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Vol XII, Number 6
Mar. 17- Mar. 30, '97

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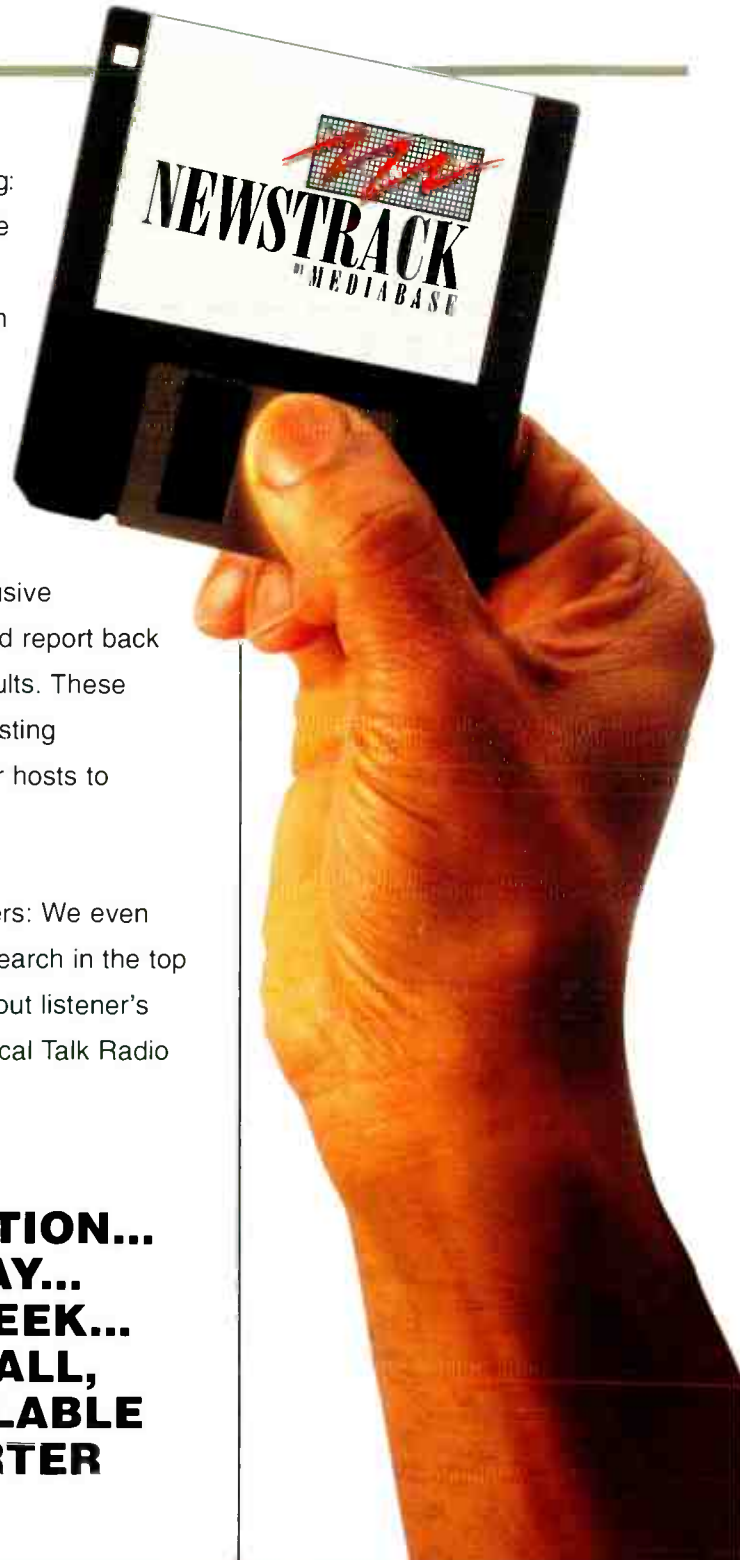
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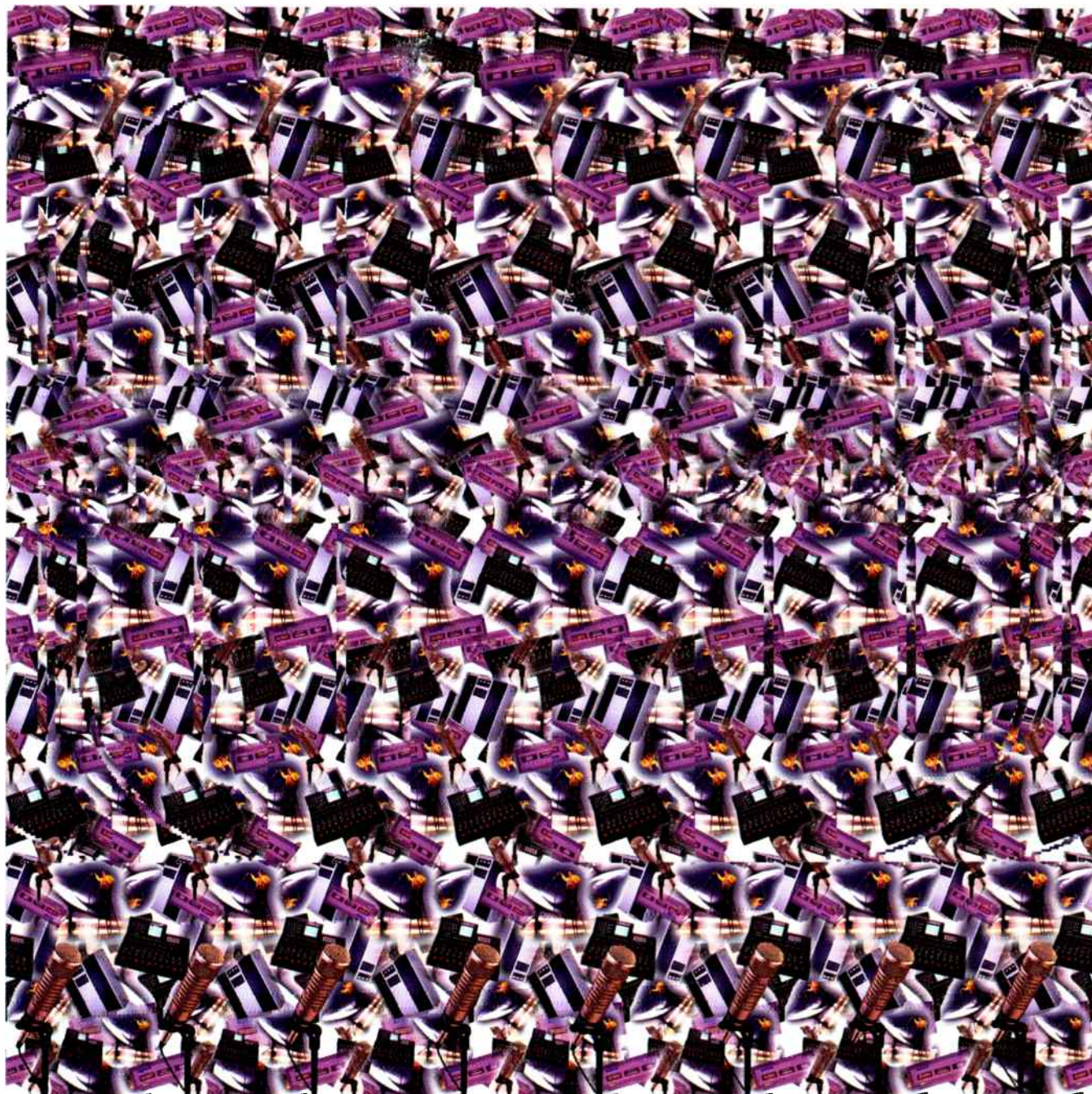
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RADIO INK

Radio's Premier Management
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INTERVIEW 12



Ralph Guild

He's head of the company that CBS claims as it's Jerry Maguire. Now it's up to Guild and his company to show them (CBS) the money. But more than a decade of product and Radio representation, this is one guy who can help bring in the bills.

SPECIAL REPORT 29

Radio's Dirty Little Secret

Bet you'd like to know what it is. Well Focus Author Al Reis knows what it is and he's made a presentation out of it. Find out all the juicy details in this exclusive printing of the presentation that will change the way you think about Radio advertising forever.

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Are Some Owners Selling Radio Down The River?



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We've all been there. Suddenly, word comes from the top that massive expense cuts are coming down the pike. Slash this, cut that. "But why?" you ask. "After all, we're having one of our best years yet." The answer is usually something like, "You're doing great, but all the other stations in the chain aren't pulling their weight." The hidden meaning ... "We're making cuts to make the bottom line look better because we're about to sell."

Cuts to make the bottom line look good to prospective buyers are a common practice in all industries. Radio is no different. Most businesses can endure some cuts for a couple of years without apparent damage, and some could stand to run leaner anyway. However, many companies don't run super-lean until they know it's time to fatten up the cash cow for market. The question our industry needs to ask is ... Is the whole herd up for slaughter? Will the people acquiring stations at wild prices stay in for the long term?

I've been meeting with many group heads lately. On the record, every single one says that he or she is in Radio for the long haul. Off the record, some plan to take the cash and run as soon as a buyer presents itself. On the record, many care about important issues like the future of their people, training, building Radio's overall brand and exceeding the seven percent of revenues we traditionally get (though the *Advertising Age* study says Radio only gets three percent). Off the record, some have indi-

cated that they have no intention of taking any long-term actions that require a financial commitment.

The lure of cashing out and putting scores of millions in your pocket is one few could resist. It's hard to blame anyone for thinking that his or her big payday will come. Yet, it disturbs me when owners tell me "off the record" that their intent is to run lean and sell at the peak, knowing that certain actions are required for long-term survival ... and that they have no intention of being in the industry for the long term, therefore avoiding such actions. One group owner told me, "I don't care about training. I don't care about building Radio's market share or what happens to Radio in five years. I'll be cashed out and living in the islands by then."

There are truckloads of wonderful broadcasters who "walk the talk," and if left in their capable hands, the industry will thrive. Others I know have less concern for anyone's future save their own. Radio is volatile today because so few control so much. I only hope that those in power will see the importance of investing in their people and their industry and that they will not sell Radio down the river, leaving it barren and lifeless so that their own pockets will bulge. ☐

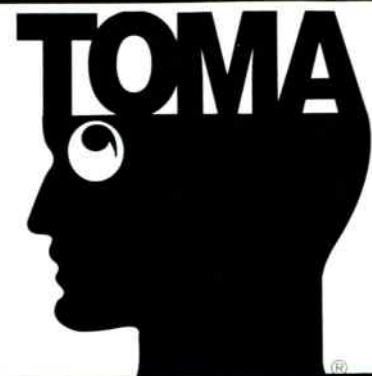
Eric Rhoads, Publisher

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PEOPLE IN INK™

Below are some shots from ABC's ESPN Radio Networks NBA All-Star Weekend in Cleveland. ▼



Check out all these folks like The Fabulous Sports Babe (ctr) in an hypnotic trace.



"Have my seen my evil twin pictured in another shot?" asked Dr. Ramsay. (l to r): ITT's Kirk Kinsell, Ramsay, Radio Network analyst and ABC Radio Networks' Ruth Josenhans.



"How many times can we take a picture in front of this wall?" asked the other Dr. Ramsay. l to r: Davis Jones, Retail Systems, Goodyear Tire and Rubber Company Akron, Ohio; Davis' wife, Tammi Jones; Ramsay and ABC Radio's Rich Renko.



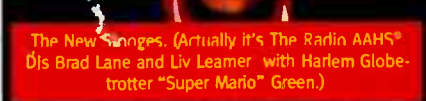
The Fabulous Sports Babe can't believe her eyes. "How come the photographer is not wearing pants?" she wonders.



"No really, I am fabulous," debates The Fabulous Sports Babe with The Rock & Roll Hall of Fame's Jim Henke.



The Oklahoma Association of Broadcasters Education Foundation recently honored Ken Greenwood and the late Stan Forrer at the Oklahoma Association of Broadcasters (OAB) Convention. Here with Greenwood is Forrer's widow, Madeleine.



The New Sanges. (Actually it's The Radio AAHS® Djs Brad Lane and Liv Leamer with Harlem Globetrotter "Super Mario" Green.)



It's a McDees sandwich. KJIS-FM Los Angeles' Rick Dees stands between (l) LA Dodgers VP communications' Tommy Hawkins and Dodgers' 1996 Rookie of the Year Todd Hollandsworth.



Senator Chris Dodd and Judy Jarvis (center (r) and (l)) look close after his appearance on The Judy Jarvis Show. (l to r: Sally Robinson, Jill Robinson, student Kathleen Huppelsberg and Jason Jarvis.)

It's All You Need To Put On!

Taking a cue from Howard Stern's *Private Parts*, WFBQ-FM Indianapolis' Bob & Tom put theirs on display.

Ed Salamon

There's Truth in Numbers — Country Radio Still Going Strong

Recently, nearly 2,500 Country Radio GMs, SMs and PDs, along with record and related industries, gathered in Nashville for the 28th Country Radio Seminar (CRS). This annual event is one of the largest Radio conventions and, certainly, the biggest one devoted to a single format. The CRS offers a relevant curriculum and real value to registrants, and broadcasters respond with their support and attendance.

As the number one Radio format in the nation, Country Radio certainly deserved the attention. Recent trade press has focused on a station and audience slip from its peak three years ago. Nonetheless, the net result of what had been the greatest uptrend in the format's history is impressive.

Today, 2,525 stations, almost one out of every four, are Country. According to The M Street Journal, that's more than twice the number of stations that broadcast the second-ranked format, News/Talk.

Not only are Country Radio stations the most numerous, they are also the most successful in attracting audience. Out of the 40 leading stations, as ranked by 12+ metro share according to Duncan's American



Radio, 28 are Country. As impressive as these statistics are, the numbers alone don't begin to tell the story.

Country record sales are also booming. According to the Recording Industry Association of America, in 1996, the cumulative certified domestic album sales for Garth Brooks reached 61 million — the highest for any solo artist and second only to The Beatles. In addition, last year, sales of Shania Twain's album, *The Woman in Me*, reached eight million — the highest certification for a female Country artist ever.

It is hard to beat Country artists for longevity. Alabama, Reba McEntire and George Strait, among others, have consistently been selling albums at the gold and platinum levels since the '70s. Most

singles by these artists continue to receive airplay, making it difficult for new artists.

However, new artists do find ways to break through, and there seems to be no need to worry about future Country talent. For example, this year, for the first time ever, the Grammy Award for Best New Artist of the Year went to a Country artist, LeAnn Rimes. Deana Carter's first album has already sold more than two million copies. Amazingly, both of these artists were unknown to listeners (and most Radio programmers) only a year ago. The CRS New Faces Show, which included both of these artists, also demonstrated that they have plenty of talented competition.

Country Radio delivers the audience that advertisers want to reach: active, loyal and responsive family-oriented consumers of a wide variety of products. In a time when it is crucial for Radio to demonstrate its ability to deliver results, Country is a great format to sell to advertisers and their agencies. ☒

Ed Salamon is president/formats Westwood One Radio Networks, and president of the Country Radio Broadcasters. He may be reached at 212-641-2000.



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PITTSBURGH.....NOV 11-12/13

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How are you dealing with constant personnel changes resulting from consolidation?

Marc Kalman • VP/GM • KTCJ-AM, KTCZ-FM, KDWB-FM (Chancellor Broadcasting) • Minneapolis, MN



As our business goes through change and consolidation, constant personnel changes are not necessary. When Cities 97 (KTCJ-AM, KTCZ-FM) and KDWB-FM merged, there were very few changes. For the most part, we were able to keep most of our employees by moving them into different positions that became available in the few months prior to the move.

If you treat people properly, with respect, dignity and kindness, and you

have top professionals working with you, there does not have to be constant turnover and change. We've been able to keep most of our department heads together for a long period of time. In general, we have found that the consolidation process brought some nice growth for some of our employees. New jobs were created, and different positions became necessary.

Usually, if people are experiencing huge turnover in personnel, there is something fundamentally wrong with how they're running their business.

Frank Iorio, Jr. • VP/GM • WDSY-FM, WJFF-FM (Secret Communications) • Pittsburgh, PA



For years, you heard the saying that the only constant in Radio is change. Consolidation is simply the next form of that change — the latest in the on-going process of Radio reinventing itself.

In the last few years, we've experienced relaxed ownership rules, duopoly, LMAs, JSAs and, now, deregulation. This, alone, would be enough to put some industries in a tizzy — but not Radio. In fact, we thrive on it. Therefore, the issue of

constant personnel changes resulting from consolidation is actually a nonissue. Managing change is what we already do.

With less people doing more jobs, we need to make sure that we fill all positions with the best people available, especially at the department head level where someone may wind up overseeing multiple stations. From a hiring standpoint, the talent pool has never been greater. Due to consolidation, there are some very qualified people out there. You choose the best people, then you give them the tools and freedom to succeed.

Mike Glickenhauß • GM • XTRA-AM/FM, KSDO-AM, KPOP-AM, KHTS-FM, KKBH-FM, KGB-FM (Jacor) • San Diego, CA



We work very hard to minimize the personnel changes that may result from consolidation. While we currently operate seven stations in three different locations, we will soon be operating 10 stations from four different companies in four locations. There is only one thing that we are absolutely positive of at this point — we don't have the answers. However, we are sure that our most valuable asset,

our people, go home every night.

Upon each takeover, we immediately get the staffs together in neutral social settings. We try to make everyone feel that they are a part of the Jacor family. As we build our team, we make it clear that some change is necessary. We try to make sure that they understand what we're thinking, that we need their help, and that it's okay if we make some mistakes. We will need a lot of good people, and our obligation is to continue giving them good opportunities. ☎

If you would like to respond to a Forum question, call Julie Ross at 561-655-8778.

SOLD!

Capstar Broadcasting Partners, Inc., R. Steven Hicks, Chairman and CEO, has entered into an agreement to purchase **The Madison Radio Group**, Richard P. Verne, President.

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Lebster INTERVIEW



the

Ralph Guild



1996 was a big year for CBS Radio as they merged with Infinity Broadcasting to become one of the largest Radio groups in America. Now this newly consolidated force has done something which may prove to be a major trend. CBS has decided that Interep should be the sole rep firm for all of its stations, and, as a result, a new division of Interep was created called CBS Radio Sales. As with any major deal of this nature, questions are raised, rumors are spread and everyone speculates on the hows and whys of what happened...

INTERVIEW

◀ 13

Rather than speculate, we went straight to Interep's chairman and CEO, Ralph Guild to explain what happened with CBS and how this affects Interep now and forever and the structure of other rep firms. We also gave Guild an opportunity to bring us up-to-date on Interep, and to give us a better understanding of how this 10-year-old company works and maybe even a little insight into what "repping" is all about ...

THE BIG DEAL

INK: Why did CBS decide to move all their stations to Interep instead of using their own in-house rep company?

GUILD: I'd like to have one simple answer, but a decision of this magnitude required careful and thoughtful consideration. I don't know all the reasons, but I believe one of them was: Owned or in-house rep companies, with the exception of CBS', all closed in the late '70s and early '80s. There are several reasons why they can't be as effective as contract reps. First,

they do not have the infrastructure needed to sell Radio effectively today. National spot Radio is almost a \$2 billion a year business. It can't be sold the way reps used to do it. It must be broken into smaller more manageable units. Today, more than 25 percent of national spot billing is sold through unwired network, our new business developers we call Radio marketing specialists and other unique selling systems like our account management teams and specialized agency sellers. It would cost millions of dollars to recreate the infrastructure that produced about a quarter of today's national spot revenue.

Second, the time and high cost required to own and manage a rep company is better spent owning and managing a group's core business: Radio stations. I'm sure that when they looked at CBS' opportunity for growth, they put running a rep company at the bottom of the list.

Third, and maybe this is the number one reason, Mel Karmazin and CBS had successful experiences with Interep. We started Infinity Radio Sales for Mel in 1995, and prior to that we started Group W Radio Sales for Westinghouse. Interep has had a 15-year history of starting and integrating Radio rep com-

panies. So, why reinvent something that's already working very well?

INK: Your competitors are now saying that CBS has "a very loud voice" at Interep having placed all of their business with you.

GUILD: At Interep, no client needs a louder voice than another. We listen to each of them. Our company culture has been the same for more than a decade. We believe in listening to each customer, and we design a structure that satisfies their unique needs. That's why we have set up dedicated rep companies for clients whose groups exceed a certain size. This way there is a focused team working for them, and the sellers in our non-dedicated companies are not influenced by the demands of the larger groups. It's a fundamental part of the Interep strategy and has been since 1986.

A STURDY STRUCTURE

INK: Is Interep's strategy to build only dedicated rep companies for large groups?

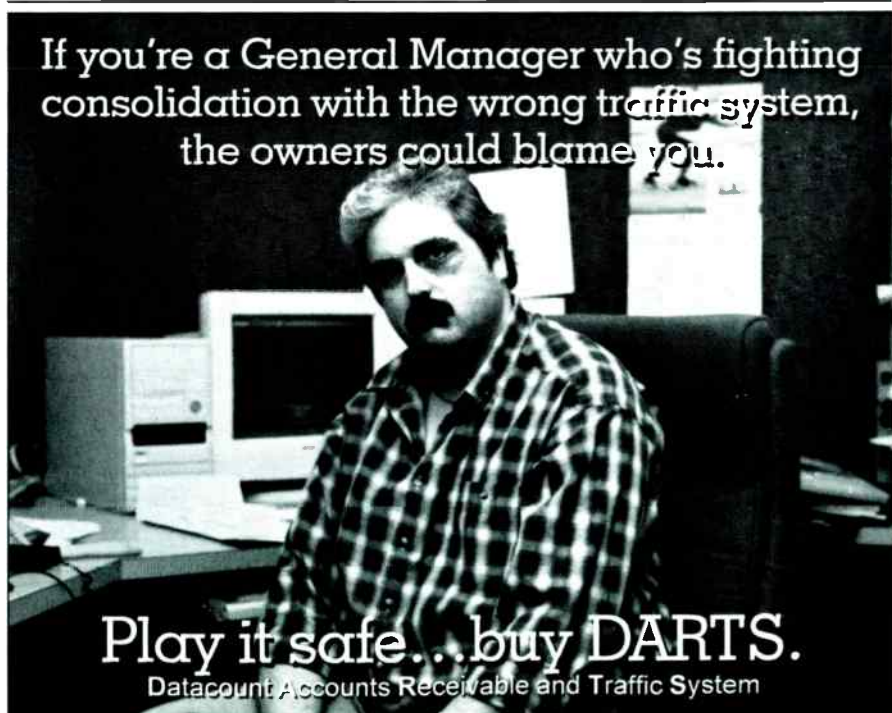
GUILD: Absolutely not. As I said, we listen to each group's needs. In addition to CBS, we represent all of Clear Channel's Radio stations, as well as those of SFX, Nationwide, Susquehanna and many others. Each is different in size, strategy and core values. Each structure is slightly different because no two groups' needs are the same.

INK: What are some other examples of structures you have created for other groups?

GUILD: In one case, we built a rep company within another company - in this way the group has focused selling in its key cities and the rep of record covers the regional offices. In another case, we have redesigned an entire rep company, Allied Radio Sales, to give each client their own "managing partner" who is the equivalent of a rep president. There's no hierarchy or chain of command between the partner, the station and the seller. Also, we have hired a "go-to person" in each key market to manage and presell the groups and their stations. It all depends on the needs of the group and their individual managers.

INK: Isn't that more costly for Interep than traditional repping?

GUILD: Yes, but we are in this business for the long haul, not just the next quar-



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ter or the next year. We believe that all the extra services we provide are getting larger shares for our clients. And, ultimately, that's what will determine which company will be the leader. We are privately owned by our employees and we have the ability to do what we believe will be best for our clients.

CONSOLIDATION CONVERSION

INK: How did consolidation of the rep industry differ from what is happening at Radio stations today?

GUILD: From the sales perspective, stations are going through exactly what we experienced when we started multiple rep companies 15 years ago. It's actually kind of strange hearing station managers and group owners talking about integrating sales forces and consolidating operations like it's something new. It's all about how to get people to work together instead of fighting one another. There is still plenty of competition, but it's with other media more than with the other Radio stations in town.

INK: How do advertising agencies feel about the consolidation of

Radio? Are they resisting it?

GUILD: They like the fact that one person can do a lot of the work. But, some still want to deal with individual sellers. It's more of a personal preference of an individual than a strategic or business issue for the agency. The higher we go in an agency we find people who understand the economic advantages of consolidation for their own bottom lines.

INSIDE THE MACHINE

INK: Tell me more about Interep's infrastructure. Interep has been strong in new business development, but what else is being done?

GUILD: In addition to more than \$200 million in new business that Interep's Radio marketing specialists have written over the last four years, we have found new ways to serve agencies that produce larger shares of transactional revenue for our client stations. These include our account management teams and specialized agency sellers.

The account managers are Interep people who are, in effect, relationship managers at large volume agencies ...

the ones that originate 80 percent of a city's national revenues. They find out the unique needs of each agency and their clients. Then they work with Interep's reps of record to make sure they know about activity way ahead of the "avail call." This heads up information results in better preselling and, therefore, larger shares of budget for our stations.

Specialized agency sellers operate in New York, Dallas, Detroit and Los Angeles. These people focus on the agencies nobody else calls on regularly. Just like local sellers, reps tend to focus on the higher profile, higher volume customers and only call on the smaller ones when there is business pending. In New York for example, 60 agencies make up 90 percent of the total billing. 90 agencies make up the remaining 10 percent. In each city there is a similar situation. By focusing a special team on the 10 percent, we grow it exponentially. In fact, in New York, a small, one-person buying service grew from a few hundred thousand a year in billing to

16 ►

We're what other children's radio networks want to be when they grow up.

With markets reaching 40 percent of the United States, **Radio AAHS®** is the nation's largest "inter-tainment" network for kids and their families. **Grow your revenue base 24 hours a day with the only unduplicated format in your market – Radio AAHS®.**

Ready to get growing?

Call Barbara McMahon at (203) 431-9225.



The Kids' Inter-tainment Network™

INTERVIEW

◀ 15

the ninth-largest customer in the city because of the service we provided.

Suffice it to say our unique selling systems are working for our clients or we wouldn't be doing them.

JUST THE FACTS

INK: How do you respond to the rumors that you had to drastically reduce your commissions to get the deal with CBS and invest a lot in new business?

GUILD: The fact is that the commission structure we set up for Infinity in 1995 is the basis for the current CBS commission rate. Commission rate was not a consideration in this negotiation. As for new business investment, all we did was tell the CBS people how we planned to expand Interep's Radio marketing team in 1997 and 1998. We showed how, with the addition of their billing, we would be able to move up our timetable a few months earlier. It's a "win-win-win" for CBS, Interep, our other clients and Radio. I know there are other rumors out there, but they

are just plain not true.

INK: Will other mega groups be demanding the same thing?

GUILD: Yes. Interep started in 1986, so it's nothing new to us. We believe in giving clients and customers whatever they need to make their companies more effective and profitable for them. Finding and satisfying needs is a fundamental part of Interep's philosophy, so it's not difficult for us to structure different selling systems for different clients.

INK: What other kinds of structures have you created for groups?

GUILD: Well, we began 15 years ago when WNBC and WYNY New York wanted a rep and no one was available for them. We offered to start a company and they freaked. But, in about a month, they came back to us and said, "Tell us a little more about how you would set up that competing rep firm." That's how Hillier, Newmark and Wechsler began. Over the last decade and a half that firm has grown into what is now D&R Radio.

I mentioned earlier that we started Group W Radio Sales for Westinghouse in 1986. In 1995, we started Infinity Radio sales for Mel Karmazin. In 1996, we formed Clear Channel Radio Sales for the Clear Channel Radio Group.

We are now in the process of creating what we call a "rep within a rep," for a client group. This will be a quasi-dedicated sales team with dedicated sellers in the three or four key markets that make up 80 percent of that group's revenue. In another case, a client has asked us to recruit four national sales directors to act as "product managers" for their group.

IN THE LONG RUN

INK: Where do you see Radio in terms of how we sell, and how we structure our organizations.

GUILD: Consolidation is the natural evolution of companies as industries grow. Station operators will save themselves a lot of time and millions of dollars if they will read about and study the experiences of others who have gone through consolidation in their industries.

The issues are all the same. The only difference is the product or service being manufactured or provided. ☎



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Practical Hands-on Selling Tips and Ideas

HOT TIPS

The Winning Pitch

These pointers could help make sales calls to top managers more successful:

- Do your homework. Get a thorough understanding of the target company and its marketplace.
 - Respect the exec's time. Prepare an agenda that includes how long the call will take and present it ahead of time.
 - Be a good listener. Listen to what the top manager has to say about his or her company's problems and be ready with solutions.
 - Know your executive. Have some idea of the background of the top manager you're visiting.
- Source: *The Working Communicator*

Out of touch

Many managers are obsolete in an organization without even knowing it. Here are some traits they share:

- Projections are based only on past performance.
- Identifies what doesn't work but not what does work.

STOP Wishing Your Sales Would Go Up!

Do Something About it NOW!

"Since I started using your techniques, my sales have increased 700%!

In only four months I went from billing \$2,000 a month to \$15,000 a month.

I heard your session on 'How to Overcome Objections and Make the Sale' and immediately signed a client for \$1,300 a month for twelve months."

Kevin Altman, Salter Broadcasting, Aurora, IL 630-898-1580

In one week, this video course will have your newly hired salespeople selling professionally and making sales daily. Your "pros" productivity will soar. The course permanently allows for space repetition learning for dramatic results. Cut down your turnover.



Pam Lontos is a top broadcast sales trainer. Former vice president of Shamrock, she raised sales 500% in one year after a decline in the ratings.

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HOT TIPS

- Strives to be indispensable, rather than delegating, coaching or directing.
 - Judges people by their styles not by their results.
 - Authority is based on power not on accomplishments.
- Source: *The Selling Advantage*

Planning Makes Perfect

There are times in one-on-one situations where an agenda is impressive. In these cases, we suggest you:

- List the names of your company's participants, their functions and their involvement.
- Feature the prospect's logo on the agenda sheet, which implies it was developed specifically for them.
- Cite the reason for your presentation. This should establish in advance why the presentation will be worthwhile for the prospect.
- Include a short statement that tells why your company's unique product or service can best fulfill the prospect's requirements. ☐

Source: *The Competitive Advantage*

NONSPOT REVENUE

by Robyn Walsworth-Teekel

The City Club is an exciting, community-intensive concept that will generate a minimum additional \$50,000. Only 25 exclusive memberships to this club will be offered at a minimum of \$2,000 each, with an equal client investment of trade merchandise.

Incentive to become a City Club member is twofold. First, the member will receive guaranteed placement at our annual summer function, referred to as "Family Day in the Park," and/or at our biannual "Listener Appreciation Concert." Second, the member will receive, in Citywide Bucks, 10 times the original dollar amount invested to be used at a



silent auction, an invitation-only, catered event held by Citywide Broadcasting.

With limited availabilities and a relatively low minimum investment, Citywide foresees community participation in the City Club at all levels and across all genres — from specialty diving shops to the petroleum industry — from Urban music aficionados to Country music fans ... Citywide. ☐

Robyn Walsworth-Teekel is promotions director for Citywide Communications (WXOK-AM, WIBR-AM, KQXL-FM, WEMX-FM, WKJN-FM) Baton Rouge, LA. She may be reached at 504-926-1106

Duopolized New Business Departments

Six key questions

By Kathryn Biddy Maguire

Here we are living in superduopoly land just as confused now as we were when it all started. Let's not allow our new strength in the market to go to our heads and take us away from what clients and prospects should hear from us. We need to send a message that is client-focused, not me-focused. Here are some questions to help you develop your message.

What does each station in your new in-market duopoly stand for?

Can you reduce it to a small phrase or a few key words? For example, one of your FMs may stand for working women, higher incomes, and Hootie. One of your AMs may stand for men and sports.

When you take all of your in-market stations and put them together as one, keeping client-focused, what do you represent?

What is your positioning statement? For example, "Our group of stations' listeners represents 60 percent of the adults in this market who are your prospect's current or potential consumers/ customers."

What does your new business department do for clients? For manufacturers, you might say that your department creates programs that manufacturers can use to maximize the sell-in and sell-through of their products. For retailers, you could say that you create traffic-generating promotions that are often funded by the retailer's suppliers (manufacturers).

What successes has your department achieved already? Did you have a manufacturer funded holiday promotion with a big retailer in town? What manufacturers participated in your station's most recent major event?

With which manufactur-



ers and retailers do your stations have relationships? Write down sales relationships that your stations have. Pick big retailers and recognizable manufacturers.

What do you know about your client's business? Dial in to RAB's online service, surf the net, go to the library, read a trade magazine, save the manufacturer's Sunday newspaper coupon. Walk into the client's office with some knowledge of what they are about.

Here is your sample client-focused message to your prospect... We'll pretend it's Fuji ...

"I represent Excellent Broadcasting. We own Cool 95.7, Magic 100.5, Talk 560, and Sports 850 in this market. As a group, we represent 60 percent of all adults who are your potential consumers. We have a department that specializes in creating manufacturers sales programs that maximize sell-in and sell-through. We have relationships

with a number of your key accounts including Wal-Mart and Edwards Drug. We have created incremental sales campaigns for manufacturers like Cannon Cameras and Procter and Gamble. Recently, we did a consumer sweepstakes program that Procter & Gamble sold to Edwards Drug and received end aisle displays for two weeks.

Our goal is to design a program that would help you increase sales in the area where you need it the most ... I know that disposable cameras have been a big focus for your company in the last few years. In fact, I read that the usage of these cameras in 1996 grew dramatically and that Polaroid has recently entered this category too. What's new with your company?"

Your role in introducing yourself to a new prospect is to establish credibility and state your purpose with the client's potential goals in mind. ☐

Kathryn Biddy Maguire is president of Revenue Development Systems. She may be reached at 617-424-8718.

MANAGING SALES

How To Hold Salespeople Accountable

by Chris Taylor

Communication is the key. I start off every day with a one-on-one meeting with each salesperson on the staff. These meetings allow me to "keep my finger on the pulse" of what's going on with the sales staff and their clients.

The daily one-on-one meetings provide me with three main areas of opportunity. First, they provide me with an opportunity to add any suggestions and/or insight I may have based on my knowledge of the account. Second, they also help me recognize any potential problems before they occur. It's a tremendous asset if you have the ability to recognize a problem before it be-



comes a nightmare. And third, if a rep is close to a sale, go in with that salesperson ASAP and get the money. It's important for you as a SM to have a presence out on the streets.

Of course, we employ monthly projections, daily call sheets and other methodology. But, in the end, if the reps see you out there making an effort everyday they will too. Your accountability will rub off on them. ☐

Chris Taylor is SM of WAEB-FM Allentown, PA. He may be reached at 610-434-1742.

SALES PROMOTION PLANNER

ideas you should start planning NOW

APRIL

APRIL QUICKFIX

- "Earth Day Bulletin" — Have clients sponsor tips in promos or commercials on keeping the earth clean.
- "Play all Day" — For only one price, customers can play golf or putt-putt, see movies, bowl, play video games or engage in any amusement activity for a whole day.

TARGET PRODUCTS AND ACCOUNTS

Motorcycles; Hardware Stores; Lawn and Garden; Outdoor Furnishings; Computer Services and Sales; Recreational Vehicles; Boat Dealers; Children's and Infants' Apparel

DATES TO REMEMBER

- 1 April Fools' Day
- 6-10 NAB Annual Convention, Las Vegas
- 6 Daylight-savings Time Begins
- 7 World Health Day
- 15 Tax Deadline Day
- 19 Oklahoma City Bombing Anniversary
- 20-26 National Volunteer Week
- 22 Earth Day
- 23 Professional Secretaries Day
- 24 National Take Your Daughter to Work Day
- 25 Arbor Day
- 26-27 March of Dimes Walk America

NATIONAL

Alcohol Awareness Month; Child Abuse Prevention Month; Keep America Beautiful Month; Cancer Control Month

MAY

MEMORIAL DAY

Memorial Day is often thought of as the unofficial first day of summer. The three-day weekend brings lots of beach trips and vacations. This means that it is the prime season for new car sales, car rentals, oil changes, brake jobs and overall tune-ups. Resorts, hotels, travel agencies and tourism boards are gearing up for the season. Many people prefer to stay home and get started on yard work and home improvement. These people will have cookouts and will head out to sporting events and other outdoor activities. Contact grill companies and other picnic suppliers (hot dogs, ice cream) now. Vendors and stores can promote mosquito repellents, bagged ice, charcoal and calamine lotion. Memorial Day kicks off the season for many entertainment and water parks, and this can mean big money for Radio.

SUMMER PARTY PATROLS

A station can host a series of parties all over the city throughout the summer. These parties can be held at several different places such as: apartment pools, public pools, lakes, parks or shopping centers. The key is to involve several clients who want exposure for the summer. The promos should contain all clients involved. The promotion should run for about 12 weeks. Sponsorships can include apartment complexes, location sponsors or billboard sponsors (a major sponsor such as Coke, McDonald's, etc.). The promotion can be called, "WXYZ and Coke present the Summer Party Patrol."

Food sponsors supply food. Ice cream sponsors supply ice cream. Fun pack bag sponsors pay for bags to be printed, and fun pack bag stuffers supply samples, offer coupons and get signage at the event. A travel agent can supply a trip that people register for throughout the summer. Have a swimsuit contest sponsored by a nightclub.

TARGET PRODUCTS AND ACCOUNTS

Pools, Hot Tubs and Supplies; Vacations; Hunting and Fishing Supplies; Major Appliances; Boating Supplies; Lawn and Garden; Retail Bakeries; Building Supplies; Floor Coverings; Bridal Market

DATES TO REMEMBER

- 3 Kentucky Derby
- 5 Cinco de Mayo
- 6 National Teachers' Day
- 11 Mother's Day
- 12-18 National Police Week
- 25 Indianapolis 500
- 26 Memorial Day

NATIONAL

Mental Health Month; Physical Fitness Month; Women's Health Care

"Radio Ink assumes no responsibility for the viability of the promotions mentioned. Stations are advised to check with legal counsel 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 770-971-6390 or by E-mail at Stilessy@aol.com



COPY CLIPS

Outdoor Charter Service

:60 Homespun Memories

(gruff voice) As a sailing buddy of Popeye's, I must confess that at first, I thought that girl (say like Popeye would) of his had him hooked! See, he started frequenting Homespun Memories in Brookfield with Olive Oil. Yeah, yeah, I know. It sounds kinda "girlie," and it is. At Homespun Memories, they feature all kinds of craft items ... ya know, unique, one-of-a-kind wall hangings, ceramics, table decorations, wood shelves, you name it. So, one day I asks Popeye ... Why are ya shopping for decorations? Are ya getting married and sprucing up your house? And he says ... Not yet, but that every time he shops at Homespun Memories with Olive Oil, she lets him cruise off on a boating, fishing or camping expedition. I says to Popeye ... You fell for that old promise? And he says ... Yep, hook, line and sinker. Because right there at Homespun Memories, they book Chartermax fishing, boating and hunting expeditions for all sizes of parties. Now I know why Popeye is hooked. That girl is okay. Wonder if she has a friend? Tag: Shop Homespun Memories for unique, one-of-a-kind crafts ... where you can also charter outdoor expeditions ... located on the square in Brookfield
Lin Gurney WPIC-AM, WYFM-FM, WRBP-FM
Youngstown, OH

Furniture

:60 Turk Furniture Company

(sfx: Use some spacey, Twilight Zone music. Announcer is serious, ominous, with deliberate delivery.) Anncr: Turk Furniture boldly goes where no store has gone before! It's a furniture sale of cosmic proportions ... that grows! The more you buy, the more you'll save. All this weekend, the savings go to the outer limits. Here's the forecast ... On the first item you purchase, take five percent off. On the second item, take 10 percent off. Take 15 percent off the third item and then ... (sfx: eerie drum roll) Take 20 percent off on the fourth item purchased. It's a deal with universal appeal! You get increasing discounts on up to four items. Then, start over again. Save on world famous makers. Many are already "everyday" sale priced. But, there's more in the stars ... With approved credit and a minimum purchase of \$399, you get zero payments and zero interest for 90 days. It's outta this world. Turk Furniture's Cosmic Proportions Sale. It's worth a "trek" over there. Hurry, sale ends Monday! Come home to Turk's in downtown Kankakee.
Julie Lambert WKAN-AM, WLRT-FM
Kankakee, IL

Lawn and Garden

:60 Agway

Vc. 1: Mary, Mary, quite contrary, how does your garden grow? Vc. 2: (contrary) Terrible ... just awful ... I hate it! Vc. 1: Mary, Mary, why so contrary? Vc. 2: My garden just ... it just won't grow right. My vegetables are dying. The flowers aren't blooming, and the plants are ... are ... (crying) they're wilted. Waaahhhh! Vc. 1: There, there Mary. No need to be contrary if you go to Agway ... they're the garden specialists. Now open seven days a week. Agway's knowledgeable and helpful staff is always there to answer questions. During Agway's Memorial Day Sale, the Mighty Mac Sprayer is just \$599. It will help your garden grow, Mary. Vc. 2: I'm so glad! Vc. 1: Also, look for Agway's nursery specials during the Memorial Day Sale. Vc. 2: Oh, I will, I will! Thank goodness for Agway. Vc. 1: Does this mean you won't be contrary anymore, Mary? Anncr: If your lawn and garden is being contrary, see the lawn and garden specialists — Agway, on Grant Street in Chambersburg.
Jeff Wine WCHA-AM, WIKZ-FM
Chambersburg, PA

RADIO
INK

RADIO
INK

RADIO
INK

SALES MEETING

by Dan Covey



We have one regularly scheduled sales meeting each week, along with a separate promotions meeting that is open to the sales staff. Our best meetings combine the following three elements: vital information, positive motivation and creating celebration.

Vital Information — The basics are performance to goal, inventory, packages, pricing, competitive information and internal station business. While this meeting segment is important, it can also be the most monotonous, nonproductive and mundane for the staff.

Positive Motivation — This is where we learn, grow and have some fun. There is lots of open dialogue. We do a round table to discuss account-specific challenges and possible solutions. We have brainstorming sessions, share success stories and promotional ideas, and review the newest RAB materials. We also listen to guest speakers — clients, PDs, successful business people in the market. This segment is typically the longest, and we work to keep it upbeat and focused on the proactive.

Creating Celebration — This may seem trivial, but it's not. Everyone likes to feel appreciated and recognized for accomplishments, and this is a great place to do it. Who closed a big account last week? Who found a creative solution to a client's problem? Who quit smoking? Who won this month's incentive contest? Whether it's a special day, a personal victory or a team achievement, we recognize, congratulate and celebrate success together. We value our people and try to acknowledge them at every opportunity.

Let's face it, not every meeting is an award winner, but hopefully, most meetings result in our sales team being better informed, personally motivated and eager to "hit the streets" expecting to win. And, that is a reason to celebrate. ☺

Dan Covey is GSM WING-AM/FM, WGTZ-FM Dayton, OH. He may be reached at 937-294-5858 or by E-mail at zradiodan@aol.com.

SALES

Selling With Perks

Learn From the Airlines

by Chris Lytle



You already know that airlines have frequent flier programs. But did you know that the airlines consider a "frequent flier" to be any person who takes three

round trips a year? The idea behind these frequent flier programs is to build loyalty. You have a choice of carriers in this deregulated world, and they want to build loyalty among the higher-profit business traveler.

DO THESE PROGRAMS WORK?

A colleague of mine flew to Paris for an impromptu long weekend in December so that he wouldn't lose his precious "platinum" status on American Airlines. It was a very big deal to him to keep his status. That's because major airlines reward their "heavy users" very well. And well they should. These are the travelers who pay full coach fare and don't stay over on Saturday nights. They fly more in a month than the average frequent flier does in a year. If an airline loses one of us, they'll need at least twenty customers like you to replace the revenue. You can do the math yourself. Just divide what you spent on airline tickets last year into \$73,000, which is what I spent on airline tickets last year.

That's why there are perks for these frequent fliers. Maybe you've noticed the special (shorter) line at the airport for first class and premier executives. Early boarding, accelerated free tickets and the coveted first-class upgrades. Sure it's all done with computers, but it's nice to be recognized no matter how it's done.

BACK TO REALITY

Imagine you're a first-time flier. You confront the gate agent and demand that you be upgraded to first class. Can you



see yourself summoning up the nerve to say, "I demand a promotion from coach to first class or I'm not going to fly."

Your demand would be dismissed with a polite, "I'm sorry, but first class is full." It's the right response to an unrealistic request.

Let's bring this closer to your Radio station. How many unrealistic requests do you get from buyers who demand a promotion for a first-time order? "We've got a limited budget to spend in your market, so what kind of promotion or value added will you give us?" they say. It takes a lot of nerve for a first-time buying, slow-paying agency to ask that question. But enough stations bite so they keep on asking.

COPY FROM THE AIRLINES NOT YOUR COMPETITION

Do you want to quit designing the "promotion of the day" for these bold, but undeserving requesters? Consider creating and publishing your list of perks and the dollar levels required to attain them. Join an airline's frequent flier program and use their rules as a model for designing your own "perks" program. It is time to start rewarding advertisers who buy long-term, big-dollar schedules. Give them the perks instead of rewarding agencies that are merely threatening to buy. ☺

Chris Lytle is currently working on *The Strategy, How to Keep Your Sales Open Long Enough to Get them Closed, and conducting his one day seminar on the same subject. He may be reached at 800-255-9853, ext. 323 or by E-mail at CLytleSP@aol.com.*

Radio Shows The Sights Of Maine

Increases Tourism Dramatically

Marketing Situation

When the Maine Tourism Coalition, comprised of several major tourism associations, began to re-think its advertising strategy, they looked to Gray Marketing in Bethel, ME. Much of the Coalition's state tourism budget at that point was being spent on administration, so tourists weren't even aware of the wonderful sights and sounds of Maine.

Wende Gray, principal at Gray Marketing said, "We needed to stimulate the economy with a third quarter fix, a plan and a budget. And, we had to put it all together very quickly. Radio was the only medium that could accommodate our needs in a such a short period of time."

Solution

Gray's strategy was to reach summer impulse travelers at the end of the week when they might be considering a weekend getaway. After convincing the state legislature to appropriate \$500,000 and utilizing the skills of tourism agency S.T. Vreeland of Yarmouth, ME to produce a co-op print tie-in, the *Impulse Traveler Program* began airing. The show ran in Boston, New Hampshire, Maine and the Canadian Maritimes. Seventy

different Radio spots were produced for the campaign which ran for nearly a year.

The Coalition spent about \$300,000 to buy Radio and print through Vreeland, and, in order to leverage the media dollars, the Coalition offered stations \$300,000 in trade for hotel stays and trip giveaways.



Results

According to Gray, the result of the Radio/print campaign was "markedly improved tourism." A study commissioned by Davidson-Peterson Associates of York, Maine discovered that The Maine Publicity Bureau received 79,079 inquiries during the campaign — up nearly 35,000 from 45,923 inquiries the previous year.

The report indicated that because Maine's

tourism budget was not increased, the additional 35,000 inquiries were attributed to the *Impulse Traveler Program* on the Radio.

And, due to its overwhelming success the campaign has been used again. ☐

Source: Gray Marketing, Bethel, ME



Custom Strategies ■ Format Expertise ■ Personal Attention ■ Results

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NEWS



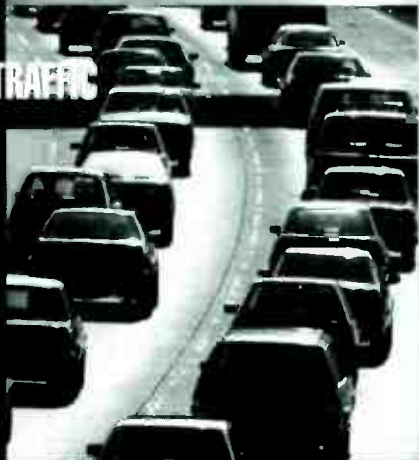
SPORTS



WEATHER



TRAFFIC



“In reflection of our news division, we pride ourselves on a first rate product that establishes the benchmark of quality for the industry. Our tremendous growth affirms this commitment.”

- Chuck Bortnick, President of Metro Networks, Inc.

Air Check #7

Metro Networks' news division uses the most reliable, state-of-the-art resources to provide stations the highest quality, customized product while improving their bottom line.

Our news sources include:

- Over 200 street reporters, including 16-25 electronic journalists in each major market where we provide news.
- Broadcasting's largest fleet of aircraft and mobile units.
- Vast network of broadcast quality, fixed position and helicopter mounted cameras.
- CNN Headline News, Reuters, and local wire services.
- An exclusive, national weather forecasting service.

Metro's quality, customized news product allows affiliates to receive the benefits of a full newsroom and stringers without incurring the costs.



Program **INK**TM

Ideas About Radio Programming

PD FORUM

Q: What are some of your favorite techniques for separating your station's sound from competitors?



Brian Check
WAEB-AM/FM
Allentown, PA
At B104, we localize on-air content at every opportunity by

putting local angles on national trends, news stories and even prep service content. We've also fine-tuned our station presentation to be very "90s" and "hip," without being offensive to adults.

We want B104 to be the listeners' "fun" button on their Radios. The B104 "\$1,000 Secret Celebrity," for example, was more than a cash giveaway. Playing celebrity clips, clues and guesses increased the entertainment value of the station, all within short breaks.

We're always searching for "flavor" songs that can be unique to B104 ... songs that will research well for us and yet never be heard on our competition.

RADIO INK
Radio's Premier Management & Marketing Magazine

Delivers Group Heads

"If I need to reach managers, I go to RADIO INK with my advertising. RADIO INK cares about the industry and is a POSITIVE FORCE I want to support. Managers and owners read Radio Ink so that's where you'll find my advertising."

Mel Karmazin
CBS Broadcasting



Paul Cannon
WMAS-AM/FM
Springfield, MA
Using listener drops and testimonials in sweepers and promos has always been a favorite of mine. People always like to know what other people are doing. Having listeners endorse your

station makes it believable.

station makes it believable.

I also like to use listener reactions over ramps of jingles when there is a major contest happening. It helps reinforce how big the contest is.

Other elements that make your station sound unique or different are production value, benchmark features in all dayparts, con-

PD FORUM

tests and homegrown promotions that could be duplicated by your main competitors but will be associated with your station and call letters.



Elroy Smith
WGCI-FM
Chicago, IL

Some of the techniques that we use to keep the station

distinct include the music we play, our personalities and our promotions. We take chances with our music. We were one of the first stations to break the platinum smash, *Why We Sing*, by inspirational singer Kirk Franklin. We also play local artists, which helps our station sound distinct. Some of our personalities are so strong, they can do a mic break that is so compelling, it replaces a song.

We have a fundraiser called "Operation We Care" that WGCI spearheaded for Little Girl X, a nine-year-old girl who was raped, beaten, poisoned and left for dead in one of Chicago's housing projects. Currently, we have raised over \$200,000. And, once a quarter, we stop our music during one of our highest rated listening periods to focus on community issues, such as drug abuse, teen pregnancy, gang violence, AIDS and the black family. ☐

If you would like to respond to a PD Forum question, call Julie Ross at 561-655-8778.



KRTH-FM Los Angeles
Oldies

<http://www.goodmorgan.com>



Urbanwild Productions
Radio commercial production company
<http://www.urbanwild.com>



WCLV-FM Cleveland
Classical
<http://www.wclv.com>



WWBB-FM Providence, RI
Oldies
<http://www.B101.com>

Successful Talk Teams

The Main Ingredients

by Tom Tradup



All across America, in large markets and smaller ones, broadcasters seek one primary thing from Talk Radio: creative, groundbreaking programming

that delivers loyal and growing audiences into the waiting arms of our advertisers.

This is a simple concept but one that nevertheless eludes many men and women currently in Talk Radio, despite their best efforts. Some on-air hosts inexplicably treat callers with contempt. Key station executives sometimes confuse their audiences by making decisions based on a "gut reaction" to ratings or research. And, too often, broadcasters misread the hidden messages that can always be discovered within complaint letters or listener phone calls.

Feedback always provides an important glimpse into how our customers digest the on-air product we produce with such enthusiasm. For example, during my tenure as president and GM of WLS-AM/FM Chicago, I received a phone call from a dentist who proceeded to share with me a detailed laundry list of format complaints that spanned virtually every aspect of our broadcast day. When asked why he continued listening to a Radio station with which he disagreed on many fronts, he replied, "I listen to you because I feel it's important to hear what people are saying outside my normal circle of friends." That one simple phrase is one of the best explanations of why the Talk format continues to be such a vibrant, thriving part of the Radio industry nationwide.

The most successful Talk stations across the nation enjoy all three of the elements required to keep listeners, advertisers and their communities happy.

1. A strong GM - Let's face it: A high profile Talk Radio outlet generates reaction, both positive and negative. The

GM must be a leader who possesses a cast-iron stomach, a great sense of humor and the ability to deal effectively with concerns raised by irate listeners and community activists. A Talk Radio GM must positively interact with the citizens' organizations and demonstrate the "diplomatic skills" to resolve complaints which inevitably arise from an open exchange of ideas and opinions on the Radio station.

2. An innovative PD - Winning Talk Radio PDs are the ultimate multi-taskers. They are part programmer and part promotions director and they thirst to upgrade themselves constantly on the latest in-studio technology and audience ratings/research developments.

In the past few years, PDs across the nation have realized significant, ongoing expansion of their key role in station operations. But, they have also had to focus on the reality that someone must "pay for the picnic," so it is essential for them to join forces with colleagues in sales. A Talk Radio PD must also remain devoted to keeping listeners glued to the Radio station.

3. An enthusiastic, format-friendly SM - A GSM who understands and embraces the unique qualities of the Talk audience can be the best friend a Talk station ever had. Understanding the huge TSL and brand loyalty that Talk Radio generates presents a GSM with limitless revenue-generating opportunities.

As more station groups and individual broadcast outlets forge organizations of GMs, PDs and GSMs — organizations that understand that the team only wins through individual commitments to work together — the strength of this format will continue to grow and its future will definitely be brighter. ☎

Tom Tradup is the director of Talk programming at the USA Radio Network. He may be reached at 972-484-3900 or by E-mail at www.usaradio.com/pov.

Turn Off the TV: Compelling Prime Time Radio

by Ed Shane



Driving down I-95 through Connecticut to New York City was my time to tune into Dr. Judy Kuriansky. I hated to hear about her recent cancellation, because it used to make the road through Milford and Bridgeport more bearable. As I listened, I could imagine listeners, not in their cars but at home, turning off *Seinfeld* or *Home Improvement* and choosing Radio instead — all because of Dr. Judy's no-holds-barred therapeutics.

The good thing is that Radio holds that attraction every night, even without a high-profile personality talking about sex. Some stations do it much more quietly.

One of the most powerful tactics for AC stations is the *Love Songs* show. For Urban stations, it's *Quiet Storm*. Country stations have great success with *Cryin' Lovin' and Leavin'*. In all three concepts, the idea is the same: stories of love, heartache and joy sometimes with a touch of humor, often with an underpinning of revenge.

Country Heart Lines, a syndicated show from Spartanburg, SC with John Boy Crenshaw, began as *Cryin', Lovin' and Leavin'* and gained a new dimension with his ability to prompt his callers' stories.

Staying on the cutting edge of new music is another magnet to draw Radio listeners from prime time TV. *The New Music Zone* introduces new artists from Mainstream and Modern Rock. Country stations feature *Nashville Nights* to highlight new releases. Some stations add unplayed tracks from CDs. Others simply increase the amount of new music from regular rotations.

I've heard stations feature new music

for an entire airshift say 7 p.m. - Midnight. Others concentrate the feature in one hour of the night.

Remember *Make It or Break It*? It was a fixture in the early Top 40 days. It was a one-time feature that introduced new music and offered a chance for interactivity. Today, the names for the feature might be "Use It or Lose It," "Nightly Knockout," or "New Music Challenge."

Applications vary: A new song is chosen each night, and listeners vote to hear it again or not. Sometimes

the previous night's song is matched with a new "challenger," and the voters choose one or the other. The winner reigns each night until a stronger, new song knocks it out of contention.

Then there's the time-tested countdown. The nightly countdown is a tactic to get listeners involved in the station

while offsetting an exodus to television. Ever since *Your Hit Parade* concocted it and Casey Kasem canonized it, the countdown has been a staple of virtually every music format. Today, instead of "Moving up from number three last week..." the countdown is more fluid, more immediate, more targeted to the most active listeners.

Radio's nighttime audience is smaller than daytime, but that shouldn't hold us back. The advantage that we have over prime time TV is that simple tactics will stretch that audience into long time spent listening. ☎

Ed Shane is the owner of Shane Media Services. He may be reached at 713-952-9221 or by E-mail at smsofc@shanemedia.com.



PAULA NORTON/NORTON PHOTOGRAPHY 2

New Money From a New Advertiser

Looking for extra income from a non-Radio advertiser? A CHR/Urban station contacted Planned Parenthood and suggested a "SAFE SEX" line on their interactive phone system. The idea was to detail safe sex information on the interactive phone system. The idea resulted in brand new money and allowed Planned Parenthood to reach its target audience in an effective way that it could not otherwise have afforded. And, the SAFE SEX line became the most popular line on the system.

How it was done: Planned Parenthood sent weekly scripts that were read directly into the system.

Ruth Presslaff, Media Marketing Technology

Producer's Workshop

Geller Media International presents the **Third Annual Producer's Workshop** to be held on **May 17, 1997** from 9:30 a.m. — 4:30 p.m. at the Radisson Empire Hotel, New York City across from Lincoln Center.

Facing the Blank Page — Learn new methods from a panel of top Radio stations producers who make it work — plus, top TV producers share ideas we can use. Seats are limited, reserve early. Registration is \$195. Contact Geller Media International for information/reservations at 212-580-3385 or by E-mail at vgeller@aol.com. To request an application form, leave a voice message or check their Website at www.gellermedia.com.

Forever Theirs

Shane Media has been appointed a consultant for Forever Broadcasting. Forever Broadcasting owns 16 stations which include AC, Country, News/Talk and Rock in New York, Pennsylvania and Ohio. ☎

The Four Management Types

Which Type Are You?



RICK OTT

There are four basic types of successful managers. As I describe them below, see which type you are.

THE CREATOR. A true visionary who can create something from nothing (and do it over and over again). Exhibits strong leadership and motivational skills. Has unwavering belief in the face of opposition, criticism, obstacles. Examples are Walt Disney, Ted Turner, Steve Jobs.

THE BUILDER. A methodical thinker who can anticipate "what will happen if" with great accuracy. Can grow and nurture assets. Has Micro-Macro Vision — the ability to focus obsessively on details and then step back and see the big picture and how everything relates to everything else. Examples are Michael Eisner, Helen Gurley Brown, Bill Gates.

THE DEALSTER. A consummate wheeler-dealer who lives in the world of investment and finance. Thrives on putting things and people together. Values building personal wealth higher than building a particular company or product. Exhibits strong negotiation skills. Examples are Wayne Huizenga, Ronald Perelman, Kirk Kerkorian.

THE CURATOR. A seasoned, capable administrator who can maintain success over time by keeping things on track and on schedule. Good at balancing responsibilities, evaluating options, putting out fires, hiring the right people. Examples are too numerous to mention

(90 percent of all good managers are Curators).

Every industry — Radio included — has its share of all four types. Which type are you? (You can be a combination, but one type will most likely dominate.) Which type of manager do you respect and admire most?

Some additional thoughts to consider are:

- For creators to be commercially or financially successful, they must have "patient money" backing them up. Because creators often start out slow, their biggest challenge is doubtful or impatient investors who pull the plug before results materialize. Some of today's most successful formats took years to grow, and many other potentially-successful formats never came to fruition because no one bankrolled them during the lean years.
- The builders have an appreciation for "great assets," which is the secret to consistently generating lots of cash. Evidently, the ability to recognize, acquire, and exploit great assets is rather rare in the Radio industry. I have seen owners and GMs sell off — or even give away — "primo" assets, only to wonder why their revenues decrease ever after.
- Since dealers thrive on ever-increasing earnings to keep the expansion capital coming (and the stock price flying high if they manage a public company), their success hinges largely on timing. Knowing when to buy, hold and sell assets is crucial.
- Curators can often be the unsung heroes. Because maintaining a consistently high level of success is a steady, ongoing process and not an explosive, once-in-a-while occurrence, they succeed day in and day out without much fanfare. Curators can gain advancement, recognition, and personal wealth, however, if they latch onto a good creator, builder, or dealster. ☐

Rick Ott is president of Ott & Associates in Richmond, VA. He may be reached at 804-276-7202 or by E-mail at RickOtt@aol.com.



QUICKREAD

- ▲ A creator is a true visionary who can create something from nothing (and do it over and over again). Examples are Walt Disney, Ted Turner, Steve Jobs.
- ▲ A builder is a methodical thinker who can anticipate "what will happen if" with great accuracy. Examples are Michael Eisner, Helen Gurley Brown, Bill Gates.
- ▲ A dealster is a consummate wheeler-dealer who lives in the world of investment and finance. Examples are Wayne Huizenga, Ronald Perelman, Kirk Kerkorian.
- ▲ A curator is a seasoned, capable administrator who can maintain success over time by keeping things on track and on schedule. Examples are too numerous to mention (90 percent of all good managers are curators).

Prime Time Concert Promotion

Plan Your Back to School Program Now



CHRIS RELLER

A back-to-school concert is a really great way to tap into the hard-to-reach consumer group of high school age students. The only way you'll ever generate excitement and get kids to participate in the

program is if you have something really great at the end of the line — the music and/or talent has to have genuine star appeal. Concert events that "fit" your own stationality are key, and if the promotional elements are well-executed, you could bring sponsors a promotion that hits the hot button not only for kids, but also for parents, teachers and the community.

Any entertainment-based promotion requires a substantial menu of sponsorship opportunities. No matter what the opportunity, a client pays for access to the exploitable commercial potential associated with the event itself. Any of the following layers could be customized to accomplish a sponsor's specific goal(s):

- A consumer in-store sweepstakes can award tiered prizes relating to the actual concert — for example, featured artist giveaways and/or related merchandise, station merchandise, a trip for two to the artist's hometown, etc.
- An in-store employee motivation program could award similar prizes.
- The station could do on-air giveaways of similar prizes.
- Station DJs can conduct in-store appearances to promote the actual concert.
- Products or services could be sampled at the actual event — a booth or gallery space option to generate additional revenue.

March is a great time to begin your talent search. Getting participation from top bands can be costly, but your PD should be able to secure appropriate acts through the record companies. If your event has a cause-related tie, be sure to leverage this factor to your benefit in final performance negotiations.

Begin your "back-to-school" promo-

tion with a really great kickoff campaign through your school board. Before the program begins, have a press call. If your title sponsor is a retailer, hold the call at one of their primary locations. In addition to the community press, invite local school officials (principals, counselors and school newspaper editors). The press call could be a remote hosted by one of your on-air jocks. All those who attend can be provided with a simple "media kit." Any media or school officials present at this event could play an integral role in the level of student participation.

Be in touch with the local press throughout the entire promotion and be sure to invite the print and electronic media to cover the actual concert/event. On a more grassroots level, distribute press releases to school newspapers along with camera-ready Public Service Announcements (PSAs) that include your station logo as well as those of the sponsors. PSAs run space available and are free of charge.

Your back-to-school promotion could address the issue of dropout rates. All that kids have to do is go to school every day for a period of seven to eight weeks. If a student completes the official "pledge period," he/she becomes eligible to attend your concert, which actually becomes a performance only for the winning students. You could also ask the mayor officially to declare "Perfect Attendance Month," with your station airing spots cut by one of your top DJs.

Another idea is to include tiered contests among schools, featuring a concert strictly for the "winning school." That school could be the one that pulls in the largest percentage of perfect attendance in proportion to enrollment. Or, the promotion could deliver concert tickets to a select number of students who complete an educational-based essay contest. These are all tools that help build excitement. ☺

Chris Reller is director of sales promotion AM 1000, WLUP-FM Chicago, IL. She may be reached at 312-440-5270 or by E-mail at 2046500@mcimail.com.

QUICKREAD

- ▲ A back-to-school concert is a really great way to tap into the hard-to-reach consumer group of high school age students.
- ▲ Any entertainment-based promotion requires a substantial menu of sponsorship opportunities.
- ▲ March is a great time to begin your talent search.
- ▲ Be in touch with the local press throughout the entire promotion and be sure to invite the print and electronic media to cover the actual concert/event.

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EXCLUSIVE
by
Al Ries



Over the years, I have worked with hundreds of advertisers in the development and execution of marketing strategy, including the selection of the media to use. This brings me to Radio and Radio's dirty little secret.

Al Ries is coauthor of *Positioning: The Battle for Your Mind*, with Jack Trout, a book that has become an industry standard. He is also chairman of Ries & Ries, a New York marketing firm that has done strategic work for many major corporations. Teaming up again with Trout, Ries wrote a second bestseller, *Marketing Warfare*. His most recent work, *Focus: The Future of Your Company Depends on It*, highlights certain strategies Radio can benefit from at this point in its history. At the RAB Marketing Leadership Conference this year, Ries made the following provocative and entertaining presentation about the meaning of Radio and sales ...

First, you should know that I am a big fan of Radio, for good reason. Radio has the greatest selectivity of any major medium. It has the least amount of commercial clutter and the lowest cost per thousand. It has the lowest cost of production (often zero) and is the only medium that communicates on a personal, one-to-one basis. So, advertisers must be flocking to Radio, especially the big, sophisticated national advertisers with whom I do business. Every year, *Advertising Age* publishes a list of the country's 100 leading national advertisers, a pretty good list if you run a consulting firm. *Advertising Age* also documents their advertising expenditures by medium. How do the country's 100 biggest, most sophisticated advertisers spend their advertising dollars?

Advertising expenditures.

Television	66 %
Magazines	16 %
Newspapers	13 %
Radio	3 %
Outdoor, etc.	2 %

I'm sure you already know that most of their money goes into television — 66 percent to be exact. Magazines are next with 16 percent, and newspapers get 13 percent. And, where is Radio? With three percent of the dollars, Radio is right down there at the bottom with outdoor, etc.

Radio is not in the ballgame.



Radio is not in the ball game. In all my years of consulting work and in all of the discussions I have had about advertising media with hundreds of clients, I have never had an advertising manager, a marketing manager or a chief executive say to me those magic words ...

What about Radio?

Television, yes. Magazines and newspapers, sometimes. But Radio, never. I have suggested Radio to clients, but clients have never suggested Radio, at least when I was in the conference room. I don't care how good you are, how effective you are, how powerful you are, how inexpensive you are, you can't score any runs if you don't get into the ball game.

Radio's Dirty Little Secret

What is Radio's dirty little secret?

Radio is not in the mind of the big national advertiser. Television is in the mind. Magazines and newspapers are in the mind, but Radio is not. That's Radio's dirty little secret.

What is absolutely astounding to me is the difference between the sender and the receiver of advertising. While Radio is not in the mind of the advertiser or sender of the message, it certainly is in the mind of the prospect, the receiver of the advertising message. Radio is incredibly important to the advertiser's audience, the target market of the advertiser's message.

Every year, the U.S. government publishes the economist's bible, *The Statistical Abstract of the United States*. Among other fascinating facts is the average daily time spent by adults reading magazines.

Daily media time.

Television	4 hours, 16 minutes.
Radio	3 hours, 28 minutes.
Newspapers	28 minutes.
Magazines	14 minutes.

Each day, the average adult spends four hours and 16 minutes watching television, three hours and 28 minutes listening to Radio, 28 minutes reading newspapers, and 14 minutes reading magazines.

Daily media time (percentages).

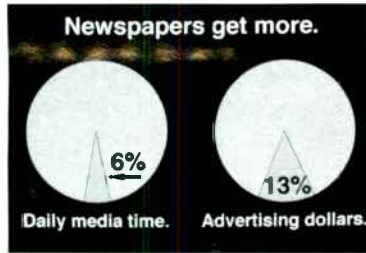
Television	52 %
Radio	39 %
Newspapers	6 %
Magazines	3 %

Or, in terms of percentages, the average adult spends 52 percent of his or her daily media time with television, 39 percent with Radio, six percent with newspapers and three percent with magazines.

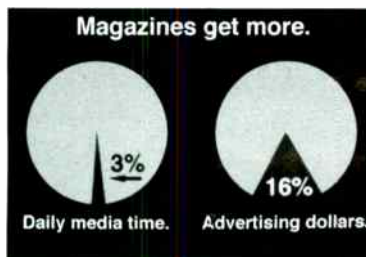
TV gets more than its share.



If you look at time spent by prospects in relation to dollars spent by advertisers, it probably comes as no surprise that television gets more than its share. With 52 percent of an adult's daily media time, television gets 66 percent of the advertising dollars.



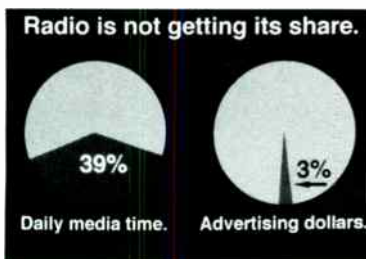
Newspapers also get more than their share. With six percent of the daily media time, newspapers get 13 percent of the advertising dollars.



Magazines also get more than their share. With three percent of the daily media time, magazines get 16 percent of the advertising dollars.

If television, newspapers and magazines are getting more than their share, somebody has to make up for the difference. And, you know who that somebody is, good old Radio.

Radio is Not Getting its Share



With 39 percent of the daily media time, Radio is just getting three percent of the advertising dollars. Radio is not getting its share — by a wide margin. You know that and I know that. The real question is, why? Why do big, sophisticated advertisers consistently ignore Radio, the second-most im-

portant medium in America and the one that is way out in front of number three, newspapers, and number four, magazines?

How does a big, sophisticated advertiser develop an advertising program for one of its big, sophisticated products? General Motors is the world's largest company, and Cadillac is one of its most important brands. It's no secret that Mercedes-Benz and BMW, from Germany, and Lexus and Infiniti, from Japan, have been giving Cadillac a run for its money. What's the answer?

Cadillac Catera.



The Cadillac Catera is the newest import fighter from the world's largest company. How does Cadillac intend to fight Mercedes, BMW, Lexus and Infiniti? You're right, with ducks.

"Papa" Joe Chevalier

The Voice That Roared

Winning Sports Fans Across the Country with a Fist-Pounding Entertainment Style that's All His Own.

That's because he is a sports fan's man—a guy who covers the sports scene with a style and wit that's all his own.

And he's not holding anything back, especially his opinion. Because when it comes to sports talk, "Papa" Joe is the king. And in his court are legions of fans who voice their opinions during the calls and lively debates that are the trademarks of his show.

When it comes to turning talk into pure entertainment, nobody does it better than "Papa" Joe.

Catch "Papa" Joe in action from 6 pm-10 pm E.T. weekdays.



Illustration by J.T. Seamy

One-On-One Sports Radio Network
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**They conduct
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research.**

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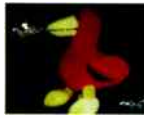


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SPECIAL REPORT

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Cadillac does ducks. (Hey, General Motors, haven't you noticed that ducks are slow and noisy? And, they waddle from side to side when they walk. Is this the way a Cadillac drives?) And, talk about pollution. There are no greater polluters on the planet than a bunch of ducks.



BMW does turtles. The ultimate driving machine is a turtle? Top speed — two miles a day. The answer to every advertising problem is always the same: Find a visual. When Coca-Cola was unhappy with its advertisers, the company turned to Michael Ovitz and his Creative Artists Agency. The result?



Coca-Cola does polar bears. "Great stuff," said Michael Eisner. "We'll always have a place for you here at Walt Disney."

Anheuser-Busch hired a new agency to get its Budweiser brand moving again. The result?



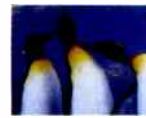
Budweiser does frogs. Budweiser is an equal-opportunity animal user.



Budweiser also did dogs. Remember Spuds MacKenzie, the party animal? Bud also did ants, with lizards yet to come. Look for Larry the Lizard in future Bud commer-

cials, on television, naturally— not Radio.

Also in the Anheuser-Busch family is Budweiser's sister brand, Bud Ice. Who is most likely to drink an ice beer? You're right, penguins.



Bud Ice does penguins. The solution to every advertising problem is always the same: Find a visual.



Dreyfus Does Lions.



Energizer does bunnies. It's interesting to note that in spite of all the bunny publicity, the number one battery in America is still Duracell, not Energizer.



The Postal Service does eagles. No wonder your mail arrives all torn up.



Samsonite Does Gorillas.



And, Merrill Lynch does bulls. The list goes on and on.

Radio Has Been Out Frogged



Radio has been out-frogged, out-dogged, out-bulled, out-bearred, out-bunnied, out-eagled, out-gorilla-ed, out-lioned, out-penguin-ed, out-turtled



'I SAW IT ON THE RADIO.'

and out-ducked by its visual competition. When advertising people refer to an agency's creative department as the zoo, it's not that far from the truth.

The commercials on the Super Bowl this year looked like an animal house: dogs (Nissan and Selsun Blue), chickens (Budweiser and Wendy's), pigs (Baked Lay's), hamsters (Budweiser), ducks (Cadillac), cows (Pepsi-Cola), pigeons (Nissan), bears (Pepsi-Cola), and turtles (Budweiser).

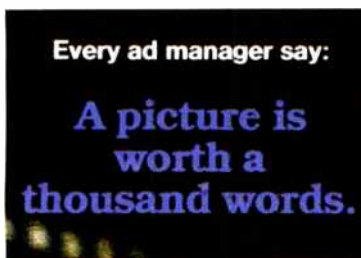
It was only natural that the Radio industry itself, a number of years ago, turned to animals. Since Radio people are more creative, they used more creative animals.

I Saw it on the Radio

Remember Joe, the smoking fish? "I saw it on the Radio." Shame on you. And, then there was the famous walking banana. Double shame on you. Actually, if you want to place the blame on someone, you have to go back some 2,500 years to a Chinese gentleman named Confucius.



Confucius say, "A picture is worth a thousand words." If I have heard that expression once, I have heard it a thousand times. So has every executive in the industry.



Every ad manager say, "A picture is worth a thousand words."



Every art director say, "A piktur is worth a thousand words." (Everybody

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SPECIAL REPORT

◀ 33

knows that art directors can't spell.") Talk about the power of words. These seven words, "A picture is worth a thousand words," are destroying the Radio industry, the second-most important medium in America.

Confucius was causing so much devastation in the Radio industry that I went to some length a number of years ago to check his credentials. Who was this guy Confucius, and what did he actually say?



What Confucius actually said was nothing. But, he did draw these

five pictures.



Here is Confucius translated. "A picture is worth a thousand pieces of gold." I'll be a son of a gun. Confucius was a philosopher of incredible foresight. What he actually foresaw was television where a picture is worth a thousand pieces of gold ... or more.



The last Super Bowl went for more

than \$2 million a minute. (For that kind of money, you used to be able to buy a Radio station.) So, what do you get for your money? It is absolutely astounding to me how ineffective the visual approach to advertising has been over the years. Here is one example.

Best Commercial of the Year



The best television commercial of the year was the Nissan "toy" commercial. Remember the toy car and the G.I. Joe and Barbie knockoffs? This is the spot that was named best commercial of 1996 by *USA Today*, *Time*, *Rolling Stone*, *The International Automotive Show* and a host of other commentators. How effective is this spot?

LIVE from the Field of Dreams



Don't miss another SportsAmerica broadcast.

Every night when SportsAmerica signs off and fades into the "Field of Dreams", you can take comfort in knowing we'll be back the next night with more great sports interviews, calls from fans, and the latest sports news. Get in the game with "The new legend in SportsRadio."

Call 319-875-6111 and visit with Brian Schultz or Pam Backer in our Affiliations Department for all the stats and information on SportsAmerica Radio Network.



The Nissan toy story.

- Toyota is up 7 percent.
- Honda is up 6 percent.
- The industry is up 3 percent.
- Nissan is down 3 percent.

Here's the Nissan toy story for 1996 in terms of sales. Toyota is up seven percent. Honda is up six percent. The industry is up three percent. Nissan is down three percent. Imagine, if that's the best that the best commercial can do, how do you suppose the average commercial fared?

To make matters worse, last month, Nissan Motor Corp. USA announced plans to cut up to 450 white-collar jobs, or 18 percent of the company's work force. I can hear it now at Nissan headquarters, "It cost me my job, but that was sure a hell of a car commercial."

The truth is, advertising agencies, at least those agencies that serve the big advertisers, have disconnected themselves from results. What matters is buzz or talk about the commercial, not buzz about the product or its sales.

The advertising industry knows that the commercial was successful because the two guys who directed the spot are negotiating a deal to craft a television series based on the ad. (Too many creative people are only marking time on Madison Avenue until they can make it to Sunset Boulevard.) Please note that the television series will be based on the characters in the spot, not on the car itself.

Why is television so ineffective? It's a conundrum packaged in a paradox and wrapped in a riddle. Why does tele-

vision advertising that captures your attention, attracts your interest and creates excitement fail to work? Because it's picture-oriented, that's why, and the mind works with words.

The basic problem faced by every advertiser, yesterday, today or tomorrow is answering the question, "What am I?" What's a Budweiser? What's a Coors? What's a Cadillac? What's a Chevrolet.

What's a Nissan? Is it a small car, large car, cheap car, expensive car, reliable car or what? When you answer that question with words, preferably a single word, you have the core of a potentially powerful advertising program.



WE DESIGN EVERY VOLVO TO LOOK LIKE THIS.

A Volvo is a safe car. Any wonder that, over the years, Volvo has become the largest-selling, European luxury car in America. In other words, Volvo owns the concept of "safety" in the mind of the prospect. And, the word "safety" was put there by year after year of consistent advertising.



The ultimate driving machine.

What's a BMW? It is the ultimate driving machine. BMW goes on television and does turtles. The ultimate driving machine is a turtle?

The Ultimate Advertising Truth

The ultimate advertising truth.

- The most powerful advertising . . .
- The most effective advertising . . .
- The most memorable advertising has always been word-oriented.

The most powerful advertising, the most effective advertising, the most memorable advertising has always been word-oriented. That's the ultimate advertising truth. Go back in advertising history. Think about all the famous advertising you can recall. Do you remember the pictures or the words?

The penalty of leadership.



"The penalty of leadership" was the headline of an advertisement that Cadillac ran just once in *The Saturday Evening Post* ... back in 1914, 83 years ago. I wonder if 83 years from now, someone is going to say, "I remember that Nissan toy commercial with G.I. Joe and Barbie doll knockoffs." You'll notice that the Cadillac ad said "the penalty of leadership," not the penalty of

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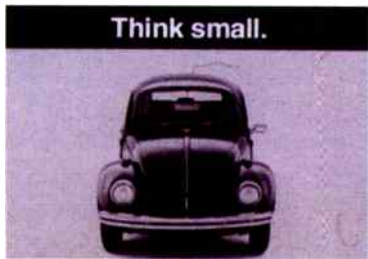
SPECIAL REPORT

◀ 35

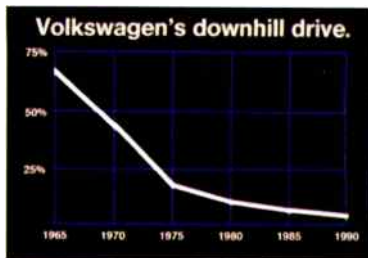
duck ownership.



What's a Mercedes-Benz? It's a car "engineered like no other car in the world."



What's a Volkswagen? "Think small," said Volkswagen. When VW was focused on small, it had, at its high point, 67 percent of the imported car market in America. Then, it went in all directions at once. "Think big. Think fast. Think smart. Think ahead. Or, don't think at all." Go ahead, buy our convertible and go out and kill yourself. We don't care.



Look at Volkswagen's downhill drive. As Volkswagen lost its focus, it also lost its leadership of the imported car market — from 67 percent in 1965 to less than 10 percent today.

Avis is only No.2 in rent a cars. So why go with us?



What's an Avis? It is the company that tries harder. "Avis is number two in rent-a-cars. So, why go with us? We try harder."



One of the greatest advertising campaigns of all time was the Miller time program for Miller High Life. The brand went from five million barrels in 1971 to 20 million barrels a decade later.



What's a Miller Lite? "Tastes great. Less filling."



Every brand has its essential characteristic which is always a word or concept. Coca-Cola is "the real thing." Everything else is an imitation. Why give up the real thing in order to chase bears on television?



Pepsi-Cola is doing the same thing. Like Coke, Pepsi has a powerful verbal concept. "The Pepsi generation." But, they also chase grizzly bears on television — presumably younger, teenage grizzly bears to tie in with their Generation Next campaign.



Has Seven-Up ever improved on "the un-cola?" Certainly the bouncing red dots weren't an improvement.



NPR Satellite Services... Link Up With Us.

... and stay off the high wire of preemptive space. As the **radio-only experts**, we provide C-Band satellite space and digital transmission equipment to broadcasters across the country.

Our channels are non-preemptive and include back up capacity .. saving YOU the worry and hassle of figuring out a back up plan .. we'll do it for YOU.

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Art Bell

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The Best In Overnight Talk Radio



11pm - 4 am PST • 2am - 7am EST

Legend of the Fall:

Persons 12 + Adults 25-54

	Station	AQH	Rank	%change	Share	AQH	Rank	%change	Share	Times
DMA Rank # 48	Albuquerque KQOB	2,900	2	+45	9.9	900	3	+50	5.8	M-F 12M-4A
Metro Rank # 165	Anchorage KENI	900	2	-18	15.3	800	1	+100	26.7	M-F 10P-5A
Metro Rank # 86	Bakersfield KERN	2,700	1	+238	20.9	700	2	+133	14.6	M-F 11P-5A
DMA Rank # 13	Cleveland WTAM	3,300	3	+94	4.6	2,100	4	+250	5.9	M-F 2A-5A
DMA Rank # 18	Denver KHOW	6,400	1	+52	10.3	1,800	2	-44	6.3	M-F 12M-5A
Metro Rank #144	Eugene KPNW	1,100	1	-15	15.1	600	1	+20	16.7	M-F 11P-5A
DMA Rank # 16	Ft. Lauderdale WFTL	5,600	4	+19	5.7	← After only one book!				M-F 2A-6A
Metro Rank # 58	Honolulu KHVH	3,100	2	+35	11.8	1,000	4	+11	8.0	M-F 10P-4A
DMA Rank # 32	Kansas City KCMO	4,000	5	+0	6.6	1,600	8	+33	4.9	M-F 1A-6A
Metro Rank # 48	Las Vegas KVEG (KXNT)	1,600	4	-56	5.9	1,200	1	-8	9.1	M-F 11P-5A
Metro Rank #82	Little Rock KARN	1,200	5	+140	9.8	800	3	+300	13.3	M-F 1A-4A
DMA Rank # 2	Los Angeles KABC	22,900	1	-12	6.3	5,900	7	+23	3.5	M-F 11P-4A
Metro Rank #147	Macon, GA WMWR	300	5	+200	5.7	200	5	+100	7.7	M-F 2A-5A
DMA Rank # 42	Memphis WMC	800	7	-20	2.6	600	6	+20	4.4	M-F 1A-5A
DMA Rank # 31	Milwaukee WTMJ	3,500	2	+13	10.0	1,600	3	+129	9.3	M-F 1A-4A
DMA Rank # 14	Minneapolis KSTP	6,000	4	-8	5.4	2,700	8	+13	4.1	M-F 1A-5A
DMA Rank # 41	New Orleans WSMB	1,800	6	+800	5.8	← In less than one book!				M-F 1A-5A
Metro Rank #72	Omaha KFAB	1,400	2	+40	10.9	600	3	-25	14.3	M-F 2A-5A
Metro Rank # 151	Palm Springs KNWZ	500	4	+400	7.8	200	5	+0	7.7	M-F 11P-4A
DMA Rank # 17	Phoenix KFYI	6,300	1	-19	9.4	2,900	1	+12	8.7	M-F 12M-4A
DMA Rank # 24	Portland KEX	10,800	1	+27	16.8	5,800	1	+71	17.1	M-F 11P-5A
Metro Rank # 208	Redding KQMS	1,900	1	+90	43.2	200	2	-67	13.3	M-F 11P-5A
Metro Rank # 133	Reno KKOH	2,000	1	+0	22.7	300	4	-70	7.5	M-F 11P-5A
Metro Rank # 45	Rochester WHAM	2,000	1	+11	11.9	1,200	1	+100	12.8	M-F 2A-5A
DMA Rank # 21	Sacramento KSTE	4,100	2	+52	7.5	2,400	1	+71	10.9	M-F 12M-5A
DMA Rank # 37	San Antonio WOAI	1,900	3	+58	5.4	500	11	+67	3.2	M-F 1A-4A
DMA Rank #26	San Diego KFMB	9,700	1	+471	15.7	2,800	1	+155	12.2	M-F 11P-5A
DMA Rank # 5	San Francisco KSFO	7,500	6	+44	4.3	4,900	4	+172	5.4	M-F 12M-6A
DMA Rank # 12	Seattle KOMO	11,300	1	-4	13.1	2,700	1	-56	7.3	M-F 11P-4A
DMA Rank # 20	St. Louis KSD	3,400	7	+79	3.5	1,900	10	+138	3.6	M-F 1A-6A
Metro Rank # 62	Tucson KTUC	400	10	+100	2.9	100	13	+0	1.5	M-F 1A-5A
Metro Rank # 91	Wichita KFH	1,400	1	+250	14.6	700	1	+600	15.9	M-F 1A-4A
Metro Rank # 182	Wilmington, WMFD	200	6	-33	5.6	0	4	+0	0.0	M-F 2A-5A

*Figures supplied by Marketron from Arbitron books based on Persons 12+ and Adults 25-54 from Fall 1996.

SPECIAL REPORT

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No one, before or since, has driven as many people into fast-food restaurants as McDonald's has with "You deserve a break today" — a verbal idea of overwhelming power.



"Where's the beef?" It is at Wendy's, where else? This was powerful advertising, yet predictably, advertising people misread the message. They assumed that the campaign was successful because of Clara Peller. Not so. If Clara had said, "Get your ass on down to Wendy's," the campaign would have bombed. Funny, maybe, but not effective.



Continuing with fast food, how about "broiling, not frying?" This was the only blockbuster advertising Burger King has ever had. Ten chief executives have come and gone at Burger King, and no one has topped "broiling, not frying."



They think advertising problems are visual problems, so they come up with such ideas as Herb the nerd, the only person who has never eaten a Whopper. Herb was a world-class visual bomb.



What's a Little Caesar? It's the place where you get two pizzas for the price of one, or in the vernacular, "Pizza!"

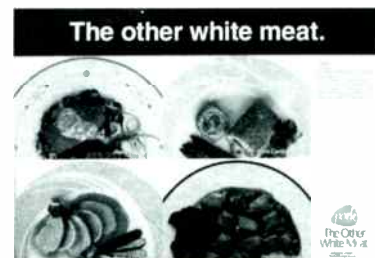
"Pizza!" What you are looking at is the future of the advertising industry. Boil down your entire advertising message into two words — Pizza! Pizza! Then, spend \$60 million a year to push those two words into the mind. You can just see the creative department now. "Maybe we should hire twins and put them on television?" "No, guys. It's a verbal idea. Think Radio." "Pizza! Pizza!"



What's a Heinz? It's the "slowest ketchup in the West."



Prego came out of nowhere to capture 27 percent of the spaghetti sauce business with a single word, "thick."

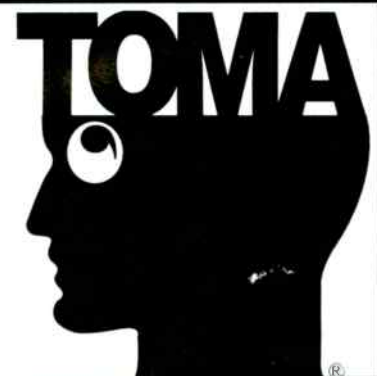


"Why can't Stan in Poughkeepsie do what Chuck did in Youngstown?"

Because Stan didn't act quickly enough and the local newspaper locked up the TOMA program. The newspaper is selling name awareness campaigns to hundreds of retailers and service companies and making hundreds of thousands of dollars a year.

Call TOMA today for information and market availability.

(800) 597-9798



Speaking of good things to eat, what is pork? It's "the other white meat." Beef and pork used to be combined into the meat category. But, with the cholesterol publicity, red meat sales started to slip. So, the pork industry said, "Hey, count us out. We're with the chickens. We're the other white meat." Absolutely brilliant, unquestionably successful and totally verbal.

When it absolutely, positively.



Shifting gears, what's a Federal Express? It's the company you call "when it absolutely, positively has to be there overnight."

You might be thinking, we don't need the big, sophisticated advertisers who give us only three percent of their business. Radio is doing just fine with the small, local advertisers who know the value of Radio and have become heavy Radio users. Baloney. The small, local advertisers grow up. Radio has become the farm club for television. As soon as Radio advertisers become successful enough, they move up to television. Remember Blue Nun?

Radio Made Blue Nun

Radio made Blue Nun.



Radio made Blue Nun. But, after it became successful, it moved into television along with its spokespeople, Jerry Stiller and Anne Meara. Where is Blue Nun today? The brand is nowhere, and the nun is back in the convent.

You can be sure that television is knocking at the door of successful Radio advertisers like Motel 6, Oreck vacuum cleaners and every other brand built

on the Radio. Where do you think television gets its best prospects? From the Radio, that's where. Television knows the value of Radio. As soon as a Radio advertiser is a big success, TV rushes right in and says, "A picture is worth a thousand words."

Don't get me wrong. I believe in Radio, but I also believe in television, newspapers and magazines. Each medium has a role to play, and each medium will be more effective when it becomes verbally oriented, rather than visually oriented.

People communicate with words, not pictures. Television is effective because it combines pictures with words. In television, the heart of any effective advertising message is always a verbal idea.

Radio is the acid test for any advertising idea. If the idea won't work on Radio, then it won't work in any medium. Radio is the ultimate "word" medium. Radio would be a much more powerful medium if television advertisers used television in a more powerful way. By that I mean, if television advertising were word-oriented, then advertisers would be able to use their television concepts to create powerful Radio campaigns.

Visualize the Verbal

What television advertisers have to do to be successful is to start with a powerful word, a word like "safety," then visualize the verbal — like Volvo did when it started with "safety" and then began driving Volvos into walls.

Don't Verbalize the Visual

Don't verbalize the visual.



What doesn't work is when you start with a picture like a frog and then say to yourself, "How do I connect a frog with a Budweiser?" In other words, how do I verbalize the visual? Maybe the frog can learn to say "Budweiser" — idiotic and ineffective.

See us at NAB
booth 4006

Problem:

I have a DUOPOLY. I need back-up transmitters for my stations.



Solution:

Don't buy two transmitters -- Buy ONE!

Our Legend Series, Solid State, FM transmitters are Frequency Agile and Broadband. That means your engineer can instantly tune it to any frequency.

Designed to ensure long transistor life with "wind tunnel" cooling & brute force power supplies.

Legend Transmitters make perfect main transmitters, too!

Available from 1KW - 11KW

**Two or more stations;
One back-up transmitter.
GREAT IDEA!**

Great Products Great Solutions!



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SPECIAL REPORT

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The Most Powerful Concept

The most powerful concept in business today is owning a word in the prospect's mind, not a complicated word and not an invented one. Simple words are best, words taken right out of the dictionary. Volvo owns safety. BMW owns driving. Prego spaghetti sauce owns thick.

Words can last a lifetime, longer than a lifetime. Crest was introduced in 1956 as the cavity fighting toothpaste and rapidly became the number one brand.

Crest is still number one today, and it still owns the cavity fighting perception in the mind, 41 years later. All toothpastes fight cavities in the mouth. Only Crest fights cavities in the mind.

How do we expurgate Radio's dirty little secret? First, we clean up

<p>The most powerful concept.</p> <p>Word.</p> <p>Volvo.</p>	<p>BMW.</p> <p>Driving.</p> <p>Prego spaghetti sauce.</p>
<p>Safety.</p> <p>Crest was introduced in 1956.</p>	<p>Thick.</p> <p>Crest is still No. 1 today.</p>
<p>Cavity fighting.</p>	<p>Cavity fighting.</p>

Our remote gear is so easy to operate, even your least experienced talent can use it. Your engineer will be happy because he won't have to babysit every remote and this can **save you money**. Your Program Director will be happy because his remotes sound great and this can **make you money**. So for studio-quality, two-way audio on plain phone lines (HotLine POTS codec) or on ISDN (Nexus ISDN codec), call Comrex. There's no better way to go on remote!

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or 0-800-96-2093 in the U.K.

NO EXPERIENCE NECESSARY...

...FOR GREAT SOUNDING REMOTES!



Radio's act. You can't increase Radio's share of the advertising market by selling the medium. You can only increase Radio's share of the market by changing the message that advertisers are sending. There is a way to do this. It's by selling the power of the word, the single, powerful word that drills its way into the mind. The essence of success in the world today

is to narrow the focus and own a word in the mind. The most direct, efficient, powerful and economical way to do this is with Radio.

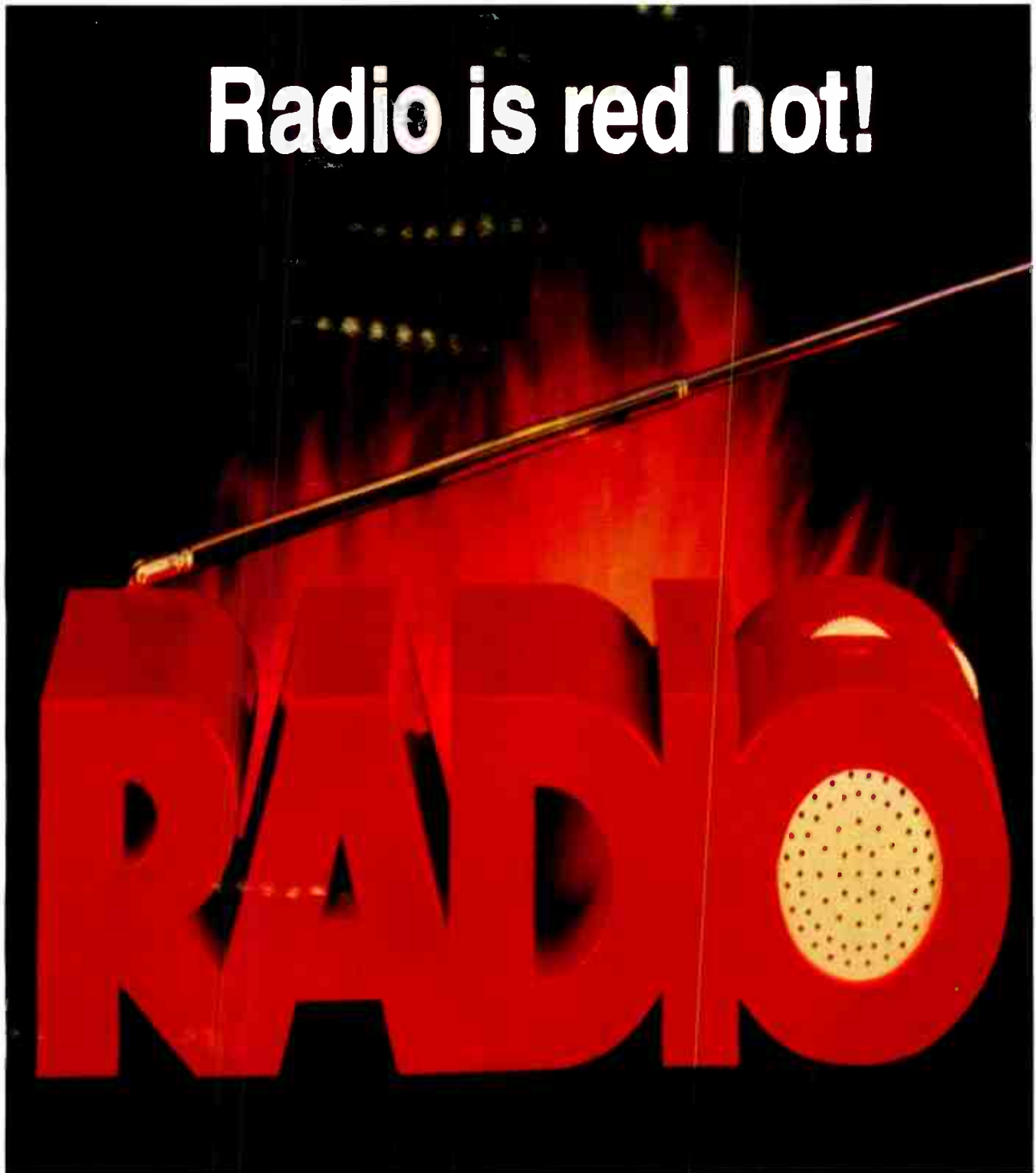
Radio is Red Hot

"Radio is red hot" was the theme of a marketing program that we developed for the Radio Advertising Bureau many years ago. We may

have been premature. Today, if Radio will capitalize on the power of the word, it might actually become red hot, and nothing could please me more. Nothing. ☐

Al Ries is chairman of Ries & Ries Great Neck, NY. He may be reached at 516-829-9191 or by E-mail at ries@mail.idt.net.

Radio is red hot!



See us at NAB
booth 4006



Problem:

I have a
DUOPOLY.
I need back-up
transmitters
for my stations.

Solution:

**Don't buy two transmitters --
Buy ONE!**

Our Legend Series, Solid State, FM transmitters are Frequency Agile and Broadband. That means your engineer can instantly tune it to any frequency.

Designed to ensure long transistor life with "wind tunnel" cooling & brute force power supplies.

Legend Transmitters make perfect main transmitters, too!

Available from 1KW - 11KW

**Two or more stations;
One back-up transmitter.
GREAT IDEA!**

Great Products Great Solutions!



Energy Onix

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energy-onix@energy-onix.com

EVENTS CALENDAR

MARCH

March 26 — International Radio & Television Society Foundation (IRTSF) Gold Medal Dinner, New York, NY 212-867-6650

March 27 — National Association of Black Owned Broadcasters (NABOB) 13th Annual Communications Awards Dinner, Washington, D.C. 202-463-8970

APRIL

April 3 — Broadcasters' Foundation (BF) Golden Mike Award Dinner, New York, NY 203-862-8577

April 4-5 — Broadcast Education Association (BEA) 42nd Annual Convention "Reinventing Electronic Media: Multimedia in New Millennium," Las Vegas, NV 202-429-5355 (to attend or participate on panel) 202-429-3935 (to exhibit or sponsor)

April 4-6 — Electronic Industries Association/Consumer Electronics Show (EIA/CES) CES Mobile Electronics '97, Atlanta, GA 703-907-7600

April 6 — Broadcast Designers Association (BDA) International Design Symposium in conjunction with NAB, Las Vegas Convention Center, Las Vegas, NV 212-376-6222

April 6 — Society of Broadcast Engineers, Inc. (SBE) Board of Directors Meeting, Las Vegas, NV 317-253-1640

April 6-10 — NAB Spring Convention, Las Vegas, NV 202-775-3527

April 9 — BF Pioneers Breakfast, Las Vegas, NV 203-862-8577

April 9-12 — The National Broadcasting Society (NBS) National Convention, Chicago, IL 803-777-3324

April 23-26 — International Broadcasters Idea Bank Annual Convention, Adams Mark Hotel, Kansas City, MO 918-836-5512

April 30-May 2 — 1997 Radio Only Management Conference, The Phoenician, Scottsdale, AZ 609-424-6800

MAY

May 20 — IRTSF Foundation Awards Luncheon, New York, NY 212-867-6650

May 21-24 — Broadcast Cable Financial Management Association (BCFM) 37th Annual Conference "Connecting Tomorrow with Today," Hyatt Regency at Embarcadero, San Francisco, CA 847-296-0200

JUNE

June 2-5 — EIA/CES CES Spring '97, Atlanta, GA 703-907-7600

June 3 — BDA Professional One-Day Workshop, Sheraton Hotel, Chicago, IL 212-376-6222

June 4-7 — PROMAX International (PI) PROMAX & BDA Conf. & Expo, Chicago, IL 213-465-3777

June 9-13 — SBE Engineering Management Seminar, Indianapolis, IN 317-253-1640

June 11 — Radio Creative Fund (RCF) Radio Mercury Awards, New York, NY 212-681-7207

June 19-21 — National Association of Radio Talk Show Hosts (NARTSH) Talk Radio '97, Century Plaza Hotel, Beverly Hills, CA 617-437-9757

June 21-24 — NAB Board of Directors Meeting, Washington, D.C. 202-775-3527

JULY

July 11-16 — NAB Executive Management Development Seminar for Radio Broadcasters, University of Notre Dame, South Bend, IN 202-775-3510

July 24-26 — 1997 Southwest National Religious Broadcasters (SBNRB) Convention, Dallas/Ft. Worth Marriott, Dallas, TX 405-789-1140

AUGUST

Aug. 24-26 — NRB Western Regional Convention, Costa Mesa, CA 703-330-7000

SEPTEMBER

Sept. 11-13 — NRB Midwestern Regional Convention, Muskegon, MI 703-330-7000

Sept. 16 — IRTSF Newsmaker Luncheon, New York, NY 212-867-6650

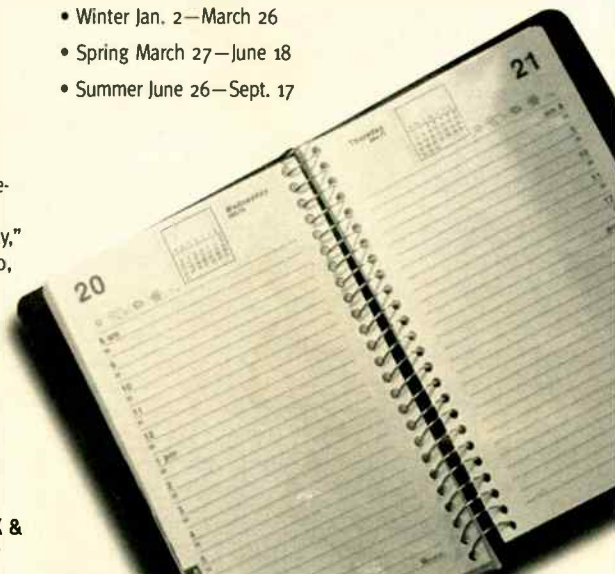
Sept. 17-20 — 1997 NAB Radio Show, New Orleans, LA 800-NAB-EXPO (exhibit sales) 800-342-2460 (registration)

Sept. 26-27 — SBE National Meeting, Syracuse, NY 317-253-1640

Sept. 17-20 — Radio-Television News Directors Association (RTNDA) Int'l Conference & Exhibition, New Orleans, LA 202-659-6510

ARBITRON SURVEY DATES

- Winter Jan. 2—March 26
- Spring March 27—June 18
- Summer June 26—Sept. 17



LETTERS

Good Talk Is Good Talk By Any Other Name

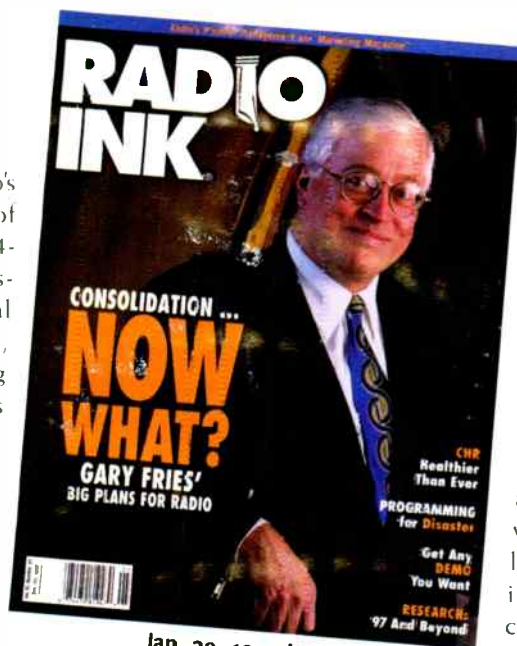
It was refreshing to read Walter Sabo's article in the January 20th issue of *Radio Ink*. Walt says that the 25-34-year crowd enjoys listening to and discussing subjects such as, "Personal relationships, including romances, bosses, in-laws, daily life, being screwed by the dry cleaner, etc." That's precisely what I've been doing for the past 20 years. While some folks say I do a financial show, every one of the areas that he mentions, including romance, has been dealt with on my program. I'm delighted to hear that I was 20 years ahead of my time doing *Hot Talk*.

It has been said that you can't do the same thing on your father's Radio station as you do for the younger demos. I disagree. People are people whether they are 25 or 55. They are doing their best to pay their bills, get their kids into the right schools, get along with the neighbor whose pickup truck is out in front of their house with a bumper sticker that says, "My kid can kick the crap out of your honor student, flirting with bankruptcy or the neighbor's wife". The list is almost endless, and those are the topics that I have been addressing with some degree of success on about 400 Radio stations.

I have never had a guest on my regular program, never formally reviewed a book, don't get involved in President-bashing and the only four-letter word that repeats itself regularly is "work." Yet the program has prospered.

The point is, good talk is good talk, and trash is trash. It should be noted that in the areas of advice a certain amount of maturity, gray hair as well as gray matter, on the part of the host is necessary. When was the last time you went for a serious medical procedure by a recent graduate, or if accused of a heinous crime would you seek out the services of a newly minted member of the bar?

In any event, I'm delighted that unbeknownst to me I was on the cutting edge of *Hot Talk*. I look forward to



Jan. 20, 1997 issue

hearing from a number of stations Walt consults in markets where we are not represented.

**Bruce H. Williams, Talk host
Mutual Broadcasting**

The Small Guys Are Just As Big

Regarding your Publisher's Notes (Jan. 20, 1997, *Is Radio Doomed to Repeat History?*) — yes, Radio has come a long way, but when you say that it's strong enough to be considered a stand-alone medium, an industry unto itself, I have serious doubts.

I am the owner/operator of a stand-alone AM daytimer. Stations like mine are doomed, thanks to recently enacted duopoly rules that allow giant corporations to come into a market and scoop everyone up, creating an advertising monopoly.

In this age of bigger is better, don't forget the small guys, the independents, who have to rely on localism as their only recourse. When large groups, that own six or more stations in a market, blitz the area with saturation buys, the stand-alones cannot compete with that. Thus, advertising is certainly not booming for them. So, when you say strength

in numbers is good, it's just the opposite for guys like me.

As for your notion of using the Internet, I can't tell you how many cyber salesmen have called suggesting that we get on the Web. That's ridiculous for the small independents.

Radio's big opportunity is not for everyone, just the big guys, the fat guys, who have millions of dollars and deep pockets. Why don't you do everyone, including myself, a favor and tell the whole story of what is happening overall ... that the little guys are "relegated to the crumbs in the advertising pie." And, if they can't get that, they might as well become a statistic.

**Mark S. Graham GM/co-owner
WMMM-AM Westport, CT**

Corrections

Photo credit for our Feb. 17, 1997 cover shot of Bill Moyes goes to Miller Adam. The location for the photo was Sony Wonder Technology Laboratory.

Lindsay Wood Davis' management article, *Sales vs. Programming — Cats and Dogs Forever?* (*Radio Ink* Feb. 3, 1997), on why sales and programming often fight like cats and dogs needed a line added to it. The end of the paragraph on pooled organizations should have read, "The programming department of a Radio station is a pooled organization." With this correction, it should now be easier for readers to see the conflicts inherent among programming (a pooled organization), traffic and production (sequential organizations), and sales (a reciprocal organization). Lindsay Wood Davis may use these distinctions in future management articles in upcoming issues of *Radio Ink*.

The RCS Master Control™ studio layouts shown in the Know Before You Go section, Page 40, March 3 issue are transposed. The upper right photo is from ABC/Disney station, Atlanta. The lower left is WQCD-FM, New York.

■ **HELP WANTED SALES**

LOVE RADIO BUT TIRED OF THE EFFECTS OF CONSOLIDATION? Industry-related vendor is seeking a professional, experienced radio SM to be director of sales. Must be driven, excited and able to hit realistic goals every month. Requires relocation to warm climate near ocean. Excellent next step for an LSM, NSM, GSM who wants to stay around radio without being in radio. Resume to Blind Box: 701.

■ **HELP WANTED MANAGEMENT**

SALES MANAGEMENT: Adding several stations to our portfolio Looking for sales management and sales talent for new radio station acquisition in the Southeast. Experience, successes and resume to Howard Johnson, WRCQ Radio, 225 Green Street, Suite 906, Fayetteville, NC 28301. EOE.

GENERAL MANAGER: You've been a great LSM and now here is the opportunity to be a great GM. S.W. market, #1 rated station needs a strong leader. Resume to Blind Box #62.

■ **SITUATION WANTED**

Looking for dynamic leadership? —I have 20+ years of Senior Broadcast Management Experience. Bob Salmon 209-572-3814.

GOTABOOKINYA? Huh? Got a book in ya? Always wanted to be an author? Streamline Press specializes in books for the broadcast industry and is seeking new, original manuscripts. If you've got a book, or have one in mind, we want to hear from you. Contact Eric Rhoads at 561-655-8778 or E-mail at: ericrhoads@aol.com.

■ **HELP WANTED ANNOUNCERS**

Announcers needed (2) for satellite stations in Southwest. Long hours, remotes, news, all the rest. Must have working knowledge of Digilink system. Send application and tape to Chris Rolando, 2068 McCulloch Blvd. Lake Havasu City, AZ 86403.

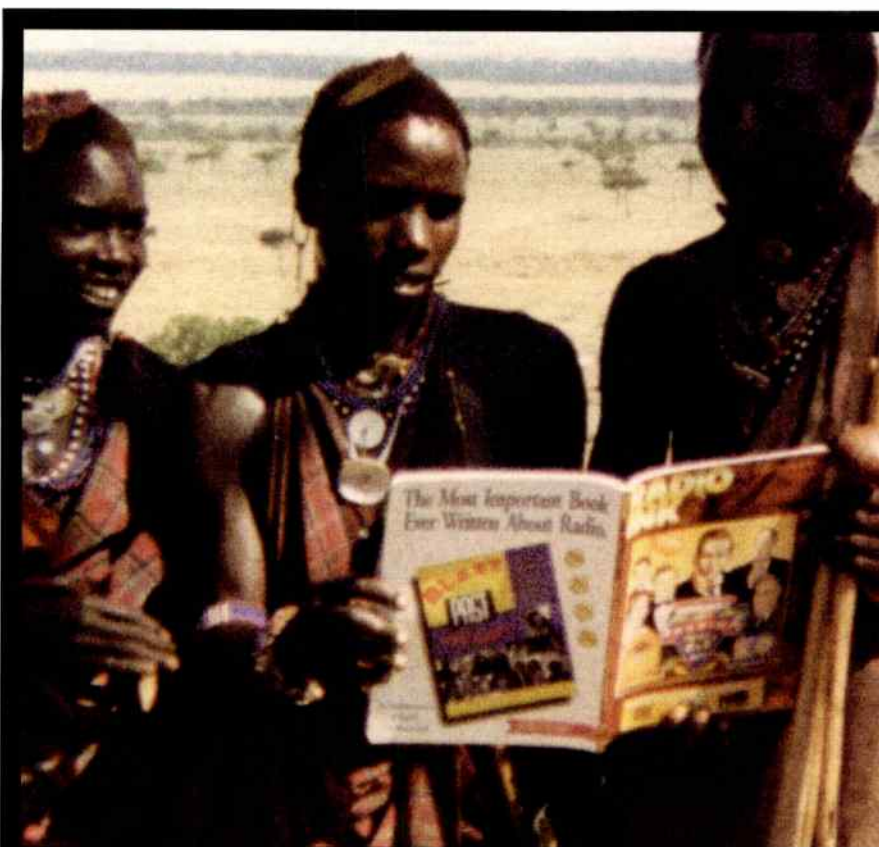
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SEND US YOUR OLDIES. We're looking for old photos. They will be returned. Send them to: BLAST, c/o Radio Ink

Flying High

Don't let the suits fool you, this crack team of air personalities from WHB-AM Kansas City was a dangerous crew. Word has it that the guy on the far right, once said "Darn" on the air. (Pictured are l-r Phil Jay, Jim Moore, Johnny Dolan, Bobby Day, Greg Austin and Jeff Roberts).



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Eliminate Carts for \$7,000

Scott Studios' Spot Box

At last! A commercial player that *works just like carts*, but with digital audio that *sounds like compact discs*.

It's Scott Studios' new *Spot Box*. It's the *first* hard disk "cart" replacement that jocks *really like!*

It's *easy to use*: You get four Start buttons for four recordings, just like a quadruple deck "cart" player.

The Start button clearly counts down the remaining time of each cut. Every deck shows "bar graph" VU levels.

When a "cart" finishes, the label and buttons turn grey to lock out accidental re-play. It can air again with a touch of the Replay button (at the lower right). If there are more than four "carts" in the set, the "on deck" spot moves from the fifth line (at the right of the time and date) to the grey deck that had played. The Spot Box can also remote start CD players.

The Manual-Auto button (at the right of each label) lets you start each spot manually or have the Spot Box smoothly start the next one itself. Automatic sequencing can also be turned on or off globally, by categories or shifts.

Pause buttons can stop (and resume) playback of any cut. During a Pause, the Start button can replay that recording from the beginning.

Each deck has a Fade button. It helps if you need to fade something out gracefully with one touch.



Start Button
Actual Size

The Spots and Jingles buttons at the lower left take you to a "Wall of Carts" screen that shows *all* of your hundreds of recordings. You can jump immediately to whatever you want by touching the first letter of its name on the large alphabet at the top of that screen. Pick and play it quickly in any "cart" deck.

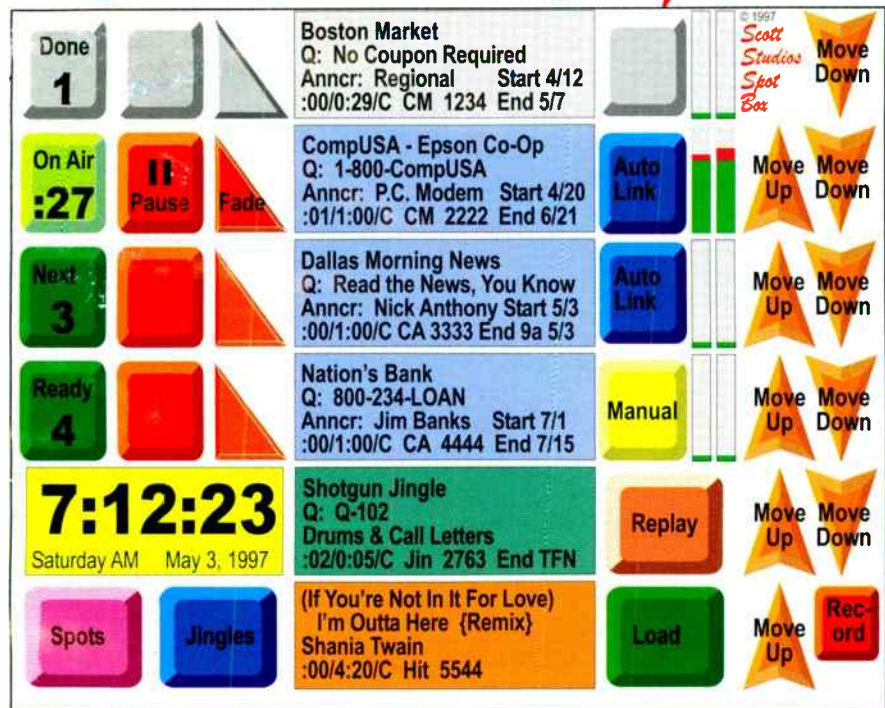
As an option, we can automatically bring logs into the Spot Box from your traffic computer. Then, after the spot set has finished, the Load button at the lower right automatically brings in the next break.

You can quickly rearrange the order of any recordings with the Up and Down Arrows.

Scott Studios' Spot Box not only *sounds better* than any "carts" you've ever heard, its labels *look better* and are easier to read than any "carts" you've ever seen!

You get four legible lines of useful label information: Names, numbers, out-cues, announcers, intros, lengths,

(972) 620-2211 FAX: (972) 620-8811
8 0 0 7 2 6 8 8 7 7
(800) SCOTT-77



Here's a reduced size view of Scott Studios' 5"x8¼" Spot Box. You get easy access to hundreds of commercials, jingles, sounders, comedy and other recordings. All audio is CD quality digital from hard drives.

endings, copy info, start and end dates and times, schedule times, and anything else you want. Labels are even color coded. When you have several cuts rotating as one number, you see exact lengths. Both the name and out cue match the exact cut that plays. The Spot Box even rotates recorded tags.

If you have several stations in one building, record each spot only once. It's instantly playable in *every* desired studios' Spot Box, without re-dubbing or retyping labels. Cuts can be locked so they only play on designated stations or shifts.

You also get printouts showing *exactly* when each spot plays!

Best of all, Scott Studios' digital audio is *affordable*. A "four-deck" Spot Box player storing 600 minutes in stereo starts at \$6,000. You can record and edit spots or phone calls in the air studio during songs for only \$1,000 more. A production studio recorder-editor is \$5,000, and it can even go on-the-air if needed. 600 additional minutes of stereo storage is only \$250. Larger screens and a variety of backup options are available. At Scott's low prices, you can afford as much storage and redundancy as you want.

Also check out Scott Studios' Hot Box. It plays *any* of 62 "Hot Keys" *instantly* at the touch of a finger. You get 52 sets of 62 clearly labeled Hot Keys: 3,224 digital cuts for only \$5,000.

Scott Studios also offers other digital systems for satellite formats, music on hard drive and voice track automation. Call 800-SCOTT-77 for details, or a no-obligation trial in *your* station.

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