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Interview: Frances Preston, president/CEO, BMI ▶

She's been listed as one of the 50 most powerful women in America. Her objective? Seeing to it that songwriters are compensated for the use of their music according to U.S. copyright laws and educating broadcasters on why they help pay this fee.

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Special Report: Marketing Country Radio

There's no denying that the spark that lit the country flame is great music and a steady stream of new artists from Nashville. But there's more ... country Radio is a marketing success story.



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Q&A: Judy Courtney, Sr. VP/media director, FCB/San Francisco

Courtney discusses how you can make Radio a part of agencies' plans.

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March 14

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- Jim Arcara, president, Capital Cities/ABC Radio

Cover photo by Waring Abbott

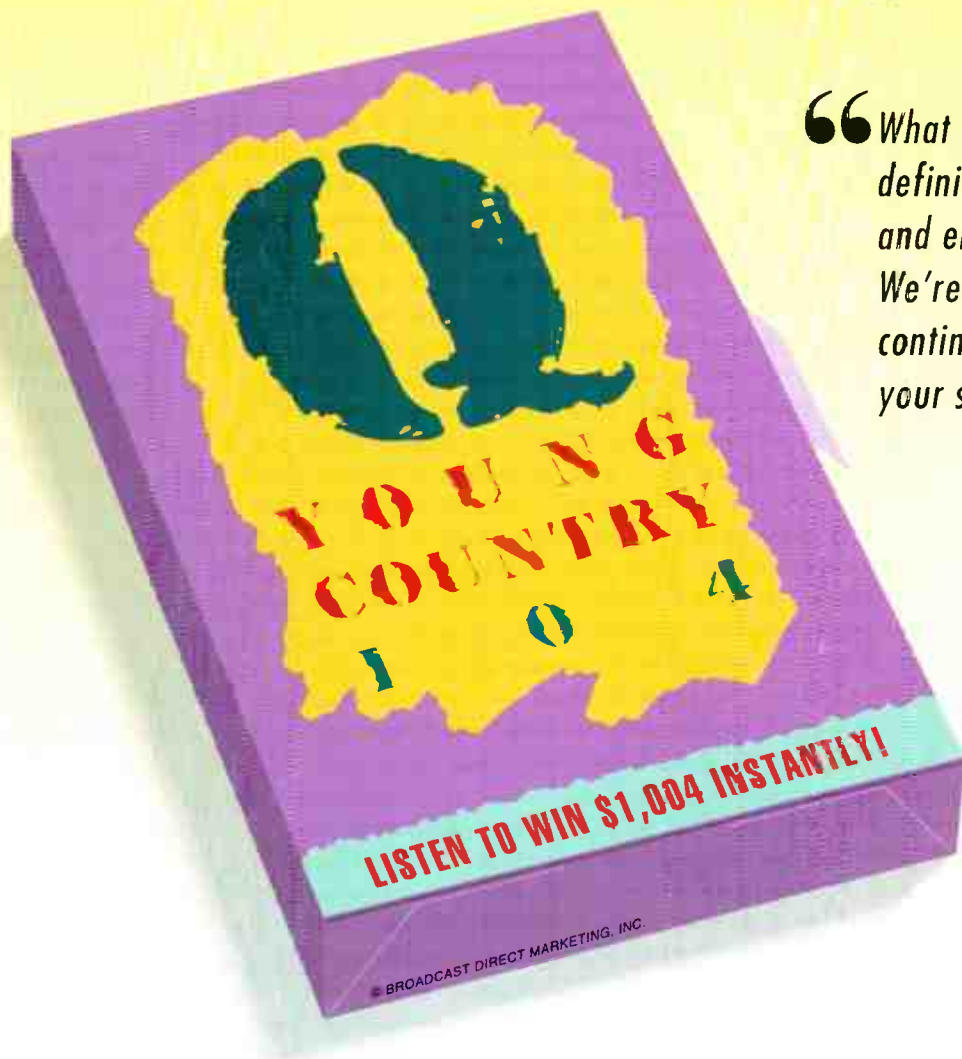
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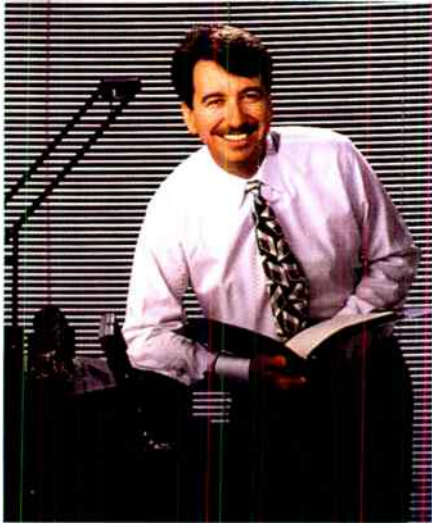
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PUBLISHER'S NOTES

The Country Radio Phenomenon



For years country Radio carried the stigma of pick-up driving red necks with green teeth. Then something happened ... country Radio took on a new life, a new image and became a major contender in all markets. No longer was it stuck with the low-grade image it had suffered with for so many years. So what changed?

Unsuspecting bystanders would probably assume that country music just grew up and gained popularity by coincidence. What really happened was that America's country Radio stations got together with the country music industry and shaped a long-term plan to re-image country music and create product suited for the future.

When I first heard about this effort a few years ago I didn't take it seriously. After all, I thought nothing could change the image of the format. But in spite of industrywide skepticism, the country Radio industry followed its step-by-step marketing plan and today is reaping the benefits. Country Radio is the No. 1 format

America and country music is as mainstream as top 40 was in the '70s. (Our

special report on country Radio in this issue tells the story in more depth. See page 38.)

Since we are always searching for ways to beat the odds, overcome client misconceptions, and increase our overall share of advertising revenues, I believe the Radio industry as a whole can learn some lessons from country Radio. We often hear enthusiastic speeches about how the industry is growing and how we have a bright future ... but do we really have a long-term plan to re-image Radio and pull up our share step by step?

Had CHR stations followed the example of country Radio by forming a long-term marketing plan 10 years ago, they wouldn't be facing extinction today.

The 25th annual Country Radio Seminar takes place this week in Nashville. The convention is impressive for many reasons: country artists are an active part of the convention trying to contribute to the success of the industry, the entire country industry works together to achieve even stronger format predominance, and all egos are checked at the door making for an open and honest exchange of ideas. Everyone at the convention seems truly interested in helping each other learn from their experiences.

The entire Radio industry could benefit from following in the footsteps of the country Radio industry. 

Eric

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Clark and Verbitsky: "We're Back!"

Former Unistar Radio Networks Chairman/co-founder Nick Verbitsky and partner Dick Clark have teamed up again to launch a new United Stations, using the original name of the syndication company they started 13 years ago. Clark will serve as chairman and Verbitsky will serve as president and CEO. See "Top Story."

Unistar News Disbands Under Westwood Control

Closing down the Unistar Radio Networks' Arlington news operation should be the only major cutback as the company moves under Westwood One management. With Westwood One's news facilities also in Arlington, keeping both operations running simply didn't make sound financial sense, according to Unistar President Bill Hogan. The move affects some 400 Unistar affiliates, which now are being offered Westwood's three Radio networks (NBC, Mutual, and Optinews), plus CNN Headline News. While the cutback affected 20 employees, no other imminent cuts are expected, although Hogan didn't rule out the possibility that some further paring might occur. "We're looking at ways to combine where it doesn't have a big impact on our day-to-day business, but once you take something apart it's very difficult to put it back together again."

Unistar Spins Off Research Group

Unistar Communications Group has sold all assets in The Research Group to a group of professional staff employees of that company, plus former Transtar President/CEO Terry Robinson. In the new corporate structure, Bill Moyes continues as chairman, while current president/COO Larry Campbell will become CEO. The Research Group was swallowed up in 1989 when Unistar completed its merger with Transtar; Robinson, Moyes, and Campbell have been pushing for a divorce since 1990. Financing for the buyout reportedly was arranged by Infinity Broadcasting Chairman Mel Karmazin, who acquired controlling interest in Unistar in February 1993. Purchase price was not announced.

Infinity Closes On KRTH-FM

Final price tag on Infinity's purchase of KRTH from Beasley Broadcasting was \$116 million, thanks to delays stemming from "indecently filings" that held up a split Commission decision on approval (see *Radio Ink* News Recap, Feb. 14-27). A clause in the purchase contract priced the station at 10 times cash flow, but improved performance since the deal was announced last July bumped the price up 5%.

ABC To Distribute Hightower Radio

ABC Radio Networks has signed former Texas agriculture commissioner and "America's most popular populist" Jim Hightower to host a three-hour weekend talk show, beginning May 14. According to an ABC spokesperson, "Hightower Radio" is designed to address the "outsider" viewpoint usually ignored or trivialized by "insider" media. The program will air every Saturday and Sunday from 1 p.m.-4 p.m., live from Austin, TX.

Booth, Broadcast Alchemy Form Secret

The merger of assets of Booth American with those of Broadcast Alchemy is definite, and so is the new company name: Secret Communications. The value of the merger is placed at \$160 million; Frank Wood will serve as president/CEO (see *Radio Ink*, November 29, 1993).

Verbitsky And Clark Launch United Stations

No, the headline isn't a misprint or a computer malfunction: Nick Verbitsky and Dick Clark have dusted off the old United Stations moniker and are back in the syndication business. Things are a bit different this time around, however, as the two network veterans have come out of the box by acquiring DB Communications, founded in 1990 by David Kolin and Bill Quinn, who sign on as vice presidents and partners in the venture. Also part of the new team is Exec. VP Charlie Colombo, former president of Banner Radio. Sales for the new United Stations is being handled by New York-based Media America, which already had been handling sales for DB Communications.

The first programs offered by United Stations are DB's urban and comedy stalwarts The Apollo Comedy Minute, Dr. Dave's Comedy Drops, Laugh Attack, and Country Comedy Network; the company also is in the process of introducing Danny Bonaduce's Hollywood Report.

While Verbitsky refused to comment on any program currently under contract with another company, it must be noted that Dick Clark currently hosts *Rock, Roll and Remember* distributed by Unistar. Such was the case when United Stations was founded in 1981: at that time Clark's National Music Survey was available through the Mutual Broadcasting System, but it moved to United Stations when the contract expired.

Speculation of a new Verbitsky-Clark venture has been rampant ever since the pair sold their majority interest in Unistar Radio Networks to Infinity Broadcasting in February 1993. The only questions were when (as soon as a non-compete clause expired) and why? "With all the many and varied changes in the industry, we thought there were still a few lanes open on the Radio network highway," Verbitsky told *Radio Ink*. "We intend to fill one of those lanes. This is not an easy business, but it's a pretty simple business: if you can give stations what they can't do locally, you've got a successful company."

Look for United Stations to grow some new product internally, including some longer-form programming to fit virtually every Radio format. "We're going to expand both by developing our own programs and by looking for additional acquisitions as we go along," Verbitsky said. "We see a lot of opportunities, we've talked with a lot of people, and we intend to build this company strategically." A healthy line-up of new product should be rolled out within the next six months, Verbitsky revealed.

Verbitsky credits Dick Clark with dreaming up the United Stations name in 1981, and both have viewed it as a "good luck charm" ever since. "We had a hell of a lot of fun at the United Stations," Verbitsky recalled. "The name was available and we decided to use it because it worked for us once — and we feel it will work again. It's a recognizable name, and we saw no need to reinvent the wheel. The name is synonymous with success.

"We simply wanted to get back in the business because it's a good business," Verbitsky concluded. "We think we know the business as well as anyone knows it, and we're going to put our expertise and contacts to work and see what happens."

United Stations will be based in New York, and a Los Angeles office is expected to open shortly.

Strong Industry + Healthy Economy = MSC Success

by Reed Bunzel

While the Radio industry itself is contracting — both from the residual effects of recessionary downsizing and the effects of duopoly consolidation — the business of Radio is booming. Revenues are up (way up), the U.S. economy is beginning to surge, and Radio executives are looking for innovative ways to capitalize on what many see as the medium's growing competitive strengths.

No surprise, then, that attendance at MSC '94 was well over 1,700, up from last year's total of 1,406, and that this year's MSC was considered the best ever. Also, for the first time in the history of the conference all exhibit space was sold out, so that both the RAB and NAB booths had to be moved outside the hall. Meeting rooms were standing room only.

Despite a strong economic upturn,

much of this attendance increase resulted from an offer that gave GMs half-price registration if their sales managers also attended the conference (some 300 took advantage of the offer). All GMs and group executives were invited to attend an all-day executive symposium, which included a number of presentations dealing with a wide variety of industry issues. National Association of Broadcasters President/CEO Edward Fritts urged broadcasters to work at a grass roots level to defeat potential legislative and regulatory threats coming out of the nation's capital, while NAB's Exec. VP John Abel discussed possible revenue opportunities in digital Radio. Consultant Dave Martin out of Minneapolis presented the results of a new survey that explored client attitudes about Radio and the salespeople who call on them. Arbitron President Steve Morris

explained how block group coding is expected to change the way Radio is bought, and ABC Radio Network's Rhonda Munk discussed Imagery Transfer and what it means for Radio

(see *Radio Ink* News Feature, Feb. 14-27).

Futurist David Zach spoke of demographic trends and predicted tomorrow's business climate, consumer buying habits, and the overall direction of succeeding in the future. Popular motivator Les Brown motivated the crowd to a standing ovation with some of his well-known self-improvement techniques and explained how "to be a better person than even you ever imagined." The closing keynote session featured Wayne Dyer, who discussed how everyone can create miracles in their everyday lives.

Taking up the call issued at last year's MSC, three sessions this year looked into the quickly evolving utilization of database marketing. "Many broadcasters don't yet know it, but this is an extremely important topic," said RAB Exec. VP Wayne Cornils. "The day is fast approaching when every station will have to prove its audience. We'll have to prove we provide not only the customers the retailers want, but also prove that these customers' buying habits fit those retailers needs. This is where the industry is going."

While the theme of this year's MSC was "Molding Tomorrow's Radio Marketing Professional," the focus was on the need for immediate change in the way the



David Zach



Les Brown



Wayne Dyer

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- \$13.75 M:** WWDM-FM SUMTER (COLUMBIA), SC; SELLER: THRESHOLD BROADCASTING; BUYER: RADIO EQUITY PARTNERS L.P.; BROKER: BLACKBURN & Co.
- \$11.7 M:** KXRX-FM SEATTLE; SELLER: SHAMROCK BROADCASTING; BUYER: ALLIANCE BROADCASTING; BROKER: STAR MEDIA GROUP.
- \$9.225 M:** WBNR-AM/WSPK-FM BEACON-POUGHKEEPSIE, NY AND WMRV-AM/FM ENDICOTT, NY; SELLER: FM 103 BROADCASTING INC.; BUYER: RAINBOW BROADCASTING INC.
- \$7 M:** WCWA-AM/WOT-FM TOLEDO, OH; SELLER: REAMS BROADCASTING; BUYER: ENTERPRISE MEDIA PARTNERS.
- \$5 M:** WGSM-AM/WMJC-FM HUNTINGTON-SMITHTOWN, NY; SELLER: GREATER MEDIA; BUYER: GARY STARR.
- \$3.65 M:** KTRO-AM/KCAQ-FM PORT HUENEME-OXNARD, CA; SELLER: HAROLD FRANK; BUYER: ALTA SUBORDINATED DEBT PARTNERS L.P.
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- \$2.8 M:** WWTN-FM MANCHESTER, TN; SELLER: JOHN McLEMORE; BUYER: NASHVILLE ACQUISITION CORP.
- \$1.9 M:** WGLU-FM JOHNSTOWN, PA; SELLER: PAC MEDIA INC.; BUYER: TELE-MEDIA BROADCASTING; BROKER: MEDIA SERVICES GROUP.
- \$1.9 M*:** KBER-FM OGDEN, UT; SELLER: CHESTNUT BROADCASTING INC.; BUYER: HEKILI BROADCASTING CO.
- \$1.85 M:** WHFM-FM SOUTHAMPTON, NY; SELLER: FAIRCOM INC.; BUYER: LIBERTY BROADCASTING.
- \$1.5 M:** KKXX-FM DELANO (BAKERSFIELD), CA; GRAPEVINE RADIO INC.; BUYER: LITHOSPHERE BROADCASTING L.P.; BROKER: RAY STANSFIELD & ASSOC.

* (ASSET SALE; MAXIMUM PRICE)

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Radio industry approaches its business. "The entire U.S. economy has changed, and so has the entire way business is done," RAB President Gary Fries told *Radio Ink*. This means that our customers also have changed. We as an industry have to realize that change provides opportunity — but only if we take advantage of it. We have to rethink how we conduct our business and the way we relate to our customer base in order to fully realize our full potential with all this change."

Fries said that Radio needs to change the way it presents itself to advertisers. "We have to understand that the advertiser is looking for solutions to their problems," he continued. "This is not a new message, but it's becoming very focused. Advertisers are looking for a way to market their products or services, and they're looking for a means to solve their marketing problems."

Since this results-oriented thinking is not the traditional thinking of Radio spots, television spots or newspaper ads, account executives and sales managers will have to retool their marketing strategies to better fit into the changing media world. "We have to continually focus on the fact that we are going to be selling marketing solutions, not spots, and explain how our audience is definitely part of those solutions," Fries said. "This is what that advertiser ultimately wants: to be able to communicate with the consumer." Fries noted that Radio possibly is the best positioned of all media to achieve this, but said that Radio "can't just take this posi-

Radio Wayne Award Winners Named

At last week's RAB Managing Sales Conference in Dallas, four broadcasters were named recipients of *Radio Ink's* "Radio Wayne Award." The award, named in honor of veteran broadcaster and RAB Exec. VP Wayne Cornils, is designed to recognize Radio broadcasters who display excellence in Radio management and build Radio in their individual markets.

This year's winners included:

- **Best Overall Broadcaster:** Skip Finley, president of Albimar Communications and GM of WKYS-FM in Washington, DC;
- **Woman of the Year:** Karen Carroll, VP/GM of KYKY-FM in St. Louis;
- **Sales Manager of the Year:** Martiey Miller, GSM at KEKB-FM/KBKL-FM Grand Junction, CO; and
- **General Manager of the Year:** a tie between Lou Vito, owner/manager of WBLL-AM/WPKO-FM Bellefontaine, OH, and Linda Byrd, GM of WROO-FM, WAIA-FM, WNZS-AM, and WZNZ-AM in Jacksonville, FL.

tion for granted — or assume that the advertiser will recognize it. We need to educate them so they know everything that Radio can provide for them."

All this is easily said, but more difficult to accomplish. "The challenge is to motivate Radio to be an innovator," Fries continued. "Radio has moved with the changes in our economy, but the difference today is that all business is changing rapidly. Radio probably is better positioned than it's ever been, but we do not have the luxury of gradual change. We

have to retrain and re-think the way that we market our product."

To this end, Fries said, the MSC was designed not to provide managers with traditional marketing tools and ideas that could be worked into a station's overall sales strategy, but rather with information and methods that can be implemented immediately. "We feel a real urgency in this call for change," Fries said. "We need to focus not on the theories of yesterday but rather the changes and trends of today and tomorrow."

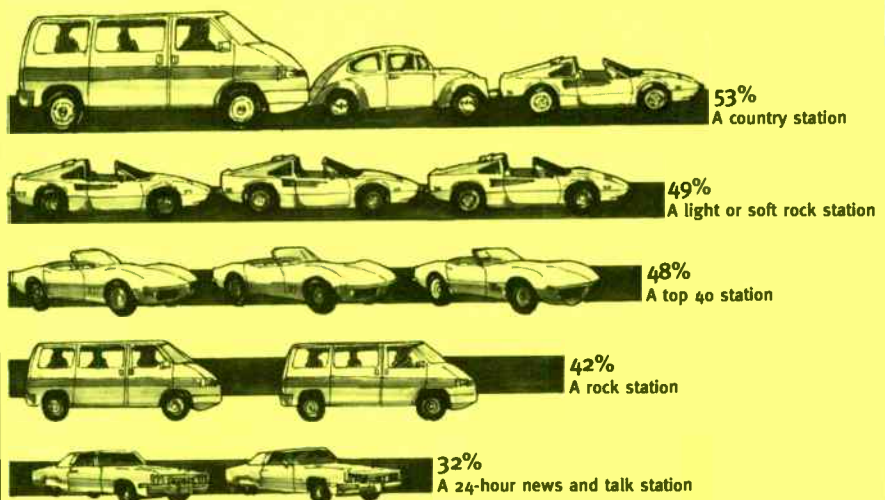
Radio Daze



"Let me guess ... we're changing format again."

Pre-set Formats

What types of Radio stations are pre-set on your car Radio?



VALLIE/GALLUP RADIO POLL

A look at statistics that shape Radio

Source: *Radio Ink*—Vollie/Gallup Radio Poll of 1,003 adults, margin of error $\pm 3\%$

FORUM:

What is the most effective way to keep your national rep actively pitching your station?



Michele Grosenick, GSM
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Seattle, WA



Brenda Mee, NSM/Promo. Dir.
KLEN-FM
Cheyenne, WY



David Glavan, NSM
WBBM-AM
Chicago, IL



Glenn E. Cheesman, GSM
WRGM-AM/WVNO-FM
Mansfield, OH

Other than great ratings, I have found that there is very little that will keep a national rep consistently excited about selling your Radio station. We send the standard newspaper articles, rating charts, promotional outlines, etc., each quarter, but alas, so does every other station on the rep firm's list! One thing that I have discovered which helps keep reps motivated is to publicly recognize their successes and extra effort regularly. I have written many letters over the years to the president of our rep firm congratulating him on the work of one or another of his reps. I have noticed afterwards that the "recognized" rep continues his/her hard work and other reps in the same office seem to try harder, too. Also, I spend up to 20 minutes of "chat" time on the phone with reps when an avail is up. I get to know them better, share station successes with them and cover market activities and changes, inviting their input and comments. I have gotten some great ideas this way. Somehow people buy into selling a product that they feel they really "know" from an insider's perspective. ☐

The biggest challenge Lite FM 106 faces as an adult contemporary Radio station in Cheyenne, is helping our national and regional reps educate prospective advertisers that all is not "Garth Brooks & pick-up trucks" here. Keeping our regional and national reps apprised as to the quality of our product and of our listeners is an ongoing process. Frequently we will submit air checks of our current on-air sound and of past and present promotions. We also keep our reps in touch through quarterly newsletters.

A new venture for our station this year has been our tremendously successful wedding show and our upcoming home/business show. Packages of both shows are made available to our regional rep.

I also notify our reps of new advertiser prospects which should be targeting our Cheyenne listeners as destination travelers or shoppers. I also prospect new businesses as they start up in Cheyenne and alert the rep about the impending openings. As promotion director, I am also able to quickly co-ordinate any value-added campaigns for an advertiser. ☐

WBBM Newsradio 78 has a unique relationship with its rep firm because CBS Radio Representatives is a specialized rep firm with a short list of client stations.

The best way I keep my national rep selling my Radio stations is to educate them on positioning statements which are unique to WBBM Newsradio 78. I give them pre-sell pieces they can use. I give them competitive information on the marketplace. I want them to take ownership of the station and together we brainstorm pertinent information necessary to make the sale. When budget permits, we bring them to our market to spend a day with our staff to create even more enthusiasm for the station. Keeping them updated on the latest station and market information is key to our success.

Positive reinforcement is our incentive to do good work. The end result for the ultimate thank you is a memo which goes out to our management staff at the station and the rep, praising the account executive's good work and outlining the key factors for their success. ☐

I've formed a "partnership" with our rep firm. My primary function is to protect their territory and keep them informed as much as possible about our station(s) and the markets we serve. Through consistent phone, fax, mail and face-to-face contact, I keep them up-to-date on station promotions, programming changes and special events. I rely on their feedback and allow them to make some of their own decisions.

If I learn that a national or regional business is planning to move into our area, I immediately contact our rep firm. If a national or regional client needs enforcement on a local level, I offer my assistance in any way to help advance the sale. I also educate our rep firm about our coverage area by offering city and county tours.

The incentives for our rep firm are the same as for our local AEs. Commission is the primary reward; but, I also believe in congratulatory letters and cash bonuses. ☐

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

LETTERS

C'mon ... Mel Karmazin, Executive of the Year?

Radio Ink's editorial explanation of philosophical differences aside, Howard Stern is Infinity, and Infinity is Mel Karmazin, a triad that has taken Radio from a medium of entertainment and information to a medium of audio pornography.

Radio Ink's award decision only serves to perpetuate and encourage Karmazin's broadcasting policies and sadly places a stamp of approval on his actions.

The logic of *Radio Ink's* selection seems to be that, since Karmazin has used indecency and obscenity to take a third-rate Radio station and turn it into the third largest broadcaster in the nation, it is exemplary, even though he has done so at the expense of our morals and our children.

If we follow this logic, I would imagine that we will see David Berkowitz as the Man of the Year for *Guns and Ammo*, or perhaps Heidi Fleiss as *Ladies' Home Journal's* Woman of the Year.

It is as appropriate for *Radio Ink* to bestow Executive of the Year honors on Karmazin (and, by proxy, Howard Stern)

as it would be for the AMA to bestow Surgeon of the Year honors on Lorena Bobbitt. After all, both of them are infamous for their association with grown men and their penises.

Executive of the Year? I would have expected to see Karmazin on Larry Flint's cover, but not on *Radio Ink's*.

**Al Westcott
Las Vegas, NV**

Many broadcasters are bullish on Radio and have been for many years. They are effective, successful and respected, yet broadcast within the rules and keep decency an issue in the way they operate.

How, then, can you name Karmazin as the Radio Executive of the Year?

**Dean Mitchell, GM
KONA-AM/FM
Tri-Cities, WA**

Who Sets Your Rates?

The article written by Philip Jay LeNoble in the Nov. 1, 1993 issue of *Radio Ink* was very informative about the furniture industry. Can we have an article on the fast food industry, specifically pizza?

Recently I got a potential buy from an agency who never bothered to call first and ask our rate for the frequency they were wanting to run. Instead, they gave me a rate!

How can a client tell the agency how much they are willing to pay for an ad when they don't understand our rate structure?

I even put together an attractive promotional schedule for three promotions to cover the length of the buy, but the agency told me that the client didn't want to do that. Instead of coming to some type of agreement, we lost a potential buy of \$2,750. The agency also lost business.

I realize that the agency probably just transferred that money to another station that did exactly what they wanted just to get the buy. It's our policy to charge fairly for our air time and not to go off the rate card for anyone. That keeps our nose clean and treats everyone fairly. I just wish every station would stand up to agencies and offer "added value" or "promotional consideration" as an enticement to buy — but make them pay the full price for the frequency they wish to buy.

**Gene Kuntz, CRMC
WITZ Radio
Jasper, IN**

Talkin' Talk

"The Rush to Talk Radio" (*Radio Ink*, Jan. 17-30) is the best article I've ever read related to local and syndicated talk. Syndicators and local stations would be well-advised to keep the article on their desks as a permanent reference source.

**Bill Wardino, CEO/Pres.
Sun Radio Network
St. Petersburg, FL**

Correction

In the special report "Spanish Language Radio: The Looming Giant" in the Jan. 31-Feb. 13 issue, we inadvertently identified a Spanish language station in San Jose as KLOX-AM. The station is KLOK-AM. Please accept our apologies.

ADDRESS ALL LETTERS TO:

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

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CASE STUDY



Dwight Case

A prominent client's account is over 120 days.

You know they'll spend big. How tough do you get?



Roger Harris, GM
KADA-AM/FM
Ada, OK

Having an account past due is a concern, whether

you're a large market broadcaster, or like us, one of the little guys. A strong policy about collections is well-advised in any operation. Yet, on the other hand, I have a firm belief that blanket policies concerning advertisers aren't the best thing for your station, and that individual circumstances must be dealt with on an individual basis.

If this is a "prominent" client as the scenario states, there is a reason for that. The client may have a long history in business, or may be a large spender, or may be prominent for a variety of other reasons. Because he is prominent, that automatically sets him apart from many of my other customers, and in some cases calls for special treatment. The scenario also states that this client is a "big spender." This also sets him apart from many of my other customers, and is deserving of special consideration. But there is a point where one has to be concerned about past-due business, and 120 days is just about that time, even when it involves "special client" customers.

How tough do I get? I get tough to the point of personally communicating to him my desire to get the account as current as possible. I don't send threatening letters or leave messages with employees that could lead to embarrassment. Nor do I send statements with "past due" stamped all over them.

Because the client is unique to a degree, it requires special handling and professional communications skills. Especially when it's in a small market, where relationships are central to our success.



Bill Potter, GM
WORX-AM/FM
Madison, IN

If an account has reached 120 days past due, a red flag

should have gone up and caused you to question why. Before any new business is accepted, fact finding is needed to determine the stability of the "prominent client" and what procedures must be taken to collect. Big spending promises change overnight.

When an account reaches 90 days past due, advertising for that client should stop until payment or a payment plan is received.

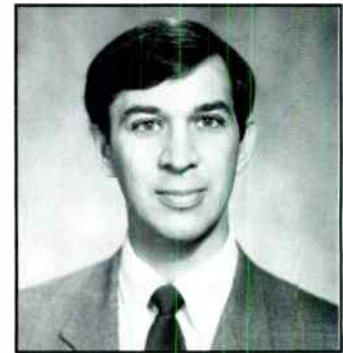
The client needs a call or visit from the general manager to discuss payment. A personal call from the GM is the best way to positively work with the client to set a payment schedule. Arrange to have the payments picked up personally, thus eliminating the "check is in the mail" line.

After all company efforts have been exhausted, clients may be turned over to a collection agency or taken to court. In a small community, this can lead to strained relationships. By getting too nasty with a client you risk losing any and all business in the future. As a last resort, request partial cash payment for the remaining amount in the form of products or services.

Radio is the most powerful medium in the market. Eventually that "prominent client" will need your services again and not accepting his business until complete past due payment is received may be as tough as you need to get.

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

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Ad Space Deadline: March 21

**New Technology
& Digital Review**
Issue Date: April 25
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Issue Date: May 9
Ad Space Deadline: April 21

Sales Strategies of Top Billers
Issue Date: May 23
Ad Space Deadline: May 5

10 Hottest Sales Promotions
Issue Date: June 6
Ad Space Deadline: May 19

How Much Is Talent Worth?
Issue Date: June 20
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A Manager's Guide To Regulation
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MASTERS OF RADIO™



by Bill Burton

Who's Eating Your Piece Of The Pie?

You Better Know Your *Real* Competition

People magazine has a circulation of 3,300,000. But the number they use to sell the advertiser is 35,200,000. *People* ups their readership 10.6 times — it's called pass along readership. Maybe all of the reading of *People* takes place in beauty salons or barbershops — but I don't think so.

In the future, when agencies start jumping on you regarding your ratings, ask them if you can up your listenership by 2.8 people per car to account for all of the listening that takes place in automobiles that isn't reported.

The point is, in order for you to get a bigger share of the advertising pie, you must be marketeers! You must know the real competition (other advertising media), not just your next-door Radio competitor.

On the Local Front

If you're a local Radio salesperson, you might say magazines are a national medium and they have no effect on the advertising dollars you're chasing. Not true.

Through 3M's media network, advertisers can buy groupings of magazines targeted locally throughout the nation. For example, in Detroit, you can buy *U.S. News & World Report*, *Time* and *Newsweek* with a combined circulation of 99,410 for a cost of \$12,900. You can buy magazines regionally, too. For example, *People* magazine has a Michigan circulation of 131,000.

Using Detroit as an example, for that same amount of money, you could buy the leading cum Radio station in the market and have a gross impression of 4,969,900 with a frequency of 9. Taking the lowest rated stations in the market would quadruple the reach of the combined magazines. Whether it's Detroit or Des Moines, you'll find Radio has a tremendous advantage.

On the National Front


On the national scene, how does *People* magazine compare to network Radio? *People* costs approximately \$100,000 to \$125,000 a page. Remember, their paid circulation is 3,300,000 x 10.6 = 35,200,000.

In network Radio, for \$100,000, you can buy the four major networks, getting 10 spots on each network or a total of 40 spots a week, reaching 117,000,000 people at a CPM of 85 cents. Just think what the number might be if you upped passalong Radio listening by 2.8 people per car.

In the real world, magazines have done a very good job of getting their share of the advertising pie. They're not only knowledgeable about their product, but they're very knowledgeable about their clients' products. Most important, they do a very good job of getting to decision-makers.

Getting Your Share of the Pie

For you to get your fair share of the pie, you must become more knowledgeable about the products of the people you're selling. If you know more, you'll get more.

You must know the real competition — TV, magazines, newspapers, outdoor ... You must know how to sell in conjunction with other media, so that you are "in the media mix." And it's imperative that you sell at all levels — you must get to decision-makers.  Bill Burton is pres./COO of the Detroit Radio Advertising Group. He may be reached at 313-643-7455.

QUICKREAD™

- Understand your *real* competition.
- Know your clients' products/objectives.
- Be a marketing professional.
- Sell the decision-makers.

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by Andrea Martin

Competing Effectively in the Face of Change

It's a matter of helping your employees feel secure

To stay ahead of the competition in today's business world, companies need to constantly analyze how to better fill the consumers' needs and wants faster and more efficiently. This is a constant process, because those wants and needs are always changing. So an analysis of how to do it better usually means constant change within a company.

Herein lies the challenge for today's Radio businesses: Finding a way to help people feel secure in the face of change. People only perform their best when they feel secure.

Security comes from understanding three things with certainty: 1) What exactly is my job? 2) How am I supposed to do it? 3) Why am I doing it? For a company to run at its best, its people must be able to answer these questions.

Step 1: The Job Description

The first step is for each staff member to know exactly what their job is — at all times. Take a hard look at the way the company is structured and what is expected of each person. Then come up with a job description for each position.

QUICKREAD™

- To stay ahead of the competition, companies need to constantly analyze how to better fill the consumers' changing needs.
- The challenge is to find a way to help employees feel secure in the face of change.
- Every individual should know what their job is, how they are supposed to do it, and why.
- The job description is the first step to making staff members feel secure.

Most companies will say that doing job descriptions is too basic or that they have done them before. The question is, have they done them lately? Does every job have a job description that fits the company's needs and goals today? Are there jobs that are no longer needed or that other people could be doing?

A job description can be done several ways. But no matter how it's done, it must be mutually agreed to throughout all levels of management. Then, most crucially, the person who holds the particular job must completely understand it. This is the responsibility of that person's manager.

The hard part comes in making sure these job descriptions change as the company's goals and objectives change, technology changes and people's needs and wants change. Most people are fired because a company decides the person is no longer doing a good job or their job is no longer needed. This happens when the job description does not change along with the company.

Effective Evaluation

Now that each person knows what they are supposed to do, do they know *how* they are supposed to do it? Each person comes to a job with different skills and knowledge, so the same job will always be done differently by different people.

The goal here should be for each individual to continually seek to do their job more effectively. It is the manager's job to help them do so with maximum autonomy. The more autonomy a person has, the more self-esteem they have, and the better they feel about their role in the company. This will be a constant process. As the world changes and the way of doing business changes, how to do a job effectively will

change. So, stay away from trying to find the "perfect" way to do a job.

It takes constant effort on the manager's part to make sure each person feels good about their job and how the company feels about their job. Everyone will need a different way of being evaluated on this. Some people may need structured evaluation; others may need regularly set meetings. It just depends on how much guidance the person needs.

The Why Factor

Once each person knows what they are supposed to do, and how, they should know *why* from two perspectives — the company's and their own. This helps combat the negativity that usually comes from employees who feel they have no choice in what happens, and that can slow everyone's productivity.

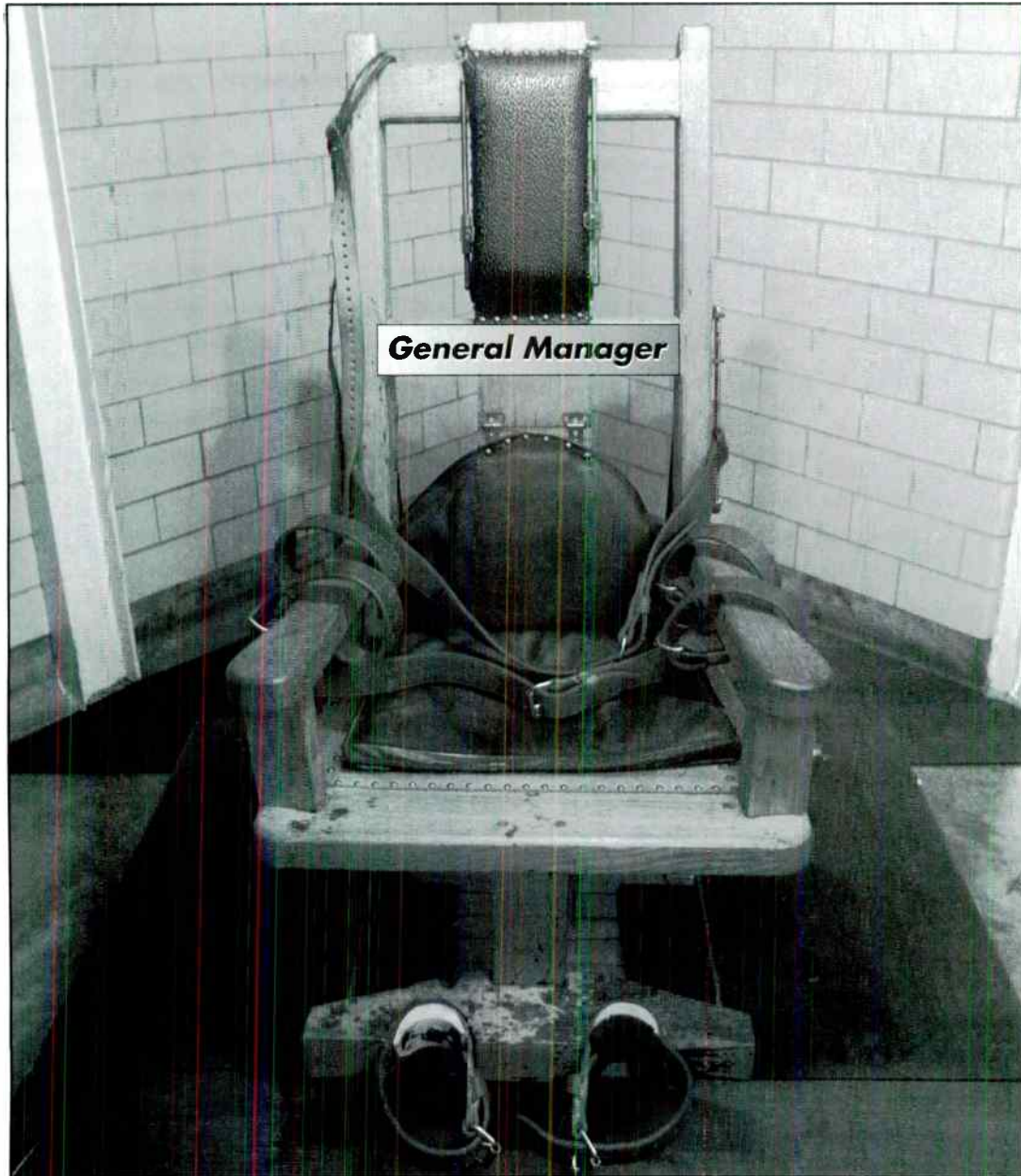
From the company's standpoint, each person must understand why their job is important and exactly how important it is. Does the company truly act in a way that makes each person feel equally important?

From a personal standpoint, each person should know why they are coming to work each day and know that it is their choice to come to work. A manager can help clarify these points — whether that involves determining an objective as basic as feeding one's family, or one as involved as developing a mission statement for their life.

Developing this type of business atmosphere will help stations and companies ensure that all of their employees feel secure. As a result, those companies will better adapt and compete in a changing business world.

Andrea Martin is an account manager at KMPS-FM Seattle. She may be reached at 206-443-9400.

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World Radio History



by Pam Lontos

13 Tips for Finding a Top Biller

Skills You Don't See on a Resume

How do you find top billers who will make you a lot of money?

1. Run an ad in the newspaper that scares away unassertive people and attracts those who want to make money. An example follows:

Sales Career Opportunity — Company in communications profession offers an outstanding opportunity for the right person in exciting sales department. If you are aggressive, have a positive personality and enthusiasm, you will generate a heavy-weight income in a stimulating and challenging career. ...

2. Don't rely too much on resumes. The person who cannot sell may write a beautiful resume. A good salesperson usually sells himself so well that he can get the job without a resume.

3. When the salesperson calls for an interview, take the call yourself and listen for energy in their voice. Do they sound like someone you would want to meet and spend time with? If not, your clients won't want to, either.

4. When they are on the phone, don't offer them an interview. Wait and see if they ask for one. If they don't, they won't be asking for the order either.

QUICKREAD™

- To attract top-billing salespeople, run ads that scare away unassertive people.
- Don't invite interviews, let the applicant ask for one. If they don't ask, they won't ask for the order either.
- Ongoing recruiting enables you to have several good applicants to call if a vacancy occurs.
- Look for people with good people skills. People buy from people they like.

Persistence Pays Off

5. On the phone, tell them that you're busy and you need them to call back. If they don't call back or call back late, you found out how they will treat their clients.

6. When you meet with them, ask questions that will require them to sell, such as: "What do you say when the client tells you they'll think about it or that they want a discount?"

When you ask only broad questions, such as, "What are your goals?" candidates who can't sell might sound great by saying, "I want to be your top biller" or "I love calling on new accounts." They know just what to say to get the job, but not what to do afterwards.

7. Tell them you will get back with them in a few weeks after all your other interviews. You want someone who will say, "Wait. You don't need to interview anyone else. I'm the person you need." If they don't do this, you at least want someone who will call you back and ask for the job. If they wait for you to get back with them, they will do this with clients who say, "Let me think about it and call you."

8. Continually interview applicants, even when you don't have an opening. Hiring under desperate conditions often leads to settling for less. Ongoing recruiting enables you to have several good applicants to call if a vacancy occurs.

People Skills a Premium

9. Don't make previous Radio experience a prerequisite. You might hire the top biller from another station only to fire them several weeks later after they couldn't bring

in any new business. They did not have good sales ability, only a good account list. I once hired a woman with no Radio or sales experience who was given a list of the other salesperson's castoffs. In less than six months she was top biller. When she was asked how she did it, she replied, "Pam gave me a good list."


10. Look for people with good people skills. Good people skills with some sales training will produce a superstar for you.

Don't dismiss nervousness just because they are on an interview. Remember, a tough client is more difficult than an interview.

Look for: a) good eye contact (clients don't trust people with poor eye contact), b) confident body language, c) sincere smile, d) energy and enthusiasm, and e) a spunky voice — not a monotone.

11. Go on your gut feelings after all the above evaluations check out. If you like being/talking with the person, so will their clients. People buy from people they like. Don't dismiss nervousness just because they are on an interview. A tough client is more difficult than an interview.

12. Ask a lot of questions and look for relaxed and quick replies. You need someone who can think quickly when the client suddenly throws them an objection.

13. Make sure they listen well and don't talk too much. Good salespeople ask a lot of questions and then listen. They can then use what they found out about the client to sell him with. They should be doing this with you on the interview.  Pam Lontos is a sales trainer and Radio consultant. She may be reached at 714-831-8861.



Death Of A Sales Call

Although he enjoys great sales, a northwest station sales manager told us his real problem was time. He felt that many of the smaller, "bread and butter" accounts were not being pursued due to lack of time and he didn't want to ignore them. The computer system he had didn't have the time-saving features he needed.



That sales manager now has a new rep—CBSI Classic. With its Sales Analyzer feature and automatic letter writing capability, the Classic automatically sorted out all the small clients into their seasonal spending patterns. It then mailed each a personalized letter and a contract 30 days prior to their historical start date. With the sales secretary doing a follow up, the plan achieved an 80% conversion rate. So if time is your problem, CBSI is the solution.

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by Jack Trout

The Intelligence Mission

The Strategic Role Of Aggressive Research

If, in business, the battleground is the marketplace, and the enemy is the competition, then the gathering of intelligence is known as research.

Within the last several years, companies such as GM, Kodak and Motorola have established formal intelligence units or specialists. Other companies (including GTE, GE and Pfizer) have made "business intelligence" and "competitor analysis" a key part of their strategic planning.

A survey of 25 large companies shows annual intelligence-gathering budgets of as much as \$1.5 million. Outside consultants charge as much as \$60,000 for a private analysis of a single competitor.

It seems that intelligence efforts are growing in direct proportion to competitive pressure.

Study Thy Competitor

Who do you suppose were the first folks to pay \$1,950 for a 200-page study of Sears' financial services operations? Citicorp, Bank of America, Prudential and C.E. Credit, that's who. They recognize the most important dictum of marketing intelligence: Study thy competitor.

Not so long ago, the Japanese were the acknowledged masters of business intelligence. They used analyses of American

companies' weaknesses to take away astonishing chunks of industries ranging from steel and automobiles to semiconductors and consumer electronics.

A decade ago, the typical marketing plan had a tab entitled "Competitive Evaluation." Problem was, that tab was usually in the back of the book, along with the appendices. Today, a strategic plan looks more like a battle plan. The competitive section is up front and carefully dissects each participant's current and future stance in every facet of business. And today's plan develops a list of strengths and weaknesses as well as a course of action to either exploit or defend against them.

The ultimate plan even contains a dossier on each of the competitor's key marketing people. It reveals their favorite tactics and style of operation. Like nations at war, Radio companies have cultures, too. Their leaders have individual styles. Are they bold? Conservative? How will they react to a potential move?

One of the most valuable maneuvers in the marketing war room is the classic role-playing exercise. Take your best marketers, get away from the office and shut off the telephones. Now assume the persona of your counterpart at your biggest competitor. His problems and opportunities are now your problems and opportunities. What would you do? From such exercises come remarkable insights.

No Espionage

We're not advocating illegal means of obtaining information. Stealing a competitor's documents or proprietary technology would be industrial espionage. That's wrong and counterproductive. But there's nothing illegal about tracking trends in your competitors' other mar-

kets, talking to trade magazine editors or taking apart a competitor's product to find out how it ticks.

Radio has a distinct advantage because the on-air product is an open book. But the strategy behind the product, is not.

There's nothing wrong with interviewing a station's suppliers, customers and past employees.

Other Information Sources


Don't overlook the obvious information sources, like commercial databases or a Dun & Bradstreet report.

Though not as obvious a source for Radio, conventions and trade shows are a terrific source of information. It's ironic how many companies will shroud their strategies during the year, only to reveal all kinds of product information at a show.

Misleading Conclusions

One of the toughest assignments for a marketer today is seeing where the battle is going. In the battle of perceptions, for instance, it's all too easy to bend to a bias and draw a shallow conclusion.

Centuries ago, when Moses led his people out of bondage in Egypt, he sent scouts ahead of his forces (as any good general should do). When the 12 spies returned after reconnoitering the land of Canaan, they disagreed in their reports. The Israelites chose to believe the gloomier ones. It was a mistake that compelled them to wander another 40 years in the wilderness.

How many marketers have misread their own intelligence, and wander in the wilderness today? 

Jack Trout is president of Trout & Ries Marketing Strategists in Greenwich, Connecticut. He may be reached at 203-622-4312.

QUICKREAD™

- In a marketing war, the gathering of intelligence is known as research.
- Intelligence efforts are growing in direct proportion to competitive pressure.
- Today's strategic plan dissects the competition's strengths and weaknesses as well as a course of action.
- Be careful in evaluating your data in terms of reliability of source and accuracy of information.

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by Cliff Berkowitz

Getting Good Press

PR Tips From Our History Books

What do Christopher Columbus, Henry Ford and Marco Polo have in common beside being historical figures? They were all consummate professionals at PR.

Who discovered America? Christopher Columbus, right? Who invented the automobile? That would have to be Henry Ford, wouldn't it? And we all know that Marco Polo was the first European to explore China. Wrong on all of the above.

In 1492, Columbus landed in the Caribbean and had no idea he was in the Western Hemisphere. In fact he didn't set foot on the mainland of America until his third voyage in 1493, a year after Italian merchant-explorer, Amerigo Vespucci (for which the continent is named) had landed.

As for Henry Ford, he was an early pioneer in gasoline engines and was the first to mass-produce cars for the general public, but he did not invent the automobile.

And while Marco Polo made history with his exploration of China, he was not the first to do so. Others, including his father Nicolo Polo and his uncle Maffeo Polo, were exploring and trading in the

region long before Marco was even born.

Want the Credit? Take It!

So how did these guys get all the credit? They made sure that everyone heard about their accomplishments. They jumped up and down and made a lot of noise until it was etched into the brains of every man, woman or child alive. In other words, they made sure they got press.

These larger-than-life figures from history have a lot to teach us. Many Radio stations throughout the country have done some outstanding things but have been virtually ignored by the press. As a result, stations are always looking for that new stunt or gimmick to get themselves noticed. While it is true that a really outrageous stunt can get press, these overt plays for attention make the media gun-shy when it comes to covering Radio. History has taught us that it's how you work the press that counts.

Fire Out Those Releases

Some of the basics: Send out press releases. Simple enough to do, but you'd be surprised at how few stations do it. If you're already doing it, send out more. Events that you really want covered need several press releases. Send one out a few weeks prior to the event. Then send another about a week before, then the day before, and finally the day of the event. Don't keep sending the same thing; increase the sense of urgency with each release. If possible, hand-deliver a press release to the assignment editors; at the very least, put in a call.

Another important thing to do that is

rarely done is a follow-up press release. Write this release as if you were reporting on the event. Include quotes, and keep it concise and interesting. If a paper didn't send a reporter to cover your event, they simply may not have had the staff available.

To get media attention for your station, you don't need to reinvent the wheel — just make sure you get the credit for it.

This gives you another opportunity to get in the news. I have personally seen papers print the follow-up release word for word. Papers sometimes pick up this stuff just to fill space.

Think Video

Next, make sure you have something visually exciting for the media. Newspapers and, especially, TV need something to train their cameras on. Make it clear in your press releases that there will be photo opportunities, and include when and where they will be.

And, of course, play the game. Get to know your press people and assignment editors. Contact them at a time when you're not looking for press. If you only call these folks when you're looking for a favor, you'll never make any friends. You can be sure Christopher, Henry and Marco had a few.

I guess the moral here is: To get media attention for your station, you don't need to reinvent the wheel — just make sure you get the credit for it.

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

QUICKREAD™

- For events that you really want covered, send out several press releases: one a few weeks prior to the event, another about a week before, then the day before, and finally the day of the event.
- A follow-up release reporting on the event is important, especially if a paper or TV station has limited staff.
- Make sure your event has photo opps., and make this known in your release.
- Get to know your press people and assignment editors. If you only call these folks when you're looking for a favor, you'll never make any friends.



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by Dave Anthony

Playlist Size — Is Tight Right? Depends on Your Competition

From veteran managers to first-time program directors, most everyone is faced with this question sooner or later: What size playlist is the right size?

Strong arguments exist to support all sides of the issue. Take the oldies format. A large active library of oldies can be 800 titles or more; a tight playlist can consist of as few as 300 titles. Before you can decide what's right for you, you need to answer several questions.

Consider Your Competitors

1. Do you have direct competition? If you're up against a station that features a squeaky tight library, you could take the "more variety" route and air 25 percent more titles, loudly drawing attention to those flavor songs they don't play.

2. Do you have no direct competition? Then playlist size can be more liberal; however, it's never a license to play those songs that your audience won't accept. And always be prepared to tighten up at the first hint of a direct competitor. Know when to

strengthen your defense. Know when to become more focused.

3. Who are your indirect competitors? Depending upon the amount of playlist duplication, you should consider running either a tight or a medium-tight list. Whatever your format, play better music than anyone else. No one ever hates to hear their favorite songs. Stay hit intensive. Emphasize those types of songs your indirect competitors

won't play. Showcase your positive differences, the ones that are meaningful to your listeners. A "lite" AC station cannot serve oldies fans as well as a full-bore oldies station can. However, don't assume they cannot spirit away some of your audience. They can and will, unless you serve up such gripping musical fare that your listeners won't deviate. If you're an oldies format, specialize in oldies. Your indirect competitors can't. The point is to never allow a competitor to play better music.

to choose from. Which means that you compete minute by minute with other stations. Average TSL spans of 45 or 55 minutes a day are excellent for most formats.

6 How important is familiarity? Unless you've had success featuring lots of new

Whatever your format, play better music than anyone else.

music, the vast majority of listeners (in practically all formats) enjoy singing along to songs they know. Why else would stations that feature a heavy dose of recurrents and oldies every day continue to perform well? Until we figure out a way to cut out the natural human trait of discomfort for the unknown, we will always be more comfortable with familiarity. You need a formidable body of hits every hour to satisfy your audience's sing-along factor whenever they tune in. Oldies stations in particular have a potentially huge library at their fingertips — the 1950s through the early 1970s (at least). However, just because you can stuff 3,000 carts into your racks doesn't give you a more compelling product.

Playlist size is a crucial element of your effectiveness. Don't consider it lightly. If you're not sure, default to a tighter playlist and eliminate the sketchy songs.

Dave Anthony is president of Anthony Media Concepts. He may be reached at 510-937-9532.

QUICKREAD™

- **In determining playlist size, consider whether you have any direct competition. If you do not, then playlist size can be more liberal.**
- **Whatever your format, play better music than anyone else. Emphasize those types of songs your indirect competitors won't play.**
- **Study who you share listeners with. The better you know your competitors, the better you'll be able to attract their audience and defend against them.**
- **You need a formidable body of hits every hour to satisfy your audience's sing-along factor.**

A Body of Hits

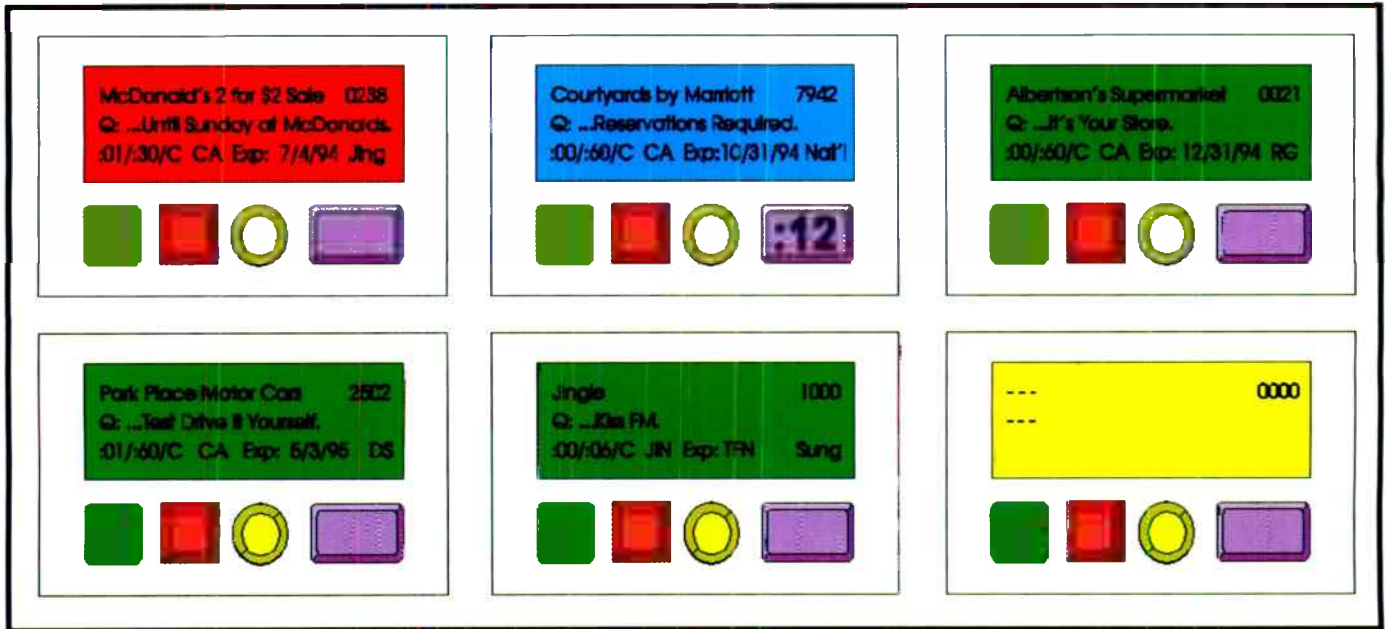
4. Who do you really compete with? Study who you share most listening with. There are numerous ways to do this, including Arbitron's Programmer's Package, Fingerprint and mechanical diaries on disk, as well as third-party diary analysts. However you choose to illuminate the stations you share the most listeners with, do it after every quarterly ratings report. Learn where your listeners go when they're not listening to you. The better you know your competitors, the better you'll be able to attract their audience and defend against them.

5. How long does your audience listen? Most listeners have at least three sta-

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by Roy Pressman

Keeping The Technical Edge 6 Ways To Improve Your Station Now

1. Set up a dubbing studio.

Many broadcasters are still using carts on-air for music playback. These carts are usually dubbed in the production studio, where the audio must pass through the mixing console and associated wiring. A quick way to improve the sound of your station is to construct a simple dubbing system outside your production studio. The main idea is to get the audio from the CD into the cart machine through the minimum amount of electronic stages, via the most direct path (usually a piece of wire). If you want to take it one step further, play CDs directly on the air with one of the new cart style CD players.

Keep it Loud and Clean

2. Re-dub your entire music library at least once a year.

This will keep your station sounding loud and clean. Make sure your engineer has a monthly cart machine maintenance program that includes demagnetizing of all tape heads, thorough cleaning and alignment of all machines. Even though they may look fine to your eye, old carts can

make your station sound dull and lifeless. Maintaining your music and commercial library should be an ongoing project for your production/music director. Date new carts with a permanent marker when you put them into service. This will allow you to track the age of each cart and replace old carts before they die on the air.

3. Re-equip your studios with new microphones.

Prices have come down, and it's time to upgrade your old dynamic type studio mikes to condenser type mikes (just like the ones in recording studios). In the past year, Neumann has introduced the TLM 193 transformerless condenser microphone, which is reasonably priced at \$1,295. AKG offers two condenser mikes for less than \$1,500: the AKG 414 (\$1,400) and the AKG C3000 dual diaphragm for \$650. Shock mounts isolate the microphone from any mechanical vibrations from furniture and studio equipment. These mounts are relatively inexpensive and should be included in the purchase of your new condenser mike.

4. Use single point grounding.

Want to eliminate hum and reduce noise in your studio equipment? Have your engineer verify that each piece of studio equipment is connected to the studio central ground point via a separate wire. Then make sure that each studio's central ground point is connected at a single location, which is usually called the station ground. The station ground point should be bonded to several 10-foot ground rods that are in close proximity to your studios. A qualified electrician can usually install these ground

rods and verify that they are providing a good ground to your studios.

Transmitter Tuning

5. Upgrade your transmitter.

Talk to your transmitter manufacturer about available upgrades. Some manufac-

Maintaining your music and commercial library should be an ongoing project for your production/music director.

turers offer upgrades to replace the transmitter tube-type driver stage with a solid-state driver, which improves sonic quality and stereo separation. This upgrade can also improve reliability and reduce maintenance costs. A new exciter is another way to greatly improve transmitter fidelity.

6. Is your FM transmitter healthy?

An improperly tuned transmitter can degrade the sound of your station. Have your engineer review the manufacturer's suggested tuning procedures for your transmitter and adjust parameters accordingly. Purchase an AM noise meter (such as the Radio Design Labs ACM-1). These meters give a good indication of when an FM transmitter is tuned properly, and can warn when parameters have changed.

Roy Pressman is chief engineer for WLVE/WINZ/WZTA Miami. He may be reached at 305-654-9494.

QUICKREAD™

- A quick way to improve the sound of your station is to construct a simple dubbing system outside your production studio.
- Re-dub your entire music library at least once a year.
- Use single point grounding to eliminate hum and reduce noise in your studio equipment.
- Transmitter upgrades can improve sonic quality and stereo separation; AM noise meters can indicate whether a transmitter is properly tuned.

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by Kathryn Maguire

Does Your Vendor Department Need a Workout?

Take This Test to Find Out

Have you ever wondered how your vendor department stacks up against others? Are you particularly proud of your department's growth and success? Or do you feel like something is missing? Take the vendor department fitness test and decide if your department needs a workout. Answer each statement with: A) Absolutely True B) Practically True C) Not True D) Don't Know.

How Committed Are You?

1. My vendor department's billing represents at least 15 percent of local billing.
2. My entire sales staff is involved in my vendor program.
3. We evenly distribute our time and interests in all important manufacturer categories.
4. Our vendor director holds a weekly training/brainstorming meeting.
5. We have an event per quarter that the vendor department can sell.
6. Our salespeople have monthly, quarterly or annual vendor budgets, with repercussions if they don't meet them.
7. Each management level understands and is completely behind the vendor program.
8. We network with other stations outside our market to share trends, leads and common issues.
9. Vendor sales training is part of our salesperson orientation.

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- If you have allowed yourself to de-prioritize the vendor department, recommit and make it public.
- If you are unhappy with your program, consider getting outside help.
- Focusing on it may be tough, but the vendor department was created for unsettling times.

Incentive to Win

10. Our vendor director and marketing/promotions director have a good working relationship.
11. We subscribe to or borrow trade magazines (*Supermarket News*, *Discount Store News*) to stay abreast of what manufacturers and retailers are talking about.
12. Our vendor department's revenue grows at least 15 percent every year.
13. Our vendor director gets involved in at least four trade functions (local grocery associations, retail merchants' groups, trade shows) per year.
14. We have relationships with all the key people (merchandisers, regional managers, product buyers) at the top store chains.
15. Our vendor department maintains and updates projections six months out, based on business that is pitched.
16. Direct vendor orders give our salespeople our highest commission rate.
17. Our vendor director is paid with a salary base, plus an override/bonus based on billing that does not affect the salesperson's commission.
18. Our vendor director does not carry a list or have personal billing responsibilities.
19. Our vendor director has short, weekly one-on-one meetings with every AE.
20. Our vendor director is a good manager of the department and its people.

Adding It Up

Now add up your score. A = 3 points, B = 2 points, C = 1 point, D = 0 points.

If you scored:

51-60 — You have a strong department. Develop an action plan now to improve in the areas where you did not give yourself an A.

41-50 — Focus on your weak areas immediately. If there are weaklings on your staff, start there — beginning with management. If you have allowed yourself to de-prioritize the vendor department, recommit and make it public.

31-40 — You have to ask yourself and management, "Are we open to ideas? Do we want to move to the next level, or are we happy with the way things are?" If you

Focusing on it may be tough, but the vendor department was actually created for unsettling times.

answered yes, yes, and no, consider outside help. Check into seminars, consultants and tapes. Call the Radio Advertising Bureau.

30 or Below — Double ditto on the above recommendations. Go back and think about why you started the vendor department. Perhaps you have lost sight of the reasons. Maybe you have had other fires to control. Focusing on the vendor department is tough when real-life things like format changes, company mergers and Arbitron free-falls happen. But vendor departments were actually created for unsettling times. If you scored 30 or below, someone else in your market is taking your manufacturer money.

Kathryn Maguire is president of Revenue Development Systems. She may be reached at 617-589-0695.

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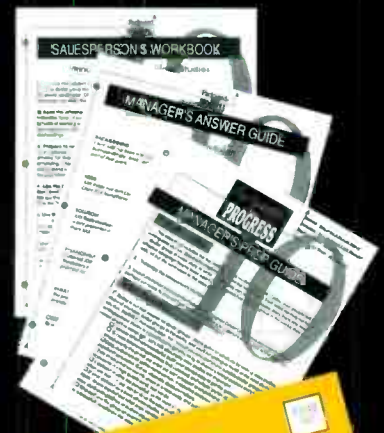
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Music Power

Frances Preston, President/CEO, BMI

Frances Preston is president and CEO of Broadcast Music Inc. She has been described by *Fortune* magazine as “one of the true powerhouses in the pop music business,” and was hailed by *Entertainment Weekly* as the second most powerful individual in country music. *Fortune* has profiled her as one of “the year’s most fascinating business people,” *Esquire* has dubbed her “the most influential and powerful person in the country music business,” and *Ladies Home Journal* has listed her as “one of the 50 most powerful women in America.”

It might have happened differently. While attending Peabody College, Preston intended to become a school teacher ... but she never made it to the classroom. Before the fall semester began she landed a summer job as a receptionist at WSM in Nashville — and the Radio bug bit hard. She stayed at the station, becoming involved with numerous aspects of the broadcasting industry. One of these was to help organize functions for the former Country Music Disc Jockey Festival (today known as Country Music Week), which enabled her to forge relationships with the major record labels, broadcasters, and politicians. When BMI decided in 1958 to open an office in Nashville, they found in Frances everything they were looking for — and more. Preston became a vice president at BMI in 1964; in 1985 she received her senior VP stripes, and the following year she was named to her current position.

Aside from her functions at BMI, Preston serves the entertainment industry in a variety of ways. She is a board member of the Rock & Roll Hall of Fame, vice president of the National Music Council, honorary trustee of the National Academy of Popular Music, and a member of the National Advisory Board of the George Foster Peabody Awards. She is a lifetime member of the boards of directors of both the Country Music Association and the Gospel Music Association, and also serves on the National Academy of Recording Arts and Sciences President’s Advisory Council. In 1992 she received the Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, and her involvement in this charity has led to the creation of the Frances Williams Preston Laboratory at Vanderbilt University Medical Center.

Preston lives in New York and Nashville.



INK: When this issue hits our readers' desks, many of them are going to ask "why is *Radio Ink* printing an interview with Francis Preston ... BMI is not our friend." What is your response to this attitude?

PRESTON: I think it is very unfortunate because we look upon Radio as our friends ... and very valued customers.

INK: What would you like to tell them in anticipation of that reaction?

PRESTON: I would like to help educate all users of music as to why they are paying a fee. It is very difficult for somebody to pay money each month for something they can't hold in their hand. Yet it is this intangible thing that many stations base all their revenues around. And just like they're creating something that can't be held in their hands, so are the people that create the music. That is their livelihood. They have created a work, and that work is being performed. According to the copyright law, a Radio station has to seek permission to perform that work — and they have to pay the copyright holder for the use of that work. Now, it's impossible for a Radio station to locate and negotiate the various numbers of writers and publishers involved in any given work ... they'd have to locate that individual person and ask permission to play the work, negotiate the fee to be paid, and write the checks out to all those people.

INK: But it could be argued that the composer benefits from his music's airplay ...

PRESTON: And Radio stations know that the music they play will make the listener want to tune in and listen. The Radio stations make money and, likewise, the people who

create those works have to be compensated. That is their livelihood. Many people aren't aware of all the work that goes into creating a song. A songwriter may write one good song a year, or he may write two, or he may never write a good song in his lifetime. And if he has written a good song, he may have this great fear that he won't be able to repeat that process again ... that maybe it's the only hit song they'll have in their lifetime.

INK: Some younger broadcasters are not aware that BMI originally was founded by a group of broadcasters in order to provide an alternative for ASCAP ...

PRESTON: Correct. In 1939 there was a limited source of music and ASCAP had increased its Radio station rates approximately 400 percent. Now, keep in mind that the primary music on Radio was Tin Pan Alley and Hollywood, while people who wrote country music, rhythm & blues, jazz, and much of the rest of the music that was being played all over the nation, were not allowed permission to join the ASCAP because they were required to have five "standard" works. Of course, it's very difficult to write five hits like "Tea for Two." Therefore, Radio stations were limited in the types of music they could play.

INK: Because stations couldn't play music that wasn't licensed?

PRESTON: Exactly. If western music was big in Texas, stations still couldn't play it because to do so would be considered an infringement — unless they had procured the rights to play it. And since it was nearly impossible to locate all these songwriters to negotiate to play their music, Radio stations were left with a very limited source of material ... and payments to ASCAP that just kept increasing. Eventually a lot of them began to refuse to play ASCAP music and instead only played music that was in the public domain — things like "Jeannie With The Light Brown Hair." At this point approximately 425 broadcasters got together and formed BMI, so there would be a competitive source of music.

INK: Did BMI ever place any restrictions on what music it dealt with or who could become affiliated with BMI?

PRESTON: Anyone who wrote a song could affiliate with BMI and share in the performance revenues when their works were being played. In this regard, we feel that we're greatly responsible for the explosion of American music. Our open-door policy

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SIDELINES

- ◆ Leisure activities: **skiing/swimming.**
- ◆ Recommended reading: **All executives should keep abreast of books dealing with business management and new technologies in their industries.**
- ◆ Mentor or role model: **My mother. She was very involved in our community in a leadership role.**
- ◆ The most interesting person you've ever met is **every president since John Kennedy. Each of them, in his own right, is the most interesting.**
- ◆ If you had 30 minutes to sit and talk with someone, whom would you choose? **President Bill Clinton and Hillary Rodham Clinton, because they have great vision.**
- ◆ If you were granted one wish, what would it be? **A cure for AIDS and cancer.**
- ◆ If you could go back in time, where would you go? **I'd go back 15 years. I still have so much I want to do at BMI.**
- ◆ Who did you listen to on Radio when you were growing up? **Broadcasts from the Metropolitan Opera House.**
- ◆ When you were a child, what did you want to be when you grew up? **I didn't have just one goal ... maybe that's why I've always been involved in so many projects at once.**
- ◆ What is the most embarrassing thing that ever happened to you in your career? **Years ago I hosted a testimonial dinner for Dinah Shore. I had no time to rehearse, the TelePrompter failed, and I had no idea I was supposed to dismiss the color guard and introduce the invocation. I asked hundreds of people to be seated and then they had to stand again. It was an awful feeling.**
- ◆ What has been your most elusive goal? **To conquer the mountain of papers on my desk.**
- ◆ Of what achievement are you most proud? **Being president/CEO of BMI.**
- ◆ As a listener, what is your favorite format? **I try to listen to as many different formats as possible.**
- ◆ Is there anything you would do differently if you had to do it over again? **No ... I hope I have learned from each experience.**
- ◆ What advice would you give someone who wants to get into Radio? **Start with your college or local Radio station, no matter how small the job.**



brought music from all parts of America together so they could be heard. It all made a tremendous difference, because these people could share in the revenues. They could afford to give up their daytime or nighttime job and keep doing what they did best, which was writing music.

INK: Many broadcasters argue that songwriters benefit from the free over-the-air exposure, so Radio shouldn't have to pay to play their music. What is your approach to this reasoning?

PRESTON: Songwriters create music for a living, just like Radio stations sell time built around musical programming. Music means an awful lot in our everyday life, and these people could not afford to create music if they didn't get paid for it. Broadcasters should feel very proud of the part they played in the formation of BMI, because it has given songwriters a choice of places to take their works, and it has given broadcasters a very broad repertoire.

INK: Yet many broadcasters continue to resent their relationships with BMI and ASCAP ...

PRESTON: They simply don't understand the copyright laws — the fact that a writer must be compensated for his or her work. We have found if we sit down with a broadcaster and fully explain all that a writer has to go through to get a song on the Radio — and how little money he really makes outside of the actual performance of that work, they understand. Songwriters must be compensated for the use of their music according to U.S. copyright laws.

INK: Yet we still hear about stations that have been judged to be in violation of copyright infringement. How serious is this?

PRESTON: Most stations do not violate their contracts because they know that they've been well-negotiated and they don't want to be infringing on anyone's rights. Radio stations generally are very responsible in that regard. Then again, some stations just don't like to pay ... period. Some wait to the last minute to get the agreement in, some wait until we send a cease and desist letter, and some wait until we sue them. Ultimately, we have to see that our composers and publishers are paid for their works, and we take whatever steps are necessary to do so.

INK: How much of a problem is it to police business establishments playing Radios in



Preston with Paul McCartney

their stores to make sure they're not in violation of copyright infringement?

PRESTON: In our overall day-to-day operation we consider this a minor problem. The copyright laws gave an exemption to stores that have home-type equipment — the little mom and pop store that has a little Radio sitting on the counter. The Radio use we're concerned about is those large venues that are playing Radio. When someone is blasting the Radio over a department store or a large area, then a license fee certainly has to be paid.

INK: Is commercial use of music covered by the agreement?

PRESTON: If you use a selection of music as part of a commercial, you have to get permission to use it as a commercial from the songwriter or his publisher. Now, it's impossible for us to know what a local Radio station is doing as far as pulling a Barry Manilow song and putting it behind a commercial, because there are 10,000 broadcasters out there. But broadcasters usually are very good about covering all the proper bases.

INK: Late last year the Radio Music License Committee reached an agreement with BMI for a new license agreement that included a large increase in license fees to BMI. Why such an increase?

PRESTON: It is an increase for BMI, due to an increase in our market share. We've had a tremendous growth in our market share over the past five years, and it continues to grow. Remember, however, there was some relief for smaller stations in our agreement. Basically, the agreement calls for an annual increase over a five-year period of 3.1 percent, and the minimum amount Radio stations have to pay is \$425.

INK: What percentage of BMI's income comes from Radio as opposed to television and other media?

PRESTON: Radio contributes anywhere from 20 to 23 percent of our total revenues. I'm not exactly sure of the numbers for television, but I do know Radio is our largest user — not the largest in revenue, but the largest user in volume.

INK: New legislation has been introduced in Congress regarding performance rights and digital audio. Could you please explain BMI's position in this new arena of performing rights negotiation?

PRESTON: Our main objective is to protect the underlying performance rights for our songwriters and publishers. Now, there has been much discussion on this bill, but there is not a final Bill yet, so it's difficult to say at this point whether you're for or against it. But we are concerned for our songwriters who also happen to be artists ... the singer-songwriters. What probably concerns us most is the Right of Exclusivity, because BMI does not have an exclusive right with broadcasters while the record companies are asking for an exclusive right for their

'Local Radio will remain very vibrant, because it's the community. It's why people listen.'

artists. What this means is that record companies might be able to restrict how many times a station plays an album in a day, because they're afraid people might record an album in digital and bypass the record stores completely. This is the part of the Bill that we are definitely concerned about, because it wouldn't be fair to give exclusive right to the artist but not the singer-songwriter. At this point our feeling is that digital performance rights should be limited to interactive cable Radio — the systems where you can call up and have a CD downloaded into your home. In such cases I can understand that there must be some control, because someone could record the entire CD instead of buying it.

INK: Some people have suggested that digital audio systems will make retail record stores obsolete ...

PRESTON: That's a good point. Even now you see record stores buying into the cable



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

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

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

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

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

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system. That way, if there is that switch, they are involved. The new technology is wonderful, but it is also frightening in the many ways it can be used.

INK: Are there any specific provisions you'd like to see included for over-the-air digital audio broadcasting, if and when it ever becomes reality?

PRESTON: Right now the bill is so vague that I'm not sure how that's going to be narrowed down. There's a good likelihood that Radio as we know it today will probably be digital down the road. It's a long

time before that happens, but we're living in a digital world and there will have to be some sort of understanding between the Radio and record industries. There must be a limited number of plays from an album, because making a clone is so easy now. If the record companies are not compensated and the artists aren't compensated, there will be a vastly limited amount of music. Ultimately, it's still a very broad piece of

legislation and there are many directions it could go at the present time.

'We try to operate as if we were a profit-making business, with every penny of the profit being paid as royalties to our songwriters and publishers.'

INK: How do you monitor Radio airplay so you know which of your composers has earned how much income from a song?

PRESTON: BMI logs approximately 500,000 hours of Radio airplay each year, and every station usually is logged at least once a year. We do not know which stations are being logged at any given time; they are chosen by their geographical location, wattage, whether it's a metropolitan or rural area. Many factors go into drawing the sample so that we have a general cross-section of what is being played daily across this vast nation. It would be impossible to log each station every day for what it is playing, so we do it on a sampling basis. The logs are sent out to the stations, which fill them out and then send them back to BMI for processing. Royalties then are multiplied by a formula and paid based on the information that we receive from the broadcasters.

INK: Do you look at ratings information, too?

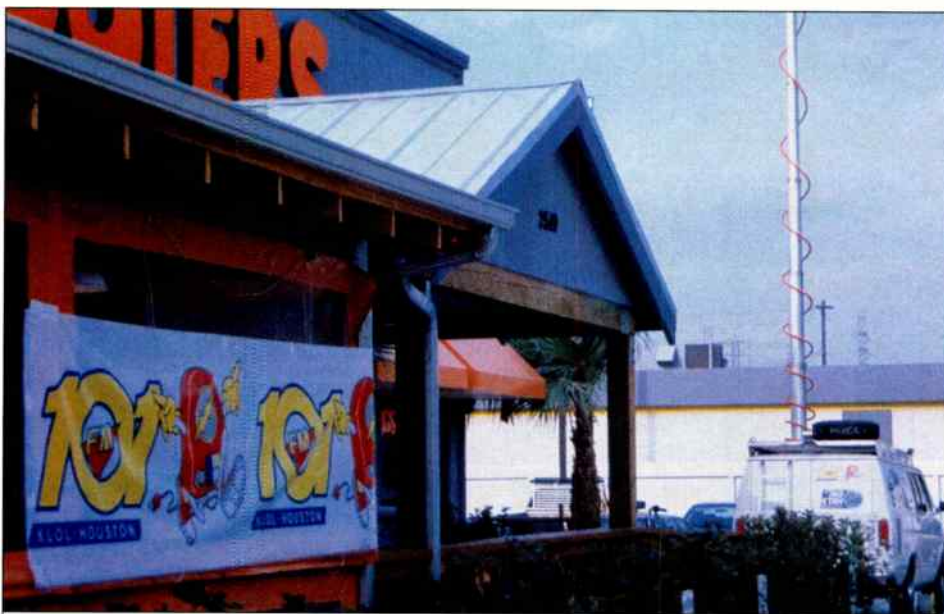
PRESTON: No. We look at the actual performance. When we say that BMI has an increase in market share, we're not going by charts or the ratings. We're going by what the Radio stations actually play.

INK: Are you comfortable with the ratio of corporate expenses vs. royalties paid out as a total percentage of revenues generated by BMI?

PRESTON: We at BMI feel very proud of our level of monies that we are able to pay out. Our operating expenses run anywhere from 15 to 20 percent, which is small considering all of the societies around the world that range upwards of 35 percent. We try to operate as if we were a profit-making business, with every penny of the profit being paid as royalties to our songwriters and publishers. We hope with some of the newer technology that's coming along, we'll be able to reduce our operating expenses even more in the future.

INK: You mentioned BMI's efforts to increase its market share. It appears that you

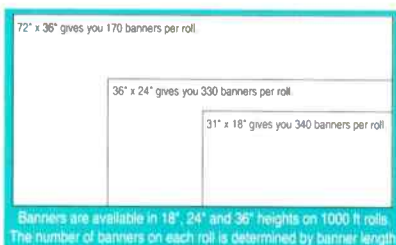
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have greatly leveled the playing field with ASCAP, largely because of your involvement in country music. Did you come to BMI with the goal of capturing the country market?

PRESTON: No. At one time BMI had 98 percent of the country music in Nashville, but many years later ASCAP came in with a big push, and we lost a certain amount of product. When I came on board at BMI, my focus was to increase our market share and increase our productivity not only in Nashville to regain what we had lost, but to increase product in all forms of music.

INK: What steps have you taken to assist aspiring songwriters and composers?

PRESTON: BMI really and truly acts as a conduit. We put composers together with other composers, we try to introduce composers to music publishers, and we try to act as a conduit between all the people in the music industry, including record companies, managers, artists, music publishers, and producers. We offer workshops for people who are interested in theater. We have a jazz workshop and a workshop for film and television, and various workshops for writers of pop, country and all music.

INK: Do you have an international presence?

PRESTON: We have reciprocal agreements with all the foreign rights performing organizations. We work with the foreign societies to make sure that our composers here are properly rewarded when their works are played. We work in areas where the copyright laws either are new, or are just



President Bill Clinton and Frances Preston

being formed, and we help young performing rights organizations get started so we can have a source of revenue coming in from these areas.

INK: With all that's been said about the electronic superhighway, very little has been mentioned about the impact these 500

new channels will have on music licensing.

Will this superhighway affect BMI?

PRESTON: If music is performed, we will be paid. We're addressing all the new technologies as they come along. We recently spent several hours at AT&T looking at their plans for television, and as the CD ROM comes along we'll have to look at that as well. We have a special committee here that addresses these issues by looking into the best ways of licensing that best benefits our composers, publishers, and users.

INK: What sort of effect do you expect this technology to have on Radio?

PRESTON: Among these 500 channels we probably will see the real emergence of digital cable Radio, but I don't expect it to take the place of local Radio. Local Radio is a community service. People turn to it for local weather, local news, things that are part of the community. These stations react immediately to local tragedies, warnings, good times and bad — and you're just not going to find that on a national basis. Now, Radio may gradually change to be digital, but that's not going to portend the end of local Radio. Local Radio will remain very vibrant, because it's the community. It's why people listen. — REB

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Marketing Country Radio

Country Leaves Its Former Image in the Dust

by Katy Bachman

With growing revenues, 2,500 Radio stations, and more listeners than any other format, country Radio is on fire. And there's no denying that the spark that lit the country flame is great music and a steady stream of new artists from Nashville. But there's more to the story.

Country Radio is a marketing success story. Radio stations, record labels, associations, reps and the country artists themselves have used a variety of strategies to get their message to country's audience and advertisers. From mass advertising to targeted direct mail to one-on-one presentations — all have played a part in pulling country up by its bootstraps from its low point in the mid-'80s. And that's paying off where it counts: According to Miller, Kaplan, Arase & Co., country Radio experienced a 12 percent revenue increase both locally and nationally in 1993, compared to an industry average of 9 percent.

"If the rest of the formats would look at what we've done, they'd see a formula for success," says Dean McNeil, PD of WUSN Chicago.

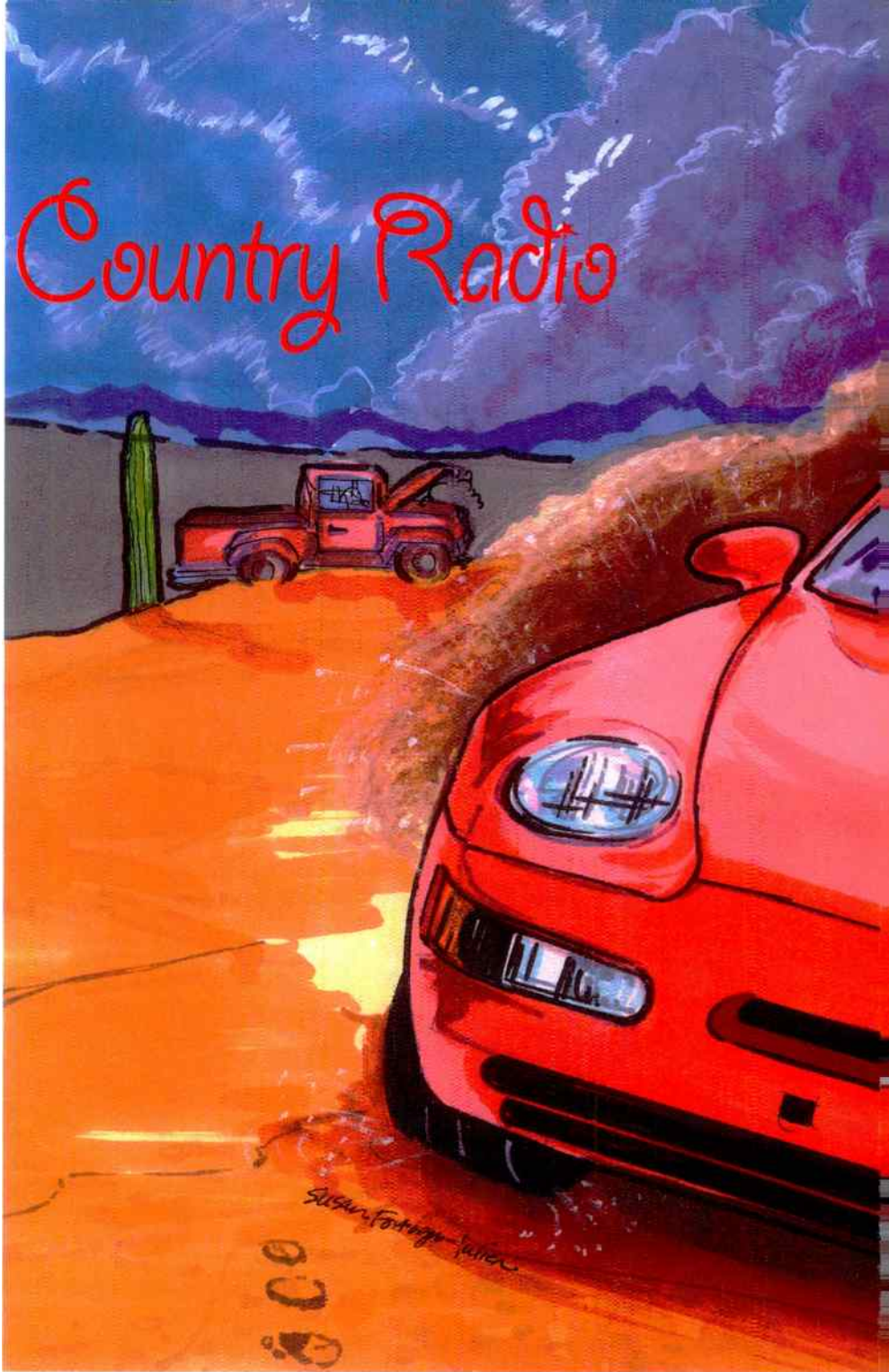
Country music's marketing story began soon after record sales slipped in 1983. Country music wasn't selling to either Radio listeners or advertisers. Radio stations and record labels weren't coming to terms. "In 1985, one of the big issues was 'formula music' and labels were complaining about country Radio's reluctance to play anything that wasn't formula," says Larry Daniels, general program manager for 23 years at KNIX Phoenix. "Yet, at the same time,

Radio stations complained there wasn't enough creativity in the format. So everyone got together and worked on it. A year later, Randy Travis came out, and that started country music's new wave."

"Changes were already taking place, but we needed to validate the creative direction Nashville was taking," says Ed Benson, executive director of the Country Music Association. In 1985, the CMA conducted a nationwide study that asked people about their likes and dislikes about country music. "People were saying they wanted to

see new faces and new artists and hear songs that were intellectually more challenging," says Benson. "We found out consumers wanted music that was new, better and had more diversity. We set out to fulfill that consumer desire."

The music was on course; stations and labels were working together to build a new, loyal following. All that was left was to erase advertisers' "no country" dictum. "Local qualitative information and PC applications came at the same time the music out of Nashville changed," says Gerry Boehme, Sr. VP/director





of research for Katz Radio Group. "For 15 years, country formats weren't able to take advantage of their strengths because of the prevailing country stereotypes." Now it's the norm to investigate station audiences using information from Media Audit and Scarborough and get analyses quicker and easier because of PC applications offered by Strata and Tapscan.

A 'Mom and Pop' Format

In overturning the stereotypes, country Radio was able to define itself and

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position itself to advertisers and audiences as a mainstream lifestyle. "If there are any country stereotypes, it's easier to knock them down today," says Boehme. "Country today is a mainstream format. And that's where the marketing has focused."

There's no question about country's marketing position today. "With country,

you market a lifestyle," says McNeil. "Country isn't about double-wide trailers and a third-grade education and pickups. Country is successful because of the lifestyle we stand for. We don't kill cops or do drugs. We're a 'mom and pop' format. It's about family, and that's the main thing in America."

You can't talk about country music or country Radio to anyone in the business who doesn't refer to it as a "family." Not just as a description of the music's style or the

lifestyle of its audience, but as a description of how all parts of the industry work together. At the core of the country marketing "family" are two trade associations, the Country Radio Broadcasters (CRB) and the Country Music Association (CMA). No other format has anything close to the caliber of these two associations.

Both the CRB and the CMA today have intensive marketing programs and offer services to Radio stations that have given country Radio stations a reputation as aggressive marketers. Each has played a role in the marketing of country music.

Talk to any country broadcaster or Radio consultant and the opinion is the same. Nothing beats the CRB's Country Radio Seminar for networking, getting ideas, and ensuring that stations work together to increase audience share and ad dollars.

"We were founded 25 years ago, and we said, 'Country is getting heat up, we better get together,'" says Dave Nichols, the CRB's executive director. This year, the CRB celebrates its 25th anniversary, and its mission hasn't changed much. There are no "members" and no "dues" — just sessions and workshops. "The seminar has fostered a more cooperative feeling among stations," says Nichols. "People don't join us, we join them." The very composition of the 25-member CRB Board works to bring together parts of the industry that might otherwise have a naturally contentious relationship: nine Radio stations, nine record companies, seven at-large consultants, syndicators or others in the business.

The Convention of Choice

The Country Radio Seminar held every March is well-attended. There's practically one attendee for every single Radio station in the United States. For this year's 25th anniversary event, Nichols is expecting more than 2,300 attendees.

It's the convention of choice for country stations, perhaps eclipsing the NAB. "The most valuable things you get are the conversations in the hallway and in the bar," says Bob Moody, who sits on both CRB and CMA boards and is group PD for Nationwide Communications at WPOC Baltimore. "There are a lot of country folks who don't go to the NAB."

"CRB promotes communication on very real issues," says Jay Albright, GM for BP Consulting Group. "There's more networking and openness than at any other

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Loyalty Pays

Loyal listener clubs are ideally suited to the country format, whose audience is often described as among the most loyal of all Radio listeners. "Country listeners are joiners," says Jay Albright, GM, BP Consulting Group. "They like to be part of a club and feel like they're a part of the Radio station."

The big question is: Will Radio audiences pay for that loyalty? In Minneapolis, they do. KEEY-FM is reported to have about 20,000 listeners who pay \$20 for the one-year membership in the K102 Country Club, which includes a subscription to the monthly magazine, *Hot Country Headlines*, a K102 Country Club T-shirt, free tickets to Country Club concerts, a Hot Country Music Sampler cassette, and a \$10 gift certificate off K102 Country Club merchandise.

KEEY GM Mick Anselmo inaugurated his idea when he first came to the station in 1983. No doubt his is the first station to sell a magazine that most stations give away as a listener service or "value-added" marketing strategy. Anselmo calls the K102 Country Club an "affinity club." His philosophy: "If you don't pay for something, what's it really worth to you?"

That made sense to GM Brian Ongaro of WMIL Milwaukee. After hearing about the KEEY Country Club, he decided to try it at his station. WMIL's club is only about 6 months old. They are in the process of converting their 120,000 regular club listeners into "Gold Club" members who pay \$15 for a subscription to *Country Today* magazine, membership card, bumper

sticker, a cassette tape sampler, two tickets to a special concert, exclusive Gold Club contests, and discounts on FM 106 merchandise. "We get checks in the mail every day," says Ongaro. "It's a very loyal audience."

WUSN Chicago doesn't have a loyal listener club or a station magazine, but they have the next best thing. The station has put together a promotion agreement with the local publisher of *The Chicago Country Magazine*, who also administers The Chicago Country Club. Membership dues of \$25 (\$5 additional for a spouse) don't go to the station, yet both the magazine and the station share some of the marketing benefits. In each issue, the magazine devotes eight pages of editorial to the station. "The more people read the magazine, the more they read about the station," says GM Stephen Ennen. In exchange, WUSN runs a contest in the magazine or a variety of discounts including free admission to dance clubs, a "Station of the Year" T-shirt, travel agent discounts, WUSN clothing line discounts, and special seating at local establishments when a country artist is appearing.

While few stations would even consider a paid loyal listener club, these aggressive stations are proving that loyal country audiences are willing to pay to be a part of the country family. — KB



SPECIAL REPORT

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industry meeting. Competitors tell each other what's going on — even their secrets "

Stations praise the Country Radio Seminar for the opportunity to network, bond with other country stations and share ideas. "We've gotten tons of ideas for just about everything — marketing and sales, staff incentives, direct mail," says Brian Ongaro, GM of WMIL-FM Milwaukee.

Mick Anselmo, GM of KEEY-FM St. Paul, MN, remembers an earlier CRS when he first got his idea to start a magazine for his station after seeing KNIX-FM's *Tune In*. "I saw how it was integrated into their franchise and went back to our station and developed our own," he says.

When he was at KRMD Shreveport, Moody picked up an ad campaign put together for Malrite stations KSAN and KZLA in the mid-'80s, when country was at a low ebb. "It was a 'Discover Country' spot with all these yuppies saying, 'I can't believe I'm listening to country,'" he says. "That's what we needed in Shreveport, something that encouraged listener sampling."

Polishing the Listener's Image

The Country Radio Seminar can also take credit for helping to create and build the strong relationships that exist between the music and the stations that play it. From the Artist Radio Tape Sessions — which give stations the opportunity to tape promos, IDs and spots with the artists — to the eight record label showcases featuring new and popular artists, stations can meet the artists, go back home and say, "I know Garth Brooks." Or "I met Reba."

While the CRB has been a breeding ground for effective and new ways stations can build the country listener audience, the CMA has concentrated on polishing the country listener's image among advertisers.

"We've come a long way from our first meeting with advertisers in 1961," says Benson, executive director of the Country Music Association. "We had to give away door prizes to get New York ad execs to come. We actually gave away a Tennessee Walking Horse." Today's marketing strategies are a lot more integrated and more sophisticated, including a two-year-old Marketing Services Department.

"America's Sold on Country" is CMA's name for a marketing campaign that targets advertising agencies and corporate

Country Makes Room For More Stations

Radio knows too well that there's always another station, another format waiting in the wings. Country's popularity has bred many additional stations in markets that formerly had only one country station or even none at all. Phoenix went from one to two; Dallas, from two to four; Minneapolis, from one to three; and two (count 'em) country stations in historically country-free Boston. After all, there are only so many ad dollars and country fans to go around.

Instead of losing audience share in those markets, as is typical, country has increased its share. According to a study by Shaunagh Guinness, market research specialist for Christal Radio of The Katz Radio Group, when additional country stations enter a market, the total country format shares increase (See chart below). For example, country format share among Dallas' four country stations is up 18 percent; Minneapolis, with three country stations, is up 15.9 percent; and Kansas City, with three country stations, is up 44 percent.

In most cases the original country station loses some audience share, on average about 16 percent. But so far the loss isn't as serious as the pattern of other formats in which the original stations, when faced with a competitor, have seen their shares sliced in half. — KB

Markets That Have Recently Had A Format Change To Country Existing Country FMs vs. New Country FMs

25-54 share (M-Sun 6A-12M)

COLUMBUS, OH				DALLAS					
Prior To Change	Debut Survey	Today**	%Change Today/Original SHR	Prior To Change	Debut Survey	Today**	%Change Today/Original SHR		
WHOK*	6.6	6.0	5.2	Original station: -21%	KPLX*	7.2	6.2	5.3	Original stations: -19%
WRVF		3.8	6.2		KSCS*	9.6	10.3	8.3	
TOTAL	6.6	9.8	11.4	Country format: +73%	KYNG		4.1	3.0	
					KSNN		1.2	3.3	
					TOTAL	16.8	20.6	19.9	Country format: +18%
LOUISVILLE				HOUSTON					
WAMZ*	25.0	21.5	19.0	Original station: -24%	KIKK A/F*	8.5	7.1	5.7	Original stations: -20%
WHKW		2.6	4.1		KILT A/F*	9.4	9.2	8.7	
TOTAL	25.0	24.1	23.1	Country format: -8%	KKBQ A/F		2.2	4.9	
					TOTAL	17.9	18.5	19.3	Country format: +8%
CHARLOTTE				ORLANDO					
WSOC*	12.5	13.4	10.0	Original station: -14%	WWKA*	11.2	12.2	8.9	Original station: -21%
WTDR		3.9	10.7		WCFB		3.1	4.4	
TOTAL	12.5	17.3	20.7	Country format: +66%	TOTAL	11.2	15.3	13.3	Country format: +19%
CINCINNATI				KANSAS CITY					
WUBE*	9.2	11.6	10.7	Original station: +16%	KFKF*	13.3	13.7	12.7	Original station: -5%
WYGY		1.2	2.7		KKCJ		1.4	1.2	
TOTAL	9.2	12.8	13.4	Country format: +46%	KBEQ		3.4	5.3	
					TOTAL	13.3	18.5	19.2	Country format: +44%
MINNEAPOLIS									
KEEY*	12.4	9.4	10.4	Original station: -16%					
KJJO		3.6	3.2						
TOTAL	12.4	13.0	13.6	Country format: +10%					

*Original Country Station

**SPRING 1993 Arbitron used as Current Survey

Previous surveys used vary by market.

The country format is up an average of 31% in these markets

marketers. The campaign combines advertising with direct mail, press, a newsletter and presentations to advertisers.

Bob Lobdell, director of Cold Spring Harbor Group has been on the road since 1989 for the Country Music Association. He speaks directly to advertisers and agencies with a presentation called, "The Power of Country Radio." The presentation uses qualitative data from Simmons that defines the country listener in terms of the products they purchase.

Last May, the CMA got together with

The Interep Radio Store and Katz Radio Group to take the presentation a step further. "The Power of Country Radio" seminar brought together stations, reps, agencies, advertisers and record labels for a day of educational seminars about country Radio. Held at the same time as "Country Takes Manhattan," the seminar also featured Clint Black and Wynonna Judd for the cocktail reception. The whole event was so successful that this year, the seminar will tour six cities: Dallas, Chicago,

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Detroit, Minneapolis, Los Angeles and San Francisco.

"Taking it to the advertisers is the best thing I've seen," says GM Scott Savage of KYNG/KSNN Dallas, a sponsoring station for the Power of Country Radio Tour, which will make the pitch in Dallas on March 24. "I was surprised they would want to do it in Dallas, because country has been so mainstream," he says. "Here, the need is to reinforce that with current advertisers."

"The seminar is better than the five or 10 minutes we get in the agency office," says Michael Owens, VP/GM of KNIX Phoenix.

In addition to the seminar, Interep's Country Radio Format Network has been convincing advertisers of country Radio's value since it was formed in 1991. It is an unwired network of country Radio stations across the country, targeting advertisers who don't buy Radio or who haven't done so in some time. Lynn Kite, director of the Country Radio Format Network, estimates that she and her staff have garnered about \$6 million new dollars for country Radio.

Likewise, country labels have taken on a new aggressive marketing role. "Instead of being a distribution company, we see ourselves as artist development centers," says Allen Butler, CRB board member and Exec. VP/GM of Sony Music in Nashville. "In the mid-'80s, labels had no marketing department and maybe one person to handle media. Today, we've got full-fledged marketing departments and a fully staffed media department. Our budgets for those activities have tripled."

Country Roots

One asset that labels can deliver to the country family marketing effort are the artists themselves. "The association between artist and station is stronger than in any other format," says Boehme. "Together there is a mutual marketing effort."


Country artists are on the Radio, on the streets, and participate in the industry's business activities. Three country artists sit on the CMA Board. Reba McEntire is slated to be the celebrity national host for the kickoff of "The Power of Country Radio Tour" March 2 at the Country Radio Seminar in Nashville. Country artists have been spokespeople for major advertisers: Randy Travis for Coca-Cola and American Express, Clint Black for Miller Beer, K.T.

Os'lin for Target stores. And country was the theme of the 1993 Superbowl half-time show, which featured several country artists and a reunion of Wynonna and Naomi Judd.

Country artists even sing about Radio. Ronny Milsap's 1992 hit, *Turn that Radio On*, could be heard across the country with custom lyrics promoting each local Radio station. Always at the CMA Awards, Radio gets a thank you, right after God, for hurdling a country artist to the top.

"We try and encourage young artists to have a 'remember your roots' attitude," says Sheila Shipley, Sr. VP/GM for the newly created Decca Records label and the

VP for the CRB Board of Directors. "We remind them there's always someone waiting to take your place if you get too uppity. Country artists actively and regularly meet Radio, retailers and public. We've always been a family."

As a format country's three-year sustained success has been a long time in coming, not an overnight sensation. It took commitment from all parts of the industry to bring country music where it is today. In addition to the lesson of teamwork, the country format formula for success can add one more: patience. That is probably why, contrary to the naysayers who predict its doom, country is here to stay. 

Advertisement

FACTORS IN THE DIGITAL AUTOMATION DECISION — "STRETCH AND SHRINK"

By John Schad, President, SMARTS Broadcast Systems

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A Foot In The Door

Making Radio A Part Of Agency Plans

Judy Courtney
Sr. VP/Media Director
FCB/San Francisco

Judy Courtney began her media career at Clinton E. Frank/Los Angeles after attending New York State College at Buffalo. After several years in Los Angeles, she moved to San Francisco to join McCann-Erickson as associate media director. There, she was responsible for Del Monte special projects, United Vintners and Levi Strauss & Co. She has also worked at DDB/Needham, J. Walter Thompson, and Needham, Harper & Steers on such accounts at Toyota, 7-Up, Nissan Foods, Blue Cross, Kawasaki and Ford dealers.

Courtney joined FCB/San Francisco as assistant media director in 1983 and has worked on Clorox, Teledyne, Epson, Pacific Bell Yellow Pages and other accounts. In 1986, she was promoted to group media director and elected vice president. She was appointed Sr. VP/media director in 1991.

Q: We've heard discussion about media becoming a generalized commodity, which might make salespeople obsolete. How necessary will salespeople be in Radio's future?

A: Although salespeople still are a necessary part of the selling equation, if we continue to head toward commoditization, we might find that salespeople really won't be necessary. If we have direct access to sales via computer, the computer will become the rep. However, there is one very important function that only a person can fill, and that is in trying to sell Radio over other media. The fact is, Radio spends far too much time complaining about how much money it isn't getting in terms of total broadcast advertising spending. Instead of spending time complaining about that or trying to fight it, stations ought to be looking at what campaigns currently are on television, what campaigns currently are in print, and which campaigns could be modified effectively for Radio. This is where the station salesperson can play an enormously influential role.

Q: Do you think there are specific criteria all salespeople need to follow, regardless of what they sell?

A: Yes. First, they have to know the prod-

uct that's being advertised. They have to know about the product or service itself, the category in which it competes, and the marketing and advertising objectives that are to be fulfilled through the advertising campaign. They have to fully understand what the creative side is trying to do, and they need to understand the thinking of the media planner in terms of selecting the best media to support the advertising. They also should know the people they're doing business with, beyond simple "glad-handing" and schmoozing.

Q: How do we learn all this?

A: You come in and you ask. It's not easy, but one thing that has always made me feel good about FCB is that we regularly give time to reps in all media to sit down and talk with us. Unfortunately, I can't remember when I last had someone from a local Radio station come in to ask me what I was thinking about or what our agency feels about Radio. From time to time, I do see a network Radio person, but it's been about five or six years since I've talked with a local Radio person.

Q: Perhaps they feel that you're too sheltered to be able to contact ...

A: I answer every single phone call that

comes in. I'm not sheltered. In fact, at times I feel I'm too much out in the rain.

KEEP AGENCIES IN THE LOOP

Q: Are Radio people so concerned with their own needs that they may not understand how and why an agency functions?

A: Basically, Radio people have to be more sensitive to the division between buying and planning. They have to make the buying group comfortable that they're not doing an end run around to the planning group and trying to force a station on a buy if the buyer has already said no. We're OK with sales reps talking with our clients, but we ask the reps to please let us know when they're going to do that — and to please get back to us and tell us what was discussed and what was decided. We don't try to control this communication, but we do ask to be in the loop.

Q: You're called on by magazine reps, national Radio reps, local Radio reps, and television reps. Who does the best job?

A: Over the years, magazine reps have been most tuned-in to the entire process: planning a magazine schedule, analyzing the individual vehicles, and negotiating for the best rates and packages. They have a strong sense of that process. After print comes cable TV and network Radio, because so many deals for both are started at the planning level. Network Radio can fit very nicely and tactically into a particular planning framework; we often look at it as a value-added medium.

Q: How and where does cable fit in?

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A: Back in the early days of cable, when cable was not considered a "legitimate medium," cable reps sold to the planning group, because the buying groups had trouble evaluating it. There weren't any ratings, there wasn't any way to substantiate audiences, and the audiences were very small. So cable was an extremely tactical medium and, very often, the only groups that were interested in pursuing it were the planning groups. Now that has changed to the point that the planning side is not as involved. Anytime you can get the planning and buying continuum focused on by the planner, buyer and salesperson, you'll find a much more effective selling environment.

Q: How do we get to where Radio will be considered the most professional? What does Radio need to improve its profile?

A: There really isn't a standardized list, but, again, it is important that Radio people know our business. They also need to be very sensitive to our time. Also, the general managers and national sales managers of Radio stations have to sit down with agency people and hear what each agency needs. Frankly, agencies are organic entities, and what makes a good salesperson for one agency does not necessarily make a good salesperson for another. The general manager and national sales manager need to understand this, and then try to change their sales staff to match these differences. Over the years I've heard a lot of talk about making these changes, but nothing ever happens. The salespeople are the same: They are focused on the buyer. They are concerned primarily with getting their station on a buy any way they can rather than trying to build a relationship with an agency about Radio and/or their station ... and then hopefully getting their fair share.

BREAK THROUGH THE CLUTTER

Q: Since most media decisions are made in the planning stage, isn't it too late to approach the buyer, anyway?

A: A relationship with an agency is best started at the planning end. Now, I'm not suggesting a station come into a planning room, pound away at the group head, and say, "Buy Radio, buy me." A station needs to develop a long-term relationship, with salespeople who really understand how Radio fits in with an overall media mix, and who understand that media is only part of a total advertising package. Also, over a period of

time, they need to educate us on how Radio best fits into our needs, how using Radio in any particular market can be a help in ways that maybe we hadn't considered. So: Get to us early, but get to us constantly over a period of two or three years with some really smart marketing-oriented people.

Q: You previously have said that it is important to be knowledgeable, be courteous, be interesting, and be relevant. Would you please touch on each of those?

A: To be knowledgeable you have to understand the business. You have to understand the advertising and marketing business, and you have to understand our client's business. To be courteous, it helps to be nice, but you also have to be aware of how pressed we are for time these days. Agencies today are down to one person per million dollars of billings. When I started in this business, it was around four, five, or six people per million. Some of this attrition is due to computerization, but we're also running a hell of a lot leaner. Whatever the reason, when you come into my office or write me a letter, have something specific to say that is relevant to what I'm doing. But please, don't just come in and schmooze. Don't come in with an enormous number of charts that are a regurgitation of data we already have.

Q: How do we go about being interesting and relevant?

A: Think of interesting and relevant in the same way that we think creatively how we're going to make breakthrough advertising. There's an increasing amount of clutter in every single aspect of our lives, and it is as important for the Radio sales community to try and figure out a way to break through our clutter as it is for us to try and break through the ad clutter. If you do something that captures my attention, I'm going to remember it. And when I say relevant, I simply mean that I don't have the time to waste on trivialities.

Q: What are you excited about right now in terms of how all the different media are entering into a sort of "new frontier"?

A: All this new stuff — and I use the word "stuff" advisedly — that is coming out of the birth of the interactivity and electronic medium is an enormous puzzle. It is going to affect all media, and it's going to affect every aspect of our lives. I find it fascinating to see how quickly things are changing, how quickly things are moving ahead, how far along new technology is, and how much

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ADVERTISER Q&A

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further the technology has to go. I love guessing games, so it's been a lot of fun trying to figure out who's going to win and who's going to lose.

GETTING PERSONAL

Q: We've been hearing that Radio is becoming easier to buy than other media because it's so highly targeted. Will a world of 500 channels present greater opportunity to Radio?

A: Let me ask you a question: Is Radio changing, or is everything else changing so fast around Radio that Radio feels like an old, comfortable, familiar friend?

Q: Both. Radio certainly is going through a lot of technical changes, but it also may be the one totally personal medium that people are very comfortable with. Do you think this "comfortable old shoe" might actually mean increased business for the industry?

A: Your question makes the assumption that Radio is, or soon will be, the only true personal medium that people feel comfortable with. However, I consider print — especially magazines — a very personal medium. The relationship that people de-

velop with their magazines is very close to the relationship that people develop with their Radio stations, so I would disagree with your statement about Radio being the only personal medium. In fact, because people adapt to new media technologies at a pace that is comfortable for them, I think people will continue to be very comfortable with print.

Q: With so many changes occurring in the electronic media, is there something Radio should be responding to?

A: I don't envision the same technological revolution in Radio. True, digital Radio is on the horizon, and that is going to mean better sound, but that's still going to be sound. I don't see Radio being hooked directly to any form of interactivity in the near future, the focus for that is going to be on television.

Q: Radio has always been an interactive medium. You can call in to a talk show ...

A: No, I'm talking about true interactivity, where you punch a button on the Radio set and you get a coupon or make a purchase or control your viewing. That's what they're talking about now with television.

Q: That's available now with the new Radio Broadcast Data System technology.

A: No kidding?

Q: That's right. If you hear an ad you can punch a button on the Radio and a coupon will be recorded on a smartcard or a printer. And coming in just a year or two, the Radio display will be able to show the name and address of an advertiser, or the name of the song being played. A person will be able to record the name of the song on a smartcard and take it into a retailer who will have a scanner, and you can buy that record.

A: That's terrific. Why haven't we heard about it?


Q: The technology has been out for just a little while. It's called CouponRadio™, and it's being billed as a revolutionary part of the future of Radio.

A: Yes, that is a major technological advance. Is that going to be available in cars as well as at home?

Q: It all depends on the manufacturers, the consumers, and the Radio stations which have to tie it in with retailers.

A: The manufacturer would have to bring the cost down as soon as possible. That's what has held back a lot of new technology. Consumers just can't or won't afford it. That's what's going to cause a major shake-out in television. For example, there's a company that's trying to sell interactive units that cost \$500 just for the keyboard, and users will have to pay a monthly fee on top of that. Frankly, I don't think that company is going to make it. The ones that will survive are those that will have a \$1 or \$2 surcharge on the cable bill and provide the hardware free. But, to get back to your original question, Radio is not doing a very good job of selling itself as a medium. It's not taking advantage of its strengths. Radio is, as you said, a personal medium that people feel very close to on an individual basis. It is a medium that is easily adapted to specific tactics that can change month to month, market to market, national to local. We're using Radio more and more as a tactical medium, especially for our accounts that use Radio as their primary medium.

Q: Any final advice for our industry?

A: Yes. If you're serious about change, then change. Radio stations individually have to figure out a way to promote Radio, to promote the strengths of the medium by tying it in with the real needs of advertisers and agencies rather than just staying with generic ideas that the Radio stations perceive to be true. Until that happens, Radio will continue to get a very decent share of market, but not what it wants. 

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James "Jim" Mauer, Pres./GM
**WYNN-AM/FM (Black Gospel/
Urban Contemporary)**
Florence, SC



Bill Lacy, Station Manager
KARX-FM (Classic rock)
Amarillo, TX

INK: Gentlemen, tell us about your respective stations.

MAUER: We have an AM/FM combo here. The AM is what we call black classics, which is a combination of gospel, blues and jazz, the classics, with the emphasis on gospel. That's not to be confused with preaching and that type of thing; it's strictly gospel music, which is very popular with the 35-plus demos in this area. Our FM is urban contemporary, which, of course, is very popular with 18-35. So, with one combo buy, our advertisers can pick up the entire spectrum of the black demographics. The market consists of 18 stations and here in Florence County is about 150,000, that's by far the largest county in the 10-county area that we cover. Forty-five percent of the entire coverage area is black. Florence itself is about 48 percent.

LACY: We're located in Amarillo, Texas, a town of about 200,000 in the northwest part of Texas. Interstate 40, which is a highway running between Los Angeles and the East Coast is the main thoroughfare through Amarillo. So, it brings in a lot of trade through here. There are about 19 Radio stations in the market. KARX is a class C-1 FM. We call it "Car Radio." Because, as you read in Arbitron, you listen at home, work, or in your car. The station's

programming is classic rock targeted to adults 25-54, primarily men 25-54. Our new FM, 99.7 KJR will target females.

CROWDING THE MARKET

INK: Are there any holes in the market? You say there are 19 stations, so everything must just about be covered.

LACY: No, that's really not true. There are five country stations in Amarillo, and they all do pretty well. It is very interesting to us that a lot of the advertisers will buy five

MAUER: Florence is pretty strong, but the problem is that this market used to be a four-station market before all the 80-90s came bouncing in here. About 26 stations came in. There are 18 of them that show up in the Arbitron, and it has caused quite a problem. It's probably about a \$3.5 million market, and with 18 stations, you can easily see that it is just impossible for all of them to survive. This has led to my pet peeve today, and that is the value-added fields for advertising. It seems like, anyway, that every agency in the country is into value-added promotions, and they take advantage of it in a market like this where people will do just anything for a buy. We're definitely No. 1 in the mar-

ket, but we're faced with these value-added promotions to get the buys. These guys will call and want to place a \$1,500 buy and then turn around and want a \$7,000 promotion with us furnishing the prizes. If you're not going to do this, they just won't buy it. Bill, do you have that problem?

LACY: Value-added is real important everywhere. The more finite your programming seems to be, the easier it is to sell. When you have finite programming, niche programming, as some people call it, you might not have as large an audience, but you have a more finite group of advertisers, and you

'People will do just anything for a buy.'
— **Jim Mauer**

deep in the country format. We think that they're getting a lot of duplicated come there, and we are trying to show the advertisers that they can reach out and increase their business by going into new markets. As far as openings in the market, this town is a little less than 15 percent minority. There is an AM Hispanic station, but there is no FM Hispanic station. We think that an FM Spanish station would probably do pretty well. There's no beautiful music here and even though that is a finite market, it generally is easy to sell. The Amarillo market is a very healthy market.

INK: Jim, how's your market's economy?

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don't have to do as much value-added. That's what we're finding with classic rock here, and that's what we're going to do on our other stations.

INK: What are each of you finding that you spend the largest chunk of your time doing?

LACY: Trying to grow new young salespeople is always a challenge. Having a good sales leader is critically important. In the last seven or eight months, we've gone from three salespeople to seven salespeople, and we find that sales is simply your closing ratio times the number of calls you make. So, the more people we can train, the better it is for our total billing. We spend the majority of our time training salespeople.

INK: Do you feel that your salespeople make a decent living?

'The more finite your programming seems to be, the easier it is to sell.' — *Bill Lacy*

LACY: Yes, we have an interesting commission structure. We pay 33 percent commission on the first \$3,000 when you bring the station new business. That gives you a grand to start out with, then we pay 15 percent thereafter. People need \$2,000 minimum to live on, we find.

INK: Jim, how about you?

MAUER: We pay 20 percent for all new business, and we pay that 20 percent as long as they're on the air, but if they ever come off for any reason, or take a hiatus for a month, or whatever, then the 20 percent stops and goes back to 15 percent.

INK: Now, is that based on a minimum, or could a salesperson finagle one spot a week or something?

MAUER: They haven't done that yet, but that would apply; we would continue to pay it even if they wanted one spot a week.

STOP STATION SLAMMING

INK: Jim, what do you spend the majority of your time on?

MAUER: Really, as far as I'm concerned, my sales manager pretty well handles the sales department, although I do keep on top of it and know what is going on, but I really spend most of my time in community activities. I feel it is very important to be visible in the community, doing your part.

INK: Both of you have, I'm sure, very strong

opinions about the Radio industry. What do you think are the areas that we as an industry really need to improve upon?

LACY: Someone told me a long time ago that the worst part of the Radio business is competitors slamming each other; trying to feel good about your own business and the broadcasting business is critically important. In most communities, there is only one major newspaper, and no one who knows the inside workings of those singular newspapers like that one newspaper does. In Radio, there are so many competitors that everybody knows the inner workings of the other competitors, and they know how to slam their competitors. If, as an industry, we would try to build up our competitors rather than trying to tear them down, we would give the advertising community a lot less ammunition to throw back

at us as far as reasons not to buy.

INK: Jim, do you buy that?

MAUER: Yes, I go along with that 100 percent.

There again, as competitive as things are now with the 80-90s, it's a real problem. It has always been a problem even when this was a four-station market. I agree, if the Radio stations would bind together like television, we could get a lot bigger chunk of the change.

INK: Do you guys have an opportunity to spend much time with clients anymore?

MAUER: I see my clients and spend more time with them through community involvement than I do as a client. Then, again, my sales staff probably doesn't get to spend as much time as they did before. This is not necessarily their fault; I think the clients are busier and don't have the time to spend with them.

INK: Bill, how about you?

LACY: First of all, I don't spend near enough time with clients; that's the reason why we hire salespeople to develop relationships and find the hot buttons of people. Jim, in your market, are the broadcasters selling duopolies as well as selling other mediums like cable, or are any Radio stations in your town selling other stations, not through LMAs, but through management/sales agreements?

MAUER: Not through sales agreements that I know of. They have duopolies where they own three stations and are selling

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IN THE TRENCHES™

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them that way. We have one station that is an LMA and they are selling that one. But I don't know of any agreements between stations.

OPENING THE UMBRELLA

LACY: In the Amarillo market, several Radio stations seem to be going under the same sales umbrella. I think that thinking out of the box like that with commission, allowing broadcasters a little bit more freedom, that certain sales organizations might be able to make more money for all the parties. And that is something that we're headed toward — trying to think out of the box and trying to bring more revenue areas in than just our one station.

MAUER: Are they forming networks, so to speak?

LACY: Well, they don't call it a network, but it is something similar. It is simply a one-page piece of paper that says: We'll go out and sell your station, we'll take a certain percentage, and you'll get a certain percentage. And one sales organization ends up with four or five Radio stations. He

walks in, says here is the menu, what do you want to eat off the menu here.

INK: How is it working?

LACY: It seems to be working pretty well. Several stations have come to us trying to get us to sell their station through this type of agreement. However, we think the percentages that they want are out of line 3 to 4 percent of the time, so we're saying no. However, we are trying to negotiate in good faith with all parties to expand our sales opportunities. Somebody is going to get the dollar, and we might as well take a share.

INK: The thinking is, rather than seeing ourselves as only in the Radio business, we're in the business of helping other businesses grow. You can sell just about anything.

LACY: That's right, they said a long time ago, if Burlington Railroad would have realized that they were in the transportation business, rather than the railroad business, that we would be flying on Burlington Airways today.

BUMPER STICKER FRENZY

INK: What is the most effective sales promotion that you have done recently?

LACY: We've got a grocery store promotion where we've got \$10,000, in cash, a month in advance. Basically what we did was offer groceries at a discount. There are a lot of parts to it, but it generated about \$45,000 dollars for us in just a few months.

'If the Radio stations would bind together like television, we could get a lot bigger chunk of the change.' — Jim Mauer

MAUER: About the best promotion we had was with our bumper stickers. We, again, used a grocery store chain as the only place to pick up the bumper stickers, so they'd have to go to the grocery store to pick them up at the check-out. Then, we started out at \$106, we waited a couple of weeks after we started the promotions, or about a week, then we gathered license plates with the bumper sticker on it, put it in our computer, then we started reading off the license plate

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numbers and gave the people 10 minutes and 6 seconds to call if they had the bumper sticker. Then they had to come by the station with the bumper sticker on the car to get the money.

INK: How did that tie to the grocery?

MAUER: Well, they just had to go by the grocery store to pick up the sticker. The

'We've got a grocery store promotion ... it generated about \$45,000 dollars for us in just a few months.' — Bill Lacy

grocery store got a big increase in traffic flow. It really got exciting. We increased the prize by \$106 every time we didn't have a winner. It got up to about \$1,500 at one time, and people were killing for those bumper stickers. The promotion lasted about six weeks, and we had our bumper stickers on every five cars in Florence.

INK: Do you have any problems, Jim, with white advertisers who don't want to advertise on a black Radio station.

MAUER: Unfortunately, yes, it has been a problem. I've been here 21 years now, and it is still a problem. There are still those good ol' boy, redneck people around, and they would just as soon not have black people in their stores.

INK: Is there anything else here that you'd like to get into or talk about before we part company?

LIVING AND DYING BY ARBITRON

LACY: Arbitron is a very valuable tool, programming-wise and sales-wise; if we live by the ratings, we die by the ratings. This Amarillo market recently went to a condensed Arbitron and, in effect, that meant that Arbitron tried to accomplish only a little more than 300 diaries; this being a one-book market, 300 diaries are not representing the true picture.

INK: Not enough?

LACY: It's not near enough. I mean we did over 4,000 call-outs during the spring book and our research was significantly different than the spring Arbitron. We talked to Arbitron, and Arbitron said, as a generalization, if you have approximately 330 or 340 diaries, that you have a potential swing of your rating number by 50 percent. What can we as broadcasters do to address this

problem? If you have a 10-share and your number can swing down to a 5, or swing all the way up to a 15, you start fighting cost per rating point, you lose a lot of your negotiation, and other stations come into the picture that really shouldn't. That's a real problem, and something else that was frustrating was after this spring Arbitron, Arbitron announced that they are going to increase the number of diaries by 70 percent across the country over a given period of time. What do we do here?

INK: Do you think there is a solution to that?

LACY: I think that Arbitron is a good measuring instrument, even though it is an estimate. In the back of the book, it says 'estimate' several times. I find that if you put 1,500 to 2,000 diaries in the market, four times a year, if you look throughout the year, you're going to get a fairly good representation of the market positions, not necessarily the exact shares or ratings throughout the year, but you get a definite market ranking. What I would like to ask Arbitron is would you please put 1,500 to 2,000 diaries in all the markets or, if you can't afford to do that, would you figure out an alternative that would give smaller markets a higher confidence level.

MAUER: Bill, are you a one-book market?

LACY: Yes sir. How many books do you have a year?

MAUER: We just have one, and you have to live with it.

LACY: Do you have a condensed book?

MAUER: Yes, we do.

LACY: Are there approximately 300 to 400 diaries in your market?

MAUER: Something like that. I don't buy the book myself, but it is something in that neighborhood. It is a problem, we've had the book called back the last two years, because one of the stations here that does buy it has gone up there and looked at all the diaries, and he says it is a joke when you go through them. Have you ever gone up to look at the books?

LACY: Yes sir, I have looked at the books. I think that if Arbitron is going to say the confidence level on these condensed markets is in the 50 percent range in certain demos, then they ought to put that in the front of the book rather than putting it in the back of the book.

MAUER: Yes, at best, it is an indicator of the market, but it is a long way from being accurate. ... I'd like to ask Bill one more thing on value-added promotions. Did you say it wasn't really that big of a problem in your market?

LACY: No, it's really not as large a problem as it is in some markets. Reality is not reality; perception is reality. If you can give the advertiser the perception of your value, he'll ask for less added-value. It also comes into the pricing of your commercials. If you want to ask for the highest spot rate in town, if you want to ask for \$20 or \$40 a spot, and the other guys are selling for \$5, then you're probably going to have to give more added-value. We try to keep our pricing fair.

MAUER: The thing that bothers me about it is, if you're running 12 minutes of commercial time an hour, plus news, weather, sports and traffic updates, and you're running these promotions, you're not going to have time to play music. That's how we got a 25-share to begin with — by giving our audience what they want, which is music. All these value-added promotions just clutter up the format and, eventually, you're going to lose your audience. It's kind of a double-edged sword.

INK: A lot of people are taking value-added promotions to the streets instead of on-air mentions. They're saying, OK, you buy this spot package and we'll put your name on the side of our van, or something like that.

LACY: That's a good idea. Let me throw one by you. What we do instead of giving people individual value-added, we try to come up with a sales package that gives everybody value-added. We are doing a promotion at the State Fair called Cow Chip Bingo. Basically, it allows the vendors to bring some of their products out to the fair, with all the thousands of people that walk by. We have squares on the ground and the cow walks around and does his thing on the squares and people win a prize — as a matter of fact, about \$4,000 worth of groceries. In our on-the-air announcements promoting our presence at the fair, we also throw in the advertiser's name, so that's where the guy gets the added-value. Then, he gets also the registration point as a second added-value, then third, he gets the added value of the publicity at the fair. So, if you take and create a value-added promotion, you can attach several people to it at once, and you won't have to go through so many directions. 📺



New Each Issue!

COPY CLIPS

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

NIGHTCLUB

:60 TOBACCO COMPANY CLUB

Anncr: The Tobacco Company Club presents your answer to the mid-week blues ... Woman: (dreaming) ... mmmm ... Look at that hair ... that white polyester suit ... those dance moves! ... I love you, John Travolta. Husband: Honey, honey ... wake up! Wife: (awake) Huh? Husband: You must have been having a nightmare ... you were dreaming about John Travolta! Wife: No, it was great! I dreamt I was back in the '70s! (sfx: Zap) Anncr: The '70s flashback hits the road Wednesday night, at the Tobacco Company Club! Join Ken Coad with '70s trivia questions! And the first 10 people to bring in your old 8-track tapes can trade them in for CDs! Man: Do you really think you can part with your Starland Vocal Band 8-track? Woman: Mighty strong words for a man who still has The Village People in his music collection. Anncr: At '70s flashback night with Ken Coad, Wednesday night starting at 8 p.m., only at The Tobacco Company Club! In Shockoe Slip!

Holly Buchanan, WMBX-FM Richmond, VA

RADIO INK

BEDDING

:60 LEMOYNE SLEEPER

(sfx: Nightclub, music, etc.) Male: So, what do you like to do? Female: Oh my ... I like dancing, old movies, and macramé. And you? Male: Oh, I enjoy bowling, the outdoors ... Oh, and I love going to bed! Female: (gasp!) Oh my!! Male: Oh, no ... you don't understand ... I just got my new daybed from Lemoyne Sleeper ... They're having their big clearance sale! ... Every daybed is 15 percent off, starting as low as \$79! Female: Oh my! Male: All brass beds and all waterbeds are 15 percent off and every Chiroguard mattress and box spring is 30 percent off! Female: Oh my! Tell me more ... Male: OK ... all Brill bunk beds are storage beds are 40 percent off, while supplies last! And, Lemoyne Sleeper's bedroom suites are 15 percent off, starting as low as just \$599, which includes a four-piece group — Female: Dresser, mirror, chest, and headboard? Male: Hmmmm ... I see you know your bedrooms. Female: Oh my! Anncr: Don't sleep another night until you've been to Lemoyne Sleeper's huge clearance sale! Hurry, sale ends Nov.17!

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

RADIO INK

PEST CONTROL

:30 GENERAL PEST CONTROL

(Italian spaghetti music) Cockroach #1 (Gino): Hey Luigi — wots up? Cockroach #2 (Luigi): I just came from Vinnie Botarini's kitchen, you know — da roaches from Joisey. C1: Oh yeah — big family! How's Joey-da-mouth, Louie six-legs, Fat-Dominique, Vanunz ... C2: Wiped out by da GPC. Dey didn't even know wot hit 'em. C1: GPC, eh? Dat General Pest Control, why dos doity ... C2: Watch it, Gino, if dey get a contract on yaz, you and your family are wasted. The Castillo carpenter ants and de Tortillini termites just got took out yesterday! Some dame called 351-4650 and den GPC made the hit. C1: General Pest Control don't want yaz dead or alive, just dead.

Katrina Nielsen, KCJ-AM Iowa City, IA

RADIO INK

GRASS & WEED KILLER

:60 ROUNDUP

Hi, folks, Noah of Ark fame here. You know, we've had a lot of rain lately — a lot. I was gettin' kind of antsy. I mean, I was hammerin' and going 'round at night swiping pets. Then the sun came out. I looked at my lawn! Yipes! The grass was high, the vegetation was lush, and I haven't seen two goats together since I moved to the city. So I sprayed Roundup Grass and Weed Killer on the unwanted grass and weeds, especially around the driveway, sidewalks and flower beds. Within a week, Roundup killed all that unwanted vegetation. Do the same for your lawn. With all the rain and sun lately, Roundup is your one-shot solution to killing unwanted grass and weeds, to the roots. Well, I gotta return this moose ... Come on, boy (sfx: cow moo). Oh, cry me a river!

Kenneth Harmon, WBT-AM/FM Charlotte, NC

RADIO INK

CLOTHES OUTLET

:60 A REAL LEATHER OUTLET

No matter your mood or style, Real Leather Outlet has the coats and jackets you're looking for. All at everyday low prices! For instance, want adventure? (Music: Indiana Jones theme) A Real Leather Outlet has leather bombers starting at just \$79.99 and all leather double-collar jackets for only \$119.99. How about a Western look? (Music: Slight country) Real Leather has authentic Australian Outback dusters for only \$149! I know, you're looking for Western boots, too ... (Music: Really country) Well, Real Leather has a full line of American-made Western boots — from top manufacturers like Capezio, El Dorado, Texas Brand and J. Chisham. No matter what you're looking for, you'll find it at real leather. Why they even have ... (Music: "Born To Be Wild") You guessed it — One of Milwaukee's largest selections of motorcycle jackets. A Real Leather Outlet — every item sale priced every day! A Real Leather Outlet! Where they say, "We can't wait 'til you put us on!"

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

RADIO INK

SKI SHOP

:60 O'BRIEN'S SKI SHOP

(music up — great sounds) Now, that's a good tune. But if you want to know where to get the best tune in town ... it's O'Brien's Ski Shop! They have central PA's only electronic binding tester and the most extensive skiing service center around. And now that you're in tune to what I'm saying ... check this out! O'Brien's Ski Shop announces their holiday sale. That's right. Savings in time for the ski season. Let their very experienced sales staff help you with some great gift-giving suggestions on ski packages, skis, boots, bindings and clothing. Ski racks are also on sale! O'Brien's has all the accessories, too! If you don't ski ... but need to shop for someone else who does, O'Brien's Ski Shop can help you pick some great stocking stuffers for all the skiers on your list. Get to O'Brien's Ski Shop now for the holiday sale and save! It's one sale you can't afford to tune out! O'Brien's Ski Shop ... 236 South 3rd St., Lemoyne. Mark Harrity, WHP-AM Harrisburg, PA

RADIO INK

AUTO DEALER

:60 SHIVELY MOTORS

Male: Oh dear, oh dear, oh dear ... Female: Dahling, what's wrong? Male: This is a terrible situation ... I've just returned from Shively Motors. Female: What could possibly be wrong? All six of our cars are from Shively Motors ... we never deal with anyone else! Male: No, no ... it's not them ... it's their Chryslers! I can't decide between the 1994 Chrysler L.H.S. or the 1994 Chrysler New Yorker. Female: Oh my! Male: You see, they both have dual airbags and both are equipped with standard safety features, like child-protection rear door locks, fade-resistant, four-wheel antilock disc brakes, and so much more! Fine performance and luxury have been rolled into one car! What are we to do? Female: Why don't we get both? Male: Good heavens, now why didn't I think of that? Let's go now! Anncr: Shively Motors, Lincoln Way West, Chambersburg ... The dealership you can depend on ... even for those hard-to-make decisions.

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

RADIO INK

CLASSIFIED ADVERTISING

:60 SHOPPER PUBLICATIONS

There are all sorts of ways to get your message across. (sfx: Indians) Ancient Indians used smoke signals ... (sfx: thunder-clap/downpour) ... but that wasn't always successful. (sfx: biplane) There's sky-writing ... (sfx: crash) Again, not always successful. (sfx: dialing) You could try faxing? (sfx: busy signal) Not exactly what you had in mind. Next time, try getting your message across in Shopper Publications — South Shore Shopper, Suburban Shopper, Milwaukee Shopper, El Positivo — four newspapers that cover the whole south side of Milwaukee ... including Bay View, Saint Francis, Cudahy, South Milwaukee and Oak Creek. Shopper publications has Milwaukee's largest single classified section, with classified ads starting at just \$4! You'll find ads for contractors, merchants, employers, rummage sales and more ... plus money-saving coupons from leading Southside grocery stores. The best coverage at the best price — Shopper Publications. (Tag).

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

RADIO INK

COMPUTERS

:60 SUNRISE COMPUTERS

Mom: Ugh ... look at this mess! Dad: What's wrong, Hon? Mom: I can't find Michael's medical statement of the last time he had a tetanus shot, and the school needs it like now — cr he won't be able to start practice for basketball season this year. Dad: I'll help you look. (sfx: papers shuffling) Mom: Between me, you, and the three kids, not to mention the dog's medical records ... it's too much. Dad: Well, what can ya do? Mom: Get an Apple Macintosh computer. Dad: What in the world do we need a computer for? Mom: Ha ha ... there are a million reasons! Our medical records, what we spend on home improvement, insurance info. Dad: OK, OK, you're right. But computers are so expensive. Mom: That's why I said Apple Macintosh Computer ... At Sunrise Computers they've got everything we'll need, and just look at all the rebates Apple is offering now through December on Macintosh products! I've already figured we can save up to \$650! Dad: OK, we'll get an Apple Macintosh Computer ... Once again, man gives into the irresistible temptation of the Apple. (Tag).

Ben Stimmel, WHP-AM Harrisburg, PA

RADIO INK

CLASSIFIEDS

1-800-226-7857

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

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

Deadline: Ten days before the issue date. Ads received after the deadline will be placed in the following issue unless you are otherwise notified.

Rates: Classified Listings (non-display). Per issue: \$1.50 per word. Situations wanted: first 10 words are free additional words: \$1.50 per word. Blind Box: \$15 per issue.

Word Count: Symbols such as GM, GSM, AE, etc. count as one word each. Each abbreviation, single figure, group of figures, letters and initials count as one word. We also count the phone number with area code and the zip code as one word.

Rates: Classified Display (minimum 1 inch, upward in half-inch increments): \$130 per inch. **Blind Box**

Numbers: The identities of **RADIO INK** Blind Box holders are never revealed. When responding to a blind box, mail your reply to the box number c/o **RADIO INK**, 8000 North Federal Highway, Boca Raton, FL 33487. If you do not want your reply to reach a certain company, simply indicate the company on the outside of your envelope. If the company name on your envelope corresponds with the box holder, your reply will be discarded.

CATEGORIES:

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

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The Missouri Broadcasters Association headquartered in Jefferson City, MO, is looking for an executive director due to retirement. The ideal candidate will possess good working knowledge of the broadcast industry, understand the state and federal legislative process, and have good organization and communication skills. The individual should possess good public relations skills and be able to work for a diverse Board of Directors. Computer skills and lobbying experience helpful. Salary \$45,000 plus, commensurate with experience. Resumes to: Missouri Broadcasters Assn.; PO Box 104445; Jefferson City, MO, 65110-4445. EOE.

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Additional per extra line	65	100

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2"	1,872	3,360
2 1/2"	2,291	4,112
3"	2,691	4,830
3 1/2"	3,071	5,512
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National Association of Broadcasters provides management, research, legal, technical, sales and marketing help to members, lobbies for radio and holds the NAB Radio Show.

N.A.R.T.S.H. 617-437-9757
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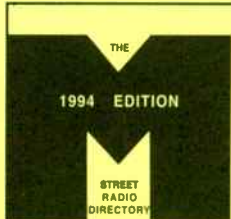
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GRAPEVINE

•An Atlanta investment group, including a former TBS president, VP and several others, has purchased the Elgar Entertainment syndicators of *USA Overnight*, the live program available from midnight to 6 a.m. The company name will change to Satellite Radio Services, Inc. "to better reflect the broad range of services the company will offer." For information, contact Dep Kirkland at 404-814-9370.



US Radio Group has joined forces with The Interep Radio Store. Pictured (L to r): Tony Fasolino, president of Torbet Radio; Bob Woodward, Sr. VP of US Radio; Peter Doyle, president of McGovern Guild Radio; Don Kidwell, president of US Radio; Tony Durpetti, chairman of D & R Radio; and Les Goldberg, president of Interep.



This book is packed with things people want to say to the President. Makes a great giveaway when listeners call in to say what they feel. For information call 800-848-0118.

•To celebrate Valentines Day, WJRR Orlando offered listeners a chance to "show their love." The station invited couples to parachute out of an airplane from 12,500 feet. The station's Steve Robertson did a live remote while skydiving. The promotion was also conducted by WRMF's Kevin Kitchens in the West Palm Beach market.

•Replacing the in-studio reel-to-reel is Audion Lab's new digital *VoxPro™*. The unit is designed to assist on-air personalities with high-speed editing of phone bits. For information, call Charlie Brown at 206-842-5202.



It's official. Bedtime With Barney Radio is on the air. The 10-minute show is available from MJI Broadcasting and debuted on 15 stations. Great for getting adult demos — their Radio is set to your station the following morning. For information call 214-390-6094.

•The industry has a new producer of syndicated TV spots. The Boston-based company, Guerilla Productions, offers "battle tested TV campaigns for Radio," and is affiliated with Custom Productions. Spots are currently available for hit Radio, classic rock, AOR, oldies, light rock, and adult contemporary. The company claims each spot has been "double tested." For information or a demo, call Steve Fox at 617-494-0721.



If John Wayne Bobbitt had only married Tonya Harding he would have only suffered knee damage. That's just one of the jokes he talks about on his 40 station Radio tour. Bobbitt (R) is seen here kicking off the tour at KISS 108 in Boston with morning talent Matt Siegel.

•KPAN Hereford, NM morning philosopher Clint Formby has just made history as the longest running Radio program in history produced by an individual. Formby just completed 12,000 programs on KPAN. Since 1954 he has given listeners five minutes of advice, commentary, humor and poetry. 📧

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EVENTS CALENDAR

1994

Feb. 26-March 1—NAB State Leadership Conference, Washington, D.C.

March 2-5—Country Radio Broadcasters 25th Country Radio Seminar, Nashville, TN. 615-327-4487

March 4—Entry Deadline, Radio Mercury Awards. 212-387-2156

March 14-17—Second International Symposium on DAB, Toronto. 613-241-9333

March 18-21—Broadcast Education Association Annual Convention, Las Vegas. 202-429-5354

March 20-24—National Association of Broadcasters Annual Convention, Las Vegas. 202-429-5300 or 800-342-2460

March 24—National Association of Black Owned Broadcasters 10th Annual Communications Awards Dinner, Washington, DC. 202-463-8970 or 212-878-1558

April 24-28—National Christian Radio Seminar, Nashville, TN. 615-373-8000

April 27-30—Classical Music Broadcasters Association Convention, Los Angeles. 415-986-2151

May 11-14—4-A's Annual Convention, White Sulphur Springs, WV. 212-682-2500

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

June 1-4—American Women in Radio and Television

43rd National Convention, Minneapolis, MN. 202-429-5102

June 8-11—PROMAX International and Broadcast Designers Association Conference and Exposition, New Orleans. 213-465-3777

June 9-11—2nd Montreaux International Radio Symposium and Technical Exhibition, Montreaux, Switzerland. ++41 21 963 32 20

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

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

June 23-26—National Association of Radio Talk Show Hosts Sixth Annual Convention and Exhibition, Los Angeles. 617-437-9757

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

Aug. 1-4—TS2 Exhibit Industry Conference & Exposition, Chicago. 703-876-0900

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

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

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

Sept. 23-25—North Carolina Association of Broadcasters Annual Convention, Pinehurst, NC. 919-821-7300

Oct. 4-6—CES® Mexico '94, Mexico City. 202-457-8728

Oct. 6-8—45th Annual Minnesota Broadcasters Association Convention, Willmar, MN. 612-926-8123.

Oct. 12-15—Radio '94 Convention, sponsored by NAB, Los Angeles. 202-429-5409

1995

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

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

1994 Arbitron Survey Dates

- Winter Jan. 6-March 30
- Spring March 31-June 22
- Summer June 23-Sept. 14
- Fall Sept. 22-Dec. 14

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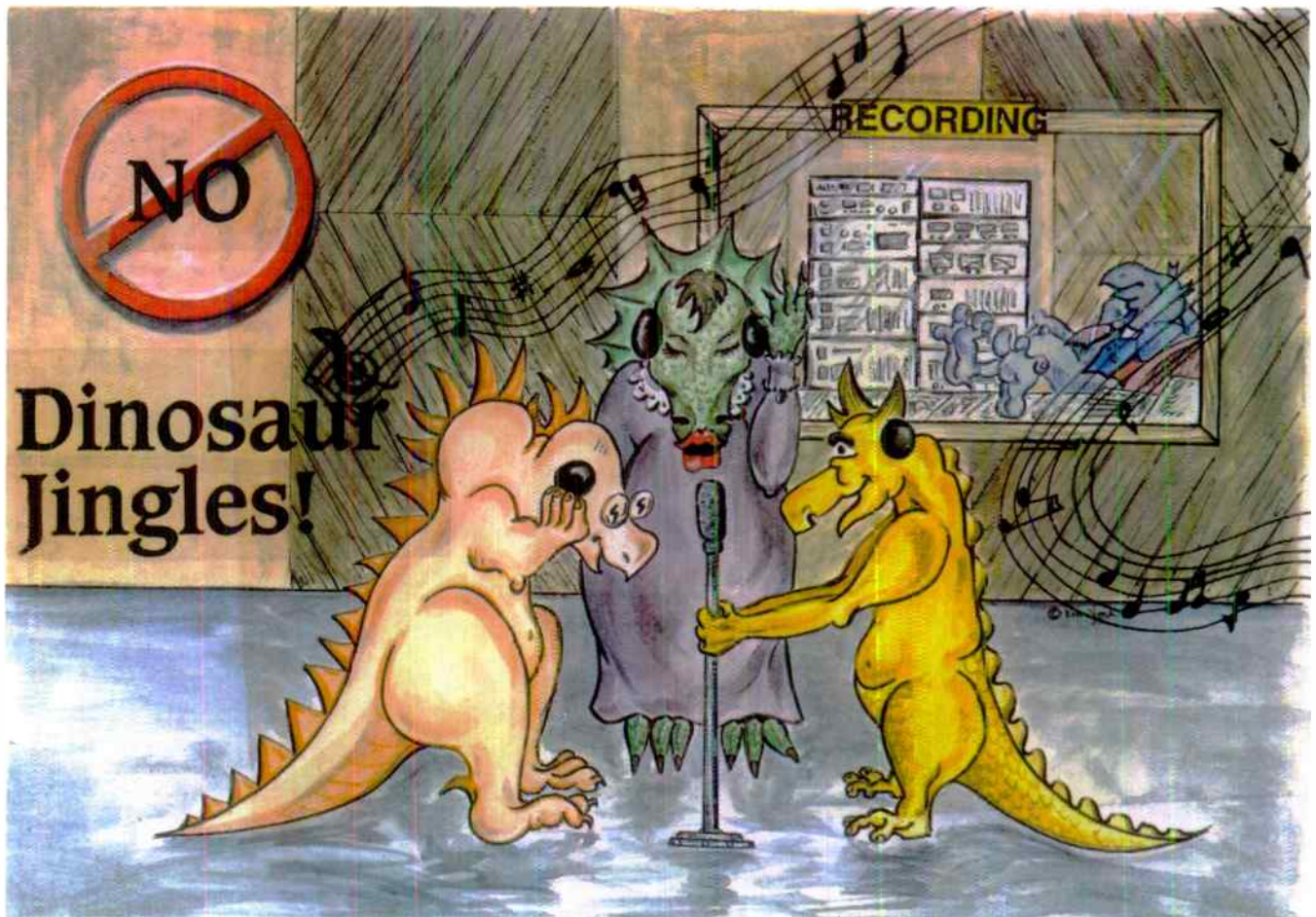
Radio Ink Mission Statement For Readers:

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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Circle Reader Service #131

Announcing the Radio Wayne Award Winners



Best Overall Broadcaster (The Radio Wayne Award)

Skip Finley Δ WKYS/Washington, DC



Martiey Miller
KEKB/Grand Junction, CO



Woman of the Year

Karen Carroll
KYKY/St. Louis, MO

Radio Ink Publisher E. Eric Rhoads presented the 3rd Annual Radio Ink "Radio Wayne Awards" during the RAI's Managing Sales Conference February 19, 1994 in Dallas.



General Manager of the Year (tie)

Lou Vito Δ WPKO/Bellefontaine, OH
Linda Byrd Δ WROO-WAIA-WNZZ-WZNZ/Jacksonville, FL



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