about

defending a position and how people are using different Radio stations strategically. With multipoly do you find it is easier to strategically and tactically fight a competitor, since you can go out and buy them?

GEHRON: I guess that is one solution, but the other solution is that you have more weapons too. If you find there is a "hill" position that you want, you have more stations to go after it with and you can fight a lot of different wars. Now, you not only can fight the rating war, but you can fight an economic war as well. If you can surround a Radio station and offer it a better advertising solution over two or three stations, you can starve the leader.

PEARLMAN: Our company, culturally, uses the war room concept very effectively. What we do is put people in a room and draw on multitalented and multilevel people to look at ourselves very critically and try to role-play what our competitors are saying about us. In the last few weeks alone, Baltimore, Hartford, Buffalo, and Dayton have all gone through these kinds of sessions where we bring people up, drawing on program directors, marketing managers, general managers from markets other than the one we are discussing, and pool the resources and create marketing solutions and programming solutions, even in stations where we rank in the top three in the marketplace, always looking to go to the next level.

AMERICAN'S MANAGEMENT STRUCTURE

INK: You talked about how your general managers are really market chief operating officers. What is the management structure within a market?

PEARLMAN: We still haven't strayed away from some traditional kinds of reporting authorities and job descriptions. It starts with the station manager and, as John mentioned earlier, that may vary as to how many stations are under a particular person. Some of that has to do with the complexities of the particular market or with what the particular goals are of the company within that market.

GEHRON: We've found that if you are going to make stations successful, you generally don't come in and cut people. You have to have fully staffed Radio stations to run them successfully. So, other than the general manager, there are very few shared positions because we want

each station to run itself as a successful operation and the only way to do that is to have everybody within that organization focused on that organization's goals, not defusing their efforts over too many Radio stations. It is the general manager who is essentially the market expert who looks out over their market and guides the different stations to make sure they work together as a unit, but the individual stations have to worry about their own individual problems day-in and day-out.

INK: Can one person effectively be a general manager over three, five, seven stations?

PEARLMAN: We believe that certain individuals can rise to that level. It is almost like looking at a group manager job five or 10 years ago. I want to point out something. We have All American Teams, which is an award process, in our company. A year ago, we began this award process and basically each one of the playing positions, if you will, within the company, gets rewarded to an All American position, meaning we have a general manager of the year, the station of the year, a program director of the year, etc. We just came from our managers meeting and, for the second year in a row, the general manager of the year was a multistation general manager. Deborah Parenti, from our smallest market in Dayton, won last year. Suzanne McDonald, who oversees our Hartford operation, is this year's recipient. And the Spirit of American award went to Lee Strasser who oversees all of our stations in West Palm Beach. So we think we have some very valuable and terrific managers who, in these cases, have all proven to be wildly successful and have overcome the obstacle of running multiple stations.

INK: Do you have separate sales staffs for all your stations?

GEHRON: In virtually every station, yes. We have found that works best, but we also encourage the staffs to work cooperatively, not to sell in combos, but to sell in cooperation with each other.

INK: How has multipoly changed the way that you promote your Radio stations?

PEARLMAN: I think you always have to look at the individual product and the individual station opportunity. In fact, we pride ourselves as being very product oriented. We do what we believe is the right amount of research to go with constant strategic re-looks at all of our prop-

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SIDELINES

JOHN GEHRON

◆ Leisure activities: Time with family, running, reading.

◆ Recommended reading: *Beating the Odds*, Leonard Goldenson; *My American Journey*, Colin Powell.

◆ Mentor or role model: I've been fortunate that at each stage in my career there has been a quality person to step in and offer guidance.

◆ The most interesting person you know is: My wife Patty.

◆ If you had 30 minutes to sit and talk with one person, whom would you choose? Edison — he had an inquisitive mind.

◆ If you were granted one wish, what would it be? The best for my family and friends.

◆ If you could go back in time, where would you go? The late '50s to be a part of the development of Top 40.

◆ Whom did you listen to on the Radio when you were growing up? Dick Biondi, Joey Reynolds, Cousin Brucie, Alan Freed, Dan Ingram and Ron Lundy.

◆ What did you want to be when you grew up? DJ.

◆ What is your pet peeve with Radio? The lack of station on-air attitude and too much dependence on music.

◆ The most embarrassing thing that ever happened in my career was when I got fired for working at the only two stations in the same town, at the same time, by using different names.

◆ What has been your most elusive goal? Finishing all my reading.

◆ Of what achievement are you most proud? Successes at turning stations around and developing people.

◆ As a listener, what are your favorite formats? Talk, Oldies, Classic Rock, Alternative and Smooth Jazz.

◆ What advice would you give someone who wants to get into Radio? Intern while in college and volunteer to do everything.



Gehron in Chicago, March 1993, during "The Shamrock Shuffle"



Gehron with l-r: daughter Megan, son Andy, wife Patty, and son John.

erties, and we believe in investing in our product, whether that means going out and getting a great morning show, or buying 300 points a week in television, or a 100 showing in outdoor to support a particular Radio station. We want to maximize every ratings opportunity because, ultimately, revenues chase ratings.

INK: How have you seen the Radio format picture change in the last couple of years?

GEHRON: Alternative and Smooth Jazz are two of the hottest right now. As a company, we are not wedded to any particular format. We have just about every format imaginable.

INK: Are there any particular qualities that you look for in your people?

internally. We are very proud of that. It is a culture that we will continue to build on as we grow into the future.

ENTERING A MARKET

INK: When you first enter a market, what is the first thing you do?

PEARLMAN: Well, prior to us coming into a market, we will have already been in the market several times to hear the stations in the marketplace and, in many cases, we've already done a research project and have assessed as much as can be done ahead of time as to what type of talent may be inside of the properties that we'll be involved in. We've been very fortunate in our purchases over the first few years of our company to inherit and pick up some terrific managers. Someone who comes to mind is Brad Murray, who, when we bought WQSR and entered Baltimore, has become one of our top managers. In fact recently, we moved him into Boston as head of AM operations.

INK: How much autonomy do you give your general managers or your market COOs?

PEARLMAN: We love working for them.

GEHRON: I think that is a good answer because they are in charge of their markets. They have their budgets. We work together in formulating the plans for each year, then it is up to them to carry out those

plans and, if there is a reason to vary from those, we should know about it, but David and I can't be out in those markets running their stations for them. We are here to be a resource and to clear roadblocks for them and get them the things they need to be successful, to be another eye in the sky that is not so close to the situation that you can't see problems developing.

PEARLMAN: I would hope that if John and I left the room and you had all of our managers in here and you asked them about us, they would say that we are very supportive and there when they need us. We have a 24-hour hotline to our homes, airplanes, buses, trains, and cars. John, myself, and the full management team in Boston are on 24-hour plus call for anyone anytime.

INK: Do you plan to acquire more stations in the markets that you are in, or expand into other new markets?

PEARLMAN: Both. We have and will enter some new markets with letter Ks in front of them, heading a little bit more west than currently on our station list. It is an opportunity for us to diversify geographically and also expand horizons to the west for our company bringing in some exciting growth opportunities as we move forward through the year. Also, look for us to continue to pursue growth within the marketplaces that we are in because that is the best way for us to take advantage of our tremendous management talent and knowledge that we have within those markets. In the end, it is much better for, and creates much more value for, our shareholders. We do want to be the number one broadcaster in every market that we are in and that's a cultural goal for our company both on a revenue and a ratings basis. Many people have pointed out that we are one of the most successfully programmed companies in the United States today with more per capita top five 25 to 54 Radio stations than almost anyone.

WHAT MAKES YOU DIFFERENT?

INK: The saying is that it is easy to go out and buy stations but then you have to operate them. Both of you have had great success in actually operating, programming, and running Radio stations. What makes you different?

PEARLMAN: I think we have tremendous product discipline and focus and, at the corner of that, is our undying commitment to fulfilling the listener's needs to the fullest, at the same time presenting great morning shows, which is also part of our culture. Look across our company, in Baltimore we have Steve Rouse, in Rochester, Tony & Dee, in Hartford, Sebastian, in Dayton we have Kerrigan & Christopher and Bob Sweeney. In Boston, we've just hired John Lander, one of the premiere talents in the country. Our commitment to morning drive Radio and developing tremendous on-air presence with our personalities is a major foundation of our products' success and is very consistent across all of our marketplaces. In the case of WRKO, for instance, Howie Carr in afternoon drive in many recent ratings releases has been the number one personality of all stations in adults 25 to 54 doing Talk from 3 p.m. to 7 p.m.

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In London for IPO road show. L-r: American's Pearlman; Steve Dodge, CEO; C.S. First Boston's Kristin Allen; Gehron; and American's Joe Winn, CFO.

GEHRON: I think we look for leadership, experience, competence and for managers who are people oriented and will set an example. It starts at the top of an organization and you want a general manager who is going to set the proper tone of business ethics, personal ethics, and set out the style of how they are going to do business in that market, working with themselves, their competitors, and with their advertisers.

PEARLMAN: We have some core principles in our company. One of them is to grow people faster than assets. We want managers who will continue to expand the horizons and grow the people underneath them. Virtually, every major position that we have filled since our inception in November of '93 has been filled

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GEHRON: In markets and stations where we don't have the strong morning shows yet, we are developing them and have some terrific people who are being developed, but we are not going to mention them because we don't want anybody to listen to them yet.

PEARLMAN: All the ones who we have mentioned are under long-term contracts and are very happy in their jobs.

GEHRON: And, talking to them is considered tampering.

INK: You both have done just about everything that needs to be done in a Radio station in some capacity. How important do you think that is and can you get that across to the people at your stations?

PEARLMAN: I think it has been a tremendous advantage for John and I having done almost every job inside a station. I've produced, edited, written, been on the air, sold, sales managed, general managed, and group led. All of those experiences have brought some unique vantage points from which to look down and be global in our discussions and very strategic about various problems and opportunities that

happen within our company. I think it is a tremendous advantage that American has and it goes way beyond John and I. We are just sort of symbolic right now as a company but the efforts throughout all levels and the expertise that we have at our disposal is tremendous. I think we can identify problems that come up and are able to deal with them in a much more timely and understanding way in a people-oriented fashion.

GEHRON: The fact that broadcasters have control of the industry, again, is important. I think we understand what makes a station successful and it is not just a stock that is traded to people like a mutual fund or on the stock exchange. These are properties that employ people, that entertain people, and that get results for advertisers. They have a very special place in every community that they are in and broadcasters understand that. We operate them that way and the audience responds because of it. I think we do a better job and our stations will be more successful because of it.

MULTIOPOLY DOWNSIDES?

INK: Do either of you see any downsides to multiopoly?

PEARLMAN: Well, the thing we talk about the most is how many markets you can effectively be in and effectively manage. I don't know if any of us know the answer to that yet.

GEHRON: What structure is going to be the ideal structure, or will there be an ideal structure that we look at and say this is the way we should manage these stations? We probably need to get out some management books and find out how other industries that have grown so rapidly have responded and managed their various operating units. We often look to the past in deciding how to do things. I think we are finding out very quickly that the way we have done things in the past is not the way to do them in the future. Our business is going through a revolution. It is an exciting time, but it also is very dangerous if we play our cards wrong.

PEARLMAN: It would be fun to write a piece of history as we look back on this era, because we're in an exciting time and we have to take careful, but effective strides forward and be sensitive, again going back to the people issues, to the people who drive our business. At the end of the day, the transmitter, the tape machines, the computers, and the selector program can't do much without the people who are driving them.

GEHRON: You asked if there is a downside to this. What I worry about is that our business doesn't take advantage of the upside that we have. We have the ability to do business in a completely different way than we've done in the past. In the past, we've beat each other and felt that the guy across the street was the person whose money we had to take. We have to change that thinking and not shoot at each other anymore and finally go after where the big dollars are out there. We take seven to 10 percent out of advertising in most markets and that is peanuts. We need to go after that 90 percent that we have never been able to touch as an industry, because we didn't have the strength and the audience to go to advertisers at the level we do now. So, we have a very powerful tool. The key will be how we use it and learn to use it in the most effective, positive way.

INK: How long do you think it will take before Radio can really begin to see that small percent of ad revenues that they've been receiving begin to grow?

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PEARLMAN: It will happen after the consolidation that has already begun takes effect in the marketplaces. As we pointed out earlier, the revenues have grown the fastest in the markets where consolidation and duopoly is the strongest.

INK: One of the downsides that people point out is there are a lot of people in this industry who are going to be displaced.

GEHRON & PEARLMAN: We totally disagree.

PEARLMAN: There are going to be different kinds of jobs. The traditional general manager of a single AM Radio station, or an FM station, may become obsolete, but the job that is in the offering is even a greater opportunity than ever before. We can't look at the traditional positions and say that the world is falling apart. Rather, we have to adjust and become wider in capability, knowledge, and in terms of the view of the world, and the successful people will rise right through that.

GEHRON: Absolutely! I think many of the jobs are going to be more important than the general manager's job that may be displaced. I think, for instance, some of our station managers, program directors and GSMs will have bigger jobs than a general manager of a single standalone Radio station.

PEARLMAN: I mentioned before Jodi Long's role in Hartford as director of sales. She has made a tremendous difference this year in our company's efforts. Greg Strassell in Boston as VP of programming has made a big difference there. There are people like that, not at the full general manager level, who are making tremendous impact in our business and within our organization.

INK: You've talked about growing Radio's share of the advertising pie. Do you put extra emphasis on development of new business and, if so, how do you do that?

PEARLMAN: Virtually all of our operations have new business development managers in the stations themselves whose sole intent is nontraditional revenue. In all of our markets, we have huge success stories. On the Boston FMs alone, over a million dollars last year was generated through a tremendous effort by Renee Smith, our new business development manager there.

GEHRON: We have a commitment at all of our properties to develop not only new Radio business from spot revenues, but


we get into a lot of event marketing. We are essentially product extending our Radio stations into new areas.

PEARLMAN: We also create incentives for our promotion managers and marketing people to create those kinds of events and get direct benefit from it. Lee Anne Callahan in Boston who heads up Fall Fest and Harbor Festival is on that kind of a program. Lou Imbriano, who has just instituted a new merchandising program in creating the distribution of WEEI products around town, is under such a program as well. It creates a true partnership within your people to take that entrepreneurial, enterprising approach

that we want for our company.

INK: Is there anything else you guys would like to cover?

GEHRON: Well, if anybody has some stations for sale call Steve Dodge.

PEARLMAN: I just think that the Radio business is a spectacular one. I don't know what any of us would do if we ever had to get a real job, and along the way some very important people have been very nice to people like John and myself. We've come up the hard way from knocking on doors and creating breaks. We certainly take none of that for granted and encourage anyone to do more of the same and shoot for lofty goals. 



The Dynamax DCR1000 MO Rewritable Magneto Optical Diskettes 66 minutes of awesome stereo audio now under \$9

The Recorder offers cut & paste editing • 99 separate variable length cuts • AES/EBU digital input • direct digital dubbing from CD • start on audio • selectable sampling rates • secondary and tertiary cues • PC keyboard for titling • kill date checking • disk label printing

The Master Player features simple cart-like operation • no on-air personality training • just three front panel buttons • instant start and cue • maintenance-free design • rotation & chaining • replay lockout • count-up/count-down timer • RS232 logging/remote control

Call Fidelipac for more information.



Fidelipac Corporation P.O. Box 808 Moorestown, NJ 08057 U.S.A.
TEL 609-235-3900 FAX 609-235-7779

Visit Us At NAB Radio Hall Booth #2405

Circle Reader Service #119

Prophet Systems Inc. announces

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Version 5

Live Show Interface (LSI)

The centerpiece of Version 5 is the new Live Show Interface (LSI). This new interface allows the DJ to run even the most high energy shows smoothly. Fully utilizing the power of Windows, the Live Show Interface features:

- Drag and Drop Commercials and Songs**
 Audio events can be easily moved around in the log using the mouse or touch screen. They can also be moved to the button bar and the holding bin.
- Audio Source Management**
 Version 5 allows the DJ to specify which audio card a commercial or song will play out of ahead of time. It is easy to pre-position sliders and to crossface items. Plus, Version 5 actually allows six stereo audio events to play simultaneously for each control room!
- Fully Touch Screen Compatible**
 The Live Show Interface was designed from the ground up to be totally touch screen compatible.
- Expanded Button Bar**
 Forty-two pages of buttons for immediate access to 1008 liner, jingles, laugh-tracks, etc.—PER SHIFT! And you can have up to 99 shifts!
- Auto Roll of Buttons**
 Auto roll allows the DJ to mark buttons that will playback one after the other automatically. Mark up to 24 buttons which will all play back in order.
- Quick Record**
 Take phone calls, edit them with our wave form editor, and place the event on log...all in just seconds.
- Holding Bin**
 The holding bin is temporary storage for items that the DJ can't get to immediately. He can move them to the holding bin for easy retrieval later in the shift.
- Macro Buttons**
 Accomplish complex tasks in one click of the mouse with macro buttons. Tasks such as changing from manual to satellite or auto control, changing the active station, turning on and off sources or relays, etc. become effortless with Version 5.
- Pause/Reposition**
 Pause a spot or song, fast forward or rewind to a new point, begin play from a designated point using the pause/reposition button.

**FULLY
TOUCH SCREEN
INTEGRATED**



Audio Wizard™ for Windows™

The *Flexible* Digital Automation System featuring Windows and Novell Technology

Windows is a Registered Trademark of Microsoft Corporation. Novell is a Registered Trademark of Novell, Inc. Intel is a Registered Trademark of Intel Corporation.

Circle Reader Service #120

You asked us to design a

Markets of all sizes are taking advantage of the new FCC ruling that allows multiple station ownership within a market. This means groupings of stations—2, 3, 4, 6, 8 even up to 14 or more— can share all of their audio and data out of ONE system that was **built** to handle multiple stations. Plus, with our new Version 5 with the Live Show Interface even the biggest, high-dollar market will sound better and run smoother than ever! Prophet Systems has Windows-based systems ranging from a single workstation system to a 100 workstation Goliath running 14 radio stations all out of a one system. There is absolutely no system better suited to running multiple stations than Audio Wizard CFS for Windows.

control room interface for

- ◆ Pentiums on every workstation!
- ◆ New, high quality computers with three year factory warranty!
- ◆ Exclusive time and temperature announce!
- ◆ Backtime system, fills out each hour!

INTEL
PENTIUM
INSIDE !!

high energy, live shows.

- ◆ Automatically record and play network feeds!
- ◆ The leading hard drive music automation system in the industry!
- ◆ Unsurpassed flexibility, runs any program or music log!
- ◆ On-line copy system, integrate your stations!

HOT STANDBY
BACKUP FILE
SERVER!

So we did! The new Version 5

“ We had another DOS digital system that didn't fit our needs. It was clunky and couldn't handle even basic functions well. Now we have purchased four systems from Prophet. We have not found any limitations of the Audio Wizard for Windows system. The Audio Wizard for Windows is the most live sounding system I have ever heard. ”

- Jeff Hutton, KITI/KWMQ, Southwest City, MO, KTLQ/KEOK, Tahlequah, OK

Live Show Interface.

“ We're proud to show people our system. Everyone who has seen the system is impressed. Audio Wizard for Windows is extremely easy to use. It's unlike any other system that is out there. It will handle any format, even news. The Windows platform is easy to operate. It has been extremely stable which is important for a walk-away station. We're very pleased with the system and would definitely buy it again if we had to do it all over. This is the only system I've heard that sounds live. ”

- Norm Laramee, KKPT/KSYG/SRN, Little Rock Arkansas

Fear no competition!

Find out why Audio Wizard™ for Windows is the fastest growing digital audio automation system in the world. Call for information or a free demonstration. **Let us help you slay your dragon.**

Prophet Systems, Inc.

1-800-658-4403

West Coast Office: (800) 886-4808
Mid West Office: (800) 658-4403
East Coast Office: (800) 699-7039

NAB
Booth
#3705



THE ONLY TALK SHOW DELAY THAT CAN MAKE THESE STATEMENTS.

Bad words, **#@\$~&*%!** like bad news, often come in threes. The new Eventide BD500 is the only obscenity delay in the world that can eliminate them. Now, when you hit the Dump button, you don't lose the whole delay and the obscenity **%#~!@*\$!** protection that goes with it. You can divide the total available delay time into not one, or even two, but several discrete segments. You still have protection even after dumping two consecutive **&*\$%@#!** no-no's.

You also get the cleanest, quickest delay catch-up you can buy. Because there's only one way to maximize audio quality and still catch-up rapidly after a delay dump... and Eventide owns the patent. Over the years, several other brands of delay have come and gone. But the simple fact is that the catch-up methods others use must be painfully S-L-O-W to avoid serious audio problems.



And, because you may not be using that analog console forever, the BD500 is also the only broadcast delay that's digital-

ready with optional AES/EBU digital audio inputs and outputs. It's stereo, of course. A convenient new "sneeze" button allows the talent to sneeze, cough, etc. without being heard on air, and without dead air. All front panel switches (except configure) and all status indicators can be remoted (both RS-232 and dry contacts are provided.) Plus, only the BD500 gives talent both a digital readout of delay time and a "quick read" LED bar graph that shows "you're safe" at a glance.

For all these features and quality, you'd expect top-of-the-line pricing. But surprise! The BD500 costs thousands less. It's the best value ever in a broadcast talk show delay. Exactly what you'd expect from the people who invented digital broadcast delays in the first place. Call your distributor, Eventide direct, or check it out on the Web at <http://www.eventide.com>



BD500
Eventide
the next step

Eventide Inc. 1 Alsan Way, Little Ferry, NJ 07643 • Tel (201) 641-1200 • Fax (201) 641-1640 • <http://www.eventide.com>

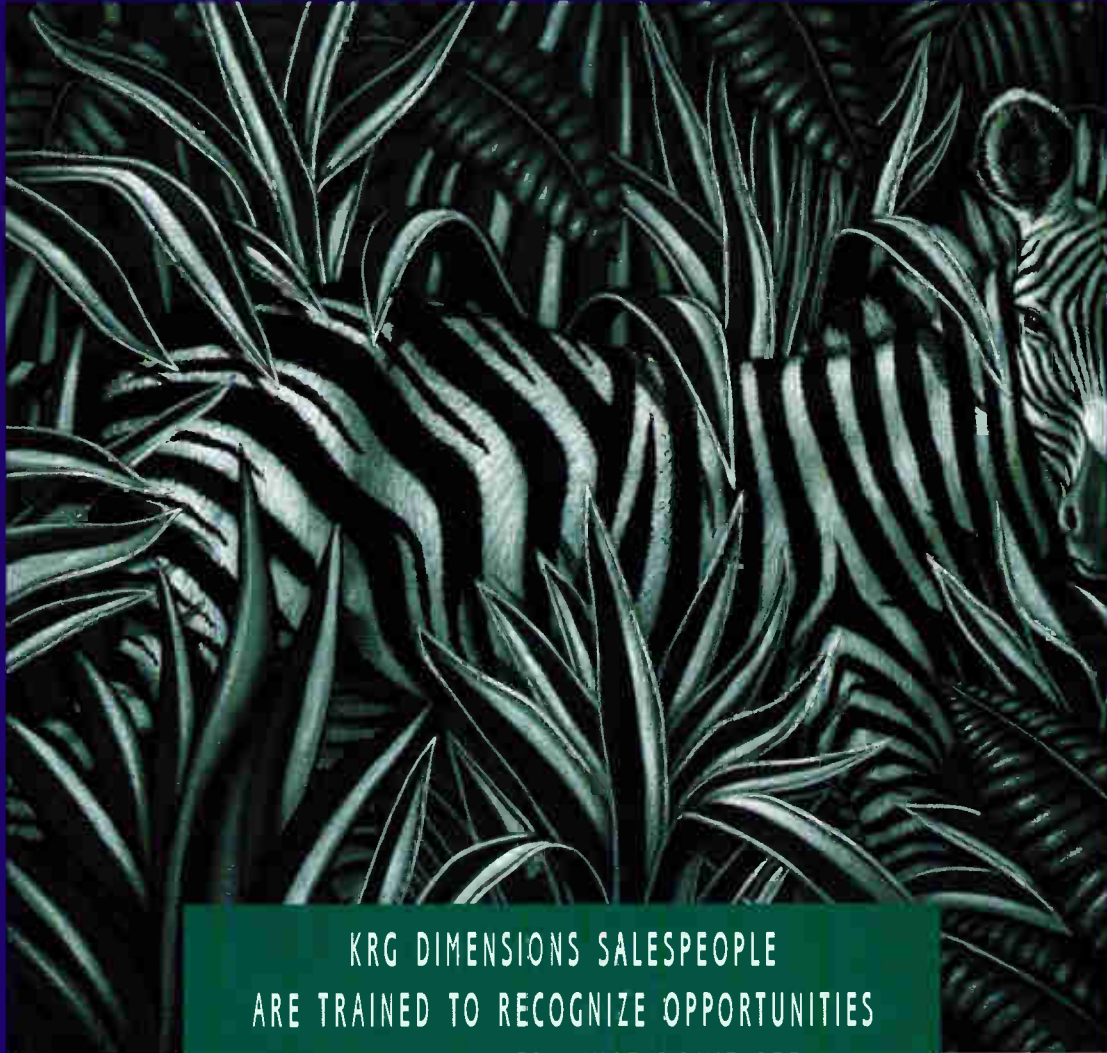
NAB Booth #2020

World Radio History

Circle Reader Service #121

AdINK™

Ideas for Advertisers Using Radio



KRG DIMENSIONS SALESPEOPLE
ARE TRAINED TO RECOGNIZE OPPORTUNITIES
THAT OTHER REPS JUST DON'T SEE.

Some sales opportunities are no brainers. Others, however, are a little more difficult to see. That's one of the reasons we created our Dimensions sales division—to find real new business opportunities for our client stations and to develop

integrated marketing and media plans that can help advertisers and stations alike. The Katz Radio Group—KRG Dimensions, Banner Radio, Christal Radio, Eastman Radio, Katz Radio, Katz Hispanic Media and Sentry Radio.



The Katz Radio Group
SUPERIOR PERFORMANCE MAKES US THE BEST

INSIDE

**Shapes Unlimited: Taking Shape With Radio
Keil & Co. Wears Radio Well**

World Radio History

Ad-Dendum™

The Future Is Here

Here are some of the highlights of an Interop report focusing on "America in the 21st Century."

- Approximately 80 percent of the population lives in metropolitan areas, but a shift is occurring from the central cities to the suburbs.
- The South and the West continue to be the nation's fastest growing areas. Since 1990, Nevada has seen a larger percentage increase than all other states.
- Minorities will comprise 50 percent of the U.S. population by the year 2050.
- Women represent 46 percent of the workforce and are predicted to represent 48 percent by 2005.
- Single adults are predicted to represent 50 percent of the population by 2005.
- The average life expectancy by the year 2020 will be 83 for men and 88 for women.



Of the 10 largest metropolitan papers, seven lost circulation in the six-month period between April and September; 24 newspapers either folded or merged in '95, including *New York Newsday* and the *Houston Post*. Alabama's *Huntsville News* closed on March 15.

Source: Sales & Marketing Management

Fringe Possibilities

A recent study by Eastman Radio Representatives concludes that dayparts "considered fringe" warrant more respect than they currently receive. Using Spring 1995 Arbitron data from the top 50 markets the study shows:

- More than 55 percent of the population tunes into Radio at night.
- More people tune to the Radio on weekends than during AM drive.
- Midday listening is similar to AM drive and stronger than PM drive listening.
- Very few Radio users are single daypart listeners.

Get 'Em While They're Driving

According to a RADAR survey on commuters and Radio, four out of five adults are reached by car Radio each week.



	Adults 18+	Men	Women
Mon-Sun 24 hours	80.7%	84.7%	77.1%
Mon-Fri 6-10 a.m.	56.3%	62.2%	50.8%
10 a.m.-3 p.m.	51.8%	54.0%	49.8%
3-7 p.m.	61.1%	64.9%	57.7%
7 p.m.-Mid	35.4%	38.1%	32.9%

Radio Shopping

A survey conducted by Arbitron in cooperation with the RAB revealed the average weekday share of time department store shoppers spend with each medium:

	6 a.m.-6 p.m.	6 a.m.-Mid
Radio	45%	34%
Television	39%	52%
Newspapers	10%	8%
Magazines	6%	6%



Bad Press

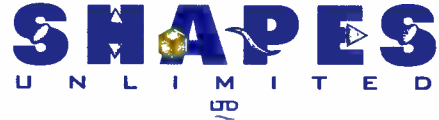
The newspaper industry didn't have such a great year in 1995: The cost of newsprint soared 40 percent over 1994 costs, hurting many papers' bottom lines; *New York Newsday* shut down and 700 jobs were cut at the *L.A. Times*;



SUCCESS STORY

Taking "Shape" with Radio

Shapes Unlimited specializes in turning virtually any shape, symbol or corporate logo into a fun, creative, moneymaking product with pasta. Their specialty shaped pasta products have been popular with restaurants, retail chains, theme parks and especially effective in promoting events.



Problem

Having ventured into the creative deep end, Shapes Unlimited decided to take on a very enticing new product line called Pasta Erotica. These shapes were modeled after the most erotic parts of the human body and available in four varieties: Pasta David, Pasta Venus, Pasta Aphrodite and Pasta Grace. Selling this product presented a very unique advertising problem.

It couldn't be advertised in many print magazines because of its inherent saucy shape. The only magazines that would run print ads were the general adult magazines leaving out a potentially large market share. The objective was to bring this pasta to the people to enjoy at bachelor and bachelorette parties, bridal showers, romantic dinners and of course for unforgettable gift giving.

Strategy, Solution and Results

Radio offered a number of opportunities that standard advertising could not. Radio has a unique power in its ability to talk to people in the privacy of their homes and cars. It was important to create a feeling of intimacy with such a provocative product. Besides creating some pretty titillating taped Radio spots that were aired on several popular drive time Radio shows in New York, Pasta Erotica did several live commercials with Howard Stern.

The Howard Stern Show brought the product overnight fame. It proved very successful due mostly in part to Howard's genuine intrigue with the company and his on-air, in the booth, personal interview with Pasta Erotica creators. The interview lasted about 10 minutes and in that short period of time, Stern managed to make enough wise cracks about this "porno pasta" to stimulate interest from all over the country. Calls started flooding in.

Based on the success of the Pasta Erotica campaign, Shapes Unlimited has been able to pay their phone bill and now have started to concentrate their efforts on wooing corporate America.

Marie Conroy is director of marketing for Shapes Unlimited. She may be reached at 800-481-SHAPes.



ADVERTISER
Q&ATM

**Prominent
Advertisers Speak
Out About Radio**



*This issue ...
Keil & Co., a
Kansas City,
MO, clothing
store advertis-
ing on KMXV-
FM/KUDL-*

*FM. Represented by copywriter
Kirk Halbert.*

**How does Radio figure into
your advertising mix?**

Halbert: For Keil & Co., all advertising dollars go into Radio. Why? Radio sells retail. When you offer much more than the next local women's clothing store, it's next to impossible to put that onto paper. At some point,

you must build a visual in the minds of Kansas City shoppers. When you're in a different league, you don't advertise with second-rate TV or newspaper ads. You advertise with a first-rate, polished, "blow 'em away" Radio ad.

Are you using Radio more or less and why?

Halbert: Keil & Co. consistently invests in Radio because they know the importance of keeping the campaign alive. You don't build an image and then go away. Keil & Co. has kept their message current with the latest lines they carry. Their campaign established a relationship with the Mix 93 and KUDL audience. Now, more advertising just simply keeps our listeners updated and informed.

What do you like most about Radio?

Halbert: Keil & Co. believes in image building. They are

one of the most progressive, upscale, yet affordable shops in KC. They wanted to connect their style with the style of the carefree, comfortable, casual, classy Kansas City woman. Radio relays the message strongly.

What do you like least about how Radio is viewed by the ad industry?

Halbert: Because Keil & Co. believes in creating a visual, that has tended to be what they like least about Radio. Radio stations were consistently handing them ineffective copy that had no style crammed in 60 seconds. It took a little more time on our end to create a campaign, but the additional advertising they do as a result makes it worth it. Julie Keil says, "KMXV and KUDL's campaign turned what we like least into what we like most."

How can Radio better suit your needs?

Halbert: Keil & Co. would like to see Radio stations with a predominantly female audience take a step further in bringing today's fashion to the forefront. Perhaps a "Style" segment featuring upcoming local fashion shows, the latest trends, the newest looks ... keeping the audience informed of what's current and where they can purchase it on a local level. They want to be remembered outside of their ads. Just as style sections in the paper or on television create fashion awareness, Radio could offer the same type of programming sponsored by local clients. After all, music and style go down the runway together ... why not Radio? 

AdINK



ADNEWSTM

■ **According to Interop** here's the latest press on the top national Radio advertiser categories receiving the most Radio dollars (numbers in millions). Retail \$185.8; Business & Consumer Services \$147.5; Auto \$102.4; Media & Publishing \$63.4; Drugs & Remedies \$45.8; Food Products \$34.8; and Confectionery/Snacks & Soft Drinks \$26.

■ **Business News Network Inc.** and **SuperNet** have relocated the company's sales and marketing department to New York City under the leadership of an experienced management team from *Financial World* magazine. Leading the team will be new senior VP, Douglas A. McIntyre, formerly the magazine's president and new VP, national accounts, Richard La Monica, formerly executive VP/GM of the magazine.

■ **Clear Channel Communications** Radio stations KPRC-AM

and KSEV-AM Houston were recently recognized for their work during the Houston Advertising Federation's 1995 Addy Awards. A station spot promoting Talk Radio and an outdoor campaign promoting traffic reports received a Bonze Award and a Certificate of Merit respectively.

■ **Beantown Bargain.** Boston-based Radio group owners Marlin Broadcasting and American Radio Systems have entered into a formal agreement regarding a merger of the two firms. The agreement has ARS acquiring the outstanding capital stock of Marlin and assuming its existing debt, representing an aggregate transaction value of approximately \$66.5 million, subject to certain closing adjustments. In addition Marlin President Howard Tanger has agreed to purchase, simultaneously with the merger, Marlin's Miami, FL, Radio station WTMI-FM for approximately \$18 million. 

KatzKorner

What do AT&T, Fox Broadcasting, CompUSA and Allstate have in common?

They are all using KRG Network Dimensions to satisfy their radio needs. In fact, they are not alone. More and more advertisers and agencies are looking to KRG Network Dimensions to create customized packages that will satisfy their media and marketing needs. You too can take advantage of KRG's outstanding lineup of top-rated affiliates, key market personalities and top facilities. For more information call Darrin Klayman at 212-424-6464.



KRG dimensions
The Best in Broadcast Marketing Solutions





**ONE OF THE FEW ORGANIZATIONS
THAT OFFERS MORE INTENSIVE TRAINING
THAN THE KATZ RADIO GROUP.**

To be the best in the rep business, it's not enough to have the most talented salespeople. You need to train them and re-train them in the latest techniques in sales, marketing and management.

That's why the Katz Radio Group spends more than a million dollars each year on multi-year training programs to transform account execs from talented salespeople to the best spot marketers in the radio business.

Sure, it's a big commitment to put employees through this type of training. But that's the commitment it takes to be number one. And, with four of the top five billing reps in the business and the number-one Spanish-language rep under the KRG umbrella, it looks like we're succeeding. The Katz Radio Group — KRG Dimensions, Banner Radio, Christal Radio, Eastman Radio, Katz Radio, Katz Hispanic Media and Sentry Radio.



The Katz Radio Group

SUPERIOR PERFORMANCE MAKES US THE BEST

World Radio History

Sales INK™

Practical Hands-on Selling Tips and Ideas

HOT TIPS

Morning Has Broken.

Morning is the creative high point of the day for nearly everyone. Help fuel your creative spark by eating a breakfast of high-energy foods like breads and bran cereals. Wash everything down with a couple cups of caffeine-laced coffee or a cola. Next, vary your commute. Try walking or taking the bus. If nothing else, drive a different route once a week. And on the way, pick up an out-of-town newspaper.

Source: *Jon Sullivan's Radio Promotion Bulletin*

ABCs For Pros. During a recent conversation with a friend or relative, how many times did you use the person's name? Maybe once past the initial greeting? Using a prospect's name during a sales call is a clear giveaway that it is someone you do not know well. It's a known salesperson's ploy to get the customer to believe in an intimacy that doesn't exist. In fact, not using the person's name presupposes a relationship.

Source: *Sales On The Line, Sharon Drew Morgan.*

HOT TIPS

Hot Quote: *Look within yourself, only there will you find the true inspiration you seek.*

—Anonymous

Secrets To Standing Out

- Quickly show that you are prepared to discuss the customer's organization.
- Sharpen your ability to ask the right questions and listen.
- Constantly check your assumptions, especially when developing solutions.
- Keep the discussion focused on the customer's priorities and interests.
- Act more like a colleague; demonstrate your understanding.
- Always be enthusiastic — turn problems into opportunities.
- Develop a clear vision of your goals — with each account and for yourself.

Source: *The Selling Advantage*

Promotion And Sales: A Profitable Pair

Never underestimate the dollar value of the station promotion itself. Higher visibility means higher ratings which means increased revenue.

Source: *Broadcast Programming Newsletter*

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NONSPOT REVENUE by Jeanne Cook

Nationally, event marketing has been growing annually by 15 percent and shows no signs of slowing down. The beauty of it is that it truly satisfies both the station's and the client's objectives. By becoming involved with local events your client is no longer just a business name; they now become a part of the community ... they're the hero for bringing a sporting event to town ... or they become the company with compassion when they sponsor a charitable event.

Our jazz station, WFSJ, sponsors a six-week jazz series in the spring at a shopping/entertainment venue. We book local

and national acts to perform live on Friday nights. It's open to the public and attracts a nice quality audience. Our sales team sells sponsorships ranging from the title sponsor to smaller vendor packages. The station's programming inventory is used to promoted the event. No sales inventory is necessary. The sponsors benefit from physically touching the community and being associated with a popular event. The audience knows that they are having a good time that night — at a zero cost — due to the sponsors' participation. This belief has been tested many times.

Jeanne Cook is a major accounts rep at Paxson Broadcasting. She may be reached at 904-636-0507.

SALES MEETING

by Jay Conroy

We meet three days: Monday, Wednesday and Friday.

Mondays — We review the weekend to find out what was good and bad or could be improved upon, etc. We also analyze innovations as they materialize. The week ahead is discussed in a forum format and everyone is encouraged to seek help from others and work together as a team.

Wednesdays — Training. Training is about the basics, we role-play, role-play, role-play. In addition, we get into technique, presentation skills, the do's and don'ts of client relationships and our own product knowledge.

Fridays — Weekly re-cap and weekend prep. We like to hear success stories and highlights of good calls and/or good client events, commercials, etc. Our PD joins us to cover the current and following weekends. After we finish the core business topics, we open the floor to a general discussion.

We also try to have a guest speaker once a month, a client or advertising agency contact, to discuss current topics and their personal preference on service by account representatives.

Meetings on subjects including collecting, daily planners, goals and progress are done in personal settings. ☒



Jay Conroy is SM of WEZL-FM Charleston, SC. He may be reached at 803-884-2534.

SALES

If You're Not In The Plan In The Beginning You're Probably Not There At The End



by Bill Burton

The above words of wisdom were spoken by Bob Mitchell, senior vice president, Campbell-Ewald, media director on Chevrolet Car & Truck.

In a recent interview, Phil Guarascio, vice president, marketing & advertising, General Motors, stated the following: "All the big-time money gets spent in the planning phase, not in the buying phase. Radio must get involved at the strategic level as opposed to the tactical level."

The bigger the account, the bigger the agency, the more important planners are.

But, if you think planning is just for the big accounts and agencies, listen to what Jane Huetter, vice president of Yaffe, one of the most successful agencies in Detroit, has to say: "As a medium-sized agency we welcome salespeople to sit down with our planning and account people. We think it's essential that people selling the medium get to the planning group in the development stage."

Most Radio salespeople are excellent at the buying level. They do a very professional job of selling their stations. Unfortunately, most buyers do not make decisions on what medium is used. Stations are sold on the buying level; Radio is sold on the planning level and above.

Most planners and media directors can't name three people from Radio. Out of sight, out of mind.

Part of the problem is most Radio salespeople are not trained to sell beyond the buyer. Also, most salespeople are running as fast as they can to make their numbers for the month and get the biggest share of dollars for their stations.

Management: Get Involved

1. Encourage, support and reward salespeople who go above the buying level.
2. Train personnel how to do this most effectively, and create incentives.
3. Take full advantage of the RAB and their sales tools.

4. On the national level, encourage and reward your national rep for selling the medium. Both Katz and Interep have developed marketing teams that concentrate on selling above the buying level.

Opportunity is knocking on Radio's door — agency planners are saying:

"Come on over and sell us Radio.

We're wide open to Radio ideas that will move our clients' products." There are billions of dollars available for Radio when properly sold. ☒



Bill Burton is president/COO of the Detroit Radio Advertising Group. He may be reached at 810-614-7244.

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What compensation plan do you have for sales and how did you arrive at it?


Barbara Cash, GSM
WHJJ-AM/WHJY-FM/WSNE-FM
 East Providence, RI

The basic commission structure at our Providence Radio station is 15 percent direct, 12 percent net.

Over the past four years our compensation program has evolved to reward salespeople for developing new business and selling nonspot programs.

Each quarter individual new business goals are set and salespeople receive a \$1,000 bonus for achieving the goal. We chose this bonus structure (instead of perhaps a 20 percent commission on new business) so that the salesperson is rewarded only if he/she reaches a minimum standard of new business. This system also provides the forum for constant measurement of new business.

In addition, an advanced commission rate of 20 percent is paid for all nonspot programs. This obviously rewards the salesperson for selling innovative programs to nontraditional prospects.

This commission structure rewards the personal contribution of the salespeople. The percentages and categories of business are a product of networking and brainstorming by members of the management team at WHJJ and WHJY. 

NEW BUSINESS DEVELOPMENT

How To Make A National Retailer Local

by Sharon Mager



Three words a retail sales manager or director of new business never minds

hearing are "Attention Kmart shoppers," especially if the attention is focused on a local consumer display program. Retailers such as Kmart and Wal-Mart are traditionally national Radio accounts, however, local contacts and local dollars do exist.

How do account executives find these contacts and uncover local needs? The key is to work with the district manager (DM) who has responsibility for inventory control, payroll, planograms, in-store real estate and sales projections. In some cases, such as Wal-Mart, store managers also have autonomy to control these areas for grand openings. One resource the DM may use is a vendor promotion supported with POP, a secondary fixed position display, a consumer hook or charity tie-in.

Contacting The District Manager

The first step is to contact the DM. Call any store and ask for the DM's name and his or her "home" store. A DM is usually at his home store the same day each week, so try there first. If the DM is not at the home store find out the store he is visiting and call there immediately. DMs usually do not have their calls screened since vendors are also trying to track them down.

Getting The Appointment

Once you get the DM on the phone, keep the conversation short. The goal is to get an appointment. A sample conversation might be: *Hi, Mr. Jones. My name is Sharon Mager and I am calling from CBS Radio. The reason for my call is that we work with other district managers of national companies on local programs designed to address needs on a store-by-store basis or accomplish goals you may have which are not met by your national image advertising. The bottom line of any program we discuss will be*

to generate incremental sales at your stores. When can we meet?

The Needs Analysis


The most important information to uncover at the initial meeting are the DM's needs. Are they department specific, store specific or marketwide? Are they for a new or primary department, or a secondary department that needs attention? Are key stores under attack, or are there store remodelings or grand openings planned? After uncovering needs, then talk money!

Funding A Local Program

If the DM does not have a budget to fund the program, start negotiating for something as valuable ... "in-store real estate." Find out:

- How many specific vendors he will work with (typically they are Direct Store Delivery, DSD). In the case of Wal-mart, the DM has the authority to take any approved national vendor local.
- How long will vendors receive an upgraded display? What type? End aisle? Shipper? Pallet?
- How much

incremental product will be bought for this program? At what margins and price point?

It is important that AEs approach vendors and stay in the middle of the process at all times. If a vendor program addresses the needs of a DM, then dollars from a national retailer will become a local revenue source. 

Sharon Mager is retail sales manager of ARROW 94.7 Rockville, MD. She may be reached at 301-816-4425.



ideas you should start planning now

JUNEBridal Gifts
Hardware
Home Improvement**TARGET PRODUCTS**
Graduation Gifts
Air Conditioning
Car Care
Film & CameraMen's Wear
Boat Dealers
Sporting Goods6 Teacher's Day
21 1st Day of Summer**DATES TO REMEMBER**
14 Flag Day
Graduation16 Father's Day
Bridal Events**NATIONAL**

Dairy Month, Safe Boating, Adopt A Cat, Black Music and Rose Month

PUT FATHERS FIRST

Father's Day has been observed on the third Sunday in June since 1910. Women purchase 95 percent of all Father's Day gifts. Hallmark reports the day as the fifth most important occasion for the greeting card industry with sales of 150 million cards in 1991. In 1994 Father's Day generated \$8 billion in sales. It is also the third biggest day of the year for long-distance phone calls and very popular for dining out. Key gifts for fathers are ties, socks, shirts, and sportswear. Other favorites include barbecue accessories, power tools, liquor, sports gear, hobby items, and jewelry. Any retailer can get creative and take advantage of the big bucks spent on dad. *Source: Mother's/Father's Day Council*

DO IT FOR DAD

- **"Lawn Mower Races."** Work with a hardware store, or riding mower supplier (Sears is a good prospect), and host the races during the morning show the Friday before Father's Day. Registration should be the week before at the store. Anyone can participate to win the mower for their dad.
- **"Hole In One."** Set up putting greens in men's departments and putt for prizes.
- **"Couch Potato Dream Prize Giveaway."** Register dads for a chance to win a TV, recliner, and VCR. Go to a mall and have 12 finalists draw from 12 videotapes. Each tape will have prizes and gag gifts, with one containing the grand prize. Dads take turns sitting in the recliner and playing their tape.

MAY QUICK FIX™

- **"The Best Things In Life Are Free."** Host a remote or party and pass out free movie passes, bowling, putt-putt, video rentals, and food coupons. Tie in a fat-free product and sample fat-free food.
- **"Hot Tub Of Fun."** Display a hot tub filled with merchandise at any client location. Customers will guess the value of the merchandise or the number to win the tub. (Great way to build a mailing list).
- **"Dog Walk For Charity."** The station and a client will host a pet walk during National Pet Week, May 5-11.

TARGET PRODUCTS

Vacations; Boating Supplies; Bridal Market; Sporting Goods; Gifts & Jewelry; Mobile Homes; Pools, Hot Tubs & Supplies; Hunting & Fishing; Lawn & Garden; Major Appliances

DATES TO REMEMBER

4 Kentucky Derby
5 Cinco De Mayo
5-11 Pet Week
12 Mother's Day
12-18 Police Week
18 Armed Forces Day
26 Indianapolis 500
27 Memorial Day

NATIONAL

Mental Health, Barbecue, Physical Fitness and Photo Month

JULY**TARGET PRODUCTS**

Picnic Supplies; Sporting Goods; Barbecue Supplies; Fast Food/Restaurant; Electric Utilities; Patio Furniture; Summer Clearance Sales; Boating

DATES TO REMEMBER

1 Canada Day
4 Independence Day
Christmas in July Sales
21 Hot Dog Day

NATIONAL

Baked Bean, Hot Dog, Ice Cream, Picnic and Peach Month

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

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



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I d e a s A b o u t R a d i o P r o g r a m m i n g

PD FORUM


How many different promotion programs do you run at once and why?



Bill Gamble
WKQX-FM
Chicago, IL

Two or more "great" promotions at the same time have a

50/50 chance of failing, because with multiple promotions on the air you never achieve the frequency needed to drive the message home.

I've heard stations running a different promotion for each daypart. No one has enough inventory to make that work. Remember we have to "sell" our promotions to the majority of listeners who really don't care about promotions. The return rates for sweepstakes like Publishers Clearing House are all in single digits and all they're doing is asking people to lick a stamp to win 10 million dollars. Radio promotions need to be sold. Focus and frequency are our strengths. Whenever possible do one promotion at a time. 



Ken Beck
KPIX-FM
San Francisco, CA

In a perfect world, the entire station runs one "big mother"

"ARE YOU FINISHED YET?"

Is that what you ask your GM? Are you tired of waiting for days before you see the latest issue of *Radio Ink*.

- ▶ Program Directors ... Get Your Own Subscription! We've made it easy and economical to get *Radio Ink* sent directly to you.
- ▶ Just \$75 for an Entire Year ... 40% off the regular price! To help you convince your GM, we're giving a big discount for multiple subscriptions at a station. Call the toll-free number, give the name of the original subscriber and ask for the second subscription special.

1-800-610-5771

(Hint: Tell your GM you'll use some of your Research budget to pay for your subscription.)

RADIO INK


promotion at a time and all dayparts contribute to making it a success. Of course, it's not a perfect world, so it's important to try to coordinate all the lesser promotion efforts to avoid clutter.

Be organized. Big stuff gets big air time; little stuff gets little air time. If you are giving away 10 grand a week, don't let promos for a Home and Gar-

den show ticket giveaway get in the way.

Don't try to make cheesy promotions sound big. For the little stuff, develop a promotions landfill. We run a game show on Friday evenings called, "The Butler's Challenge." All of the car show tickets and oil change coupons are funneled through this conduit.


Develop a portfolio of

"quick promo" ideas to handle the usual last-minute "gotta get a promotion to get the buy" requests. Then ... get a folder for the BIG promotions you want to do to hit a home run. Work backward and brainstorm how clients can be tied into the big promotions. 

Chris Gardiner
Marketing/
Promotions
Director
WWRX-FM/
WWBB-FM
Providence, RI



We run one major marketing campaign per quarter. This campaign focuses directly on our station's marketing and programming goals and has no tie-ins to sales. This way we can synergize our campaign by using other media (print, direct mail, TV, billboards) in conjunction with on-air support.

But, we run many sales promotions at once. We do this by executing our sales promotions within pre-existing promotional opportunities (sponsorships, trivia giveaways). All sales promotions have a pre-existing promotional inventory that does not conflict with the programming department's goals on-air. This allows us to provide many added value opportunities to our clients (point of purchase, on-air giveaways, print support, public service events) without creating on-air clutter. 

IF YOU WOULD LIKE TO RESPOND TO A PD FORUM QUESTION, CALL SHAWN DEENA AT 407-655-8778.

▶ **Play Ball.** CBS Radio Sports 21st year of coverage of Major League Baseball is underway. The broadcasts include game-of-the-week, Sunday nights, The All-Star Game and all post-season contests.



▶ **PSR Update.** Prime Sports Radio has added daily NASCAR reports from stock car racing's Buddy Baker to their line-up. *Buddy Baker's NASCAR Report* airs Mon.-Fri. (a five-minute report running twice a day) for the remainder of the NASCAR season.

▶ **Go Laura.** Nationally syndicated host Dr. Laura Schlessinger is now being heard on WABC-AM New York weekends 9 p.m.-midnight. Add that to being recently picked up by WWDB-FM Philadelphia and WLS Chicago and the top-rated Doc now claims 275 affiliates nationwide with stations in all the top 10 markets.

▶ **Station Alert.** Arbitron clients who've received the Spring 1996 Station Name Preview should look over the names submitted to Arbitron by your station and others in the market to make sure they are being correctly recorded. Call Arbitron at 212-887-1314 for more info.

▶ **Three-Way Split.** ABC Radio Networks' Tom Joyner, Rick Dees and Eddie Hubbard have been nominated in The Radio Hall of Fame's Network/Syndicated Active category.

▶ **Happy Anniversary to Brian Beirne,** "Mr Rock N' Roll," who celebrates 20 years at Oldies Radio K-Earth 101 (KRTH-FM Los Angeles) and is heard weekdays from 9 a.m.-1 p.m.

Surviving The Post-Telecom Bill Blues

by Corinne Baldassano



Since the telecom bill passed, we've seen a frenzy of station buying and selling. Infinity, Clear Channel, Jacor, and SFX Broadcasting have gobbled

up smaller companies, and by the time you read this, there'll be even more consolidation of ownership. At the last two conventions I attended, much of the "hallway buzz" centered around the lack of time that most program directors had since they were being asked to do much more than ever before. It's one thing to be relieved of your duties as jobs and assets are merged. But what if you're one of the survivors? How do you deal with increased responsibility without going down in flames from overwork?

Six Ways To Cope

There are six key factors to coping successfully with the new pressures:

- 1. Organization:** The winners will be the PDs who are masters of organization. If this isn't your strength, invest in an electronic organizer and learn how to use it, or be sure you've got an assistant who knows how to keep you organized.
- 2. Delegation:** Try to delegate as much as possible to your music director, promotion director or assistant — now's the time to utilize those "eager beavers" in your station who want to learn programming. You may have to train them, but pick the best and the brightest and invest some time in them. You can't possi-

bly handle everything, but well-trained lieutenants can lighten the load considerably, leaving the most important decisions for your consideration.

3. Prioritization: What was important yesterday may not be important today. Make sure you and your staff prioritize daily, so you are sure you're all working on the best use of your time on that particular day.

4. Elimination of Timewasters: Don't let people drop into your office for a chat except during planned "open door" time which should be limited to specific hours. Of course, emergencies should be handled immediately.

5. Relaxation: Take time for yourself. An overworked PD is a burned-out PD, and one who doesn't make good decisions. Carve out some time each day that's sacred, and take a walk, get in your car and drive for 10 minutes, go out for lunch, or just close your door and relax for a few minutes. Give yourself free time at night and on weekends. Recharge your batteries.

6. Acceptance of Limitations: Don't be afraid to ask for help if you can't make it work. At least you gave it your best shot. General managers have a tendency to push until you holler "uncle." If no additional help can be deployed, then make a realistic assessment of what you can accomplish after you've worked your way through the first five steps. ☎

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

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Circle Reader Service #129



Baseball's Penance Is Done

by Holland Cooke

After a frosty reception last year, trendwatchers predict that those who had shunned the game much of last season have now forgiven it. Why?

- For all the reasons in Tom Boswell's wonderful book, *Why Time Begins On Opening Day*, we miss "The Boys Of Summer." This will be the first uninterrupted season since 1993.
- Despite plenty of empty seats early on, last season eventually showed us why we love this game. That picture of Cal Ripken tipping his cap was pure Norman Rockwell. Hideo Nomo was another character who made it more than just a game. And how 'bout that post-season?
- Fans know that they taught greedy players and owners a lesson. Baseball will never risk another nuclear winter.

Sure, there's still unfinished business. Like a labor agreement.

- But both sides are upbeat, acting commissioner Bud Selig saying, "We've come a long, long way," and ex-sourpuss player rep Donald Fehr assuring fans that, "There's another season coming, and they can relax and enjoy it."
- And they don't dare not do a World Series ever again.

The business of baseball is on the mend too.

- Over the winter, teams agreed to a new five-year \$1.7 billion national TV deal.
- Despite big contracts for Ken Griffey Jr. and David Cone, the average free agent has taken a pay cut. The marketplace is naturally correcting salaries teams couldn't afford.
- The Cleveland Indians sold out every seat for every 1996 home game in 1995, and that's baseball history! Other club execs report encouraging sales, compared to a year ago, when there was no "hot stove" sentiment.

Batter Up!

Was there ever a more made-for-Radio event than baseball play-by-play?

- Games are 3+ hours of AQH-stretching,

TSL-teasing, and incredibly visual audio.

- They're full of inventory, which is not a pure numbers sell. As a top-biller I know beams, "We sell things."
- It's a franchise! Carrying play-by-play is the opposite of a head-to-head format battle. There are tasty promotion possibilities too: on-air, stadium, and sales opportunities unavailable to other stations.

Baseball is Radio's best way to exploit one of our most fundamental emotions: spring fever. And after the winter much of the U.S. has just weathered, they're ready!

Recommendations

1. Take CBS Radio's Major League Baseball package.

- These games add spin to your other sports inventory.

- You can turn every Saturday into a double-header.

- You also get the Sunday night game that's such a hit for ESPN. Assure listeners, "You won't miss the game, even if you're in the car, or you don't have cable!"

- The CBS package includes The All-Star Game, special pennant-race games, and post-season play, baseball's crown jewels. In the same way all those one-game-a-year NFL fans help drive Super Bowl rates through the roof, everybody's a baseball fan in October.

2. Fuss over promos. Wait'll you see the slick baseball promos Fox is about to air. Make sure your station sizzles too.

3. Be a cheerleader for your team.

4. Tell listeners to set a button.

With the game back in favor, it's once again cool to give away baseball caps and other logo'd merchandise; and give away seats on bus trips to the games.

Holland Cooke is McVay Media's News/Talk specialist. He may be reached at 202-333-8442, or on the World Wide Web at <http://users.aol.com/cookeh>

TALK TALK



Dershowitz

Before reading this brief vignette from SW Network's *Alan Dershowitz Show*, keep in mind the host of the show is a renowned lawyer who has been involved in many high-profile cases ...

Caller: Hello, Alan. I enjoy your show. You know you're very articulate ... you should be a lawyer.

Alan: I was thinking about that. You know, after I finish my career as a talk-show host, I was thinking about going to law school. Wow! Wouldn't that be a change ...

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WOR-AM
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Talk



WCBS-AM
<http://newsradio88.com>
News

SPECIAL REPORT

by Barry Skidelsky, Esq

The
TELECOM
BILL



what's next?

On February 1, 1996, after years of debate and impasse, Congress passed the Telecommunications Act of 1996. Exactly one week later, in a landmark ceremony at the Library of Congress, President Clinton signed the bill into law.

Although the Act focuses mainly on the wired worlds of telephone, cable and computer networks, it also portends to dramatically transform the Radio broadcasting industry.

This article attempts to clearly explain relevant portions of the complex new law, and, to probe both its near- and long-term effects on the Radio business.

As FCC Commissioner Susan Ness succinctly says: "The overall thrust of the new law is straightforward — increase competition and reduce regulation." For Radio, that thrust is most apparent in the Act's relaxation of ownership restrictions.

Station Ownership

In recent years, national ownership limits have risen from 7 to 12, then 18 to 20. Under the new Act, the number of Radio stations which may now be owned, operated or controlled, by one entity nationally is, in a word: infinity.

Pun aside, practical constraint is imposed not only by the number of AM and FM broadcast stations in the United States (approximately 10,000), but also by local ownership limits.

The new Act raises those local limits to now allow common ownership of Radio stations in a single market up to:

- 8 stations (no more than 5 in one service [AM or FM]) in markets with 45 or more commercial Radio stations
- 7 stations (no more than 4 in one service [AM or FM]) in markets with 30-44 commercial Radio stations
- 6 stations (no more than 4 in one service [AM or FM]) in markets with 15-29 commercial Radio stations
- 5 stations (no more than 3 in one service [AM or FM]) in markets with 14 or fewer commercial Radio stations, but, not more than 50% of the stations in such market.

According to Roy Stewart, chief of the FCC's Mass Media Bureau, "The number of Radio stations in a market will continue to be defined by the use of overlapping city grade signal contours, but, the use of audience ratings has been eliminated for ownership showings."

Stewart also noted that time brokerage agreements or LMAs between two stations in the same market, that involve more than 15 percent of the brokered station's programming per week, will continue to be treated as if the brokered station is owned by the brokering station for purposes of the local ownership rules.

Later this year, the FCC will revisit its legal definition of ownership or "attribution," as well as related issues such as the "one-to-a-market rule" (which rule prohibits common local ownership of Radio and television stations. FCC policy has favored grants of requests to waive the one-to-a-market rule in the top 30 markets; and, the new law requires extension of that policy to the top 50 markets); and, the "cross interest policy" (which policy covers certain relationships not expressly prohibited by the ownership rules).

The Act also authorizes the Commission to waive the new ownership limits, if the number of Radio stations in operation will increase. However, the FCC also intends to address this later. Nonetheless, an aggressive applicant would be entitled to earlier consideration of such a waiver request if made in an appropriate context.

Merger Mania

Both immediately before and after passage of the new Act, an unprecedented wave of assignment and transfer applications hit the desks at the FCC, and, the hits just keep on coming.

In February, the FCC disposed of 486 Radio station sales. The previous record for any single month was 253. Although

the FCC was closed from mid-December 1995 to mid-January 1996 due to the federal budget crisis and snow, the agency now claims to be back on track regarding its 60-day-or-less speed-of-service commitment for routine sales applications.

The bulk of these Radio station buyers were, and will continue to be, those already big groups with very deep pockets, primarily publicly traded companies with ready access to capital, who are seeking to strengthen existing positions in markets and move into new ones.

Some deals approved by the Commission before the new Act became effective were conditioned on divestiture commitments; but, as is typified by Evergreen's CEO Scott Ginsburg: "We were optimistic that the new law would be passed before we had to spin off some stations."

Evergreen became the first group to reach a full complement of five FMs in one market, Chicago; and, it now gets to keep them all. The company also has two AMs in the Windy City; and, it holds a similar hand in Boston (two AMs and five FMs).

Jacor became the first company to hit the new limit of eight stations in one market: four AMs and four FMs in Den-

ver; and, although Infinity now has eight stations in Dallas (six FMs and two AMs), it will need to sell a Dallas FM to comply with the new law.

To industry insiders, this is just the tip of the iceberg, merely the start of a new era in station trading and industry consolidation; and, at these prices, Radio is moving into the big leagues.

Just two recent deals total more than 1 billion dollars (why am I reminded of McDonald's?). Jacor purchased 19 stations from Citicasters for \$774 million; and, Infinity bought 12 stations from Granum for \$410 million.

The big boys are getting bigger; but, even these deals pale by comparison with the truly mega-deals resulting from the new Telecommunications Act. Consider the recently proposed acquisition of Continental Cablevision (the country's third largest cable MSO or multiple system operator) by telco US West.

Are you sitting down? Could you come up with \$5.3 billion in cash and assume \$5.5 billion in debt? That sum (\$10.8 billion) exceeds all the money spent on local Radio advertising in 1995 (\$9.1 billion); but, we're still not talking chump change being paid for Radio stations today.

According to BIA's Tom Buono: "Radio station prices have been steadily increasing since 1990 [see Chart next page]; and, prices will remain at relatively high levels, given the demand of the major players to consolidate their markets."

Buono adds, "In-market buyers can justify higher prices in terms of both added benefits and diminished risks." He believes that "as strong as 1995 was in terms of transaction activity, 1996 will be significantly higher in terms of the number of stations sold and the aggregate dollar volume."

Granum's chief Herb McCord says that: "These high prices may be justifiable to public companies, but not to private investors seeking a rate of return. The cost of capital for each is so significantly different. Smaller companies get squeezed out."

Ross Secunda of Hanevan Financial Services concurs: "The big guys had their financing lined up and were doing deals in anticipation of the new law. The mid-sized and small-market owners are just now starting to explore their options; but,

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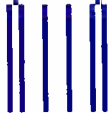
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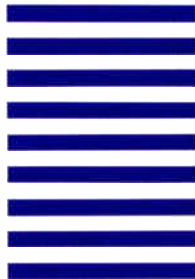
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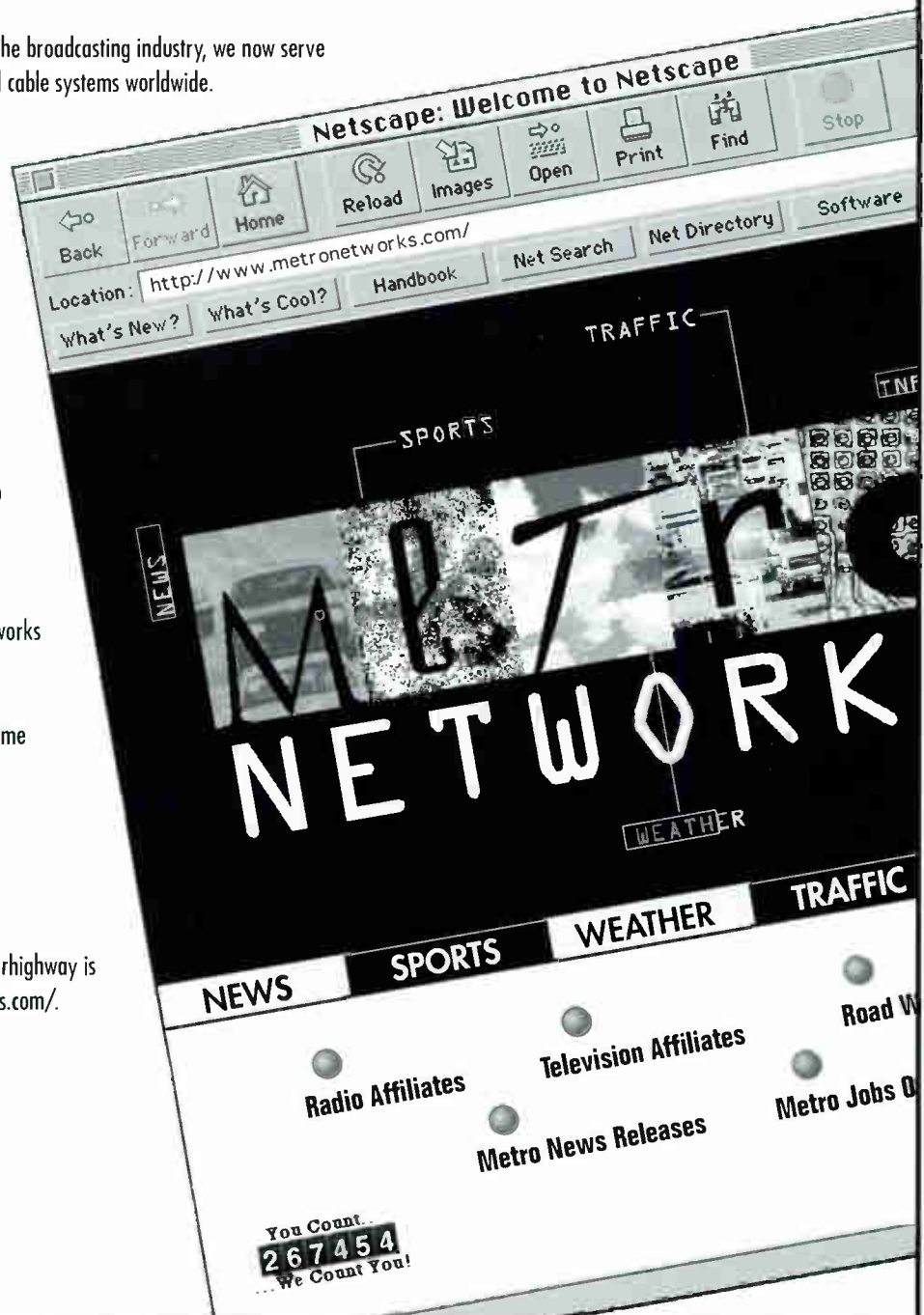
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SPECIAL REPORT

◀ 48

if a deal makes sense, money can be found for expansion."

Clearly, the high prices now being paid for Radio station purchases set benchmarks for future deals; and, the value of all stations just took a giant leap upward.

As good guy and renowned broad-

the station over to Viacom Broadcasting in exchange for three Viacom stations serving Seattle.

Management and Staff

Consummate dealmaker Bob Sillerman believes that: "The biggest challenge coming out of the new Act is a management one. Our industry has never had to develop brand managers who know

survive a takeover, salary stagnation, if not regression, can be an unpleasant fact of life in today's new environment; and, you will likely be expected to wear more hats than you do now.

As FCC Chairman Reed Hundt deftly deigns: "There will be winners and losers. There's no way around that." To be a winner, hone your skills, and, focus on being more of a contributor to the revenue, rather than the expense, side of the equation.

Programming

No aspect of the Radio business is unaffected by the increasing consolidation, undeniably resulting from the new law.

Vinnie Brown, program director of Smooth R&B/Classic Soul WRKS (Kiss) New York, says that Emmis' strategy behind the first duopoly here last year (with sister station WQHT, "where hiphop lives") was "to make the programming formats complement each other, in order to improve and combine market shares."

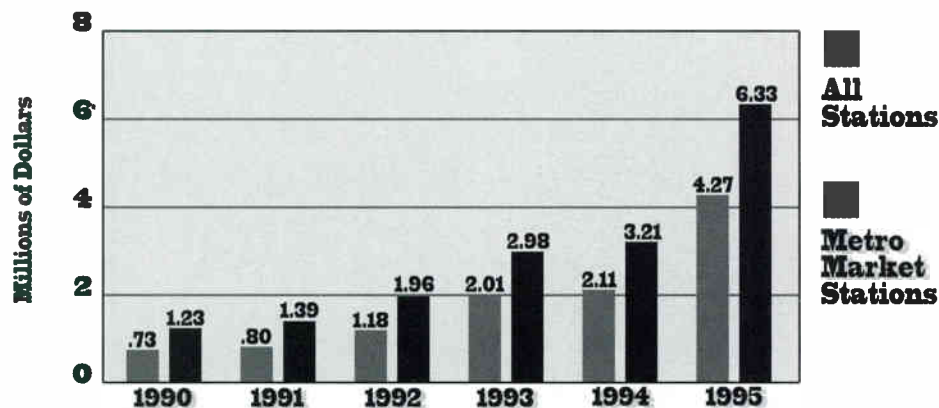
The result: Urban format dominance of a full demographic spectrum from 12-54 (approaching a lock from the cradle to the grave), which forced competitor WBLS to adjust its programming, and, which netted a rise in both ratings and revenue. It has also proved to be a model for emulation.

Ed Mann, VP of Premiere Radio Networks, suggests that "big Radio groups who in the past were reluctant to give up inventory to program syndicators, despite obvious mutual advantages, may now feel different by owning more Radio stations in a market and having more inventory to sell."

Mann adds, "On the other hand,

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Average Radio Station Price Trends



cast broker Gary Stevens puts it, "For better or worse, the Radio marketplace has been redefined." In his view: "Deregulation has guaranteed an exit for practically everyone. There's even competition for sticks."

Stevens predicts that we may see more like-kind exchanges (tax-beneficial trades of stations), resulting from acquisitions of groups containing one or more unwanted or less desirable stations. Given the new fungibility, swaps may help owners get otherwise unavailable stations.

In fact, at press time Radio Group Entercom agreed to purchase WAXQ-FM New York from GAF Broadcasting for \$90 million, but simultaneously turn

how to compete both within and outside the Radio industry."

The job of Radio station management was never easy; and, under the new law, it will be tougher. Moreover, contrary to the political rhetoric that the new Act will create jobs, it is in fact eliminating them.

Consolidation has resulted, and will undoubtedly continue to do so, in job force reductions or downsizing. Job security was never a hallmark of the Radio industry; but, now it seems that the first to be let go is the general manager, frequently a high paying position. Your job just became less secure than ever.

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Bronze Eagle Award Recipients: Frank Feder, KLUC-FM, Las Vegas; Lorene Malis, KLUC-FM, Las Vegas; Heather Rice, WNCI-FM, Columbus; Jim Small, KISW-FM, Seattle; Debby Stocks, WNCI-FM, Columbus.



they may choose to buy program suppliers instead of just buying the programming." Others have speculated that there may be a greater willingness to experiment and invest in "new" programming; but, skeptics instead foresee more homogeneity and blandness. Time will tell; but, clearly the focus now is more on ownership than formats.



Sales

Gary Fries, CEO of the Radio Advertising Bureau, predicts that "with Radio inventory in more concentrated or fewer hands, spot rates will rise and come into parity with other media, such as newspapers, resulting in more revenue to both national and local Radio."

He attributes this to the fact that "the new Act can put weaker stations in stronger hands, allowing them to develop into more significant marketing vehicles for advertisers.

"Now Radio can concentrate on becoming a more professional marketing entity, focusing on serving customers needs over the long-term, rather than on the nearsighted low-balling of other Radio stations rates. It's time to stop playing 'intramural Radio.'"

Back to the Future

Just as the new Act may bring us back to the days when we each had one telephone company to handle both our local and long-distance calls, we may well wind

up with 20 or fewer big Radio groups controlling 80 percent or more of the industry. At least in the near term, the new Act seems destined to achieve the opposite of its intended result—by decreasing, rather than increasing, competition.

Many experienced Radio broadcasters believe it would be unfortunate if everyone must combine into multiple station groups to be able to compete successfully. Radio was built by entrepreneurs, who achieved success by becoming integral parts of and serving the needs of their local communities. Over time, they adapted to new technologies, new laws and more.

The large conglomerates may prove incapable or inflexible, instead trying vainly to homogenize diverse localism into a one-size-fits-all commodity; and, then one day wake up to the fact that they overborrowed and overpaid just to bulk up. Stay tuned.

Although market forces and private interests may now be getting a leg up over the public interests that have traditionally backed FCC regulators' policies, all of life (and law) goes in cycles. Analogous to the Big Bang theory, ownership consolidation or contraction will eventually be followed by fragmentation or expansion. What goes around, comes around.

Other Interesting Stuff

You may have heard that the new Act also gives the FCC authority to grant license terms for up to eight years. They're also thinking about that now; but, as the current license term for Radio is seven years, one more year is no big deal.

However, the new Act does throw comparative renewals out the window; and, that is good news. In essence, Congress directed the FCC to grant broadcast license renewal applications, without considering any competing application, if the licensee has not committed any serious violations of law.

Only if and when a renewal application is denied will the FCC consider applications to replace the licensee. These rules apply retroactively to applications filed on or after May 1, 1995; and, they do not affect the current renewal application filing schedule.

Nonetheless, it is important to note that petitions to deny are still possible; and, that the renewal applications themselves are deceptively simple and hold

traps for the unwary.

In addition, until now, no corporation with an officer or director who was not a United States citizen could hold a broadcast license. The new Act abolishes this prohibition; but, no change was made in the provisions regarding equity ownership by aliens. At least 80 percent must be owned by U.S. citizens.

The new Act also sets a stringent standard for silent stations. If you stay off the air for a consecutive 12-month period, you will lose your license. The FCC has no authority to waive this rule; and, it is now considering the fine points.

Also largely unknown is the fact that the Telecommunications Act of 1996, which amends but does not replace the Communications Act of 1934, provides for the creation of a Telecommunications Development Fund (TDF), which is a reserve designed to promote small businesses.

To be funded initially by interest on deposits from spectrum auctions (such as the \$8 billion raised in the PCS proceedings last year), the TDF contemplates making loans to and investments in eligible small businesses (including Radio) for acquisitions, upgrades and training. Some industry insiders are calling this fund "high-tech pork" and do not take it seriously; but, how the TDF unfolds remains to be seen.

Next door, so to speak, our brothers and sisters in TV are fighting to stave off having to bid for or buy digital spectrum. I urge all of Radio to join them in this fight; and, to otherwise get informed and involved in all relevant rulemakings (such as the recently proposed reform of Broadcast EEO [Mass Media Docket 96-16; comments are due 4-30-96]).

If the door to spectrum fees gets opened for TV, can Radio be far behind? Ditto the indecency issue on its way to the Supreme Court. If cyber-censorship can be stopped, there's hope for a First Amendment parity and relief for Radio.

As cliché as it might seem, to succeed you will need to think outside the box. It is a brave new world requiring new models of and approaches to the business of Radio broadcasting. In the final analysis Darwin was right: adapt or die. ☐

Barry Skidelsky is an attorney and consultant who concentrates in Radio. He may be reached at 212-832-4800.

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April 17—Broadcasters' Foundation Pioneers' Breakfast, Las Vegas. 203-862-8577

April 19-21—CES Mobile Electronics '96, Orlando, FL. 202-457-8700

April 21-25—National Christian Radio Seminar (NCRS), Nashville. 615-242-0303

April 26-28—Adventures in Broadcasting Promotion Director's School II, Stamford, CT. 212-682-6565

MAY

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May 4-7—RAB Board of Directors, Boston. 212-387-2100

May 6-8—Dave Gifford's The Graduate School For Sales Management, Atlanta. 1-800-TALK GIF.

May 8—IRTSF Foundation Awards Luncheon, New York. 212-867-6650

May 15-19—Annual Public Radio Conference, Lake Buena Vista, FL. 202-414-2000

May 19-22—Broadcast Cable Financial Management Association/Broadcast Cable Credit Association Annual Conference, Lake Buena Vista, FL. 708-296-0200

May 21-26—NRB International Conference, Jerusalem. 703-330-7000

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June 1-2—14th Annual National Association of Hispanic Journalists Convention, Chicago. 202-662-7145

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Aug. 10-13—79th Annual Association for Education in Journalism & Mass Communication Convention, Anaheim, CA. 803-777-2005

Aug. 15-17—West Virginia Broadcasters Association 50th Annual Greenbrier Meeting, White Sulphur Springs, WV. 304-744-2143

SEPTEMBER

Sept. (Date TBA)—20th Annual NABOB Fall Broadcast Management Conference, Washington, D.C. 202-463-8970

Sept. 4-6—NRB Public Policy Conference, Washington, D.C. 703-330-7000

Sept. 13-17—International Broadcasting Convention Annual Meeting, Amsterdam. 44-71-240-3839

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Sept. 28—NAB Radio License Renewal Seminar, Kansas City, MO. 202-775-3527

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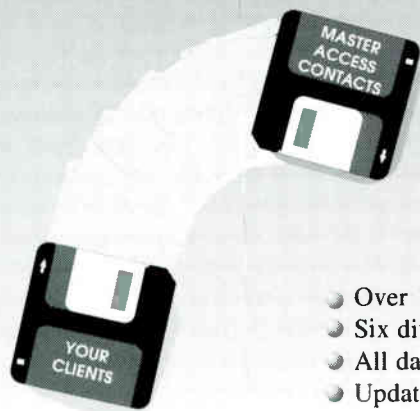
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Annrcr 1: Ever notice why some people choose brand names when it comes to food products? Ever notice how Seward Family Milk tastes and how other brands taste? Ever think about the TRUST for the name on the carton? At Seward Dairy you CAN talk to the people whose name is on the carton, but you have to get up early because the Seward Family and drivers start picking up milk from our local farms before the early bird gets to squirm. Annrcr 2: Er, excuse me, that's the early bird gets the WORM. Annrcr 1: Yeah. Anyway, the Seward Family is proud of their milk because it is so fresh, and has received the Vermont Seal of Quality. You know, the Seward Dairy isn't some fly by sight operation. Annrcr 2: That's fly by night. Annrcr 1: Right, but they pick up their milk in the MORNING, and the Seward Dairy isn't just some factory, adding stuff to their milk. You know, too many cooks spoil the trough. Annrcr 2: Spoil the broth, that's too many cooks spoil the BROTH. Annrcr 1: The farmers that supply their milk to Seward Dairy don't spoil THEIR broth. They have pledged not to use artificial hormones on their cows, and THAT'S something they should blow their corn about. Annrcr 2: The Seward Family should blow their HORN!! Tag.

Katie Adams, WJEN-FM
Rutland, VT

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COMEDY CLUB

:60 JESTER'S

Vc. 1: No ... this won't work! Vc. 2: Watcha workin' on? Vc. 1: Well I'm trying to write a commercial for a really cool comedy club. Vc. 2: Oh, you mean Jester's? Vc. 1: Yeah, how'd ya know? Vc. 2: Well, that's the only cool comedy club I can think of. Vc. 1: Good point. Annrcr: This weekend, it's Ed Fiala! You may have seen him on *The Tonight Show*, A&E's *Comedy On The Road*, Showtime, and HBO, or appearing with celebrities like Steve Allen, Jay Leno, Martin Mull, and Jerry Seinfeld. You'll double over laughing with Ed's "think free" approach to comedy, incorporating material that audiences can relate to, along with hilarious sound effects. He also has an *Everyday Man's Dictionary*, which is updated regularly with words and definitions you'll find yourself repeating. That's not all ... also appearing is a very talented comedian ... Paul Diggilio. It's this weekend at Jester's Comedy Club on Fifth Avenue in Moline! Vc. 2: I dunno ... wait! Maybe you could do something real obvious ... like a guy who's having trouble writing a commercial for a hip comedy club. Vc. 1: Hey, yeah ... nah, that's stupid!

Aaron Anthony, WOC-AM/KMXG-FM/KOOL-FM
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CUSTOM PRINTING

:60 PREMIUM SPECIALTIES

(sfx: use summertime fun type of BG music, very upbeat. Voices for the ants should sound "animated," fun character voices.) (group marching) Ant Leader: One, two, one, two, one ... halt! (marching stops). Look ahead fellow ants — a picnic. It looks like a family reunion. Full speed ahead! Ant 1: Excellent ... food! Ant 2: Just in time. I could go for a nice big sandwich! Ant Leader: Load up ants, we've hit the mother load! Ant 1: What's up with that new guy? New Ant: Hey, look at those cool Frisbees! All Ants: Frisbees! Ant Leader: We're supposed to be loading up the food, not Frisbees! New Ant: Hey, it's a family reunion with special Frisbees from Premium Specialties. Ant 1: We're ants we don't need Frisbees ... (to another ant) Here help me with this giant wiener. New Ant: What an excellent idea! Custom printed Frisbees for your family reunion — or hey, even a class reunion, company picnic, church picnic ... Ant Leader: Hey, new guy, get with the program ... we're ants, "we" don't get to use cool stuff like that. New Ant: Why not? Maybe Premium Specialties can print us up some T-shirts or cool keychains. Do ants use can cozies?? Annrcr: Tag.

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

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RODEO

:60 BENTON RODEO DAYS

(sfx: powerful sounding horse snort) He's waiting to knock the first rider who dares to tame him to kingdom come. (sfx: bull bellowing) He anticipates the moment he gets to trample underfoot anyone fool enough to try to overcome him. (sfx: cowboy whoop) and his veins are pulsating at the promise of adventure — trying to stay eight seconds on top of a living ball of dynamite (boom!) The Benton Frontier Days Celebration is coming — July 12th through the 15th! See the Rodeo Parade on Wednesday, and enjoy the A.P.R.A. Championship Rodeo Thursday through Saturday, starting at 7:30! Don't miss the entertainment from the Master's Band on Wednesday, the Alison Wonderband on Thursday, the Phosphor Bronze Pickers on Friday, and the Mac McCraw Band on Saturday! And, have an explosive good time Friday, during the gigantic atomic fireworks display at 11:30! Don't miss the Benton Frontier Days Celebration, July 12th through the 15th ... Tag.

Rebecca Hiller, WLYC-AM/WILQ-FM
Williamsport, PA

**RADIO
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BILLIARDS/BAR

:30 PUB AND CUE

(sfx: cool up-tempo rock/blues music bed ... read in up-beat blues-voice) Fifteen Hundred ... Pub ... and Cues ... the answer ... to your night-out blues ... Live bands ... dancin' ... outta sight ... every Thursday, Friday, and Saturday night ... From four til seven ... daily dinner buffet ... a community pub ... where ... young and old, can play ... Pool tournaments, Monday nights, for all the girls ... and guys ... come out ... try an' win a prize ... Wednesday nights, ladies — belong to you ... made to keep you ... from ... feelin' blue ... Annrcr: "Fifteen Hundred Pub and Cues in the Cardinal Motor Inn on Regent Street — the one place in town, that has the blues beat!"

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

**RADIO
INK**

CREDIT UNION

:30 FIRST ILLINOIS CREDIT UNION

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Cyndi Stidham, WDAN-AM/WDNL-FM
Danville, IL

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VP & General Manager
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Ron Stone, GM, KMJZ

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KMJZ is an equal opportunity employer.
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■ HELP WANTED GM AND GSM OPPORTUNITIES

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■ HELP WANTED MANAGEMENT

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Minnesota Broadcasters Association, one of the most active and most successful associations in the broadcast industry today, seeks President and CEO to direct 350-member state association. Individual must function as highly visible representative of the broadcasting industry. Possess extensive knowledge in all aspects of local broadcasting. Experience as broadcaster preferred. Knowledge and experience in government relations necessary. Business experience required. Effective presenter with strong personality and proven leadership skills. Full-time position with benefits. Salary open. Send resume to Ken Rees, Chair Minnesota Broadcasters Association, 90 South 11th Street, Minneapolis, MN 55403. MBA is an Equal Opportunity Employer.

WUSL-FM (Power 99) EZ Communications, Inc., Philadelphia, PA, has an immediate opening for a Business Manager/Controller. Responsibilities include annual budgets, financial reporting, human resource administration, payroll and direct supervision of traffic and accounting department. Three years of similar experience required; CPA and broadcast experience preferred. Resumes and cover letter to Vice President/General Manager, 440 Domino Lane, Philadelphia, PA 19128. EOE.

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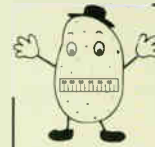
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PRODUCT NEWS

Birthday Memories. Westwood One Entertainment and OZ, the gift stationery division of Andrews and McMeel (A&M) now have available an innovative new product called "Replay Greeting Cards," a CD birthday line. Each "Replay" year-of-birth CD contains a fully produced



audio time capsule featuring actual recordings of the major news, events and personalities from that year. The audio for this CD comes from Westwood's extensive archives and the packaging and marketing from A&M. At \$6.95 a piece it makes a great gift. Westwood 212-641-2052 or OZ 816-932-6713

•**Sold Out.** The sixth annual CES® Mobile Electronics '96: The Mobile Electronics Show (MES) has sold out its exhibit floor space. It's the world's only

trade show dedicated exclusively to the 12-volt industry. The three-day event takes place April 19-21 at the Orange County Convention Center in Orlando, FL. 703-907-7674

•**Speak Up.** Gentner Communications Corporation introduces a new, low-cost teleconferencer for use with digital analog telephones. The Gentner ET10 turns any business telephone into a full duplex teleconferencer through the use of high speed digital signal processors. And unlike speakerphones it doesn't cut off caller audio when local participants speak, so the ET10 allows natural interaction between distant and local parties. Suggested price is \$499 (phones not included). 800-945-7730



•**Swede Deal.** Sveriges (Swedish) Radio, Stockholm, has purchased 16 Sound Enhancers from San Jose-based Philips Key Modules M & D Business Unit for use at their 12 Radio stations and for other applications. Sveriges Radio's primary application for the Sound Enhancer is the preprocessing of program material for their local stations.

•**Radio Vacation.** Going on vacation but just can't leave the job at home? Get the best of both worlds at the Walt Disney World Resort's Disney Institute in Orlando. In addition to relaxing and being pampered you can take part in more than 60 programs offered in eight areas of interest including the entertainment arts, with programs in Radio/audio, animation, TV/video, show biz and photography. Of course your family would leave you there and go do other things but hey, at least you'd be on vacation. 407-397-6397



SEND PHOTOS of your new products to: Product News, c/o Shawn Deena, 224 Datura Street • Suite 701, West Palm Beach, FL 33401.

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February 26, 1996

Pam Lontos
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Circle Reader Service #138

GRAPEVINE



▲ **Constitution Joe.** Yes that's One-On-One Sports' Papa Joe Chevalier dressed in full constitutional garb still hawking his Sports Fans Bill of Rights he created late last year. And if you don't know who that other guy is, put a kite in his hand then think real hard.



▲ **All Hail King Larry!** The Museum of Broadcast Communications in Chicago pays tribute to Larry King this month with a gala event at the Chicago Hilton and Towers April 27. Not for the light-pocketed, tickets start at \$300 each or you can get a salute table for 12 for — \$15,000. A tribute for his suspenders will be held in May.



Billboard Broadcast. ▲ Residents of six northside Chicago neighborhoods woke up one morning last month to be greeted by billboards encouraging them to listen to ... Lesbigay Radio, the world's only daily Radio program for lesbians, gay men and bisexuals. Lesbigay Radio broadcasts on WDNZ-AM from 6-9 a.m. weekdays. The billboards will end their run later this month.

SEND PHOTOS OF YOUR ORGANIZATION'S MAJOR EVENTS TO:
Grapevine c/o Shawn Deena • 224 Datura Street • Suite 701 •
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Historic Meeting. ▶ Disney's Michael Eisner (forefront), aka The Man, recently made his first visit to ABC Radio Networks in Dallas and met with the network executives and various personalities, toured the 24-hour format studios and chatted with various format DJs. Here we see the execs and Eisner after a rousing rendition of "It's A Small World."



Here we see the execs and Eisner after a rousing rendition of "It's A Small World."



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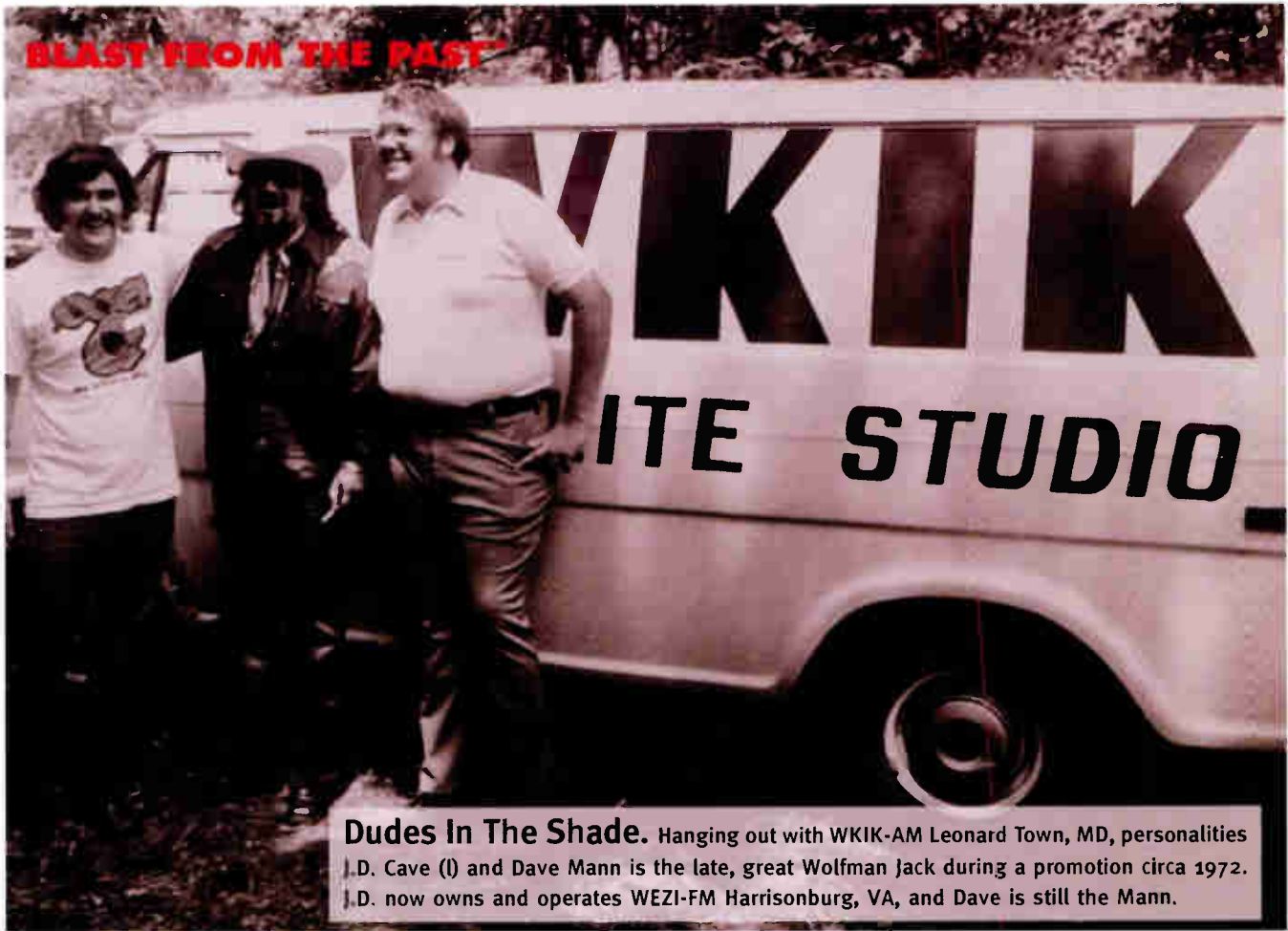
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Dudes In The Shade. Hanging out with WKIK-AM Leonard Town, MD, personalities J.D. Cave (l) and Dave Mann is the late, great Wolfman Jack during a promotion circa 1972. J.D. now owns and operates WEZI-FM Harrisonburg, VA, and Dave is still the Mann.

SEND US YOUR OLDIES! We're looking for old photos! (They will be returned.) Send them to: "BLAST" c/o Shawn Deena, 224 Datura Street • Suite 701, West Palm Beach, FL 33401. 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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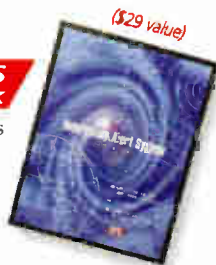
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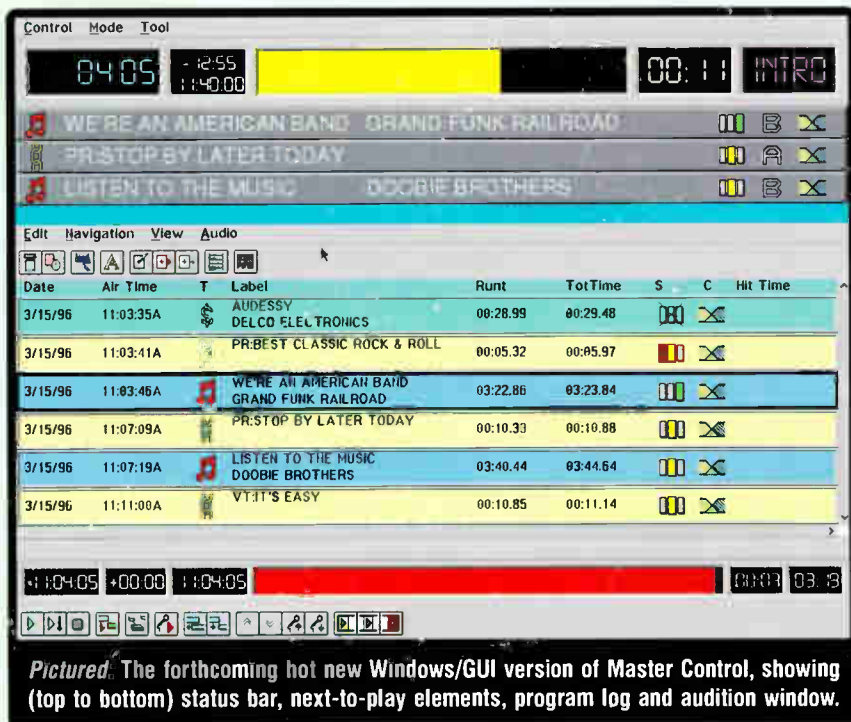
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