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Vol. XI, Number 4
February 12-25, 1996
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RADIO INK

Radio's Premier Management
& Marketing MagazineSM

VOL. XI • NUMBER 4 • FEBRUARY 12, 1996

SPECIAL REPORT

6th Annual Radio Ink Radio Wayne Award Finalists

21 This special commemorative section once again honors Radio's best. Get to know these special people who consistently make contributions to Radio above and beyond the call of duty.



INTERVIEW

Tichenor Media System



40 Mac and Warren Tichenor, along with their senior officers, discuss the growth of Hispanic Radio, TMS expansion plans and its unique bond with listeners and advertisers.

Cover photo by John Schriber. on the cover (l-r) McHenry (Mac), T. Tichenor Jr., Warren Tichenor, McHenry Tichenor, McHenry Tichenor Sr.

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- ▶ **COUNTRY RADIO:** Past, Present, Future

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Tom Cuddy
Vice President/Programming
(212) 613-8921

October 27, 1995

Bob Shannon
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All the best,

Tom Cuddy

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PUBLISHER'S NOTES

Radio Is A Primary Medium

Tell Everyone Why



Why does Radio seem to have an inferiority complex?

Radio creates awareness, moves customers, sells products and services, and literally transforms hundreds of businesses. Yet still Radio receives a meager amount of advertising compared to television and newspaper.

Yes, we in Radio need to alter our own belief systems, but more important, the belief systems of agencies and clients need to radically change. They have believed that Radio is a secondary, not a primary, medium. But that's all about to change.

With recent environmental changes in the media climate I believe Radio is *now* a primary medium. By educating ourselves and our clients over the next few years we should see a change in Radio perception and expenditures. *Radio Ink* intends to begin that process, through an extensive campaign called, "Radio: NOW a PRIMARY MEDIUM™."

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Circle Reader Service #105

What's changed? Here are the things that I believe have changed which now make Radio a primary medium.

1. Satellite and cable have fragmented television viewing into multiple channel choices. Radio becomes easier to buy. Time spent with Radio has remained constant.

2. Immediacy used to only be a local strength. Now with technological systems advertisers are able to deliver spots to the entire U.S. immediately and be on the air within an hour. Radio becomes a primary tactical medium.

3. Industry consolidation allows advertisers the opportunity to achieve critical mass while dealing with fewer representatives. They consider this a strength and less work.

4. There used to be a problem getting the creative department to use Radio. It seems that the Radio Mercury Awards is starting to impact that, making Radio "cool" with the incentive of a \$200,000 award.

5. Clients are insisting agencies look into more cost-effective ways of advertising. Suddenly they're again paying attention to Radio with its efficient audience delivery and low production cost.

As I travel the country I find that advertisers are rediscovering Radio and starting to understand how powerful the medium really is. One New York agency head told me last week Radio is his primary medium and is selling product extremely well, but declined an interview saying: "Radio is one of my best weapons. If I go on record about Radio, all that inexpensive inventory will disappear."

There are dozens of other reasons Radio is strong, including Jack Trout's theory of the ear versus the eye, Radio's targetability, cost-effective frequency, and use as a brand-builder.

These changes, if effectively communicated frequently, show good reason Radio has evolved to become a primary medium and demands a greater share of advertising revenue. That's why you'll see us waving this flag for a long time to come. It's Radio's turn, Radio's big opportunity, and one you too should embrace.

Eric

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PEOPLE IN INK™



Where Have All The People Gone?

1-4 In an effort to make people whose stations don't look like this jealous, here is what the one-year old KRLD-AM Arlington, TX, (formerly in Dallas) facilities look like.

5 The station is actually inside the baseball stadium, Ballpark at Arlington. And by the way, just to make you more envious, the sales department overlooks the field. Must be tough to work during day games.



Sports Fans Unite

Leave it to One-On-One Sports' "Papa" Joe Chevalier — He's always doing something weird. Following his Sports Fan's Bill of Rights late last year, Joe is currently in the middle of his "Million Fan March."

6 This shot was taken of listeners of One-On-One's Colorado Springs affiliate KRDO-AM. Isn't beer a great unifier?

Which One of These Is Not Like The Other?

OK, these shots of Radio AAHS' AirForce®, the kids who are on the air, may look the same

7-9 but look closely. If you find Waldo, let us know.

SEND YOUR "PEOPLE IN INK" PHOTOS TO: Shawn Deena • 224 Datura Street • Suite 701 • West Palm Beach, FL 33401



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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.

Radio Ink Mission Statement For Advertisers:

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

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Circle Reader Service #108

New Revenue Source For Radio: Legal Pay-For-Play

For years, Records and Radio — two industries engaged in bringing music to the masses — have been at odds with one another. In years past, when they attempted to forge business relationships, the results were often catastrophic. In the 1950s, deejays like Alan Freed dodged bullets before a House subcommittee probe regarding illegal payments to disc jockeys. In the '80s, underworld gangsters and independent record promoters became the target of authorities after NBC News linked the two before a shocked American public. For the better part of four decades, it seemed the only way hard cash could pass from record labels to Radio stations was illegally.

Now, two new companies, Fair Air Communications and Double Platinum Inc., offer an approach they say legally partners the record and Radio industries for their mutual benefit. Says Fair Air Executive Vice President of Operations Jeff Wyatt: "Now music decisions at hit-making Radio stations across America will take on new importance because the end result will not only affect the sound of the station, but the station's bottom line as well. Finally, using Internet technology, there is an honest way for Radio to turn airplay into cash, and there is a more direct, more effective way for records to communicate with their number one marketing tool — Radio — at far less cost." According to Adam Guild, president of Double Platinum Inc., "The financial po-

tential for Radio is enormous. Our relationships with the record labels and hundreds of Radio stations will create a win-win for both parties."

How It Works

The basic premise is that of infomercials, or "audiomercials" as they are called at Fair Air. Programmers are offered a number of new releases each week that fit their format and then create their own programs. They are under no pressure to pick any specific songs, giving them complete control to produce a program that complements the "sound" of their station. Stations are compensated by Fair Air or Double Platinum based upon which records are aired in these programs and how often they run.

In addition to the compensation for audiomercials, Fair Air offers Internet-based services to improve communication from stations to stations and between record labels and Radio stations. HotLink, a customized, state-of-the-art e-mail system, helps solve one of the record labels biggest challenges — getting Radio programmers to communicate in a timely manner. It allows label representatives to send information and questions to programmers by 3 p.m. one day and expect same-day response, since programmers are compensated for their timeliness and efficiency. RadioNet is provided free of charge to programmers to enable them to keep abreast of their peers' music discoveries with the efficiency of Internet technology.

Double Platinum feels this new pro-

gram will bring new money into Radio, guarantee labels their artists get played and let them see more timely results of their advertising dollars. Fair Air's goal is to provide a cash incentive and a state-of-the-art forum to involve Radio in the process and rewards of turning records into hits. Both companies, it appears, are opening new doors to legal pay-for-play and paving new territories for Radio revenues.



Jeff Wyatt

HARMON HEADS TO RAB

Yvonne Harmon, director of sales and marketing for *Radio Ink*, has accepted the position of vice president/training for the Radio Advertising Bureau.

"The prospect of visiting stations all over the United States and making another significant contribution to our industry really has me excited," she said. "This is a great opportunity for me to give back something to the industry that has been so great to me."

Harmon has been with *Radio Ink* in various sales and management positions. "Yvonne helped the magazine grow in both stature in the industry and ad revenue," said publisher Eric Rhoads. "We will miss Yvonne. Our loss is the gain for thousands of Radio salespeople across the country."

Harmon is expected to begin her new duties in late February, following the RAB's Marketing Leadership Conference.



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- \$27.3 M: KEST-AM SAN FRANCISCO; KOBO-AM YUBA CITY, CA; KSJX-AM SAN JOSE, CA; WNDZ-AM PORTAGE, IN & WVX-FM HIGHLAND PARK, IL; WBPS-AM NATICK, MA; WJNR-AM NEWARK, NJ; KGOL-AM HUMBLE, TX; SELLER: DOUGLAS BROADCASTING INC.; BUYER: PAR RADIO HOLDINGS; BROKER: GARY STEVENS
- \$16.2 M: WITL-FM LANSING, MI; SELLER: MSP COMMUNICATIONS INC.; BUYER: LIGGETT BROADCAST INC.; BROKER: BLACKBURN & CO. INC.
- \$7 M: KNAX-FM/KRBT-FM FRESNO, CA; SELLER: EBE COMMUNICATIONS INC.; BUYER: OSBORN COMMUNICATIONS CORP.; BROKER:
- \$6.8 M: WJMZ-FM ANDERSON, SC; SELLER: AMCOM GENERAL CORP.; BUYER: BENCHMARK COMMUNICATIONS
- \$6.7 M: KRMD-AM/FM SHREVEPORT, LA; SELLER: AMCOM GENERAL CORP.; BUYER: BENCHMARK COMMUNICATIONS
- \$4.125 M: WBLK-FM DePEW, NY; SELLER: WBLK BROADCASTING CORP.; BUYER: PALM BEACH RADIO BROADCASTING INC.; BROKER: BLACKBURN & CO. INC.
- \$4.1 M: KLIZ-AM/FM & KVBR-AM/FM BRAINERD, MN; KNSP-AM STAPLES, MN; KWAD-AM & KKWS-FM WADENA, MN; KLLZ-AM/FM WALKER, MN; SELLER: JIM INGSTAD BROADCASTING; BUYER: PROVIDENT INVESTMENT COUNSEL; BROKER: CHAPIN ENTERPRISES
- \$4 M: WXTZ-FM NOBLESVILLE, IN; SELLER: WEISS BROADCASTING OF NOBLESVILLE; BUYER: PANACHE BROADCASTING
- \$3.5 M: KMIA-FM JASPER, TX; SELLER: ROY HENDERSON; BUYER: TICHENOR LICENSE CORP.
- \$3 M: KGFT-FM PUEBLO, CO; SELLER: FALCON MEDIA INC.; BUYER: KGFT ACQUISITION CORP.
- \$2.825 M: KIKX-FM MANITOU SPRINGS, CO; SELLER: WISKES/ABARIS COMMUNICATIONS KIIQ PARTNERSHIP; BUYER: BISON MEDIA INC.; BROKER: MCCOY BROADCAST BROKERAGE
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- \$2 M: KTMS-AM/KHTY-FM SANTA BARBARA; SELLER: ATMOR PROPERTIES INC.; BUYER: ENGLS ENTERPRISES INC.; BROKER: THE EXLINE CO.
- *\$1.56 M: KBUR-AM/KGRS-FM BURLINGTON, IA; SELLER: JAMES & MARY LIVNGOOD; BUYER: JOHN WEIR
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WPRA-AM/WRPC-FM, Mayaguez, Puerto Rico from American National Broadcasting Corporation, Fernando Vigil, Jr., President and Miguel A. Maldonado, Executive Vice President to Primedia Broadcast Group, BCI Advisors, Inc., Rafael Oller, Felix Bonnet, Jose Acosta and Randall E. Jeffery, Principals, for \$3,865,000.

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What is the best sales-oriented promotion you've ever done?



Jesse Waters • Marketing Director • KCBS-AM • San Francisco, CA

The KCBS Small Business World, developed with Shomex Productions, is a signature event for KCBS. Aren't you sick of promoting someone else's event with your airtime, your personalities and getting, "your station logo here" in tiny print? As an All News station we position ourselves as a resource to the business and financial community — this event helped solidify that position. We were seen as offering assistance to struggling businesses with an Expo with thou-

sands of products just for small business all in one place, plus seminars on marketing, money and management.

The strategy was to create a solid "image" event for KCBS and grow it into an annual sales opportunity for first quarter each year. The first year we exceeded our attendance by 1000 and several AEs "begged" to get their clients involved. Attendance rose in '95 and we generated a new revenue stream and brought in incremental dollars into first quarter. This year is already selling hotter than ever and sister stations, like WCBS-AM New York, are picking it up, opening up national sales opportunities. ☎



Cat Simon • Creative Director • KTSM-AM/FM • El Paso, TX

One of the best promotions that we have done was our "Win Pin" promotion. We distributed very nice metallic-looking lapel 99.9 WIN PINS. We utilized our Secret Agent 99 to look for these pins several times each week and award cash prizes. We encouraged listeners to fax us if someone in their office was wearing one. Fearing waste, we decided to limit the distribution to our sold station appearances where we would distribute the pin and register listeners, asking for a specific place

we could find them between 8 a.m. and 5 p.m.

Besides providing us with a wonderful at-work database, it made our Secret Agent's job much easier. The pin was promoted on the air with TV spots. The real success here was the limited distribution. This caused many clients to sign up for two-hour distribution remotes and caused our crowds at these events to grow and grow. Listeners would tune in daily to find out when we would be in their area. The pins had to be re-ordered at least twice. We were able to sustain the promotion through most of 1995. ☎



Karen Tobin • VP/Director of Marketing • KIIS-FM • Los Angeles, CA

In 1994, KIIS-FM took the standard summer Supersticker promotion to the next level, giving it a fresh, new angle by cross promoting with *The Los Angeles Times*. The Supersticker promo also tied in with Jack-In-The-Box restaurants as distributors. In 1995 Blockbuster Music and Blockbuster Video tied in as distribution outlets. Both client distribution outlets provided high KIIS visibility through POP.

The Los Angeles Times paid KIIS-FM to print the Superstickers,

contributed \$500 every night, seven days a week and ran a photo every day of a license plate of a car that displayed a Supersticker. That listener called an 800 number to claim the prize. KIIS-FM Superstickers were inserted at no charge in every *Times* Friday street sales edition. The KIIS logo was prominently displayed on 48,000 rack cards throughout the Southland. *The Times* kicked off the promotion with a full-page "Calendar" section, and ran over 1000 inches ROP over the eight-week promotion. The result for *The Times*? Increased circulation. For KIIS-FM? Higher ratings. For distribution outlets? Increased traffic. ☎

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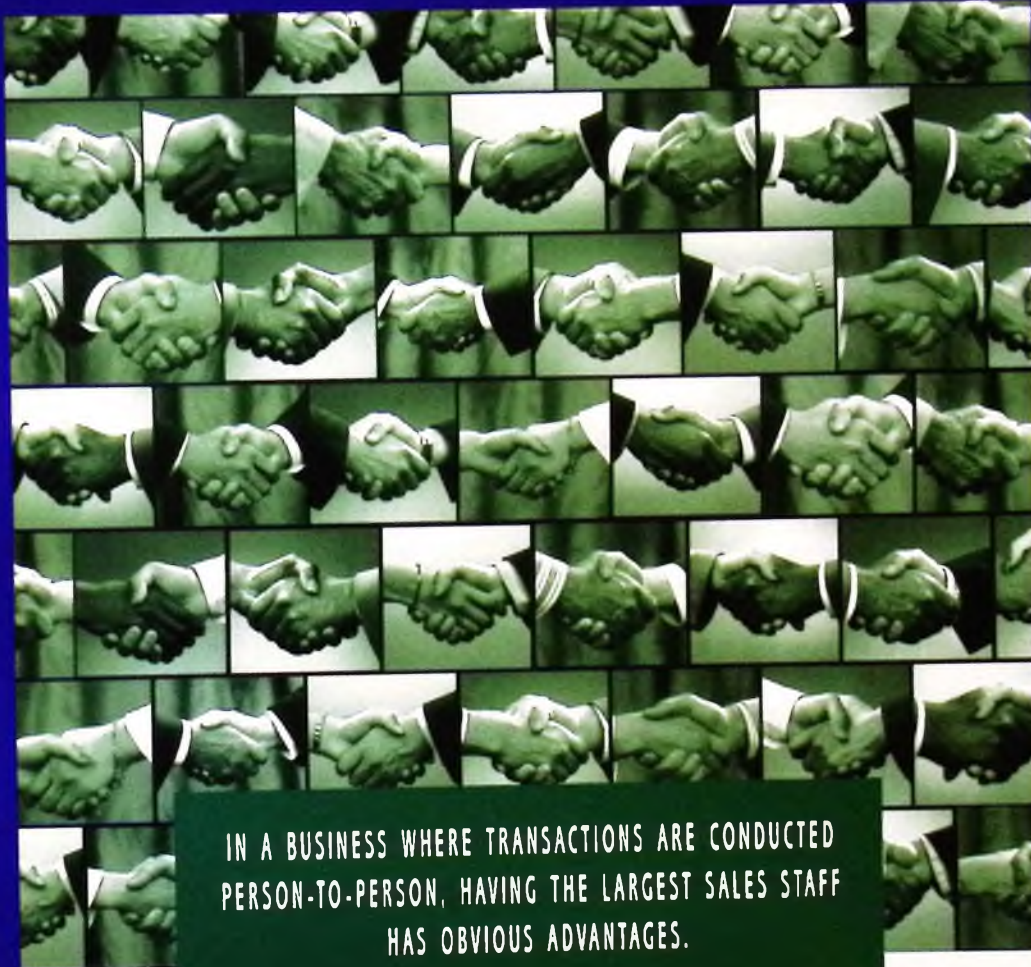
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Ideas for Advertisers Using Radio



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HAS OBVIOUS ADVANTAGES.

Selling national spot radio isn't something that's done over the phone. It's something that's done in person between media buyers and account executives they can trust. That's why the Katz Radio Group is committed to maintaining the largest sales staff in the business. Because the more talented salespeople you have, the more relationships they can cultivate. And the more sales they can make. Having the

largest sales staff is just one of the things the KRG has done to make it the most successful sales rep in the history of the business. It's also one of the reasons why the Katz Radio Group has four of the top five billing rep firms and the top Spanish-language rep in the business. The Katz Radio Group — KRG Dimensions, Banner Radio, Christal Radio, Eastman Radio, Katz Radio, Katz Hispanic Media & Sentry Radio.



The Katz Radio Group

SUPERIOR PERFORMANCE MAKES US THE BEST

INSIDE

- Gold's Horseradish: Hot For Radio
- For TN Media: As Retail Grows, So Does Use Of Radio

Ad-Dendum

Buying Time

If you want to make an impression right before consumers make a purchase, Radio should be your primary medium.

Radio is twice as strong as the nearest competing media for reaching consumers within one hour of the largest daily purchase.

Radio	57%
Outdoor	30%
TV/Cable	22%
Newspaper	13%
Magazines	12%

Source: Media Targeting 2000: The Arbitron/RAB Consumer Study 1995, Persons 12+

Cost Controller

A McCann-Erickson survey shows Radio is the most cost-effective of all advertising media when it comes to production time and expense. And Radio's cost-per-thousand has increased the least among all major media since 1984:

Spot Radio	30%
Network Radio	34%
Outdoor	38%
Direct Mail	52%
Spot TV	57%
Network TV	70%
Newspapers	73%
Magazines	84%

Radio Versus Cable Networks
Radio reaches more consumers than any cable networks ...

Radio	92.0%
CNN	31.9%
Discovery	28.9%
ESPN	26.2%
TNT	25.7%
USA	25.3%
Weather Channel	21.4%
Headline News	18.9%
A&E	18.4%
Family Channel	17.7%
Lifetime	16.5%
Nickelodeon	14.2%
MTV	13.8%
CNBC	10.4%
Comedy	10.3%
VH1	9.6%
Nashville	9.2%
BET	5.8%

Source: The Media Audit, 1994

SUCCESS STORY

A Condiment Compliment: Gold's Use of Radio

While horseradish is not usually one of the top 10 items on the average shopping list, it is an ingredient in many things such as prime rib, Bloody Marys and tuna fish. Despite its low profile, however, horseradish remains a huge favorite among a small segment of the U.S. population.

Problem

Statistics show that 90 percent of all horseradish is enjoyed by only 10 percent of American consumers which presented a marketing challenge for Gold's Horseradish who wanted to broaden their product's reach while maintaining their loyal customer base. Along comes Radio.

Objective

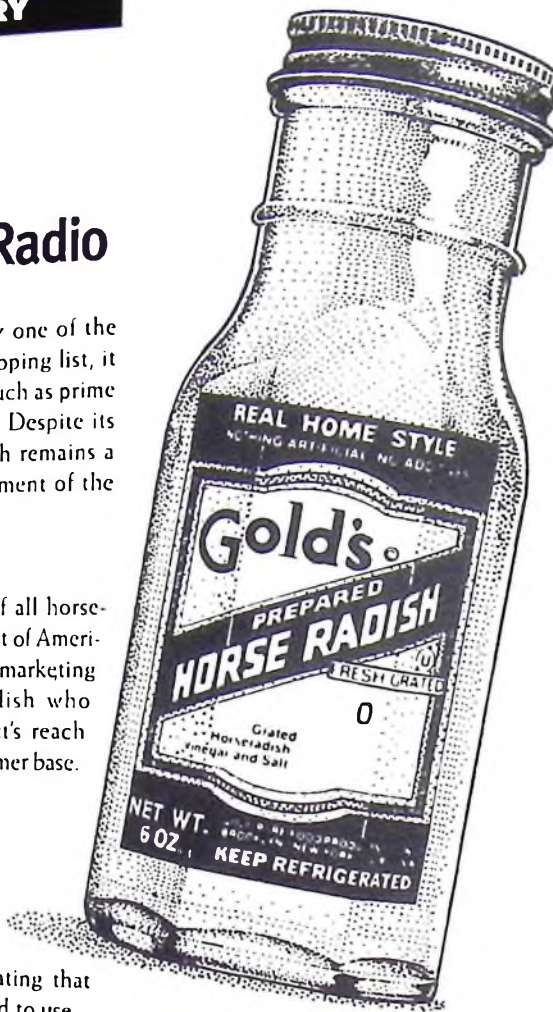
To develop the same top-of-mind status for horseradish as other condiments like ketchup, mayonnaise and mustard. And after creating that appeal, establish Gold's as the brand to use.

Strategy

Gold's print ads didn't seem to be cutting it so they hired Furman Roth Advertising, who suggested that to create an awareness about the product and build Gold's image they would need to shift their advertising to Radio. Ernie Roth, president of Furman Roth, said, "Radio is a great awareness medium." The agency developed a series of 60-second commercials targeting the 25-64 demo and created an appreciation for the "delicious difference" horseradish adds to ordinary recipes. And in a Pavlovian stroke of marketing, the Gold's name became associated with the phrase "delicious difference" by a bell ringing every time that line was mentioned.

"People were coming up to me laughing and saying, 'What's with the bell?'" said Steve Gold, president of Gold's. "That's when I knew people were really listening."

Radio allowed the company to create a light, humorous image that elevated them to their intended top-of-mind position. The "If it's gotta taste great, it's gotta have Gold's," jingle set a pace that helped Gold's maintain



Gold's

its market image and market share while increasing overall horseradish consumption.

Results

The efforts of Furman Roth and Gold's showed that Radio has the ability to entertain, inform and sell like no other medium, besides being inexpensive to produce and cost-efficient to buy. According to Gold, feedback from consumers and grocery buyers alike was incredible. And the company experienced increased sales in their Radio markets.

"Not only is the market share up, but the consumption of horseradish has increased tremendously," says Roth. "Because of our suggested recipes, people are starting to eat Gold's Horseradish with everything from Thanksgiving dinner to tuna sandwiches."

Prominent Advertisers Speak Out About Radio



*This issue...
Howard Nass,
TN Media Inc.,
New York, NY*

What do you like most about Radio?

NASS: Radio offers advertisers a number of unique benefits.

- It's a pervasive medium. All homes and cars have Radios, and, on an average day, almost 80 percent of people listen to Radio.

- Radio is a very segmented medium, which allows advertisers to reach a desired target audience with little waste.

- Radio offers an implied or direct product endorsement. This is truly a unique feature of the medium.

- One of the more difficult

targets to reach in any medium is the 12-24 age segment. Radio does one of the better jobs in reaching young adults.

- Radio is a wonderful medium to complement or reinforce a television campaign. In this capacity, it is especially valuable to advertisers because of its short lead time in producing commercials and getting them on the air. No medium does a better job in developing meaningful promotional value efforts than Radio.

What do you like least about Radio?

NASS: The biggest problems that Radio has are its fractionalization and lack of visual effects.

Radio is often mentioned as a "cheap to buy" medium. In fact, because of its fractionalization, it is expensive if you need to generate meaningful reach levels.

For many products/categories, visual is so important that the lack of it hurts in recommending Radio when there is a need to create appetite ap-

peal, demonstrate how a product works, etc.

How can Radio better suit your needs?

NASS: Radio has improved substantially its ability to position itself to agencies and clients.

One thing that I would appreciate as a planner and buyer of Radio time is that the Radio medium be sold in a positive way. Don't knock alternative media. Accentuate one of the strengths that you have better than any other medium: namely, the ability to concentrate your audience in those counties where a prospective retail advertiser does business.

With respect to positioning, Radio reps spend considerable time and effort selling the merits of the Radio medium and demonstrating how it meets our needs. Their skill and determination in this regard is evidenced by our increased use of Radio for a broad range of clients in recent years.

How does Radio figure into your advertising mix?

NASS: We recognize the

strength of Radio as a standalone medium and promotional vehicle and, where appropriate, use it accordingly. We probably are among the top national agencies using Radio in the country.

We recommend Radio for virtually all of our brands that have young adult skews and for retail clients for whom ge-



TN MEDIA INC.

ography is an important consideration. Where product endorsement is key, we always turn first to Radio.

Are you using Radio more or less and why?

NASS: As our retail business grows, so does our use of Radio. We are one of the few companies who recognizes that Radio is a different medium than television — and as a consequence, we have a separate Radio buying group.

Our recent experience has confirmed the effectiveness of Radio in selling our clients' services.

ADNEWS™

Portland Radio Revenues Are Up. In the past year revenues increased by 11 percent, marking the fourth year of double-digit growth, according to figures released from Miller Kaplan Arase, CPAs. A total of \$73.2 million was spent on Radio in the Portland market in 1995, up \$25.7 million or 54% from four years ago.

New Kid In Town. Westwood One Entertainment has opened a San Francisco-based sales office to provide full service to advertisers and ad agencies in the growing Bay Area

and Pacific Northwest markets. Running the show is Howard Silver who has sales experience ranging from stints on local FMs to VP/manager of Interep's Major Market Sales. 212-641-2052

Hola MTV. Set for launch in Latin America this April is a joint venture between MTV Latino and Westwood One International called, "Radio MTV." It will be comprised of a weekly Radio program, daily features, special programming based on MTV Latino shows, live events and "Unplugged" concerts, interviews and the latest news and reports on music and pop culture.

KatzKorner

When you need to reach a Super Bowl of an audience, radio may be just the game you're looking for. Sports radio listeners perform on a different level of playing field than the television sports viewer. They're more upscale, better educated, have better jobs and make more money, overall, than the average television sports fan.


KRG Sports Dimensions represents 13 major-league baseball and 13 NFL teams, as well as teams from the NBA, NHL, and Division I college sports.

If you want to hit your target audience, then KRG Sports Dimensions can certainly help you aim. Don't take the field alone. Make KRG Sports Dimensions your sports marketing teammate today.



KRG dimensions
The Best at Broadcast Marketing Solutions





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

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

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




The Katz Radio Group
SUPERIOR PERFORMANCE MAKES US THE BEST

Sales INK™

Practical Hands-on Selling Tips and Ideas

HOT TIPS



See ... Hear ... Feel
People think in — and can be categorized into — three separate modes: “Visuals” (35%), Auditories (25%), Kinesthetics (40%). Here are some traits of “Visuals”:

- They understand what you say by what they see and what you show them.
 - They will agree to “see” you only if they “see” a benefit in it.
 - When making a presentation to a visual, do not give him/her something to look at.
 - A visual must be able to make a mental picture when you talk.
- Source: RAB

Giving Your All to Selling Half

Here are some tips on selling an incomplete product line:

- Focus on what you do have, not on what you don't have.
- Believe in what you're selling — and in yourself.
- Form a sales strategy that emphasizes the strengths of

NONSPOT REVENUE by Ike Fmura

A great source for nonspot revenue was “The Women of the '90s” Expo. A Radio schedule was sold as part of the package but vendor booths in a special display area at the event, a printed tabloid and a fashion show featuring clothing and department stores could be purchased without a Radio schedule.

Each salesperson was required to get a minimum three to five clients involved for the mid-March event. Selling started at the beginning of December, to capitalize on budgets for the new year that had not yet been allocated, and continued with booth sales right up to the date of the expo. The dead-

WELCOME

To the Sales Department of

RADIO INK

Every issue Sales Ink™, provides information to help make your sales efforts more productive and successful in one, easy-to-read section.

Here's what you'll find ...

HOT TIPS, giving you ideas that help your sales effort.

NONSPOT REVENUE, providing examples of how stations are making money without using inventory.

SALES MEETING, sharing methods and agendas from sales managers around the country.

NEW BUSINESS DEVELOPMENT, giving you ways to find new money.

MANAGING SALES, addressing the specific challenges of managing a sales department.

PLUS you'll get advice from sales professionals on a wide variety of topics.

Sales Ink™ is designed to give you information you can use today to make your sales staff more efficient and effective.

HOT TIPS

your product line.

- Don't get down on management.

Source: *Successful Closing Techniques*

The ABCs of Follow-Up Calls

Following up with sales prospects is important, but calling without regard to whether they are ready to buy is inefficient. Separate your prospects into three groups, using three criteria:

- 1) Interest in your product;
- 2) Budget and need for your project;
- 3) The authority to make the buying decision.

Group A meets all three prerequisites; Group B meets two of three; Group C meets only one. Then prioritize your calls.

Source: *Personal Selling Power*, Fredericksburg, VA

Negative Selling Doesn't Work

When people say negative things, it's the customer's inclination to defend the insulted party and to have a negative attitude toward the source of the criticism.

Source: *Personality Selling*, Tom Anastasi, Sterling Publishing Co.

line for print participants was three weeks out from the show. We sold this as a “package price” only and required a deposit which covered our up-front expenses.

The key to the success of an event like “Women of the '90s” is to have total commitment from your sales staff (or at least your top performers) and key station personnel. Without it your event will flounder. We all have one account executive who is our star, but they must spearhead the event in the bullpen when you're not around.

We generated enough nonspot revenue (32 percent of total billing) to more than defray expenses and turn a profit.

Ike Fmura is local sales manager at WDOL-FM/WLQT-FM Dayton, OH. He may be reached at 513-331-5100.

SALES MEETING


by Alana Singleton

The meeting is divided into two segments. The first is called FYI. This part of the meeting is to allow the sales staff to share with their peers any market information, account changes at agencies, info from other Radio stations and suggestions or comments regarding any sales promotions or events that are current. This part of the meeting always allows me to assess the AE's knowledge of the market and their feedback on some of our projects.

The second half of our meeting is educational. Currently, we are reviewing sales presentations.

At the meetings, a designated AE will present a client pitch to the staff *before they present it to the client*. Two other AEs will play the role of clients and are always encouraged to act and respond as clients normally do. Once the presentation is done, the real fun begins. The staff at this time will begin to critique the presentation. They will ask questions as to why or why not certain information was or was not included. They'll ask the AE if the presentation has fulfilled

all of the client needs (promotionally, qualitatively, etc.) Then they will offer suggestions or techniques that will be specific to this particular client. In some *rare* instances, the general consensus may be that the pitch has everything that is needed (I repeat rare).

This exercise helps the entire sales staff and motivates the AEs to be very factual, conscientious and informative in presenting station information to clients. 



Alana Singleton is LSM of WGGC-AM/FM Chicago. She may be reached at 312-427-4800.

SALES

The Close To Open Factor: Selling Your Prospects On The Way You Sell

by Chris Lytle



Two magic phrases can increase your closing ratio. They are not closing *lines*. You don't need closing lines anyway. When it's time to close the sale, just look the client in the eye and say, "Based on what you've told me, I suggest the next logical step is to implement this schedule" (or substitute an appropriate next step for the underscored item).

It's that simple. You don't have to trick people into buying Radio. The reason closing is so hard for many salespeople is that they don't get to a place in the sales process where closing is appropriate.

Memorizing and using these two magic phrases will give your salespeople a lot more opportunities to close.

Magic Phrase No. 1

"I always make it a practice to."

Whatever salespeople say after that phrase will have a strong impact on the buyer. For example, "I always make it a practice to gather data on the client's industry by requesting an Instant Background from the Radio Advertising Bureau and studying it before I call you."

"Hmmm," the buyer thinks, "this person has a logical, systematic approach to doing business. She strikes me as more professional than the other media salespeople who call on me."

Magic Phrase No. 2

"This is the way I work."

Getting salespeople to sell the client on how they will work together is one of the most powerful closing techniques there is. If I can keep the sale open long enough, almost any closing "line" will do.

These two magic phrases will position your

team as a well-trained sales force. To get buy-in from the buyer, you need to answer their unasked questions early in the sales process:

1. Why are you here?
2. What is the agenda?
3. What are your credentials?
4. What is in this meeting for me?


Think of it this way. It's as though you're saying to a prospect: "I'm going to tell you exactly how I work. I will reveal to you the precise process I'll go through with you. You can decide if this is the way you want it to be sold. You can feel comfortable that I'm not going to spring something on you that you don't need. When I do make my presentation, it will be something that meets your needs. Fair enough?"

Buyers are supposed to buy. Sellers are supposed to sell. But selling the buyer on *how* you sell is an important first step in the process.

The Strategy

Revealing your sales strategy to the buyer up-front is the strategy. If a buyer knows what's going to happen, she doesn't have to defend against unscrupulous sales tactics.

You've still got some work to do. In your next sales meeting put the phrases on a flip chart. Have your salespeople contribute ways to complete the sentence starting, "I always make it a practice to" Pick five or six ideas and build a paragraph that you use with new prospects. Repeat this process with the magic phrase, "This is the way I work."

When your salespeople can explain how they work to you, require them to say the same thing to their prospects. You will have stronger closers when you have powerful "openers." 



Chris Lytle, president of The Advisory Board Inc., is author of the Radio Marketing Master Diploma Course. He may be reached at 800-255-9853.

How do you reassign accounts?

Michael Hooper, GSM • KSLX-FM • Phoenix, AZ

At KSLX, I've tried to develop a system of reassigning accounts that serves the station's best interest while making it equitable and fun for the AEs.

Each quarter, we hold an account auction where AEs bid on accounts with KSLX funny money. Here's how it works.

1. I sit down with each AE a week prior to the auction and go over their account list looking for accounts that aren't worked, relationship problems, accounts that spend on other stations but not ours, etc ...

2. I will pay AEs anywhere from one to five KSLX fun bucks for each viable account that is rolled, depending on the potential of each account.

3. In the auction AEs bring their fun bucks and have the opportunity to bid on accounts that are listed on the board. The only rule is they can't bid on accounts that just left their list.

I've found with the account auction, AEs are more forthright about giving up accounts when they have the ability to work new accounts. We get new blood on "problem" accounts and I always see some of these accounts which had been nonadvertisers become advertisers 30-60 days later. It's a win-win.

NEW BUSINESS DEVELOPMENT

Get More From Those You Love

by Bill Day



OK, you've sold a client on the value of your station.

They've committed to giving you business and they inform you that there's no more advertising money available.

So, it's time to sit back and bask in the glory, right? Not today!

When you get told there's no more advertising money, your customers may be telling you the truth. But what about all those other marketing budgets?

Partnership Selling

One way to pique a customer's interest and get them digging for more is to show them how their marketing dollars can be doubled — without magic, just a little creative thinking.

I'm talking about Partnership Selling or "Strategic Alliances." What's a strategic alliance? Strategic alliances are

formed when two or more marketers (usually marketers of noncompeting goods or services) develop a communications program designed to be mutually beneficial.

What is the benefit to the marketer? Each marketer gains exposure to an audience (your listeners) they might not otherwise reach economically. They can receive in-store exposure (signage/ other) at their strategic partner's place of business and may receive product sell-in which can aid in promoting trial of their product.

What's the benefit to the station? The station wins by rewarding listeners with incentives on someone else's product. The station develops strong relationship bonds with their customers while encouraging them to spend more with the station. And a partnership can include cur-

rent and noncurrent advertisers (more new biz).

How It Works

How to make it work, internally. Communicate. Often, potential partners are not repre-

program that rewards your listeners and makes business sense for your advertisers.

Quick example — Blockbuster Video rents movies. Domino's sells pizza. Coke sells soft drinks. What do these three have in common.

The perfect hump day (Wednesday) break.

Rent two movies from Blockbuster (increase frequency of purchase and create demand on an off night). When you do you'll receive \$2 off any family size pizza from Domino's and a two-liter bottle of Coke for \$.99. Domino's sells up to a more expensive pizza (again, off-night), Coke receives sell-in at Blockbuster Video with a guarantee sell-through. They all receive extra advertising exposure and sales.

Where does the money come from? From funds set aside for promotions, signage, couponing and other discretionary funds.

Put together a few strategic alliances and you'll see how rewarding partnership selling can be.



sented by the same salesperson. First, you must identify which accounts make strategic sense (they both market to your core demo, each product/service has relevance to each other) and then develop a program that rewards purchase.

How do you come up with partners? Think. What are natural fits. What are my listeners' lifestyle interests?

The key is to develop a

Bill Day is president of ProRadio, based in Cleveland. He may be reached at 216-221-1676

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APRIL

TARGET PRODUCTS

Easter Fashions
Lawn & Garden

Florist
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Bicycles
Motorcycles

DATES TO REMEMBER

1 April Fool's Day
7 Daylight Savings Time Begins
24 Secretaries Day

4 Passover Begins
7 Easter

5 Good Friday
15 Tax Deadline Day
22 Earth Day

NATIONAL

Home Improvement, Keep America Beautiful, Lawn & Garden, Recycling, Humor and Alcohol Awareness Month

EASTER SALES SOAR

Easter brings big sales opportunities for dress-up apparel for children and adults. Restaurant dining and candy consumption also escalate during this time, with Easter being the second most popular holiday for candy after Christmas. This year people will find the holiday sneaking up on them, being the first weekend of the month. Easter is the fastest growing gift-giving season. However, it is also a late-buying holiday. Almost half of all purchases will take place the week before Easter Sunday, so make sure your clients place advertising up until the end to create spontaneous buying decisions.

ALERT THE MEDIA

• "The Easter Remote." Add a rabbit, to take pictures with children, to your remote package.
• "Treasure Chest Full of Eggs." A retailer can fill a chest with plastic eggs containing prizes & discounts. Tie in vendors and other clients.
• "Tax Deadline Day at the Post Office." Broadcast from the post office on April 15. Have sponsors, serve coffee and doughnuts, and pass out IRS survival kits.
• "Easter Load of Savings." A retailer puts different colored paper eggs on items around the store. Each color represents a different discount amount. Have a poster or banner listing colors with discounts.

MARCH QUICK FIX™

- "TV Turn-off Challenge." Five families will be chosen to participate in a contest to "not watch television for a week" beginning March 5 (television turn-off day). They will discuss their experience on the air & will win a free television from a sponsor if they make it through the week.
- "Spring Fever." A car dealer puts specials on all convertibles. You can have free test drives with popular DJs and take Polaroids of listeners with DJs in the cars.
- "The Super Shamrock Sale." A retailer posts shamrock cut-outs on items indicating a 10%-50% discount.

DATES TO REMEMBER

5 TV Turn-off Day
11-15 Chocolate Week
13 Plant a Flower Day
17 St. Patrick's Day
20 1st Day of Spring
25 68th Annual Academy Awards
31 Palm Sunday
Spring Break
Proms

NATIONAL

Frozen Food, Peanut, American Red Cross, Nutrition and Music In Our Schools Month

MAY

TARGET PRODUCTS

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

DATES TO REMEMBER

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

NATIONAL

Mental Health, Photo, Barbecue, Physical Fitness, Bike and Hamburger Month

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

Sales Promotion Planner is compiled by Kim Stiles, creator of The Stiles System Radio Day Planner. She may be reached at 919-646-6449.



6th ANNUAL

**RADIO
INK**

196

**RADIO
WAYNE**

a w a r d

FINALISTS

**Broadcaster of The Year
General Manager of The Year
Sales Manager of The Year
Street Fighter of The Year**



WHAT IS THE RADIO INK RADIO WAYNE AWARD?

The Radio Wayne awards are perhaps the most unique in the Radio industry, with special meaning because of the selection and nomination process.

The award was introduced six years ago by *Radio Ink* publisher B. Eric Rhoads in response to years of frustration with industry awards that seemed to only recognize the "good ol' boys." It was Rhoads' impression that although these people were deserving of the recognition they received, most would not be where they are if it weren't for the people "on the street" selling Radio, the people managing the salespeople, and the people managing the stations. These individuals were on the front lines, making their stations successful, but were not getting the industrywide recognition they deserved for their efforts. Rhoads decided to change all that.

How The Award Got Its Name

Rhoads searched for the name of a person who exemplified the ideals he wanted to encourage and recognize. Rhoads chose the RAB's Wayne Cornils. Cornils is considered "Mr. Radio" by those in the industry because of his years of service to the RAB, his earlier years of service to the NAB, and his long, successful career in station management. He is loved and respected by everyone, and has spent his life in a tireless effort to promote Radio, often going above and beyond. Thus the Radio Wayne Award was born.

The first Radio Wayne Award was for Best Overall Broadcaster (now called Broadcaster of the Year). It was the Radio Wayne Award. Over the years, Rhoads chose to

create several categories as part of the Radio Wayne Awards including: General Manager of the Year, Sales Manager of the Year; and Street Fighter of the Year.

The Selection Process

Each fall, nomination forms are published in *Radio Ink*. The list of nominees is then sent to an independent panel of judges, comprised of prominent sales and management consultants. Until the winners are announced no one knows if they've won.

Criteria For Selection

When Rhoads created these awards, he intended them to recognize excellence in all areas of the industry, including promotion of the industry itself, bringing high quality to the marketplace, and the demonstration and implementation of strategies designed to improve the overall perception of Radio as a professional industry and a primary medium. Radio personnel from any station, and any size market, in any country, are encouraged to participate. Rhoads is especially proud of the fact that these awards are devoid of politics, and are not subject to the good ol' boys club.

Join Us To Honor Radio's Best

We encourage you to join us for the *Radio Ink* Radio Wayne Awards at the RAB Marketing Leadership Conference Saturday luncheon. We also encourage you to read on, and get to know the Radio Wayne Award finalists. These people are among the best in our industry, and, like Radio Wayne himself, are making contributions above and beyond the call of duty.



many broadcast organizations. Dick has always been well-known for his disciplined work habits, ethical conduct, people training, employee recognition and management visibility and communication as essential parts of business success. Owner of WFMR-FM Milwaukee, he is a champion of Classical Music Radio and remains active on the Music Licensing Committee, a position he has held for more than a dozen years.

Herb has long been known as a leader in the industry and has proven it and maintained that image in putting together one of the fastest growing groups in America. He's also one of the great people-oriented owners in the business.

Dick Harris, president of Harris Classical Broadcasting

As GM of KYW-AM Philadelphia, Dick Harris pioneered "All News Radio." Later, as Group W Radio chairman, he oversaw the expansion of the Radio group. He has served on the NAB and RAB boards and has been recognized by

Herb McCord, president/CEO of Granum Communications



Bill Burton, president of the Detroit Radio Advertising Group



As a representative, Bill has influenced thousands of salespeople through his seminars (most of which have been done free) and has impacted thousands of advertisers with his "Why Radio?" presentations. No one begins to approach Bill for overall impact in a positive way on behalf of Radio.

There are some who might dispute that Bill is, in fact, a "broadcaster" so it's important to remember that he was the president of Eastman Radio when it acquired and operated Radio stations in Portland, ME, Utica/Rome, NY, and Jacksonville, FL. He was also president when the sales arm was launched for United Stations — the Dick Clark/Nick Verbitsky venture. Plus he was president when Eastman Cable reps was founded in 1982.

To sum up, our industry is long overdue in recognizing the man who, in my opinion, is the greatest of the great.

Ray Watson,
senior VP of Alexander Broadcasting Company's KXL-AM/FM Portland, OR



Throughout his 30-year career in Radio sales and management, Ray Watson has epitomized passion, integrity and high standards. Quite simply, he is an exceptional man, and someone who brings out the best in people personally and professionally.

Ray is committed to Radio both nationally and locally. He is a valued member of the Radio Industry Executive Partnership, joining the RAB on many high level, targeted sales calls across the nation. He has also served on the RAB Sales Advisory Committee. As Judy Carlough puts it, "He is an outstanding board member, who does more than just show up."

In Portland, he is deeply admired

by his entire staff of the number one billing station in the market. As a matter of business, Ray makes a practice of hiring good people and letting them do their jobs. He is a good man, and an honor to know. Radio has benefited from his involvement.

Simon Goldman,
president of
James Broadcasting Company



Si Goldman has had a commitment to the communities where he has owned stations. He has a philosophy of serving the area with public service from the station, having station personnel becoming active in civic groups and keeping an active role in the community.

His success in business speaks for itself as does his record of public service. Although he may not have the recognition from the general public, it is high time for a representative from a smaller market to be honored. Si Goldman is a refreshing role model with values and a love of broadcasting that seems to be diminishing in this age of deregulation. He represents what is right about our industry.

Dale Miller,
president of
West Virginia Radio Corporation



24 ▶

**RADIO
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CONGRATULATES

**CHUCK
RENWICK**

**RATED NO. 1
REPRESENTATIVE
OF ALL
RADIO TRADE
PUBLICATIONS**

SOURCE:
INDEPENDENT SURVEY,
GRIFFIN REPORT, 1995

Dale Miller has been in broadcasting for over 25 years, having worked in some capacity or another for the West Virginia Radio Corporation for 18 years. He started in news, moved into operations, and in a short time became president and GM of all stations in the company. During his tenure, he has continued to improve the stations from a technical standpoint, increase and maintain ratings for all stations, and show remarkable revenue increases every year. He strives to make our stations the best. Since 1992, he has put together multistation duopolies in two West Virginia markets, both of which have been the most successful duopolies in the country. On top of all this, he is an individual who genuinely cares about people.

Scott Seidenstricker (center), GM of Americom's KFSO-AM Fresno, CA



Scott joined the broadcast industry as a CSM in Las Vegas. Within two years, he was a GM. He soon took control of the company's stations in Fresno as well. By the third quarter he had increased sales by more than 100 percent. Scott is an innovative manager who knows how to raise billing and maintain a strong, positive team.

Bruce Johnson, owner of KGEM-AM/KJOT-FM/KQXR-FM Boise, ID, and GM of KCMJ-AM Palm Springs, CA



Formerly president of RKO and Shamrock Broadcasting, he has long been known for his success in turning around Radio stations. In the past 25 years, he has managed 43 Radio stations as group head or GM. He also conceived and developed the RKO Sales course which is still in use today.



Bob Bellin of ABS Communications' WROQ-FM Greenville/Spartanburg, SC

Bob Bellin has taken a fledgling Radio station in both ratings and revenues and turned it into one of the top performers in the market. He accomplished the impossible by getting a Country-dominated market to embrace Classic Rock. And he has turned our station into a first-class operation that could compete in any size market effectively by bringing in large-market talent and sales into this medium market.

Mark Ward of Western Broadcasting's KGVO-AM/KLCY-AM/KYSS-FM Missoula, MO



We already think you're
THE BEST!



Mark Masepohl
General Sales Manager

HMW Communications, Inc.

C O N G R A T U L A T E S

**“The Best of the Best”
Philip A. Zachary**

**Vice President and General Manager
WRDU 106.1 FM
WTRG 100.7 FM**



- WRDU 106.1 – “ONE OF THE COUNTRY’S BEST RADIO STATIONS” – ROLLING STONE MAGAZINE’S READERS POLL ... YEAR AFTER YEAR.
- WRDU 106.1 “EARTH BUDDIES” ENVIRONMENTAL PROGRAM – “BEST OF THE BEST” – THE NATIONAL ASSOCIATION OF BROADCASTERS, 1992.
- WTRG 100.7 – “CAROLINA-FLAVORED OLDIES” – A SPECIAL RECIPE AND THE ONLY ONE LIKE IT IN THE COUNTRY.
- WRDU 106.1 AND WTRG 100.7 STAFFS WILL TELL YOU HE’S TOUGH, HE’S CREATIVE AND HE’S A BRILLIANT BROADCASTER.

106.1 WRDU
The Home of **Rock 'N Roll**

100.7 WTRG
Essential • Great Music

He is a good manager. He cares about his sales force. It's a team and a family that he's been able to manage because he created that atmosphere. His energy, love and dedication to Radio is something the rest of the staff feeds off of. For the sales staff, that inspires us to present the importance of Radio to our clients and listeners. And our market and Radio has evolved. He has helped the staff evolve with it. He's one of a kind.

Steve Johnson
of Simmons Family Inc.'s
KSFI-FM Salt Lake City, UT

He is just number one in being an outstanding leader, and has taken these Radio stations from humble beginnings to being great. He's great with his organization, a great mentor and a great public relations manager. He defines what it takes to be a GM plus he's a great guy to work with.

Len Clark
of University of Evansville,
IN's WUEV-FM



I was a freshman work-study when I started at WUEV. I was given on-air shifts but also dreaded news "duty" and within the year I was given a chance to produce a show. Len operates the station with a professional demeanor, yet almost all working there can sit and talk to Len. He is open to new ideas and knows what is good for the station. Working at WUEV has been one of the best experiences of my life. Len and the staff create a wonderful place to work, not to mention a wonderful station to listen to.

Jerry Schnacke
of Central State Network's WTAX-AM/
WPRC-AM/WDBR-FM/WWTE-FM
Springfield, IL



For 20 years he has dedicated himself to excellence in our industry always with the utmost integrity. His belief and commitment in our medium is evidenced by those who have gone on to make Radio their lifelong career choice. Fair. Firm. A teacher and still a student of broadcasting. Active in three community boards, coaching youth soccer leagues, and still attending station remotes and promotions because he believes in supporting his staff and his stations.

Richard Heilmann
of Curtis Media Group's WKTC-FM/
WGBR-AM Goldsboro, NC, and
WFMC-AM/WCPS-AM Tarboro, NC



As part of a 12-station North Carolina-based company (Curtis Media Group) Rick has, in the last year, added another station to the three stations he has been managing for over three years. The three stations had kept Rick plenty busy, with over 45 employees, and it's a wonder he was able to maintain any sanity. The third station added a lot more responsibility, plus underwent a format

change during the year and with that there was the challenge of a "start-up."

The good treatment of his employees goes from his total access to all employees with his open-door policy to the quarterly picnics and outings he plans to keep morale high, to the monthly newsletter he writes to make sure everyone is "on the same page" with the goals of the company. Consequently, employee turnover is far below the rate of our other Radio competitors.

His results for the company include: a 16 percent increase in sales for WKTC, 45 percent for WGBR, 12 for WFMC and 10 percent for WCPS.

Gerald M. Vigil
of San Luis Valley Broadcasting
Company's KSLV-AM/FM Monte
Vista, CO



In May of 1988, Mr. Vigil inherited a mess at KSLV. Bankruptcy loomed, cash flow stunk, employee morale was low (paychecks were often asked to be "held" by the previous GM) and station image in the community a laughingstock.

Today, KSLV is nearly debt-free. Cash flow is positive (cash was paid for new AM and FM transmitters). KSLV has had record sales for the past three years in a row and has yet to sell by the ratings. KSLV boasts the highest rates in the market yet is often sold-out even when competing against Dollar-a-Holler type packages from other stations. KSLV is now highly respected and thought of as the marketing and creative leader in the community.

KSLV has made a complete 180 degree turn from near bankruptcy in 1988

to prosperity in 1995 largely due to the leadership of Gerald M. Vigil.

Phil Zachary
of **HMW Communications' WRDU-FM/**
WTRG-FM Raleigh, NC



Phil has constantly pushed himself, his stations and our industry to new levels. For nearly a decade, Phil has been passionate about promoting Radio first and his stations second, an attitude that has played a large part in Raleigh's revenue growth. Phil has been the one constant in TARBA, the Triangle Area Radio Broadcasters Association. He has developed excellent people and has been an innovative programmer and marketer. Most telling may be that his stations are market leaders in revenue, even when they are not ratings leaders. If I owned a station, he'd be my pick to manage it.

Perry A. Frey
of **Citicasters' WTVN-AM**
Columbus, OH



Perry has managed stations in Toledo, Cincinnati and Columbus. He has been GM of WTVN since 1978. Under

his guidance, the station has grown and prospered while other AMs have fallen aside. WTVN accounts for half of all AM listening in Columbus.

Perry has built a solid station. He empowers department heads. His news operation is second to none (AP's Outstanding News Operation in Ohio, 1995, and over 100 other major awards in 10 years). Perry oversees marketing that reaches listeners and advertisers. At Perry's direction, the station daily gives back to the community with superior programming and public service.

Gunther Meise
of **Johnny Appleseed Broadcasting's**
WVNO-FM Mansfield, OH

For over 30 years, Gunther has been the lifeblood of WVNO Radio. He and some partners started the company on a shoestring in the early '60s ... back when it wasn't cool to be FM. He has performed every possible duty within the building himself ... which means that no staff member can ever convince him that "It can't be done."

On the management side, he has this ability to tell you where WE want to go ... then he gets out of your way. Ambitious people appreciate this trait in him. He constantly invests resources in the latest/newest equipment and sales tools. Working for Gunther is a sales rep's dream. But perhaps Gunther's best asset is his unwavering loyalty to his people. Good Radio people migrate to WVNO ... As an employee — if you take care of the company — Gunther and the company will take care of you. Surprise. Gunther Meise has been practicing win/win for 30 years. It's time he received some national attention.

Danny Fletcher
of **Seaton Group Stations'**
KFYO-FM Lubbock, TX

Danny did an excellent job of getting rid of much of the excess overhead that has been draining the profits from the stations for years and years.

Danny changed the "can't do's" to "can do's" and is always ready to lend a helping hand, no matter how menial the task. His optimism is contagious and was badly needed when the stations were sinking, and I believe it is the main reason for turning the station into a profit making organization.



I sincerely don't believe anyone could have done a better job pulling KFYO/Z102 out of the quicksand than Danny Fletcher.

Stephen C. Trivers
of **Fairfield Broadcasting's WKZO-AM/**
WQLR-FM/WQSN-FM Kalamazoo, MI



Steve Trivers is a devoted Radio broadcaster. He was an executive with Susquehanna Radio before becoming an owner of WQLR and WQSN Kalamazoo. Under his leadership WQLR became a major factor in the market for Radio and the community. In 1995, his company bought WKZO and is in the process of rebuilding that legendary station. He is a hands-on manager who believes in the development of people. As a result, Steve has created an extremely successful staff. The stations' involvement in community activities is second to none. In recognition of his experience and dedication, his fellow broadcasters have honored him by electing him chairman of the Michigan Association of Broadcasters.

Bob Gourley of Walton Stations'
KKCS-AM/FM Colorado Springs, CO



Bob Gourley, when taking a work break from his main job of trout fishing, manages one of the great Country stations in America. KKCS has constantly been a market leader and respected throughout the industry as a state-of-the-art operation and through Bob's leadership will continue to be so.

Larry Summerville
of Doug Gold's MORE-FM
Auckland, New Zealand

In all the years I've been in this business working for, with and observing GMs in 10 countries worldwide, Larry Summerville is the single best GM I have ever come in contact with. Larry Summerville is what all the books on leadership are all about.

Whereas most GMs manage today, Larry manages tomorrow. Whereas most GMs see problems, Larry sees opportunities. Whereas others ask "Why?" Larry asks "Why not?" Whereas most oversee, Larry takes charge. Whereas others enforce rules, Larry breaks the rules. Whereas most GMs push, Larry Summerville pulls his staff behind him.

Diane Hagen
of Americom's KODS-FM Reno, NV

Diane is enthusiastic and knows how to develop team spirit. She has a hands-on style of management and gets very involved with her staff. She has a knack for boosting productivity in others.



Mark Masepohl
of Evergreen Media's
KTRH-AM Houston

He is a great leader in the community and at the Radio station. He's got an ironic sense of humor which assists him and the rest of us in our job. His commitment to excellence is unparalleled and his work ethic is unbelievable. He is genuinely a good person. Mark engenders so much commitment from his

Granum Communications, Inc.



Congratulate
Beth Davis
On Being Nominated for
Sales Manager of the Year



Atlanta
WVEE-FM
WAOK-AM

Baltimore
WXYV-FM
WCAO-AM

Boston
WBOS-FM
WOAZ-FM

Dallas
KOAI-FM
KRBV-FM
KHN-AM

Orlando
WMMO-FM
WHTQ-FM
WHOO-AM



Beth Davis
of Granum Communications'
KOAI-FM Dallas



Beth Davis epitomizes "great manager." She is unequivocally fair and a superb listener. Beth motivates each staff member differently, paying individual attention to what spurs each of her staff to be better ... better sellers, better service providers, better team members. She believes education is pivotal in pushing people to grow and provides "out of the box" sales training programs to challenge her team.

Beth Davis is like the teacher you both loved and hated. The teacher that pushed you through painful learning curves and who, in hindsight, you attribute important life lessons and your success to. Beth Davis is the teacher you will never forget ... and the reason I will make \$100,000 this year.

Joe Bayliss
of Chancellor Communications'
KBFK-AM/KGBY-FM Sacramento

Joe's history of performance speaks for itself. His career has included small-, medium- and large-market experience ... from his sales internship at K-101 San Francisco to his present position as director of sales for Chancellor Broadcasting in Sacramento.

Joe has exhibited all the qualities necessary for success ... an in-depth knowledge of the product, an innate sales ability, a great sense of humor, with a propensity for getting the job done. His reputation of integrity and fair play, his clear thinking leadership, and his motivational quality enables Joe to educe the best from his people.

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<http://www.kzok.com>

**EZ Communications congratulates
our two Seattle nominees for the
1996 RAB Radio Wayne Awards**

Riki Pritchard
Sales Manager of the Year

Lori Snyder
Street Fighter of the Year

Seattle • Sacramento • St. Louis • New Orleans • Kansas City • Pittsburgh • Philadelphia • Charlotte

Gary Rozynek
of American Radio Systems'
WBMX-FM Boston



Above all, his enthusiasm for doing things right is evident every day. This broad characteristic includes Gary's commitment to: planning, training, preparation, execution of the basics, commitment to a nonratings driven sales strategy, coaching and supporting his staff, and giving his staff the tools necessary to win.

While many sales departments focus day-to-day, month-to-month, quarter-to-quarter, Gary has implemented a multiyear plan for the sales department of the Radio station. This program is developed with involvement from the staff. The staff program is well-documented in the form of an annual sales plan.

Often the test of true professionals is what happens to people who have worked for them. Over a 10-year period, there are several who have worked for Gary and gone on to LSM and GSM responsibilities. Gary has had a positive impact on many people who represent the future of our business.

Steve Sandman
of Commonwealth Broadcasting's
KRST-FM Albuquerque, NM



Leading his sales department through change, yet still maintaining the standards of performance including once again leading the Albuquerque market in revenue with KRST, Steve Sandman deserves the Sales Manager of The Year award. I challenge you to find a better SM that reflects courage, character and principle. Every winner I know shares a thirst to be the best under any circumstance. Steve Sandman gives his staff the leadership and motivation and simply put, he finds a way to win. It's a travesty if Steve Sandman doesn't win Sales Manager of the Year.

Susan Goldsen
of Commonwealth Broadcasting's
WABJ-AM/WQTE-FM/WMXE-FM
Adrian/Hillside, MI



As Sue's career has grown, so has her ability and ambition. Sue leads and motivates seven salespeople at three stations in two cities, has single-handedly developed the sales and marketing for start-up WMXE, and led WABJ/WQTE to 7-10 percent sales increases in each of the past five years. Sue's community involvement matches her sales and promotion acumen.

She serves as president of the Adrian Symphony Orchestra and the Zonta Club of Lenawee, on the executive board of the Lenawee County Fair and sits on the boards of the Hillside Kiwanis Club, Hillside and Lenawee County United Way, Catholic Social Services and is active with both the Lenawee County and Hillsdale Chambers of Commerce. After living in the Lenawee County community for only four years, Sue won the Chamber's 1994 Athena Award, presented to the person who has excelled at advancing the status of professional women. Sue Goldsen's professional, civic and personal life exemplify leadership by doing. She has earned the distinction of Sales Manager of the Year.

Sean Luce
of CBS Inc.'s KIKRW-FM Houston



There are different levels of performance standards that we as managers, will set by example for our salespeople. Sean Luce can only be defined as "above the rim" when it comes to setting the example of what it takes to be a successful sales manager. In the trenches, leading, developing, motivating with Olympic world-class results.

Sean defines what *Radio Ink* and the Radio Advertising Bureau talk about concerning the standards of professionalism and leadership in our business. He's a force to be recognized.

Terry Strickland
of STARADIO Corp.'s KMON-AM/FM
& KLFM-FM Great Falls, MT



Almost four years ago, I hired Terry Strickland as our GSM. Her background was in retail management and sales. She had only been selling Radio for less than three months when I placed her in the position. My colleagues in Radio thought that I probably had finally lost it.

I hired a *manager*. Terry is so dedicated that she takes work with her, always volunteers to take on any responsibilities that I pass on to her. She holds the sales staff accountable, leads by example and is always available to make calls with the salesperson to help them help their clients.

And Terry is not afraid to go beyond her comfort zone. This year she was elected as the first female president of the Great Falls Broadcasters Association

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*In Commemoration of
Radio's 75th Anniversary*

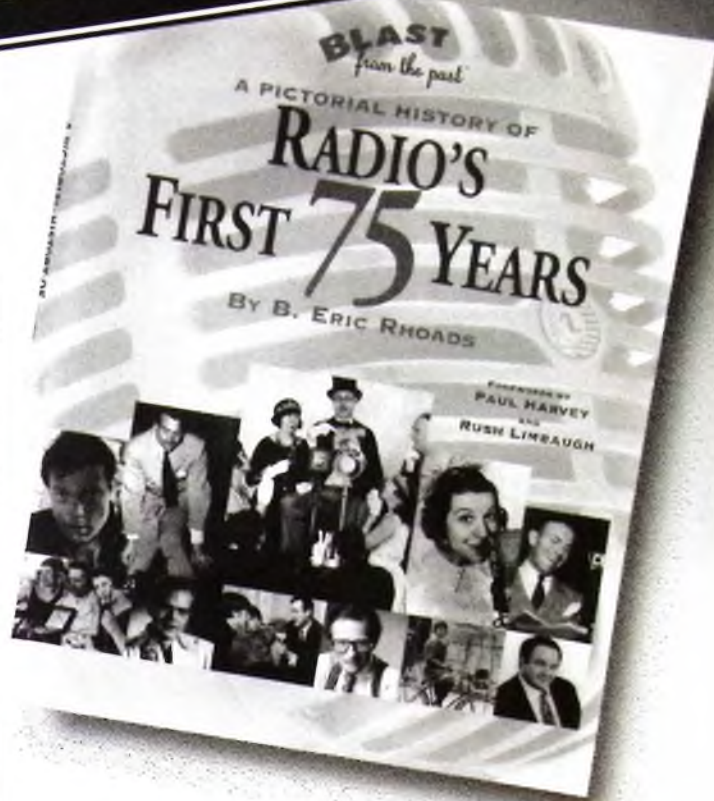
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– Sally Jesse Raphael
National TV Talk Host*

*"If you are a Radio buff like me, this is
a must hit"
– Bruce Williams
National Talk Host*

which represents every Radio and television station in Great Falls.

Bill Saurer
of Mercury Radio's
WGFR-FM/WEDG-FM Buffalo, NY



Bill has been with The Rock Network since the fall of 1991 and has built us into the top-billing station in the market. The reason Bill deserves to be Sales Manager of the Year is because he's a leader and an educator, not just a manager.

Bill believes in a sales culture. Our culture is the best, to never stop learning, to make yourself the best person possible and always work on making our industry better. (Plus don't forget to make money!) Bill's commitment to improvement is so great, we were the only Radio station in the country that had every member of our sales team, not just the manager, at RAB '95. He has kept us to-

gether through the ups and downs of getting sold (Rich Products to Mercury Radio), sits on the RAB planning board and even finds time to help recruit for his alma mater, Syracuse University.

Riki Pritchard
of EZ Communications'
KZOK-FM Seattle, WA



Riki has the distinction of having gotten the first \$1,000 rate on American Radio. She did this with KIIS-FM Los Angeles early in her career. She had just finished her second term as president of the Puget Sound Radio Broadcasters Association. A strong motivator, Riki has trained many AEs to go on to very successful careers.

Steve Jason
of ABS Communications'
WROQ-FM Greenville, SC



When I was GM of WNOR-FM Norfolk, VA, I hired Steve as an AE. He was later promoted to SM. Under his leadership, WNOR became the highest revenue producing station in the market's history. When he moved to WROQ, he assembled and trained a win-

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ing sales staff. He is constantly originating imaginative and innovative concepts. Steve's leadership is evident by the success of stations he has been affiliated with. In more than 40 years in broadcasting, I consider him one of the most outstanding people I have been associated with.

Bob Sparr
of Tribune Broadcasting's
WGN-AM Chicago, IL



WGN has maintained its position as one of the top revenue producers in the country and it is under Bob Sparr's leadership that the sales department turns in a truly incredible performance. It's hard to imagine a sales team anywhere in the country that's been more effective. But with an effective leader such as Bob Sparr, it shouldn't be any other way.

Peri Corso (right)
of Astor Broadcast Group's
KIKF-FM Orange, CA



Peri has a broadcast career spanning 15 years. In these years she has gained experience in nearly every station job. Peri's management style involves teaching and motivating from first-hand knowledge. Peri is a person who definitely makes big things happen.



Dan Lindsey
of Simmons Family Inc.'s
KSFI-FM Salt Lake City, UT



He's probably the best that I've ever seen in developing business. He's done a lot to inspire and motivate the sales staff in that effort. And Dan is just an all-around solid performer and a shining star with a definite grasp of the future of Radio. He's the man.

Brian Patrick O'Reilly
of Contemporary Media Inc.'s
KBMX-FM Osage Beach, MO



Brian has averaged a 26 percent increase in billing every year since joining us in 1991. This is due to an ever-expanding, diversified and previously untapped industry client base, all adding to the prosperity and success of KBMX as a broadcast property. But why

else should Brian be recognized as "Street Fighter of the Year?" Simply his care for the

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PERRY FREY

*President & General Manager
WTVN-AM / Columbus, Ohio*

**1996 RADIO WAYNE AWARD
GENERAL MANAGER OF THE YEAR NOMINEE**

*Congratulations on your nomination,
from your friends and co-workers*



prosperity of area businesses and community, his innovative use of proven advertising principles, his objective empathy and often "wacky" creative enthusiasm. And most important, his belief in Radio as the most effective information, entertainment and marketing medium in the world.

Dan Barron
of Barnstable Broadcasting's
WSRR-FM Memphis, TN



A real winner whose undying persistence and ability to create long-term business relationships has meant consistent, long-term business for Star 98. Dan created over \$150,000 in additional revenue in 1995 alone. This for a new station in a very competitive marketplace. His genuine concern for

clients and co-workers has paid big dividends for his station throughout his career. Promoted to LSM in June, Dan still carries his list which accounts for 23 percent of the station's billings. Always up to a challenge and finding new and creative ways to accomplish a variety of tasks sets Dan apart from the pack. Dan has billed over \$1 million for WSRR and Barnstable Broadcasting.

Bob Alden
of Buckley Broadcasting's
WOR-AM New York, NY



Bob has contributed mightily to WOR and the Radio industry. Among his early and lasting accomplishments was his innovative use of the medium for direct response advertising. Bob paved the way for everyone in Radio to benefit from this category. His stellar successes include the

development of Vermont Teddy Bear and Ginsana into long-term Radio clients.

Paulette Lees (center)
of Jack Lich's WMDH-AM/FM
New Castle, IN



When Paulette first started in the Radio business she had no Radio experience, let alone sales experience, and with that lack of experience came no list to work from. She started with nothing and with as much determination as I have ever seen in anybody has become my top salesperson.

She has come up through the ranks. She has earned her CRMC, has been promoted to FM coordinator and most recently has been put in charge of cop/vender development.

She realizes the amount of time, discipline and organization that must be dedicated in order to reach that pinnacle. She is constantly reminding her fellow salespeople and myself of what it takes to make a successful salesperson. She is the epitome of what a "streetfighter" should be.

Tracy Taylor
of Guaranty Broadcasting's WBEX-
AM/WKKJ-FM Chillicothe, OH

Mr. Taylor has been at WBEX/WKKJ his entire broadcasting career. He was hired as a DJ but was quickly given the yellow pages and told not to be back until 4 p.m. After several ownership changes and a new GM, Tracy started working smarter. For the past eight years he has been the station's top biller, while always trying to help other



**STEPHEN
TRIVERS**

President/General Manager

Q-lite 106.5 FM WQLR,
The Sports Station AM 1470 WQSN
and AM 590 WKZO
Kalamazoo, Michigan

Congratulations Steve!
on your Radio Wayne Award nomination

as

GENERAL MANAGER OF THE YEAR

AM 590
WKZO
NewsTalk

Q-lite
106.5 FM WQLR

THE SPORTS STATION
WQSN
AM 1470

salespeople. Record sales have been posted for the past few years and each year we wonder what the next will bring. For 1995 it was over a 30 percent increase for 1994. Tracy's accounts will vouch for his professional and friendly approach.

Key Leiker
of Robert Ingstad Broadcasting
Group's KSKL-FM Scott City, KS



She is a seven-year veteran of Radio sales in Southwest Kansas and has earned the respect of her clients as well as her peers. She is persuasive without being obnoxious. She is tenacious without intruding. Her clients are loyal to her and appreciate being treated with integrity by her. She produces the results for them that she promises. She also represents this area's premier agricultural station with Paul Harvey News and Rush Limbaugh and she also represents KSKL-FM, this area's Oldies station.

Lori Snyder
of EZ Communications' KZOK-FM
Seattle, WA



Lori is a 12-year veteran of Radio sales. She spent 10 years of her career in the Las Vegas market where she was named "Account Executive of the Year" by the Women in Communications' Electronic Media Awards and also won awards for her commercial copywriting. Lori was just named

a "Certified Sales Professional," her company's highest level of sales excellence. Lori has always been a top producer and has always found time to help others.

Cecily Burleson
of CBS Inc.'s KKRW-AM/FM
Houston, TX

Simply put, Cecily Burleson is the best Radio sales rep in the business. Cecily



quarterbacks one of the nation's most prolific sales forces, The Arrow in Houston. Cecily has run through the competition achieving unlikely shares with some unlikely clients. She has passed her annual sales quota with two months to spare on a staff that has outperformed last year's figures by 53 percent (to date). Cecily's been featured at the RAB's MLC and NAB's Radio show as one of America's top "Streetfighters" offering tips and insights on how to be the best. Cecily is the best, she deserves the award, say no more.

Thurman Worthington
of Max Radio's WWDE-FM Norfolk, VA

I have known Thurman for almost 25 years. Most of that time we have been friendly competitors. Thurman has always been a strong but professional competitor. His knowledge of and loyalty to clients is legendary. His is not a 9-5 salesperson. His work day is whenever an advertiser needs him. It is common to see him at a client's business at 7, 8

or 9 p.m. When people can't find information they say, "Call Thurman, he will know." Too bad there aren't more Thurman Worthingtons.

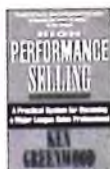


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Friday, February 16 at 12:15 p.m.
Luncheon in the Chantilly Ballroom

◆ The *Radio Ink* 1996 Radio Wayne Awards
Radio Ink honors the top people in the Radio industry.
Saturday, February 17 at 12:15 p.m.
Luncheon in the Chantilly Ballroom

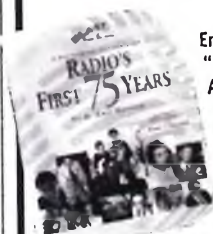
RADIO INK BOOKS: AUTHOR SIGNINGS
Wyndham Anatole Hotel
(directly across from the Chantilly Ballroom)



Ken Greenwood, author of "High Performance Selling," one of the finest books ever written on selling.
• Thursday, February 15, 4-5 p.m.
• Friday, February 16, 2:15-4 p.m.



Bob Doll, author of "Sparks Out of the Plowed Ground," The History of America's Small Town Radio Stations.
• Thursday, February 15, 3-4 p.m.
• Friday, February 16, 10-11 a.m. & 2:15-4 p.m.
• Saturday, February 17, 11 a.m.-12 p.m. & 2:15-4 p.m.



Eric Rhoads, author of "Blast from The Past: A Pictorial History of Radio's First 75 Years." From the 1920s through the 1990s. This hard-bound coffee-table book is 472 pages with over 900

photos!

• Thursday, February 15, 5-6 p.m.
• Friday, February 16, 2:15-4 p.m.
• Saturday, February 17, 2:15-4 p.m.

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Ideas About Radio Programming

PD FORUM

How do you feel about live spots?




Larry Daniels
KNIX-FM
Phoenix, AZ
It's my opinion that a live 60-second

spot should be a rarity in a music-intensive format.

Few people can effectively deliver a live spot on the air. For those who can, I say "let 'em." However, one live spot goes a long way and, if repeated too often, can lose the audience. A live spot also limits the personality's ability to do anything else during that particular break.

I've heard some personalities genuinely entertain while doing a live spot, smoothly transitioning into it before the audience is even aware they're hearing a commercial. Some can drone on seemingly forever, well past the zzzzzz-limit.

Some clients prefer live spots for a popular personality's endorsement value and hope they will run for at least two minutes (and often they do). That's the danger and should be strongly considered. 



Duane Link
KEX-AM
Portland, OR
Live spots are a powerful tool for

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the sales department of spoken word formats. Who better to communicate passion for a product than the person who makes a living communicating with passion and emotion. Live spots are a foreground message delivered by foreground personalities. Caution should be taken to isolate them as the last element in


a break so the commercial doesn't interfere with the content and flow of the show. Limiting the inventory to one an hour will help increase the value of each spot without fatiguing the audience or talent. The talent, management and sales department need to be in agreement on the integrity of the product and the

image it leaves with the talent. Personalities shouldn't be forced to participate if they're not comfortable with the product. 



Peter Casey
WBZ-AM
Boston, MA
Live spots on Radio are still one of the

great ways Radio provides excellent service to its advertisers, especially when they're on AM Radio. The benefit AM has is that the audience is there to hear the words spoken by the on-air talent. Commercials in the News and Talk formats are often an integrated part of the format and not an island of words between the music.

Talk show hosts have become quite proficient at live reads because they're there for their opinions and ability to convey the message whether it's their own or that of the advertiser. Of course, no show should be loaded down with all live spots. Two or three live spots per hour is reasonable for the typical talk show hour. Any more than that would water down the effectiveness of all the live spots, as well as clutter up the show's programming. Not all hosts can do it effectively and some I've heard should never attempt it. The success of it depends on how well the talent "sells" the message. 

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

► **Groovy Man.**
G. Barney "Retro" Granger, VP/GM of WKTK-FM Gainesville, FL, recently received the Entercom President's award for leadership at a management conference in Arizona.



► **Nancy Snyderman,** known for her work as a medical correspondent on *Day & Date* and *Good Morning America*, now has her very own show, *The Dr. Nancy Snyderman Show*, on KPIX-AM/FM San Francisco.



► **Ted Jordan** takes over as VP/GM of WBZ-AM Boston, replacing Ed Goldman.



► **Nationally syndicated** talk host Don Imus will be the NAB Broadcasting Hall of Fame's Radio inductee.

► **Correction:** In the Talk Radio Guide (Jan. 15-28) Jones Satellite Network was listed as a 24-hour sports provider. One-On-One Sports bought Jones Sports Network in August and should have been listed as the provider. We regret the error.

Right Talent, Wrong Position

by Mike McVay



You don't need to be in Radio long to come across a person who was terminated because they were "just not the right person for the position."

The individual then goes on to great success at another Radio station. Why is it that talent sometimes are the right people in the wrong position?

The onus in this situation needs to be placed on the hiring individual. If the talent has executed the formatics and played the game the way it was intended to be played, it is not necessarily their fault. However, it doesn't make anyone feel very good when a termination results as a matter of the right talent being put in the wrong position. I was fired from my very first programming job at age 19. The general manager said: "Mike, I made a mistake in thinking you were ready for this position."

All The Wrong Moves

John Lanigan was a great morning man at WGAR-AM Cleveland for nearly a dozen years before joining the Metroplex Broadcasting station in Tampa. John never did get off the ground in Tampa and after two years was quite unhappy in this position. WMJI brought John back to Cleveland, and ratings indicated it was the best move for the station and for Lanigan. John was definitely the right talent, but the position in Tampa was all wrong.

It is not unusual to see a returning talent improve and do well because they have had an opportunity to grow into a market and the market to become accustomed to them. Kevin Kitchens was a long-time morning personality on WRMF

West Palm Beach when he chose to leave for San Diego. While Kevin enjoyed rating success in San Diego, it was never as strong as what he had experienced in Palm Beach. Kevin's recent return to WEAT West Palm seems to have been the right move as he is already ranked No. 1 or No. 2 in almost every demo.

Tips for Selecting Talent

To avoid placing the right talent in the wrong position, employers should consider these tips when selecting talent:

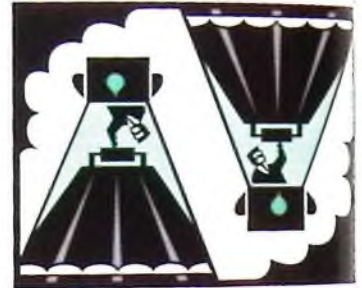
1. Believe that the talent is as good as they are ever going to get. Listen to their tape and consider that what you are hearing is their very best show. Then, if their performance ends up being better, it is a pleasant surprise for all.

2. Do not employ a talent believing the publicity from attracting that individual to your station will be enough to carry an audience. The average person, or the majority of an audience, will not follow a talent, lemming like, from one station to another.

3. Really try to understand who the talent is, truly. Talk to them about their personal life, try to spend some time with their significant other or family members, determine what their long-range goals are, and attempt to understand how your station fits in the big picture of them accomplishing their goals.

4. When gauging the quality of a talent, is it the individual who is funny or the total cast of characters? Don't hire 25 percent of an on-air team and expect him or her to match the success of the past.

Mike McVay is president of McVay Media. He may be reached at 216-692-1910.



Programming Manager

Format	Options	Help
CHR	Fun Factory 18-34	<div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p>If you want to know more about the best in morning radio show prep and special programming, drop us a line at one of the numbers below.</p> </div> <p style="text-align: center;"><i>Anything else just would not compute.</i></p> <p style="text-align: center;">116 East 27th Street ♦ New York, NY 10016 ♦ Phone (212) 679-3200, ext. 220 ♦ Fax (212) 679-3310</p>
A/C	Fun Factory 25-54	
Country	Country Kickers	
Urban	Urban Fun Factory	
More...	Enter	

The Rush to Ratings

by John Lund



Rush Limbaugh has helped countless stations across the fruited plain to ratings utopia. While dittoheads insist "Rush is Right," some stations just don't get it. They enjoy Rush's ratings, but suffer rating losses in their nonRush time periods. Why do listeners rush to leave after Limbaugh?

Recycling Rush

Only half of EIB/EFM stations effectively build audience in all time periods using the huge Rush Limbaugh cume. They use promos to "move" the audience around the station and thus increase cross-cuming.

Stations need to creatively utilize every moment to build nonLimbaugh listening. "Work" the cume so there is no question what station airs the program, and what other benefits of listening are part of the station's programming package. Since Limbaugh's show may be the highest rated time slot on the station, broadcasters must seize this opportunity!

Sell Call Letters/Promote Benefits

- Take ownership of Limbaugh or listeners might think they are hearing another station.

Program Rush as your own and carefully customize the cutaway commercial breaks; add call letters and promos.

- Capitalize on the 5-second sound aired going into stopsets and deliver station call letters and a liner. Don't waste time saying, "Rush will be back in a moment." Sell station benefits, like news on the hour, the noon news, afternoon news block, the show that follows Rush, the morning drive programming, etc.
- Promote again at the end of local breaks going back to Rush. Run a promo over the "go-back" music theme used to re-join Rush. Take 5 seconds to sell call letters and benefits of further listening.
- Utilize a 30-second avail in a 3-minute commercial cutaway this way: Take 15 seconds first, and 15+ seconds at the end (with 2.5 minutes of commercial in the middle) to sell benefits of listening.
- Utilize every opportunity to sell programming benefits in all other syndicated and local talk shows.
- Give all network talk shows a local feel with plenty of call letter mentions, promos and promote-aheads, and "stationality" to reap better ratings throughout the broadcast day.

John Lund is president of The Lund Consultants to Broadcast Management and Lund Media Research. He may be reached at 115-692-7777.

TALK TALK

Speak Up Please ... The "Trading Post" is our daily 30-minute program where listeners call to buy, sell and trade whatever they want. In our small community, there are a lot of older citizens who make up the bulk of our listening audience. When doing the live call-in segment, the caller is put on the air while the talent moves things along.

One day an older woman called and the jock put her on the air and said, "Hello, you're on Trading Post ..." (dead air) ... "Hello, caller, you're on the air ..." (more dead air) "Caller are you there?" Finally a response, "Hello?" "Hello, you're on the air ..." "Am I on the air?" "Yes caller, you're on the air, go right ahead." "Hello, am I on the air?" (Louder this time) "Yes ma'am, go right ahead, we can hear you just fine." "Hello? I have two hearing aids I want to sell ..."

Jeff Thomas, PD • KTTN-FM • Trenton, MO

WEBSITE-INGS



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News/Talk
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WFLY-FM Albany, NY
CHR
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INTERVIEW

Little did businessman McHenry Tichenor know that when he attended a Kiwanis convention in Harlingen, TX, in 1932, his destiny would change forever. He became enchanted with the climate, citrus groves and palm trees, and also learned that the local newspaper, the *Valley Morning Star*, was up for sale. That purchase set into motion a number of media sales and purchases which would ultimately lead to the formation of Tichenor's media empire.

In 1949, Tichenor obtained a 50,000 watt AM station in Harlingen (on the Mexican border) which broadcast half a day in English and half a day in Spanish, marking his entry into the Spanish language Radio business. He later started the CBS television station in the Valley in 1954 and added an FM station in 1958.

Over the next 20 years, Tichenor Media System added many more Radio stations to its company. In 1967, McHenry T. Tichenor Sr. (McHenry Tichenor's only son) became president of TMS. In 1982 Tichenor Sr. assumed the post of vice chairman and named his son, McHenry T. Tichenor Jr. (Mac) the new president. Another son, Warren, became vice president of TMS in 1986.

In the 1980s the decision was made to focus exclusively on Spanish language broadcasting, and the results have been extraordinary. Without exception, every TMS station is the number one Spanish station in its market, with three of its properties, KXTN, KIWW and KBNA, the



L-r: Warren Tichenor and McHenry (Mac) T. Tichenor Jr.

number one for both Spanish and English language broadcasting in their markets for more than two consecutive years.

Today, Tichenor owns 15 Radio stations in five markets. It also owns an interest in two stations in a sixth market, and has recently formed the network, TCTV, which syndicates two Tejano-formatted television shows. In addition to Mac and Warren, TMS

senior officers include David Lykes, senior vice president who presides over the Radio group; Ricardo del Castillo, vice president, managing the operational aspects of the company; and Jeff Hinson, CFO and treasurer.

Mac, Warren, David, Ricardo and Jeff discuss the growth of Hispanic Radio, TMS expansion plans and its unique bond with listeners and advertisers.

INK: People in our industry say, don't go where the puck is, go where the puck is going to be. In 1984, Tichenor Media Systems made a decision to format Spanish-programmed Radio. What caused you to make that decision at that time?

TICHENOR MEDIA SYSTEM



L-r: Ricardo Alvarez del Castillo, David Lykes, McHenry (Mac) T. Tichenor Jr., Warren Tichenor and Jeffrey Hinson.

MAC: You know, it really started before '84. My grandfather bought a Radio station in Harlingen, TX, which is on the Mexican border, in 1949. It was programmed half a day in English and a half-day in Spanish. By the time I became president in the early '80s, we already had three Spanish Radio stations, so it wasn't a real huge leap of faith. We had all seen firsthand the effectiveness of Spanish Radio and knew something about it. As you put it, we looked at where the puck was

going and decided in '84 to devote our attention full-time to that business. It was pretty clear that Hispanics were a very up-and-coming demographic group. Although it was not as clear then as it is now actually. In addition to just the demographic trends, you look at media consumption and find that Hispanics spend a lot more time with Radio than with other media compared to the general market. So it was kind of a combination of all those factors that led us to that conclusion.

INK: What changes have occurred in Spanish Radio over the past few decades?

DAVID: You can sum the major changes up in two words: incredible growth. Driving that growth is the growth of the Spanish population of consumers, which has grown from about 9 million persons in 1970 to just under 30 million today.

So, hand-in-hand with that, Spanish language media has had the same dramatic growth as well. In the mid-80s, there were approximately 200 Radio stations programmed in Spanish that were delivering a 5 share, 12+ nationally. Today there are approximately 400 stations delivering an 8 share nationally. Based on Katz research, the 8 share ranks Spanish Radio third among all formats.

INK: It seems that the industry, in general, didn't really take notice of Hispanic Radio until KLAX shot to number one in L.A. Yet,

Tichenor Media System had tremendous success in San Antonio before that. Why do you think it took the industry so long to notice what you were doing, or did it?

WARREN: I don't know if that is altogether true. As you mentioned, one of our very own stations was number one in a Top 10 Hispanic market well before that. I think the biggest thing as far as Spanish Radio being in the limelight is concerned, is when there were three stations in big markets number one at the same time. Our own KXTN in San Antonio, KLVE in Los Angeles, then KLAX at the time, and WRMA in Miami.

INK: What makes Tichenor a leading force in Hispanic Radio?

WARREN: That our company is committed to satisfying our customers and listeners beyond their expectations. We are very focused on our audience and advertiser needs. We are constantly researching those needs, seeking to fulfill them, and innovate them in useful ways. We try to forge very deep relationships with our clients, seeking to bring them real solutions, as opposed to just selling prepackaged advertising products. Furthermore, I would say that we have an extremely strong, loyal, and long-term relationship with our audiences and, lastly, we are composed of an extremely turned-on, loyal and dedicated group of associates.

INK: From an operations standpoint how are you different?

RICARDO: We strive for excellence. Our managers are self-motivated and active professionals. We treat the managers as owners. The way that we encourage this excellence with our managers is that we give them great incentives and freedom. The majority of their income is based on a percentage of the station's cash flow, which then is added to bonuses for reaching their quarterly and yearly budgets. This formula of reaching budgets creates an atmosphere that allows and encourages people to succeed. I think, most important, it promotes teamwork. In fact, we have a very small turnover in personnel.

INK: Is that because of your commitment to the employees?

RICARDO: Commitment to the employees and, like I was telling you, that excellence in operations and giving them freedom. We also like to share the success with all the Tichenor Media

INTERVIEW

◀ 41

System employees. So, when we exceed our budgets, or our goals, we share them with super incentives. We don't mind at all because for us, they are super profits. We also offer the management team of each station the opportunity to own stock in the company.

INK: How involved are you in the operation of your stations?

RICARDO: We have a very decentralized operation. Each station is self-sufficient. Once we implement our policies at the station, whether we buy it, or it is a start-up, we in Dallas basically provide support in all areas of operations. We are not there telling them what to do. They know what to do.

WHAT'S TEJANO?

INK: Let's talk about the Tejano format. What is it? How did it get started?

WARREN: The word Tejano means Texan in Spanish. It probably goes back several hundred years. You have a strong Mexican culture, predominantly, as Texas was once a part of Mexico. You have mixed in there German and other influences of settlers in the early and late 1800s, and so forth. The combination of all those things, as peculiar as it might sound, combined to make what Tejano is, which is popularly known as a Radio format today. It is a combination of Mexican music overlaid with German and other influences, Polka rhythm most notably, added to a Spanish region sound. That is how a musi-

cultural movement, much bigger than just geography.

INK: So, you feel Tejano could work in other markets with large Hispanic populations, like Los Angeles, Miami, or even Washington?

WARREN: Certain components of it already are. Selena, of course, was the largest selling female seller of records. Her recent release was bigger than any record released by a female artist in the history of the United States, bigger than Madonna or Mariah Carey. She, of course, was the queen of Tejano music. As a musical format? The real answer is that no one knows yet.

DAVID: We were talking about the growth of the population base and, along with that growth, that the media had grown. In the past, we were all things to all people with one Radio station using block programming concepts. Now, with the increase in the number of stations, we are segmenting the audience and are approaching them geographically by age and lifestyle, just as the general market has been doing for a number of years.

INK: The splintering of Hispanic Radio?

DAVID: Exactly. Now, on the revenue side, there has been significant change as well. The major change occurred when the major-league general market players, recognizing the growing importance of the Spanish consumers, opened up their Spanish marketing divisions. This included Katz, CBS, and later on Interep and CNN. They elevated Spanish Radio

to a new level of sophistication. We've seen a dramatic change in the marketing/sales side. Today, while our revenue stream is, and always will be, locally fo-

cused, the list of national advertisers looks like the "Who's Who" of corporate America, and we are no longer used exclusively by the Hispanic agencies. In other words, the regional and national agencies now include Spanish Radio as an important element of their clients' marketing efforts.

INK: Warren mentioned "acculturated" versus "assimilated"? I think it is an interesting distinction.



Mac and Warren putting contest bumper stickers on cars at a Tejano 107 remote.

DAVID: According to research by SRC (Strategy Research Corporation), roughly 10 percent of Hispanics in this country are fully assimilated. Roughly half are acculturated and the other half are dependent on the Spanish language with communication in day-to-day lifestyles. What that means is that 80 percent of the people in this country who are Spanish prefer to communicate in the Spanish language. It doesn't mean that they all can't use English to some level or another, but they always cling to the culture.

INK: Is that how "Spanglish" was created?

WARREN: Yes. Acculturated just means that a person has familiarity or facility in both without losing any of their facility, or their affinity, for their historical culture. Whereas assimilated means you begin to lose your unique cultural identity, in favor of the melting pot. Which is what, traditionally, has happened to immigrants that have come to the United States.

DAVID: Let me give an example. Let's say that you moved to a Latin American country for a period of time and, to move about and to get along within that country, you would learn to speak the language but, at the same time, you would cling to your culture and to your background. If you needed to know something about where to go, what was going on in the world, what was going on in your country, you're going to be looking for the sources that can provide you that information and entertainment in the language that you prefer and are more comfortable in. So, it is easy to kind of switch roles and visualize what is happening in the lifestyles of these individuals.

EXPANSION PLANS

INK: That makes it a little bit easier to

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... regional and national agencies now include Spanish Radio as an important element of their clients' marketing efforts.

cologist would define Tejano today. In a broader sense, it is a musical and cultural movement. It is bigger than just a musical format on the Radio station. I believe people who, in a way, have a foot in both cultures and are truly acculturated, not assimilated, in any way, haven't lost their cultural identity in the general, or bigger, market. Tejano means something that comes to associate with a type of music, a type of life group, a

understand. What are future plans for financing and expansion for TMS?

JEFF: The real challenge is, in today's environment, we are competing with general market operators for stations and the prices are high. What is particularly even more unique to our company is that Spanish language, or Hispanic targeted Radio, is still developmental, particularly on the FM side. What I mean by that is we have to go buy a signal and convert it to a format. So, not only do we have to deal with high prices, but we have to deal with taking something to zero cash flow and rebuilding. I think one of the other challenges, particularly on the AM side, is Spanish Radio is late in the game shifting music formats to the FM. So, you still have kind of a transition for a music-oriented AM to News/Talk and there is not the depth there on Spanish language or Hispanic-oriented News/Talk formats. We are a decentralized organization and our managers compete for capital. We had to take in all their wants and needs to build their markets. At the same time, we are looking at new markets.

INK: What are the plans for expansion?

JEFF: We are going to look to expand in new markets, absolutely. We think we have room to grow in our existing markets, so we are looking at both.

INK: When you first started, did you feel Hispanic Radio was a niche format and would you still consider it such?

MAC: When we started we absolutely thought it was a niche format. We thought it was a great niche format that you could do on AM Radio back in the '80s. Jeff mentioned that you can no longer do it exclusively on AM. You've got to do it on FM, and it is no longer exclusively a niche format. When you've got Los Angeles, Miami, San Antonio, El Paso, Brownsville, where the number one station in the market is a Spanish station, it is hard to say that is a niche. So, certainly in the markets that we are looking at, or that we are in, Spanish runs from a niche to the general market depending on the percentage of Hispanic population in those markets. Let's face it, really, that is not much different from Radio at large. Just like Country is a niche, you could say Spanish is a niche.

INK: What general market formats, or

nonHispanic formats, do you think are most affected by a Tejano format, or by a Hispanic format?

JEFF: Our experience has been that we tend to share a lot with Country listening and our success on Tejano, in some cases, has come at the expense of Country stations. They are very similar lifegroups. The themes of the music are similar. Tejanos are wearing jeans, boots and hats just like what you would think of a traditional Country station listener. We also do what we call hit formats in a number of our markets which are kind of Spanish AC, like Hot AC in Spanish, and tend to get listeners who were previously listening to general market AC stations.

INK: With the success that Tichenor Media

System has had, do you expect new competitors to see this as a lucrative area that they have possibly overlooked in the past, and how do you plan to withstand new competition?

DAVID: The term "general market Radio" has got to be redefined, when you have, like in Los Angeles, one or two Radio stations that are top ranked stations and are Hispanic. The same is true in Miami. Clearly, this is being noticed by other players. Unfortunately, some of the people who are coming into the format are coming in because they don't know what in the hell to do with their AM and say, well, let's go Spanish. So it is going to continue to grow. That growth is going to be fed in

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SURVEYING SPANISH LISTENERS

Pierre Bouvard, GM, Arbitron



INK: Was the tremendous increase in ratings for Spanish Radio stations in L.A. a function of the methodology used or are more people listening to Spanish Radio?

BOUVARD: If you pay attention to Spanish Radio listenership you will see a consistent growth pattern over the last couple of years in Los Angeles and around the country.

INK: It is because of the large number of Hispanics in markets like L.A.?

BOUVARD: The last four years, the Hispanic population in L.A. is up 10 percent, Anglo population is down 4 percent. There are about 3.5 million Hispanics in L.A. Imagine, Cleveland, OH, with only 10 Radio stations; five AM and five FM. You can imagine that those Radio stations would have stupendous listenership and huge time spent listening.

INK: Was anything done differently with bilingual interviews?

BOUVARD: Arbitron has been using bilingual interviewers to speak to Spanish primary respondents since the 1970s. If an English interviewer ran into a household that was Spanish primary they would hand off the call to a bilingual interviewer or we would call them back. Effective in the Fall 1995 survey we expanded our use of bilingual interviewers in the top 15 Hispanic metros so instead of having a hand-off, pass-off or a call back, the interviewer can directly match the language the respondent is most comfortable in. Our analysis shows that the increased use of bilingual interviewers has had no impact on listenership. The growth is real and is not based on methodology.

INK: Were there any dramatic changes in the ratings of Spanish stations in markets other than L.A.?

BOUVARD: In some markets, Miami for example, in the Fall survey Spanish Radio dropped in the high density Hispanic area. In other markets it was flat. In New York Spanish Radio was up 23 percent in HDHA and in the balance. We saw all sorts of local patterns occurring and they're all different. Hispanic Radio is now employing the strategies of Anglo Radio including marketing, music testing, call-out auditorium testing and programming strategies such as cutting the playlist and high repetition of hit records. I think the best example of that is Bill Tanner at KLVE Los Angeles. Bill is a legendary Top 40 programmer who has had a long, successful career of programming and targeting Hispanics. What he's done at KLVE is nothing more than great Radio.



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INTERVIEW

◀ 43

part by the continued growth of the Hispanic population. By the year 2050, one out of four people in this country will have a Spanish heritage. So, yes, there are going to be more people coming into Spanish media and Spanish Radio. How do we meet that? We welcome it. When we go into a marketplace, it is never with the idea that we are going to knock somebody out. We go into a marketplace because we feel like there is room for us and the way we operate to be successful.

JEFF: I do expect, when you see the market positions of some Hispanic Radio stations, you will get new competitors. I think the thing that people understand as they get into it is that it is very, very hard to duplicate what this company has built up over the last few decades in terms of its expertise, the format, its relationship with its audiences, and with the advertisers. I can't say it is necessarily the classic franchise position like Coca-Cola would have, but it is a powerful position. You just can't say one day, I'm going to flip into Spanish and be successful. It is a long-term project.

BONDING WITH LISTENERS

INK: You've created the bond with listeners that will be hard to break?

MAC: Our focus is less on competition and more on our listeners and also our advertisers. We are convinced, going back to the founder of the company and his philosophies, that if we focus on satisfying our listeners and our customers beyond their expectations, we are going to be successful. This has proved true again and again.

WARREN: Our mission is not solely limited to Radio, but rather we are seeking to become the premier Hispanic marketing company. We certainly have a base and always have a love and a history in the Radio business. We saw about a year or two ago that, based on the success that Tejano Radio stations were having and the particular growth that segment of the business was having, that we could kind of leverage the relationships that we had with the artist and with the advertisers and take the success of the Radio stations and build it into something bigger. We now have two syndicated television programs running

in general market TV. We are working toward the possibility of some day getting Tejano music television programming onto cable. We think this gives us a unique number of benefits we can offer to the artist and to our audiences, something beyond even the success of the Radio stations.


INK: It seems that you have really tapped into a huge wealth of opportunity. Are any of you surprised by the amount of success that you've had?

WARREN: I am.

DAVID: I am occasionally surprised. As Jeff alluded to, it hasn't all been easy and has come from building up a foundation over a lot of years. So, from that point of view, I think it was kind of predictable. At the same time like Warren said, every now and then we do get surprised at some of the successes that we are particularly able to achieve for our advertisers and the relationships we have been able to build with our listeners.

JEFF: It's an interesting question. I look at it a little bit differently because, I think, every time we hit the next level we have to stretch and say how do we make it better. I think what Warren

outlines is really a critical issue. That was, instead of going at a 10 to 12 times cash flow for an existing station, we looked inward and said, what do we do well and how can we take that and create new products that our audience will like and our advertisers will want to be associated with? We are mining internally the kind of value we think we have in our company. Time and time again we look and say, what do we do well and how can we take it to the next level?

DAVID: Spanish language Radio in the food chain is not at the top. This has been a long process and we have plenty of arrows having been the pioneers. We've made great strides and have come a long way but, I think, and I know, that the real future and the real growth is still ahead of us. As manufacturers look to maintain growth, or even create a market share, they are going to be forced to look at the Hispanic segment of the population. They have no choice. As many advertisers as we have brought to the table, there are many more that have yet to come in and are not using the medium yet, and they are going to. So the future of this industry is fantastic. 

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Achieving Duopoly D tente

13 Ways



Dave Gifford

Duopolies. Because of the adjustments required going through one, they're often compared either to a marriage or to adopting a child. To me, given that most marriages don't, by themselves, foster sibling rivalries, the adoption

analogy seems more appropriate.

Long after you've decided how to restructure, who sells what and how, and what magic words to use to convince advertisers your merger is good for them as well, one great headache remains: How do you meld together the cultural differences of two former enemies under one common ownership? Too often in the past, all we've managed to accomplish is to bring that rivalry indoors.

Steps To D tente

Here are some essential first steps toward achieving "Duopoly D tente."

1. Prepare detailed lists on how the employees of each station will be affected both positively and negatively.
2. Brainstorm ways and means to compensate for any perceived losses to either side.
3. Synchronize your watches because the only way to avoid demoralizing leaks, is to make certain the announcement is made to both staffs at precisely the same time.
4. Have your speeches prepared well in advance.
5. Welcome the new employees with open arms, explaining that your station (your hated station) is not buying out their hated station. Rather, your company is buying their station and, from now on, they work for that company and not for your rival parent station.
6. Make it clear your company bought their station not to cannibalize, but to maximize, the common goal being either to dominate the market or, at the very least, to become more competitive. Their station, therefore, is critically important to achieving their new company's goals.

7. Recite your prepared list of benefits to them as a result of this merger.

8. Promise them, "if everything holds to form," in time everyone should end up making more money.

9. In explaining you want their input as new employees, solicit their ideas, suggestions and recommendations, and their opinions.

10. Question: "Will anybody lose their job?" Answer: "How can I know that, we've only just met. Besides, people who should be fired usually end up firing themselves anyway, don't they?"

11. In selling your own employees, read

QUICKREAD™

► How do you meld together the cultural differences of two former enemies under one common ownership?

► Some essential first steps toward achieving "Duopoly D tente" include: Having your speeches prepared well in advance.

► Promising that "if everything holds to form," in time everyone should end up making more money.


► Telling your own employees not to misinterpret the fact you'll be spending a great deal more time with the new employees in the beginning.

► Immediately hold a party for the combined staffs. One very brief welcoming speech by the GM and then it's party time and time to get to know each other.



off your list of why they will also benefit from the merger.

12. Tell them not to misinterpret the fact you'll be spending a great deal more time with the new employees in the beginning. No, you haven't suddenly abandoned them in favor of the new people.

13. Immediately hold a party for the combined staffs. When people arrive, greet them, inside and outside the venue, with two huge banners reading: "ALL OF US NEED ALL OF US!" At the door, pass out T-shirts, baseball caps, and coffee mugs, each with the following inscription: "TEAM TOGETHER." On the reverse side of the T-shirt, this inscription: "Mutual Respect! Trust! Communication! Cooperation! Excellence! Working together toward winning!" One very brief welcoming speech by the GM and then it's party time and time to get to know each other. 

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

Survey Says ...

How To Perform Perceptual Studies



Larry Rosin

"In the spring, a young man's fancy lightly turns to thoughts of love," said Tennyson. For most Radio managers, the spring instead turns thoughts to *The Book*.

And because of the importance of the Spring book, many stations conduct a survey of their market to determine where they stand, and to help create strategy for both the near and long term.

Performing surveys (commonly known in Radio as "perceptual studies" or "strategic studies") have become such a common practice that the question seems to have become how to perform perceptual studies, not whether to do them.

Let's look at some of the issues to think about when performing surveys.

To Whom Should We Talk?

From my discussion with Radio managers, this question is evolving rapidly. For years, survey research primarily meant a random sampling of the entire market, usually within a specific age demographic like 25-54 or 18-49. A random sampling means that anyone who fits the age target can participate in the survey.

The advantage of a "wide-open" survey is that it is the best overall expression of what the market looks like. You can see the cume potential for your format and your station's position relative to the entire market. Also, sampling the entire market creates information that is the most projectable to Arbitron.

The disadvantage to random sampling is that you often get a small number of people in your target group. For instance, suppose you run an Urban Contemporary station whose cume is usually entirely African American. If your market is 15 percent black, then a survey of 500 adults will only have 75 African Americans in the sample. Given that not all of them will cume your station, you may be attempting to make key strategic decisions about your station with perhaps 45 cumers, and only 30 PIs to your station. Pretty dangerous.

So increasingly managers are choosing to survey only within their target groups. In other words, in the previous scenario the

decision might be to eschew the "market" and simply survey perhaps 300 or so African Americans. This will yield a huge number of station listeners to interview.

With duopoly (and more) leading to ownership groups controlling entire sectors of the market, the trend toward surveying only those sectors — only Country listeners, only men, only Rockers etc. — will surely increase.

How Do We Make The Survey 'Actionable'?


I know that in my career I've never attempted to collect data that couldn't help managers run their stations in one way or another. But somehow the fear persists among managers that they will get data that won't give them the slightest clue as to what to do next.

First, don't allow the researchers to apply "boilerplate" solutions to your situation, at least without justifying how each and every question on the survey instrument will lead to data that helps you manage.

Second, as discussed above, make certain you're talking to the right people, and *enough* of the right people, to feel confident in the results.

Third, be *very* clear in what you want to get from the survey. Too often stations fail to tell researchers exactly what they're hoping to accomplish — then are disappointed when the results don't tell them about their items of interest.

Finally, make the researcher justify how any conclusions that are made flow from the research itself. Too many researchers are rightfully knocked for having an agenda that isn't connected to the research. This is sometimes the case because they haven't produced data that leads to an action plan.

Survey research is often vitally important in the successful management of a Radio station. These are but a few of the enormous number of issues created by surveys. The abundance of good companies supplying excellent data to the Radio industry guarantees that the research produced will continue to improve. 

Larry Rosin is president of Edison Media Research, providing strategic research information to Radio, television, publishing, political campaigns, and sports franchises. He may be reached at 908-560-8787.

QUICKREAD™

► Managers fear that they will get data that won't give them the slightest clue as to what to do next. So how do you make the survey "actionable"?

► First, don't allow the researchers to apply "boilerplate" solutions to your situation.

► Second, make certain you're talking to the right people, and *enough* of the right people, to feel confident in the results.

► Third, be *very* clear in what you want to get from the survey.

► Finally, make the researcher justify how any conclusions that are made flow from the research itself.

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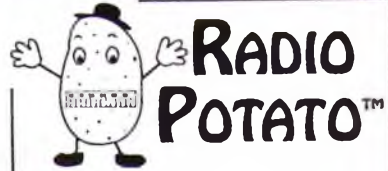
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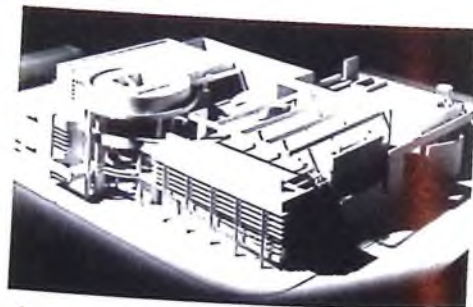
GRAPEVINE

The Lost Temptation. All this time he's been going under the secret identity of JC Haze, PD at WKHL-FM Stamford, CT, but the truth came out when The Temptations came to town with the Marvelettes to perform at a KOOL Oldies Concert. Unfortunately JC left his doorman outfit at home leaving him unavailable to perform. ▶



▲ **Smiles Everyone.** If anyone else had taken the microphone from ABC Radio Network's Bill Diehl of "Bill Diehl's Spotlight" at a recent Radio City Music party he probably would have been miffed. But sure ... Christie Brinkley takes the mike and it's OK.

Birthday Boy. Getting together for a small affair were (l-r) KIIS-FM Los Angeles' Rick Dees, Ellen K. and Roy Laughlin, and Rod Stewart to celebrate the rocker's birthday. To correctly guess his age, subtract Mick Jagger's from Keith Richards' then divide that by David Crosby's and multiply by Paul McCartney's.



▲ **Museum On The March.** Twenty years after solely residing in New York The Museum of Television and Radio branches out to the West Coast with a scheduled opening for March 18. The entire Big Apple collection will be duplicated which will allow public access to the archives in two locations. And with a MT&R on two coasts, it will be a national cultural institution. Culture, you gotta love it.

• Longtime CBS Correspondent Charles Kuralt has been selected to receive the prestigious NAB 1996 Distinguished Service Award. He'll be honored at the opening of the NAB '96 convention in Vegas on April 15. Hopefully he won't be on the road that day.

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Circle Reader Service #129

Dick Orkin Wants American Radio Performers To Take The Cloning Cure!

SPOTS BEFORE YOUR EYES: The Art & Business of Voicing Radio Commercials

According to Dick Orkin, America's most successful performer and producer of radio advertising, "The skilled performer is a key player in achieving the success of a radio campaign."

Why is it that your ears can easily tell the difference between a successful national spot and a local spot? Dick says the difference lies in critical performance principles that most voice-over talent have not cultivated.

In the absence of these principles, performers turn to "cloning." They imitate, they copy "others." The problem is copied voices are not their own, and this is what kills effective one-to-one communication, especially the kind that powerfully sells on radio.

Dick Orkin has a path to a cloning self-cure. It's part of an evolved system he calls "making the text your own." Performers are guided into finding their own voice by using their own life experiences. The result? The "reading" mode gets turned off. Each spot — no matter how many times it's been seen — gets freshly delivered, as if for the first time.

The system works. Radio performers have praised its effectiveness and the difference it makes on the air. Dick Orkin's classes have a three-month waiting list in Los Angeles. As a manager, here's a chance to improve the "selling" quality of local radio spots. If you're willing to help talent grow, you're making an investment in growing long-term advertisers.

SIGN UP TODAY: Help your people stop the cloning and dramatically improve their on-air performance. Encourage and support their attendance at one of these scheduled seminars, or talk to Dick about setting up a "Spots Before Your Eyes" workshop in your region.

"SPOTS BEFORE YOUR EYES WORKSHOP" locations and scheduled dates:

San Diego March 9-10, 1996

(This is a special 2-day event also called "The Great Voice-Over Road Show")

Kansas City June 27, 1996

Atlanta TBA

Milwaukee TBA

Orlando TBA


Other cities to be announced soon. Want a brochure? Want to register? Want to set up a workshop in your region? Call 213-462-4966, Fax 213-856-4311 and ask for Marina Janofsky. Pre-workshop one-on-one sessions and Radio association events are available on request.

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