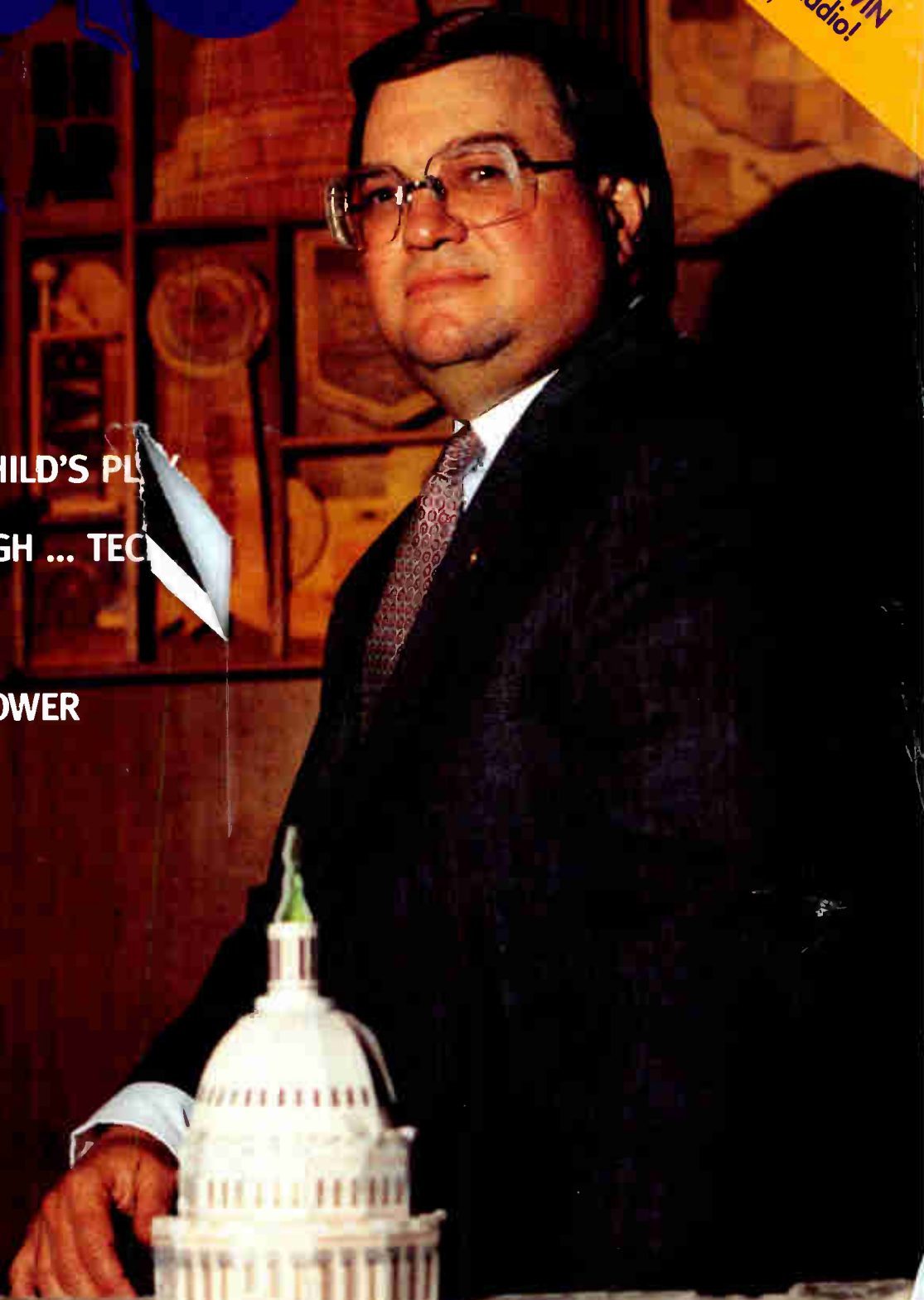


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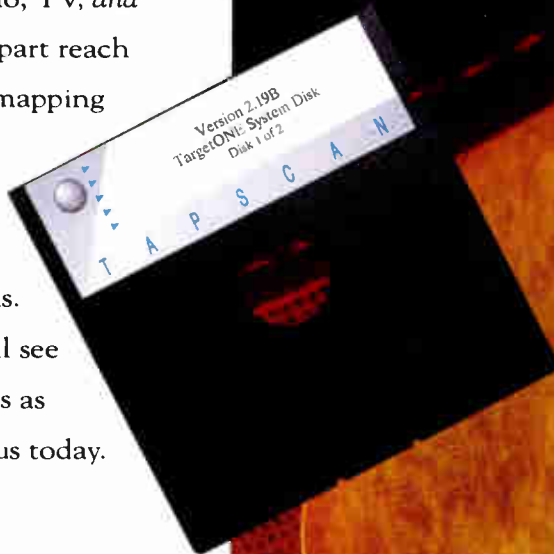
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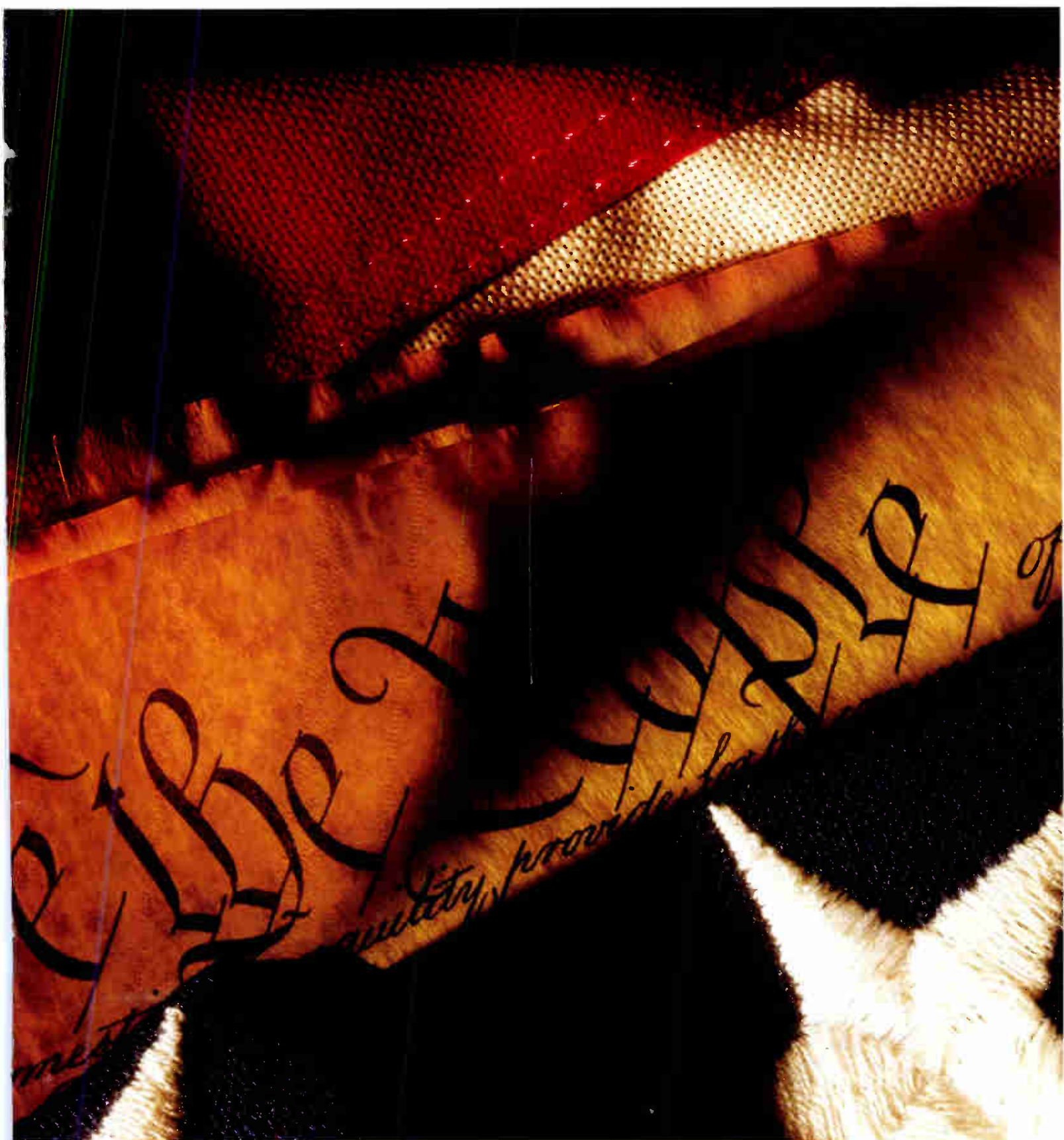
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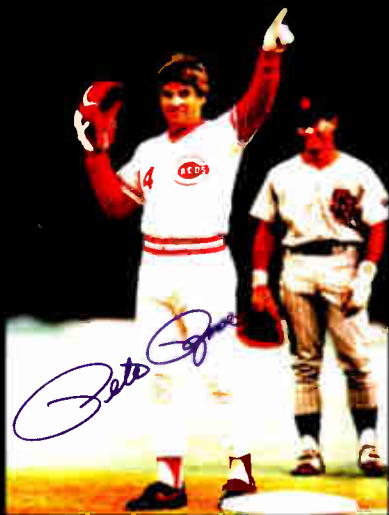
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April 26

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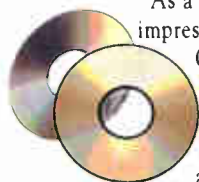


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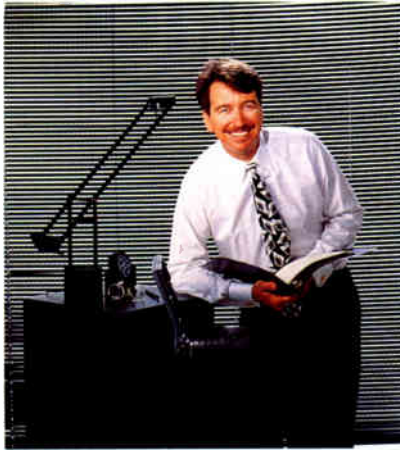
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Press Six To Lose A Customer



I love innovations. But I'm not much of a fan of technology for the sake of technology. It must solve a problem, save me time or money or make my life easier. What frustrates me is great technology that is supposed to increase efficiency but instead gets in the way because it's designed without the end user (the customer) in mind.

The technology getting in my way these days is voice mail. Granted, I love the concept. For instance, I like the idea of being on the road and leaving messages for people after hours. I like the idea of returning calls to answer a specific question without having to talk with the individual (which saves time and needless chatter).

What I hate is a poorly controlled voice mail system that eliminates the receptionist. Again, I like the concept, but I've encountered few that hook me up in seconds with the people I need. With voice mail, the average connection time often increases by at least two minutes or more (which I'm sure AT&T loves). These things never seem to work. You know the ones. "Your call has been answered by a voice mail system. Press the initials of the person you are calling ..." Inevitably, I get the wrong person. When I try again, I end up going through the entire cycle again only to get back to that point. The second and third time around, I get frustrated and hang up. Worse than that, I start to avoid calling the businesses that use these systems. That means lost communication or even lost business.

The other day, one of my salespeople encountered a voice system that said, "If you're a salesperson, we're not buying now,

call back in a year." No kidding.

Using voice mail as a screening device is a great convenience for those doing the screening. But it's a frustration when you are trying to contact a potential client who you know needs your business. Rather than giving you the courtesy of a returned call, they never call back and miss out on a valid opportunity. Your voice is lost in the twilight zone forever.

The screeners probably figure this is a great way to avoid salespeople. How narrow to avoid human contact. The caller may have useful information that will benefit the customer. All of us have had experiences where we broke through the veil of protection and had the customer thank us for persisting and selling them a product they didn't know they needed. People using voice mail as protection and screening are missing opportunities.

As a customer, I can say that most users of voice mail have lost my business. As one who thrives on staying in contact with broadcasters, many wonder why I never call them anymore, but after three failed attempts to even leave a message on their system, I gave up. Sorry. You know who you are and where to reach my *live* receptionist.

Some systems are efficient, time-saving and money-saving, but most deliver harsh feelings, frustration, lost customers and lost respect. Thousands of companies across America think they are on the cutting edge when in fact they are on the bleeding edge. Customers usually don't take time to comment about voice mail systems; they just go on to someone else who wants their business and makes them feel human. If you are using a voice mail system to answer your company phone, add a new recording that allows callers to comment on the system, something like: "Press 6 if you have comments about this system improperly handling your call." You may learn volumes about a system you thought was helping you.

To those who are screening salespeople or others, let's not forget the common courtesy of a returned phone call. Your time may be valuable, but your reputation is invaluable. ☎

Eric

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

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• Evergreen Media Goes Public

As anticipated, Dallas-based Evergreen Media has filed a registration statement with the Securities Exchange Commission for a proposed initial public offering of 3.5 million shares of class A common stock, primarily to fund the purchase of KRTH-AM/KLOL-FM Houston. The registration statement also covers an additional 525,000 shares of class A common stock that will be subject to an option to be granted to the underwriters to enable them to cover over-allotments in the offering, if any. Donaldson, Lufkin & Jenrette Securities Corp., Lehman Brothers, and Smith Barney Harris Upham & Co. will manage the underwriting. Analysts expect the initial price of the Evergreen stock to be fixed between \$14-\$16 per share.

• Viacom To Acquire Westwood's KQLZ-FM

Viacom International Inc. has agreed to purchase former Pirate Radio flagship station KQLZ-FM Los Angeles from Westwood One Inc. for \$40 million. The deal is structured such that Westwood One would retain the station's working capital and ownership of the building in which the station is located.



Viacom Radio President Bill Figenshu

Viacom Radio President Bill Figenshu said the acquisition reflects his company's "desire to optimize business opportunities that have opened up as a re-

sult of the recently changed duopoly regulations." Viacom currently owns KYSR-FM Los Angeles.

Westwood One Chairman/CEO Norman Pattiz acknowledged that the sale of KQLZ, which was purchased in 1989 for \$56 million, "represents a significant step forward in reducing debt and improving the company's capital structure." The sale of KQLZ, coupled with the sale of WYNY-FM New York for \$50 million, should eliminate more than 50 percent of Westwood One's debt and should reduce total annual interest by nearly 60 percent, Pattiz said.



Westwood One Chairman/CEO Norman Pattiz

• CBS Radio Opens In Miami

CBS Radio Sports last week began its 18th year of exclusive Radio play-by-play coverage of Major League Baseball's Game of the Week with the game between the Los Angeles Dodgers and the National League expansion Florida Marlins. The game was the first of 26 weeks of major league broadcasts, including four Saturday games, the All-Star Game (July 13), the American and National League Championships (Oct. 5-14) and the World Series (Oct. 16-24). CBS also will provide special live coverage of the baseball Hall of Fame induction ceremonies Aug. 1.

The CBS play-by-play announce team includes Johnny Bench, Steve Busby, Gary Cohen, Jerry Coleman, Gene Elston, Jim Hunter, John Rooney and Vin Scully. Each Game of the Week also will feature a "Home

Town Inning," with a home team announcer calling the fifth inning of play.

Additionally, the CBS Hispanic Radio Network will provide Spanish-language coverage of the All-Star game, League Championships and World Series.

• Rivertown Buys Music Buying Services

Rivertown Trading Co. has acquired Music-Barn and Music-Link music buying services from founder and former Filmhouse Executive Vice President Tony Quin. Quin has been appointed VP of Rivertown's new Select Music Systems and will oversee all future product development of that division.

Select Music Systems will provide Radio listeners the ability to purchase virtually any CD or cassette by calling a toll-free telephone number. To ease confusion over specific music selections, music specialists will be trained to identify songs by partial lyrics or title, and some stations can choose to import their playlists directly into the system computer so callers need only identify the time a particular song was played.

The service currently has some 85,000 selections in stock, compared with a typical record store's standard inventory of 20,000. "The explosion in direct-to-consumer music sales was inevitable," Quin says. "It only makes sense that Radio, the place where people listen to music, should now also become the place where people buy music." Quin says prices are comparable with most record stores.

• Northwest, Southeast Poised For Biggest Revenue Gains

Radio markets in the Northwest and Southeast regions of the United States are poised for the biggest (although modest) revenue gains to come in 1993, while the Southwest should post the slightest increase in ad dollars, according to a new study published by BIA Consulting in "Investing In Radio 1993."

In fact, the Northwest has turned in the best revenue performance of any region over the last three years, while the Southwest — adversely affected by the delayed impact of California's economic recession — will rebound at a slow pace. Meanwhile, the South, which in the 1980s

MORE NEWS IN REVIEW...

NEWS IN REVIEW

A Recap Of Recent Industry Events

Revenue Gains continued

was affected by oil and agricultural instabilities, has diversified its economic base in the '90s — allowing the region to maintain its revenue base and remain in a position of continued growth.

Following is a summary of regional performance since 1990, plus a projection for '93:

REGION	1990	1991	1992	1993
Northeast	4.2%	-3.5%	0.8%	2.9%
Mid-Atlantic	3.4	-2.9	1.4	3.2
Southeast	0.8	-3.7	3.0	3.8
South	2.4	0.3	2.6	3.2
Midwest	4.0	-0.8	2.5	3.3
North	5.0	-2.2	2.4	3.4
Southwest	6.8	-2.6	-2.2	2.2
Rockies	3.1	-3.3	2.5	2.9
Northwest	5.3	1.6	4.2	4.3
OVERALL	4.0	-2.3	1.3	3.1

• Radio Revenue Posts Double Digit February Growth

Combined national spot and local Radio advertising revenue was up 14

percent in February compared with the same month a year ago, according to the RAB's index of more than 100 markets. Local revenue alone posted a gain of 14 percent, with each region also showing double-digit increases — including a 22 percent gain in the Southwest. Likewise, national spot — which declined considerably throughout 1992 — rebounded with a 13 percent increase in February, with gains of more than 20 percent coming in both the Midwest and West. Year-to-date combined Radio revenues are up 9 percent over the first two months of '92.

• Unistar Plans Send-Up Of Liddy

Infinity Broadcasting is taking advantage of its new relationship with Unistar Radio Networks by distributing nationally, via satellite, its *G. Gordon Liddy Show*, which originates at WJFK-FM Washington. Liddy, once described by the *Washington Post* as "the most dangerous man in America" for his involvement in the Watergate cover-up, has served as FBI special

agent, international lawyer, special assistant to the Secretary of the Treasury and staff assistant at the White House under President Richard Nixon. The *G. Gordon Liddy Show* airs weekdays from 10 a.m. to 2 p.m. EST.

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\$1.6 M

WJJO-FM MADISON, WI; SELLER: JOYNER RADIO; BUYER: MID-WEST MANAGEMENT INC.; BROKER: MEDIA VENTURE PARTNERS

\$1.48 M

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First Duopoly Wave May Be Cresting

by Reed Bunzel

In the seven months since duopoly became a long-awaited reality, the Radio marketplace has experienced a significant swelling in the wave of trading activity, most of it resulting in the 170-plus double-ups now on file at (or approved by) the FCC.

Broker Todd Hepburn is among the majority who believe the Radio marketplace will see more duopoly deals before it sees fewer. "I don't think we've peaked in this yet," he said. "There are a lot of deals in the works that will be announced in the next few weeks or months."

Bishop Cheen, vice president, Broadcast Division Kagan Media Appraisals in Carmel, California, agrees. "We still haven't seen a lot of deals in certain large markets, and we're going to," he told *Radio Ink*. "A month ago we didn't have a duopoly in Atlanta, San Diego or even San Francisco. Now we do. There are plenty of markets that still can be duopolized."

Not all industry observers, however, are so sure that the wave is still swelling. Star Media's Paul Leonard said that, while the industry has yet to "hit the downside of the wave," it has stopped expanding. "We're seeing a sustainable level of duopoly interest that should last at least for another 90 days or more before you see any indication that the first wave is past us," Leonard said. He noted that at least half of the 10 largest Radio groups have yet to commit to a duopoly deal, and the top three markets have yet to see significant double-up activity. These inactive groups most likely will make some moves through the rest of 1993, but any real activity will be "slow and gradual," he said.

Tom Buono, president of BIA Consulting, suggests the industry is riding the curl. "In the first six months of duopoly there was a fair amount of activity with people who had cash resources to do deals, but most of those deals have been

done," he said. "Part of the reason we're at the end of that first wave is that most of the remaining players don't have the financial resources to double up, or some sort of an impediment between buyer and seller is keeping them from consummating the deal."



Tom Buono,
president, BIA
Consulting

The Price Is Right

On a trailing basis, many duopoly stations in larger markets are selling at 10-times trailing cash flow, and non-duopoly stations are selling at multiples closer to eight. While 10-times-trailing is a bit steep, duopoly by nature is a forward cash flow situation. "Once a buyer puts those double-up cost cuts into effect and realizes the increased cash flow margin, he now has an eight-times deal, even though he may have paid 10-times," Cheen said. "Duopoly is the emotional bridge that has been missing through the bear market."

Hepburn agrees with Cheen's assessment, but suggests that many buyers are more concerned about revenue than they are with cash flow. "In many cases there's no way a buyer can justify a price based on cash flow, because there probably isn't any," he said. "But when he looks at the economies achieved by combining the two stations, the reconstructed cash flow can justify that higher multiple they're paying."

Pricing levels also vary greatly from market to market. According to Blackburn Capital's Susan Byers, major market multiples can go as high as 10-times cash flow, depending on the situation. Middle markets tend to be around seven- to eight-times, while small markets might be under seven-times. "Some duopoly



Blackburn Capital's
Susan Byers

continued on page 12

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Duopoly

continued

situations may be priced with a slight premium, but it really isn't a dominant feature," she said.

Generally, duopoly deals in the top 50 markets are selling at eight- to 10-times cash flow, while those in markets 50-100 are going for seven- to nine-times, according to Star Media's Leonard. "Most of the new math that's being done, however, still causes the buyers to believe in their own financial scenarios, that they're still buying at one to two multiples less because of reconstructive cash flow," Leonard said. "In most cases that cash flow should materialize, because they are confident that the expense cuts will work, and

what they otherwise would have sold for," Buono said. "But there still are a number of troubled properties that are going for whatever the negotiation results in, and

a smaller transaction, anything under \$5 million is still going to be hard to find."

Lenders also remain wary of funding against anything other than trailing cash

"Duopoly is the emotion bridge that has been missing in the bear market." — Bishop Cheen

the final price often has little bearing on the duopoly environment."

In most duopoly situations, prices have not been pumped up dramatically because other factors prohibit artificial price inflation, Buono said. "Clearly there are economies of scale that can be justified, but there also are some hidden costs in some of these deals because of certain

flow. While banks don't dispute the efficiencies generated by duopoly, not all believe that "one plus one in revenues will add up to two," Byers said. Still, for strong operators with proven track records, established lenders are willing to give some credit for increases in cash flow that result from merging two operations, she added.

"Lenders are returning only for pedigree broadcasters with critical mass in critical market with Rolodex names," Cheen said. "Good Radio entrepreneurs are being shut out; the credit crunch is still on for them." Cheen points out that broadcasters who are waiting for the banking climate to return to normal should remember that the wild days of the late 1980s were the exception, not the rule. "Unless the government starts fooling with some of the banking regulations, unvening the playing field to motivate banks to lend, the safest and most profitable thing for them is to invest in the safety of government securities," Cheen said. Meantime, Radio needs to demonstrate why the banks should lend again."

"Operators with good positive cash flows and a history of good debt service can go to their bank and it's no big deal, but for a general manager looking to do his first deal, there's still no money." — Todd Hepburn

they're cautiously optimistic that they can prevent revenue erosion."

Not only are stations priced differently in different markets, they also are priced according to varied marketplaces. BIA's Buono draws the fine distinction by categorizing marketplaces into those including distressed properties, out-of-market cash-flow buyers and in-market duopoly buyers. "There's no question that duopoly has created some situations where certain properties have gone for a premium over

leases and contracts that will take some time before the full benefit of duopoly is realized by the buyer."

Money Swoon In Vegas

While much of the conversation at the NAB Convention next week in Las Vegas likely will focus on the availability of funding, traditional lenders still are not returning to Radio in any great numbers. Buyers who are successfully completing duopoly deals are larger operators who either have strong balance sheets, little debt, valuable assets, an ongoing relationship with a strong lender, and preferably all of the above.

"Operators with good positive cash flows and a history of good debt service can go into their bank and it's no big deal," Hepburn said. "But for a general manager who has a group of investors behind him who's looking to do his first deal, there's still no money."

Also, most banks that are funding deals are looking specifically at those over \$5 million, said Blackburn's Byers. "The bigger the loan the better, and while there are a few exceptions where a bank may do

Speculation

The bottom line: The Radio transaction marketplace is extremely fragmented. "Each deal is very specific to the unique characteristics of those stations in those markets, and to talk in broad terms is very misleading," said Buono. Markets that have seen a lot of duopoly activity have far different dynamics than a market that has yet to see a duopoly. A number of distressed properties are still on the market, many lower-priced small-market deals involve much more seller paper than do large deals, and some groups — and many markets — have approached their limits in terms of duopolies.

"We saw a flurry of activity with Infinity and Evergreen and other large players, but once they reach their limit and are tapped out or need more time to reflect, it will start to slow down some of the potential for the major market activity," Buono said.



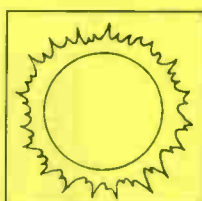
Broker Todd Hepburn

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104	113	122	131	140	149	158	167	176	185	194
105	114	123	132	141	150	159	168	177	186	195
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World Radio History



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READERS LETTERS

Country's Own Worst Enemy

In your excellent report on the state of country Radio, your writer says that the *Urban Cowboy* fad of the early '80s jump-started country, blazing a trail that led to today's mass appeal, multi-demographic format. To the contrary, the *Urban Cowboy* craze almost ruined country. In March, 1985 *R&R* also did a country Radio special. It showed that national ratings had declined by 17 percent over two years and that record sales had dropped from 15 percent to 10 percent of the national total. Here's why this happened.

Country is the only Radio format that shoots itself in the foot on a predictable, almost cyclical basis. The record companies have been trying to make country an 18-plus appeal format for decades. They tried it first with the "countryopolitan" sound in the '60s, then the progressive country format in the '70s, and the urban cowboy fad in the '80s, and now, Hot Country. The loyal, long-hour country listener has always been 30-plus, and each time the record industry has tried to make the format more youthful, they have failed, and country has always returned to its solid traditional roots.

The *Urban Cowboy* era was country's darkest moment, with artists like Carpenters, Eric Clapton and Lionel Richie in regular rotation on country stations. Fortunately, a whole generation of new artists came along during this period, and their focus was on the traditional roots of country. George Strait, Reba McEntire, Randy Travis and others brought country forward to where it is today, by rejecting the crossover sound, along with metal and AC arrangements.

That is why the format has revived and prospered through the late '80s into this decade. The music has not tried to be what it isn't. There is a great danger that today's programmers will again misread the format and start to change the music to add an edge of rock 'n' roll (instead of AC), and again ruin country music. Country is where it is today because it has returned and stuck to its roots.

Paul Ward
Far West Communications Inc.
Burbank, CA

Editor's Note: The article in question observed that others have credited *Urban Cowboy* for jump-starting country in the '80s, but it also pointed out that Hollywood made a fad and a failure of the format and that the film has nothing to do with country's current success.

Past Is Prologue

I enjoyed your "Radio In The Future" vision you shared in a recent editorial.

It may be of interest to you to know that

another broadcaster shared your vision of common housing for many stations in one city: General David Sarnoff.

The reason Radio City is called Radio City is that it was supposed to be. At the NBC headquarters, the eight-story center building is called the Studio Building. Every square inch is designed to house studios. The NBC Radio network originated from here as does *Saturday Night Live*, Channel 4 and other New York-based NBC shows. WNBC-AM and WYNY-FM broadcast from there when they were owned by NBC.

But the plan in the '30s was for all New York City-based Radio to come from this ideal physical plant. Why didn't it happen? World War II. The War Department said that it was strategically risky to put all New York media in one place. That is the only reason the plan was scrapped.

Walter Sabo
Sabo Media
New York, NY

Complimentary Comments

With each issue of your magazine, I am more and more impressed with its format, creative writing, caliber of information and unique ideas. It's a class and quality publication that is evident of the amount of pride and work you and your team put into it. Keep up the good work, and continued success!

Russ Morley, Operations Manager
WRMF
West Palm Beach, FL

Having spent 35 years in broadcasting, including 20 years in station management and sales management, I judge *Radio Ink* to be the very finest magazine in the business when it comes to straightforward, how-to help offered by a wide variety of experts. I also appreciated your commentary on Howard Stern. Keep up the good work

Otis Dunagan
Destinations Unlimited
Austin, TX

Radio Ink encourages responses to any editorial content.

Please address all letters to:
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WHO IS JOHN GALT?

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FORUM:

If the FCC suddenly approved Direct Broadcast Satellite (DBS), what effect would it have on you and how would you respond?



**David Coppock, President/CEO
Colonial Broadcasting
Montgomery, AL**

Technological changes in our information and entertainment systems over the coming decade will likely happen at a rate of three to six times faster than what we experienced in the '70s and '80s. Additional increases in media fragmentation, quality of competition, and attempts to stay current with technological advances will continue to put undue pressure on our industry. Impact at the local station level will sometimes be unwanted and unwelcome.

From a competitive viewpoint, the initial concern with DBS is from the regulatory perspective. The FCC's insensitive "more is better" mentality they embraced in the '80s will plague our industry well into the next decade. It is safe to say we will have to handle the new competitive battle as we have in the past — on our own.

As local broadcasters, we have withstood challenges from many different sectors. Satellite formats are certainly not a new concept. Many of these formats provide a viable local option for listeners and station operators. The key to success in any such operation, however, usually depends on local personnel who must localize this product if it is to become a viable listener option. Advertisers have generally not embraced sterile satellite entries until local response was significant.

The uniqueness of "local"



**George Clement, GM
WCCP - Golden Corner Broadcasting
Clemson, SC**

If the FCC suddenly approved direct broadcast satellite (DBS), the effect could be substantial to small-market stations as well as major-market stations across the nation. At present, there are more than 50 million home and business satellite receivers in North America. Now, with the advent of automobile satellite receivers, direct satellite transmission could put many Radio stations out of business due to the lack of advertising income.

With today's economy still at a standstill, it is tough enough for Radio stations to survive. But with DBS, the Federal Communications Commission could place one of the most devastating blocks for Radio stations since the invention of cassettes, compact discs and even the eight-track.

I am sure most broadcasters feel as I do: that we are not close-minded to progress, but when we take away the small business' tool of life we are placing our country in dire straits. ☒

broadcasters continues to be our salvation. "Local" means the relationship between viable stations and their listening audiences. Our announcers, news people, sales representatives, etc., all create and nurture local relationships, which to this day has kept our industry, or those in our industry who embrace the local community, vibrant.

If we build upon the one strength that makes us a truly



**Robert L. Fox, VP/GM
KVEN/KHAY
Ventura, CA**

The implementation of DBS involves matters of policy, economy and practicality.

For 60 years, the FCC has implemented a policy of filling local needs by means of a careful procedure aimed at providing service where there is a need. It would be an incredible waste for the FCC to ignore this well-thought-out structure when it looks toward the advancement of Radio from analog to digital.

Section 7 of The Communications Act indicates that any person or party and/or the FCC must demonstrate that any new technology is in the public interest. It would appear contrary to the public interest to license satellite DAB because satellites will not be licensed to a local community and will not provide a local service. The licensing of satellite DAB would effectively destroy our present system of broadcasting.

We need a plan that will allow new technology to enhance our present system of broadcasting. Government policy must consider all aspects with respect to new technology. Service to the public is dependent upon the economic viability of our industry. ☒

unique medium, we will stand prepared to improve our position in the advertiser's mind. As long as we provide qualifiable and quantifiable local service to the communities we broadcast to, we should continue to reap the benefits of our efforts. ☒



**Jay Brewer, GM
WTCJ
Tell City, IN**

At first glance, DBS sounds ominous, but I believe it will have little impact in most communities. It might even make people yawn. One might look at it like the clear channel AM stations. Most definitely these mega-stations have their place, but do they dominate listeners and advertisers? No. And neither will DBS.

Let's first look at what has kept Radio strong in communities throughout the country. Local news, local weather, local sports and local interest have been the successful cornerstones of many a station. The size of the community doesn't matter ... New Yorkers want to hear about New York. Right now in many communities, there are music channels available in the home, but they have had little effect on listening habits.

DBS, on the other hand, would have some impact. They would become part of the average person's 2.5 favorite Radio stations. I can see them being used effectively by long-distance travelers, assuming the cost of receivers is not prohibitive. National advertisers would probably use DBS in much the same way they use networks today.

However, the approval of DBS tomorrow would not mean the end of Radio as we now know it. Radio is quick and adaptable. It would add DBS to its already fine repertoire to give listeners and advertisers more than any other media. ☒



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Circle Reader Service #107



CASE STUDY



Dwight Case

How do you track or recall data at a later date? What type of suspense, tickle or reminder files do you find work best?

Here is a system that works really well at keeping track of things and/or information for the short and long term without much effort. Suspense files quite simply function as reminders while housing all of those papers you hate seeing all over your office.

The way my system works is this: I have a file folder for each of the 12 months of the year. I also have a file for each day of a month. The system probably takes up half of a desk drawer while allowing my assistant and I to keep track of a year's worth of "things to do." Now that's the physical description ...

As I review pieces of information and/or make notes to myself about anything to do with my business, I figure out right then and there when I next need to think about this again, or even make a decision about it ... I jot that date on the paper and move on to the next thing, letting the previous issue out of my mind knowing it will pop up again when it needs to.

Once filed away quickly into the appropriate day and/or month, that little piece of paper will surface again at just the right time (or at least when I thought was the right time when I reviewed it the first time). See how simple it is? You check the file once a day and actually have a thousand less things on your mind.

Sure, everyone has their own system for this kind of stuff, but if you haven't found one that really works well and saves you time and effort, this would probably be worth your time to try out. In my opinion, your suspense files could really be the most important ones you have.

—Dwight Case



Chris Baker, GM
WLRS-FM
Louisville, Ky

In today's world of fax machines and 24-hour turnarounds, each day brings a barrage of information to decipher, digest and store for future use. The mistake many people make in trying to remain organized is that they become great administrators and forget to be great salespeople. Contrary to popular belief, good organization does not have to be time-consuming. The secret is simplicity.

In both national and local sales, we have a very simple yet effective two-step method for acquiring and tracking data:

Step 1: First we make sure the information we gather is complete and concise. Often when you are in front of a client or on the telephone with a national rep, it is difficult to remember all the right questions to ask. Each salesperson carries a supply of preproduced questionnaire forms, which we actually fill out during the call. At the bottom of the form, we list the date we need to follow up. Each person files the questionnaire in their desk, to be retrieved later.

Step 2: When a call is completed, the follow-up date is booked in our individual appointment calendar books. Each week we make or confirm our previously recorded appointments for the following week, knowing all the information is on file in our desks.

Simple, effective and efficient.



Jim Taszarek, GM
KTAR-AM/KKLT-FM
Phoenix, AZ

A couple years ago we discovered that we were like the airline captain who said to the passengers, "I've got bad news and good news. The bad news is — we're lost. The good news is — we're going 600 miles an hour." Sound familiar? Everybody in every business sounds like that now. We've gone to extremes with organization and time management.

The culture has completely changed. When I started in sales (in the early '60s) we had an old guy who kept his whole week's activities on one sheet of paper folded in three that fit in his vest pocket. (Of course he didn't have Arbitron, AID, Scarborough, TapScan, Media Audit, RAB Co-op, etc.) That paper was the same exact size as the rate card. Remember those? Probably not if you're under 40.

Today there are more Radio stations, more TV stations, cable channels, magazines, shoppers, etc., and more potential customers, and Radio has gotten back to selling ideas. So that's why I need all that help staying organized.

All of our AEs and department heads are automatically enrolled in Time Systems Inc. classes. It's a pencil and paper, loose-leaf binder, personal information system. There are competing systems around the country that work just as well, like Timetext in Los Angeles. We also have Calendar Creator Plus and Top Priority from PowerUp Software (800-851-2917). We're also now investigating database systems for daily AE use, figuring that everybody will have a laptop in the next couple of years.



Dwight Case poses management challenges and contacts industry experts for solutions. Send your management challenges to "Case Study," c/o Radio Ink. Or FAX 407-736-6134.



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STATION MANAGER,
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Circle Reader Service # 108

HOW TO:



by George C. Hyde

Let The RAB Make You Look Good

Working with Radio salespeople for more than 20 years has taught me one thing for certain: All salespeople share the same three basic needs: Make it easy; make me look good; make me money.

It sounds simple, but meeting those needs can seem like mission impossible for a GSM. That's where the Radio Advertising Bureau comes in. Fulfilling those needs is RAB's reason for being, so we've developed plenty of ways to do it.

One of our greatest strengths — the sheer quantity of resources — can seem like an obstacle. Our biggest challenge is making non-members — and even members — aware of how many ways RAB's hundreds of sales tools can help them close more sales.

Help, I Need Somebody

Perhaps the best way to explain how to use RAB materials is to start where most of our members do: Call the toll-free Helpline (800-232-3131) and speak with a Member Service consultant. This "911" for Radio salespeople makes help just a phone call away from 8 a.m. through 7 p.m. (EST) every business day — and

For just about every facet of your job, there is an RAB tool that will make your life a little easier, make you look a little better, and make you a little more money.

any message left after 7 p.m. is handled first thing in the morning.

Members can also access the Research Department for data on competitive media, newspaper circulation-penetration reports, special charts and graphs and customized research from our computerized Simmons database.

Let RAB Plan Your Next Sales Meeting

In addition to on-the-spot sales help, members receive a varied menu of materials on a regular basis. Many plan sales meetings

around our monthly Marketing Kit and Cassette — a business development kit dedicated to a different major sales category each month. GSMs often assign salespersons on a rotating basis to do a presentation on the kit materials for the rest of the staff.

The kits contain everything a salesperson needs to sell a client in that specific field, including a research workbook to position a station's listeners against the client's key demos, ready-to-use charts and graphs, success stories, sample commercials, and targeted "leave-behind" brochures on the power of Radio. Also included in the kit each month is a Radio Marketing Cas-

QUICKREAD™

- To get the most from RAB materials, use them regularly.
- Everything you need to close a sale — customized research, copy ideas, client files and more — is waiting at the other end of RAB's Member Service Helpline.
- A steady stream of weekly, monthly and annually published RAB sales tools provides member stations with in-house resources.

sette, a 60-minute audio sales letter of promotion ideas, sample spots, mini sales seminars, advice from the industry's top sales trainers, and guest industry experts.

continued on page 28



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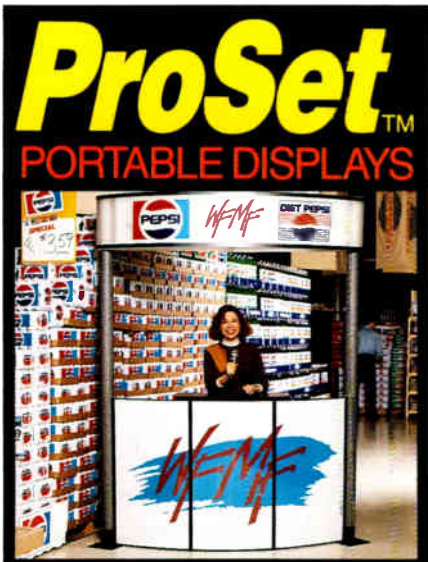
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MASTERS OF RADIO:

Say The Magic Words Sold Out



by Dwight Case



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When you are sold out, the arguments stop about bonus spots and lower rates. And if you aren't sold out then all you argue about is bonus spots and lower rates. So I am stumping for being sold out by using a grid card that has real negotiating power.

Most grid cards have very few ways to move in the true sense of maximum inventory. Does your card have a different cost for Monday AM drive and Wednesday AM drive? How about noon on Monday and noon on Friday? Or PM drive on Tuesday and PM drive on Thursday? If you have a schedule for 24 commercials, are there 24 different costs or just two or three? Is there a spot cost as low as \$10 and one as high as \$150?

Make Your Time More Valuable

Your card should have all of these choices. Watching retailers price their goods based on the laws of supply and demand is a great

QUICKREAD™

- **By being sold out in advance, you can make your time more valuable and charge more to new clients.**
- **To sell out, you will need more salespeople.**
- **Being sold out does not mean you can offer less service to clients, but it tells you the least amount of revenue you will have on the books in the future.**

charging more to new clients.

To be sold out requires more salespeople than you now have. Some folks have done it with nine to 12. My favorite number is 17.

Being sold out does not keep you from needing value-added stuff ... Does not keep you from calling on the client ... Does not keep you from playing the right tunes ... But it does tell you the smallest amount of revenue that you will have on your books three


Being sold out does not keep you from needing value-added stuff, but it does tell you the smallest amount of revenue that you will have on your books three months from now.

way to get a rhythm here; being sold out 90 days in advance is a great way to make a profit.

Explain to your clients that their commercials will be pre-empted when another client pays more for that position. You want to be sold out way in advance so you can run up the value of your time by

months from now.

Fill it up. Sell off the top of the card for everything.

The reaction of the staff and the customer to your station being sold out is a wonder to observe. You are indeed more important than you thought. 

Now On Newsstands Across America

Radio Ink is now on newsstands throughout America including three of the biggest book chains: **Barnes & Noble, B. Dalton Booksellers and Waldenbooks.**

If your favorite newsstand is sold out or not yet carrying *Radio Ink*, let them know ...

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And Let Us Know
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Circle Reader Service #110

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A Broadcast Development Company

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Circle Reader Service # 111

World Radio History



THE UNIVERSITY OF CO-OP/VENDOR SALES

The only ongoing vendor sales training course in the U.S.! In three days you will be VENDORIZED!

"The University brings co-op/vendor sales techniques to a level of ease and understanding. What you may have thought to be difficult or involved is really one of today's best opportunities for sales gains."

MarLynn Krinsky, General Sales Manager
WIXX/Green Bay, WI

"The University does a great job keeping everyone focused on the issue at hand. It is very informative. I especially enjoyed the part on sponsorship selling."

Sam Rogers, General Sales Manager
WPGC/Washington, D.C.

"The University of Co-Op/Vendor Sales was great! The people involved, teacher and students, were very interesting and helpful. I feel like I'm bringing back a better vendor person (me) to KOOL."

Brenda Jallo, New Business Development
KOOL/Phoenix, AZ

"The future growth of radio depends on developing non-traditional sources. The RDS University opened the door to these new sources to our vendor directors. Kathryn Biddy Maguire presented a very results-oriented approach to attaining these dollars. There is no better program available."

James E. Champlin, President/CEO
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MANAGEMENT

Contrary Thinking



by Rick Ott

Decide And Conquer

Characteristics Of Good Decision-Making

QUICKREAD™

- Most good managers make important decisions in collaboration with one other person.
- No more than two people should be part of a decision. The more people involved, the longer it takes to reach a decision.
- Good managers make decisions with limited information, acknowledging there's no such thing as total certainty.
- To make a decision, good managers eliminate their options in rapid order.
- Delegate decision-making as far down the line as possible. By empowering their people to make decisions, good managers become great managers.

There are as many different management styles as there are people in management. But despite the differences, all good managers share common characteristics.

One common trait is the ability to make decisions quickly and confidently. Conversely, managers who have trouble making decisions, or doubt themselves after making one, seem to be running troubled operations.

Honing your decision-making skills al-

each jet? Discussion aids decision-making, and you need at least two people to discuss. And if one person misses something or makes an error, the other can catch it. Also one outranks the other. When an important, snap decision must be made, there's no time to debate who's in charge.

Too Many Cooks

If two-person decision-making teams work well, why not put three, four or more people into the mix? Weak managers seem to like that idea. They like to bring as many people into the decision-making arena as they can find. I've seen some stations with as many as seven or eight people involved in every decision from what the spring promotion will be to how the logo should look.

When you start adding more decision-makers, all kinds of problems develop. First, debates rage on and on. The more people involved, the longer it takes to reach a decision. Second, decision by committee means compromise. And compromise almost always means a weakened, watered-down plan. Third, group dynamics proliferate. People express opinions and take sides to make themselves look good or to play politics. There's always someone who vetoes an idea just to separate

Decision by committee means compromise. And compromise almost always means a weakened, watered-down plan.

ways pays off. Here are four characteristics of good decision-making. Adopt these four, and you're way ahead of most.

It Takes Two

Operate in two-person decision-making teams. Most good managers make important decisions in collaboration with one other person. Two-person decision-making teams, who decide by consensus, work extremely well in most cases.

Why are there two and only two pilots in

themselves from the crowd.

Keep Moving

Good managers make decisions with limited information, acknowledging there's no such thing as total certainty. They gather some information, then make assumptions and decisions based on their assumptions. They know it's better to be deciding and moving with limited information than sitting idle awaiting certainty.

continued on page 46



"PAM LONTOS LIVE"

Audio Cassette Course

Dear Broadcaster,

The last six months, Lontos Sales & Motivation has been bombarded with requests for the tapes, formerly called "Time Into Success In Broadcast Sales".

These calls were from salespeople and managers who had used these tapes with their stations. They told us that every time salespeople listened, their sales went up. Many doubled and tripled their sales. The people who called had either lost their set or moved to a station that didn't have one and needed to get a replacement.

This is the set that has been responsible for helping thousands of Radio salespeople make millions of dollars. 12 tapes, 24 sides recorded from live seminars.

Now re-issued as "Pam Lontos - Live", they contain sales techniques motivation, stories, and Pam's experiences. In a nutshell, salespeople love these tapes, use them and increase their sales.

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Pam

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**RADIO
INK 23**

SALES MANAGEMENT

Tumaround



by Dave Gifford

Trick Questions And Common-Sense Answers

QUICKREAD™

- Radio sales is not complicated. We just make it complicated.
- It's as simple as: More salespeople = more sales. More presentations = more sales. Bigger presentations = bigger sales.
- Too many sales managers are obsessed with how to implement certain tactics without first figuring out what to achieve and why.
- Strategies and tactics are born from a philosophy of Radio sales and certain guiding principles.

Scenario: You're one of two finalists for a GM position you'd kill for. In your final interview, the station owner asks you the following seven questions, insisting that each be answered in 25 words or less:

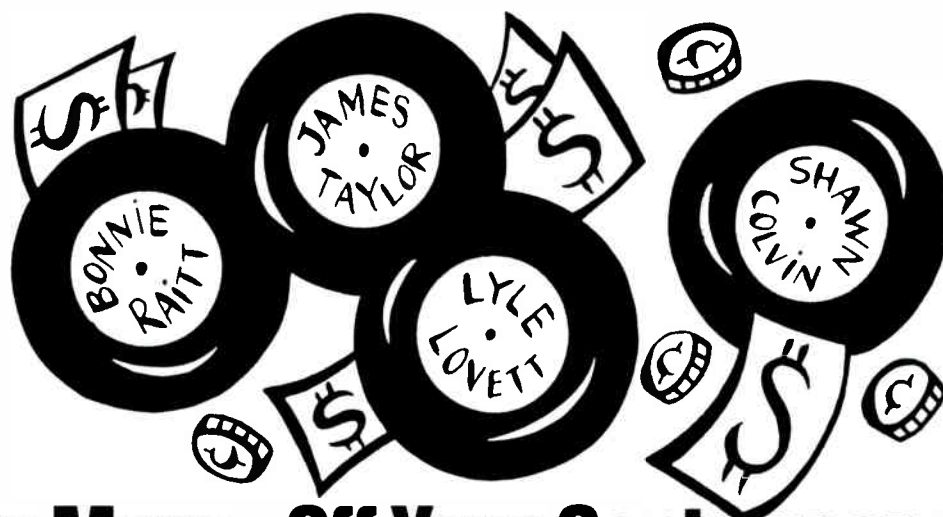
1. What is your philosophy of how to make money in this business?
2. What is your philosophy for outselling the competition?
3. What is your philosophy of how to sell Radio?
4. What is your philosophy for increasing sales?

5. What is your philosophy for increasing collections?
6. What is your philosophy for developing a winning sales staff?
7. What is the best advice you can give a new salesperson?

Now, before I give you my answers, close the magazine and — in 25 words or less to each question — write down your answers. No fair peeking ahead. On your marks, get set, go.

Back so soon? Let's see how your answers compare to mine.

continued on page 60



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by Gina Gallagher

Temporary Solutions, Permanent Problems

Is Your System What Ails You?

If you are having difficulty diagnosing a problem with new business development, perhaps you are treating a symptom and overlooking the root cause. Take your troubleshooting a step further and look at your system's infrastructure.

A solid sales infrastructure must manage the dual focus of immediate transactional business (avails) and the long-term developmental business (alternative sources of revenue). The challenge requires that you determine whether your current operation supports two distinctly different disciplines.

Treating The Symptoms

Most stations begin by developing a list of activities and standards designed to produce results. Instead, this burdens a system that was designed for a different discipline and compromises both the transactional business and the new business effort. To encourage sales, they start by increasing the commission. They may hire a new business director, a consultant, provide video training or send salespeople to training seminars. While all of these actions are worthwhile, they only temporarily address the symptoms. Any initial spurt of activity eventually wanes.

Typically, we react to limited growth by pushing harder on the system. For example, management can use all kinds of incentives to push an overworked staff to sell more, but eventually this push will only backfire. You might notice some improvement, but the underlying problem gets worse. Let's examine some of the typical underlying problems that can limit your growth.

Problem: An overburdened sales staff. With the exception of an occasional "list janitor" on the staff, most salespeople work incredibly hard. They are overburdened with minutia, meetings, reports and are spending as little as two hours a

day in actual face-to-face selling.

Question: How much of your reporting system is redundant? What is a more effective way to measure output? Should seasoned professionals have the same requirements as rookies? Can your communication be accomplished as effectively without a group meeting?

Suggestions:

- Empower your sales staff to think of efficient ways to communicate.
- Enable your staff to secure college interns to help with the time-consuming details. If your policy requires paying interns minimum wage and your budget cannot accommodate the expense, then suggest that the salesperson incur the expense with reimbursement when they hit new business goals.
- Scrutinize your reporting system and look for new ways to measure effectiveness, such as aiming for a certain number of new marketing proposals instead of a call report.

Defense And Denial

Problem: Overburdened support staff or lack of staff. Staff often complain that the station wants new business but fails to provide the resources to handle the extra work and won't acknowledge the legiti-

When you react to a staff complaint defensively or with denial you only set into motion another problem, which is often expressed through lower productivity.

macy of the problem.

Question: How can we provide the staff with the resources they need? How can we acknowledge the legitimacy of the problem and not fix it? How can we fix the problem when we don't have the budget to hire additional support?

Suggestions:

- Provide the staff with laptop computers and let them pay for them with monthly

QUICKREAD™

- **Determine whether your current operation supports two distinctly different disciplines of transactional business and new business development.**
- **Examine whether solutions are addressing problems with your infrastructure rather than symptoms of those problems.**
- **Identify possible side effects of those solutions.**
- **Empower your staff to explore solutions.**

installments or reimburse them when they achieve new business goals. They can compose the proposal on the laptop and give the disk to the sales assistant to clean up and print. They can keep a complete account profile and contact history that you can access and keep on a master file.

- Admit the limitation of the organization. When you react to the complaint defensively or with denial you only set into motion another problem. The sales staff feels negated and powerless. The most common expression of this frustration is lower productivity. The reality is that no matter how hard you try to create

ways to bring about change, you must first deal with the underlying issues.

By exploring and recognizing the subtle dynamics of each part of your existing system, you can begin to create a holistic system that deals with causes rather than symptoms.

Gina Gallagher is founder of The Gallagher Group, a management, sales and promotional marketing firm. She may be reached at 414-272-6119.

Radio Trends



by Ted Bolton

The Innovation Generation

The New Rules Are No Rules

If you understand the difference between Fad Surfing and Paradigm Busting then you may be part of the new revolution, a revolution that is striking deep into the heart of traditional "Radio think."

The Radio operative "if it ain't broke, don't fix it" has become obsolete in a world ruled by innovation. And if you don't become part of this change, then get out of the business now. The future takes all prisoners who cling to the past and fail to embrace the truism that whatever exists now is aging.

Fad Surfers are easy to spot. They grew out

of the former Radio boom years when cash flow was an easy commodity and Radio was a forgiving sport. You can hear the Fad Surfers pontificate about the ironclad rules of the Radio game and how strict adherence to these rules will assure success. After all, sticking to these rules is how they became such successful Fad Surfers.

The Fad Surfer believes there is only one way to execute a format. They cling to the standard norms of programming and marketing execution fearing anything that has never been done before. In other words, the Fad Surfer knows what works.

The Fad Surfer will institute change only **continued**

QUICKREAD™

- Fad Surfers follow the rules of the Radio game and believe that strict adherence to these rules will bring forth success.
- The Fad Surfer will institute change only when somebody else has successfully done it before.
- The Paradigm Buster is a new breed of Radio operator who embraces change for its opportunities and advantages.
- The Paradigm Buster knows that innovation means change, not just improvement.
- Paradigm Busters encourage deviation from the norm.
- The real Paradigm Buster knows that once you set a new standard, then you have a good chance of owning that standard.

The Power of Digital

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If you're a Progressive Broadcaster ready for the power of Digital Audio workstations, you must seriously consider the Roland® DM-80. With no computer to be concerned with, the DM-80 is extremely easy to learn. If you can operate a tape recorder, you can operate the DM-80. Easily upgradable from 4 to 32 tracks. Its unparalleled combination of features, speed, stability and low cost are unmatched in the industry!



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MARKETING

continued

when somebody else has successfully done it before (hopefully not in their own market), and then they will look for the programmer, the consultant, the research company or the manager who discovered the magic. They will then hire this individual or organization to make sure the magic works in the Fad Surfer's market. That way they can ride the wave all the way to Arbitron success.

Say goodbye to the Fad Surfers, because they are about to become extinct.

Embracing Change

The Paradigm Buster is a new breed of Radio operator. They work, think and manage differently. They embrace change because it brings forth new opportunities and a boat load of advantages over the competition.

Here are five characteristics of the Paradigm Busters and how they function within their Radio station or group.

1. *They understand what innovation means.* For the Paradigm Buster, innovation means change, not just improvement. For example, they don't ask how can we improve our morning show, but how can we do mornings like they have never been done before. These innovations are thought

of as missiles guided by listener needs discovered through research. Innovation means true change that will make listeners redefine their own standards of entertainment and service (can you spell Howard Stern?).

2. *They embrace the dynamics of innovation.* If you understand the dynamics of innovation you have a high tolerance for error. In fact, a truly innovative organization tries to accelerate error because they understand that innovation is a haphazard event.

Paradigm Busters stick with an innovation they believe in. Fad Surfers get nervous and pull the plug.

It requires trial, and lots of error. Paradigm Busters may even boast of past mistakes that led them to their ultimate success.

3. *They have a different internal structure.* Paradigm Busters encourage deviation from the norm. There is no resistance to change within an innovative environment. The internal structure is one which rewards calculated risk-taking that produces both successes and failures. Management understands that its role is to convert impractical ideas into innovative breakthroughs.

Setting New Standards

4. *They demand a deeper understanding of listener*

needs and perceptions. Fad Surfers expect perceptual research to only tell them what to do with what already exists. In other words, they only ask the research questions that can improve what they already have in place. Paradigm Busters dig much deeper. They ask for information that probes into the possibilities of new products and services. They don't want to maneuver around the marketplace. They want information that will redefine it.

5. *They understand the innovation product life cycle.* Some innovations achieve immediate success. Others take time. Paradigm Busters understand these variances and stick with an innovation they believe in. Fad Surfers get nervous and pull the plug. Guided by continuous audience feedback, the real Paradigm Buster knows that once you set a new standard, you have a good chance of owning that standard.

A Time For Opportunity

It has been said that in a time of rapid change and upheaval, the confused find comfort and

continued on page 28

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MARKETING

continued from page 27

security by huddling together. The ways of the past are difficult to relinquish because we have become so good at the standard rules of Radio.

But remember, the bold who step forward and innovate will be the lucky few who will set a new standard for performance. Everyone else will be back to ground zero. The competitive advantages that were once in place will either be reduced or lost altogether. Now is the time for innovation. The opportunities are bounded only by your creative spirit and your tolerance for error. 
Ted Bolton is president of Philadelphia-based Bolton Research Corp., a Radio research and marketing firm. Bolton Research also publishes "Radio Trends." He may be reached at 215-610-4400.

HOW TO:

continued from page 19

Make Me An Instant Expert

To understand a client's marketing plan — and to fit your station into it — you have to know more than your latest ratings; you need to understand the client's business from the inside out. But most salespeople don't have time to keep up with the latest trends in advertising, marketing and advertiser industries. RAB can help.

- RAB's Marketing Information Center contains thousands of in-depth "Client Files" on


every major sales category, as well as demographic groups, consumer trends, media, management, salesmanship and major corporations.

- *Radio Sales Today*, RAB's twice-weekly sales and marketing newsletter fax, is filled with up-to-the minute ideas and breaking news on revenue opportunities on the local, regional and national level.

- Instant Backgrounds (IBs) are condensed, data-packed profiles on hundreds of different sales categories. IBs are available on computer disk.

Radio co-op plans are also a valuable tool that can be the key to getting a new client into Radio or doubling an existing buy. RAB's Co-op Directory provides thousands of manufacturer-funded co-op advertising plans cross-referenced by category, funding and expiration date. Members can also access co-op listings, promotion ideas and more through RAB's computerized On-Line Express database.

Closing The Sale

With every request our Member Service department fills, they enclose a response card titled "How I Use RAB Materials." We've learned that the people who place the highest value on RAB sales tools are the ones who use them most frequently. 

George Hyde is executive vice president/training for the Radio Advertising Bureau. He may be reached at 212-254-1800.

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RADIO NETWORKS

PROGRAMMING

Radio Strategies



by Guy Zapoleon

Lessons In Revival

How Top 40 Can Learn From Its Mistakes

From the birth of rock 'n' roll until the late '70s, top 40 was the undisputed champion of Radio formats. It was where the mass audience could always tune in for their favorite new music. Variety, the buzzword in defining Radio, was what top 40 was all about. Top 40 played the most popular tunes regardless of format — rock, pop, R&B, adult ballads, even country.

Top 40 defined the cutting edge in entertainment. It attracted Radio's best air personalities. From the beginning of rock 'n' roll through the '70s, top 40 disc jockeys were

creative people like Alan Freed, Murray the K, Arnie Ginsberg, B. Mitchell Reed, Dick Biondi, Real Don Steele, Robert W. Morgan, Cousin Bruce and Dan Ingram. These personalities sold the music, promotions and commercials with humor, wit and pure excitement. We bought more records, more products and — most important — we never wanted to tune out. We knew if we did we would miss something.

The Dominant Days

The baby boomers were teenagers and **continued**

QUICKREAD™

- In the past, top 40's blend of current music was where the mainstream audience could count on hearing their favorite songs.
- Top 40 had less competition due to fewer stations and formats, had the brightest young programming minds to package hit music, exciting personalities and great promotions and marketing into a compelling product.
- Cycles have caused extreme edges and then softenings in current music that chase listeners away from top 40 and toward new formats.
- Top 40 programmers must reflect current trends in music by balancing Pop-Rock, Pop-R&B, Pop-AC, and Pop-Alternative music.
- Niching of Radio will help top 40 by cannibalizing other formats, thus requiring a smaller market share to win.
- Generation X and the boomlet create a new audience for top 40.



Philip J. LeNoble, Ph.D.
"I will teach your Sales Team a media exclusive, advanced retail sales system... they will speak like MBAs!"

GUARANTEED ... OR YOUR MONEY BACK!

BEFORE YOU BUY that videotape that was made in 1987 or send your sales reps to another hotel seminar, consider this: (1) the tape you are considering has been remade for cable and television. It's not exclusively yours. Almost every station in the market has copies of it. The slam-me, jam-me techniques went out with the siding scams of the "Tin Man" in the '50s and '60s! When you buy an old video, only the seller has the competitive advantage ... your money. (2) When you send your sales reps to another hotel seminar with everyone else, you're not supporting your industry by paying and attending, your supporting the seminar leader who provides everyone the same sales techniques. Your sales reps have no competitive advantage.

Last year radio ad revenues were almost 8% out of 100%. Magazine ad revenues almost beat radio. Direct-mail revenues tripled radio revenues. TV revenues got 23% of the PIE and newspapers were at 45%. Who will you compete with in 1993 ... fliers? Radio sales and management needs to move into the future, not backwards!

There is an alternative. Call Executive Decision Systems, Inc. today and ask about our **EXCLUSIVE, ON-THE-STREET, LOCAL DIRECT SALES TRAINING PROGRAM**. Philip J. LeNoble is so confident of the successful sales training he can bring to your station that he **GUARANTEES RESULTS OR YOUR MONEY BACK!** Haven't you competed for the lowest market rate long enough?

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Executive Decision Systems, Inc.

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Circle Reader Service # 120

PROGRAMMING

continued

young adults who made up the largest segment of the population. Even though 18-to-34 and 25-to-54 figures were available, the buying power and sheer numbers of the under-30 generation made the overall 12-plus performance the decisive factor in placing a buy to local and national sponsors.

These were the dominant days of the AM band, with an average of about 10 to 15 stations per market. Besides top 40, there were only six other formats — MOR/standards, soul/R&B, country & western, beautiful music, classical, news/talk/full service, and a niche format known as chicken rock (the hot AC of its time).

Rock 'n' Roll Cycles

Rock 'n' roll has gone through four, nine- to 11-year cycles since its birth with three stages: Birth, extremes and doldrums.

1) Birth (1956, 1964, 1974, 1982): There is a balance of rock, pop and R&B.

2) Extremes (1960, 1969, 1979, 1989): The younger, active audience wants a more intense version of rock or R&B music, and that style dominates current music. Unfortunately, top 40 overreacts to these trends, playing more and more of this music. Record compa-

nies jump on the bandwagon until most of what you see released is this style of music. It's a vicious cycle. Examples of extreme music are acid rock in 1969, disco in 1979 and rap in 1989.

3) Doldrums (1963, 1971, 1980, 1991): The majority of people become polarized by extreme rock or extreme R&B, and the active audience tires of the sameness of the current music scene. Pop dominates with softer music styles, giving artists from genres like country, soft AC, and even jazz their chance to

never been as competitive as it is now.

Demographic Demands

As the baby boom matured into the 30-plus demographic, advertisers no longer cared about 12-plus shares, first focusing on 18-to-34 and now 25-to-54 numbers, almost totally abandoning formats dominated by 12-to-24 listeners, like top 40. During the extremes and doldrums periods, as top 40's ratings dropped, even young advertising agency buyers developed a prejudice against the

During extreme music cycles, top 40 overreacts to the trends, playing more and more of this music and losing its mainstream audience.

have current hit songs. During the extremes periods, either extreme R&B or rock so dominate the current music scene that when top 40 abandons it, new formats spring up. Top 40 chases so many people away during this period that people gravitate toward country and niche formats like hot AC.

Top 40 has lost most of its audience during the last three music cycles. Also there are now three times as many stations and about 20 formats and niche format options available. With the added options of cable TV and Radio, the industry has

format because neither they nor their friends could relate to the music on top 40 Radio.

As top 40's share of the audience eroded, programmers were told to avoid any negative that might cause tune-out. Instead of being taught how to use the right amount of talk to sell station benefits creatively, DJs were stifled and ceased being personalities at all. Revenue was down, so less money was available for contests and outside marketing.

Equally appalling, many of the bright young programmers went into management, other

continued on page 60



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Station 1
Sales/Programming

Station 2
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Note:

Programming or production at individual stations may be local or centralized



Station 3
Sales/Programming

Station 4-100
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One example of a CBSI Centralization Solution

CBSI Centralization Solutions Mean Greater Profits!

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Only CBSI offers the proven solution. It's been in use since 1989. It's called **Centralization**. Many groups already rely on CBSI for some form of Centralization.

The Classic Solution

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CBSI's CustomNet

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Interactive Accounting

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Reedsport, Oregon



by Katy Bachman

Rocky Mountain High ... Tech A Satellite Network With Local Appeal

QUICKREAD™

- The personal satellite network allows programming from a single location without compromising critical local appeal.
- The network uses complete digital programming — local news, local commercials, local patter including station IDs, jingles and promos.
- Most of the staff works at the central operation in Vail, including all the on-air personalities and a chief engineer.
- Each station has satellite downlink equipment provided by National Supervisory Network.
- The digital compression and decompression receiver is from ComStream.
- Gentner's AUDISK™ handles the on-air integration of the programming package from the central location.

Network satellite delivery in its current configuration didn't do what Clifton Gardiner wanted for his seven Rocky Mountain Radio stations in Colorado ski country. The president of Gardiner Broadcasting Corp. envisioned a personal satellite network that would enable him to program his stations from a single location without compromising critical local appeal. So he created his own.



At Radio One the DJ cuts local breaks for seven stations during a normal air shift.

"It didn't make a lot of sense to operate each of our stations independently," Gardiner says. "We knew there was a better way, and at the same time, it would improve the quality of all the stations."

Simply defined, Gardiner's operation is a personalized satellite network known as Radio One. It uses complete digital programming — local news, local commercials, local patter including station IDs, jingles and promos, along with The Mountain, his AOR format — all from one central site. A stream of back-office data to replace station administrative functions — traffic, accounts receivable and transmitter monitoring — is piggy-backed with all the on-air elements from that same site.

Local News And Lost Dogs

From the moment Gardiner's network went up in March 1992, he reduced his staff for all seven stations from 74 to 42. Each local station has a sales staff of about two to five people and a receptionist (to satisfy FCC regulations). Most of the staff now works at the central operation in Vail, including all the on-air personalities and a chief engineer to "make sure someone gets the snow out of the satellite disk," says Muffy Montemayor, president and general manager of the National Supervisory Network, one of the components in Gardiner's high-tech solution. That's a simplification, but not far from the truth.

It works this way: While music is aired from the network, the live personality at the central operation is recording the next local break for each station. Local programming is sent every hour in data bursts so that when the music ends, the listener hears the local personality talking about the local market.

All the music and about 40 percent of the talk is "network." The rest of the talk delivered to each station by Radio One is local, even though it all originates from the studios at Vail: local newscasts, events, announcements, station IDs, weather (of particular interest to these resort ski locations), "even lost dogs,"

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A SEAMLESS SOLUTION FOR SMALL MARKETS

THE THING ABOUT PIONEERS IS that there's usually a wagon train not far behind. For Gene McCoy, president and general manager of Osage Radio, a small Radio group of three stations, this new application of technology is ideal for a small-market Radio network. Osage turned on a more limited version of Radio One's network on Jan. 1.

"It isn't a question of whether or not small-market Radio stations are going to go satellite or not, it's a matter of which one," McCoy says.

Osage Radio, a contemporary country format accented by agricultural programming, still keeps a morning crew at each of his three stations: KZEN-FM in Central City, Nebraska; KEZH-FM in Hastings, Nebraska; and KZOC-FM in Osage City, Kansas. The central operation is at KZEN-FM. The network provides about 60 percent of KZEN's programming and 80 percent of programming at the other two stations. Osage has yet to centralize its billing, traffic and other administrative functions. Despite its newness, Osage has already had inquiries from stations wishing to affiliate. "We're not ready yet," McCoy says. "We're not even sure where we're going with this."

But McCoy adds: "One of our competitors' PDs heard our station after we'd set up our network and said, 'I thought you guys were going to go satellite ... Did you decide not to do that?' Someone in the business couldn't tell. The listeners haven't noticed. It's seamless." 

PRODUCT UPDATE

Vacuum Tube Preamp

For those interested in re-creating the warm sound of classic tube mic preamps of the 1960s, D.W. Fearn Co. has re-created the VT-1 Vacuum Tube Microphone Preamplifier. Utilizing modern



components and computer-optimized circuitry (unavailable during the vacuum tube era), the new preamp has been

elevated to a high level of performance. The company claims clarity, presence and warmth currently unavailable from solid state preamps. Available direct from the manufacturer, the preamp sells for \$2,000. For information, contact Fearn at 215-793-2526.

New Version of MusicScan

A-Ware Software Inc. has unveiled a new version of its music scheduling and inventory software which improves policy flexibility for unlimited format level combinations; improved hour rotation for titles, artists and versions of the same song by different artists; enhanced scheduling of "two-fers" and other special sets; and powerful new library-wide editing options. Additionally RealTime, the system which eliminates paper logs and brings MusicScan into the control room, has been released along with a new line of format datasets to aid in putting a new format on the air quickly. The company is also

introducing CloseLine, a school-closing software. A-Ware products are distributed in the United States by Tapsan. For information, contact 414-521-2890.

IDAT Now Available From France

IDB Communications Group has unveiled its France IDAT duplex (International Digital Audio Transmission) service. The service was initiated with a broadcast of the Rick Dees show from Euro Disney and will allow broadcasters across the globe services from France. For information, contact Julie Spira at 213-240-3758.

SoundServe Offers On-Air Music Shopping

San Francisco-based SoundServe has recently completed a test market of its direct response, on-air music shopping service and is now offering it to stations nationwide. Stations can sell the music they air via an 800 number, gleaning a percentage of sales. For information, contact SoundServe at 800-678-4810.

Maxagrid Develops Reservation System

Maxagrid International has announced the debut of the industry's first Reservation System which will interface with the company's Yield Management System or as a standalone system. The system provides management with up-to-date pending business (business reserved) by salesperson, account and agency. The system will produce an insertion order for the traffic department and recalculate remaining inventory. For information, contact Shane Fox at 214-241-2110.



Make Money With A Little Gold.

Elvis may have left the building but the hits from the golden age of rock-n-roll haven't left the hearts of radio audiences. And Bonneville Gold is the format that will get your market rocking. It features the best-testing songs from the late 50's, core 60's and early 70's performed by the artists who helped put this music on the map. Call today for more information. We can help you make real gold from the golden oldies.

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Circle Reader Service # 114

Tech Tips



by Roy Pressman

Graphic Details

Desktop Publishing As A Sales Tool

What makes your station different from the competition when you are pitching a potential client? Raw ratings numbers? Perhaps. But the presentation of those numbers likely leaves the most lasting impression.

Professionally prepared proposals and station information kits are expensive — when you leave them to outside printing services. But if you want to save big money and impress that hard-sell client at the same time, consider using your own desktop publishing system. After all, we're well into the computer age ... let's get with the program.

Ingredients For A System

You will need the following ingredients to put this system together:

- **Computer Hardware.** An IBM-compatible computer, a high-quality monitor, high-quality printer and a scanning device.
- **Computer Software.** Graphics programs, word-processing programs, desktop publishing programs, and Microsoft Windows 3.1.

Once your staff is up to speed, you'll wonder how you ever got along without desktop publishing.

The Publishers

You should assign several members of your staff from different departments to operate the system, so that various people will be proficient.

Look for desktop publishing courses offered in your area, and send your staff. It might be a good idea for you to attend these courses as well.

Make sure that you allow time during the day for your staff to become proficient on the system. Encourage creativity. Once your staff is up to speed, you'll wonder how you ever got along without desktop publishing.

Hardware: The Nuts And Bolts

The Hardware: IBM-compatible comput-

ers use numbers to identify the "motherboard" and the central processing unit (CPU) of the computer. So, a 486-50 would have a 486 CPU that operates at 50 MHz. The MHz rating is the speed at which the CPU operates; the higher the number the faster the speed. The CPU number 286 (80286), 386 (80386) or 486 (80486) is the number assigned by Intel Corp. to their specific CPU. The newer, more powerful the CPU, the higher the number. For desktop publishing, stick with a fast 486 system; use a 386 only if your budget is tight.

Memory: You will need at least 4 megabytes (MB) of random access memory (RAM) for most programs, but I recommend 8 MB, if you plan to scan images into your presentations.

Floppy Drives: Have both a 5.25 high-density and a 3.5 high-density floppy drive in your system.

Hard Drive: The hard drive stores all of your programs and presentations inside your computer. The storage capability on the hard

drive is rated in MBs. Your desktop system should include a hard drive no smaller than 200 MB.

Video Display Monitor: The video monitor is just as important as any other part of your system. You can't be productive if your head aches and your eyes hurt from staring at a small, shaking screen. Monitors are rated in screen size, resolution and dot pitch. Purchase a variable frequency monitor with at least a 17-inch screen, with a .28 mm dot pitch. The monitor should be capable of noninterlaced 1,024-by-768 resolution.

Video Card: Once you have chosen that perfect display monitor, you'll need a video card. There are hundreds of video cards on the market, ranging from \$50 to \$3,000.

QUICKREAD™

- **Outgun the competition by producing your own high-quality sales presentations with a desktop publishing system.**
- **Major hardware ingredients include: an IBM-compatible computer, a high-quality monitor, a high-quality printer and a scanning device.**
- **Computer software, such as graphics programs and word-processing programs will help you produce professional sales and promotion pieces.**
- **Assign several members of your staff from different departments to learn desktop publishing. Send them to courses and give them time to become proficient.**

Select an accelerated card that has at least 1 MB of video memory. It should be capable of 1,024-by-768 resolution, noninterlaced.

Tape Drive Backup System: Your hard drive can fail, and when it does, all of your programs and presentations may vanish into thin air. Give yourself some insurance by installing a backup tape drive.

Printers: Laser printers give you a sharp, professional-looking product. Look into the new Hewlett-Packard Laserjet 4 printer. It produces almost magazine print quality for around \$1,600.

Scanners: Scanners allow you to add any graphic or picture to your presentation. They are simple to use, and prices range from \$90 to \$2,000. There are two types of scanners: hand-held and flat-bed. Hand-held scanners are less expensive but require multiple scans for an 8.5-by-11 sheet. Make sure the scanner you select is capable of 300 dots-per-inch resolution and capable of scanning pictures on black-and-white and gray scale.

Mouse: Most of the work in desktop publishing is done with a mouse pointing device and a keyboard. Stay with the major brands such as Microsoft and

continued on page 47

YOUR CASH FLOW SOLUTION.

The free flowing cash of the 80's is a thing of the past. Customers are less likely to pay their bills in a timely manner and traditional bank financing is all but non-existent.

Cash Flow Management can solve your cash flow needs through the purchase of your accounts receivables. Working capital for sales teams, promotions, and operating needs is readily available for your use... immediately.

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Communications Manager
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FAX: (214) 780-0389

Circle Reader Service #122

ENGINEERING

continued from page 33

Gardiner says. "You cannot tell the difference. It sounds totally local and it is, because it's market specific."

Gardiner made a deal with the local newspapers in the markets of each of his stations for news. The staff at the central location prepares that news, plus any news faxed from the local stations, for on-air.

Satellite Pioneer

The technology behind the concept: Each station has satellite downlink equipment provided by National Supervisory Network, a distributor and provider of satellite services. The digital compression and decompression receiver is from ComStream (their digital audio compression technology is called MUSICAM). And Gentner's AUDISK™, a year-old hardware and software technology handles the on-air integration of the programming package from the central location.

"Gardiner's a real pioneer," Montemayor says. Gardiner, along with Marty Hijmans, former area engineer with NSN, worked with Gentner to perfect this new application of the AUDISK, the key element that launched Radio One into the satellite Radio network business. "If you took the AUDISK out of the picture, it couldn't be done," says Bob Schellenberg, sales manager for Gentner's Broadcast Computing Systems.

The main AUDISK is at the central operation. Each station location has a local AUDISK, along with the satellite disk and audio compression equipment. AUDISK is a computer-operated mass storage system, which takes the place of cart machines. It allows the station to receive audio as data, reassemble it and play it back instantly.

"They actually enhanced the system by adding an extra channel to the AUDISK," Schellenberg says. That extra channel allows the AUDISK to record compressed incoming programming and data at the same time it decompresses and plays back the previously delivered local segments. Seven other stations get their own local program segments simultaneously from the central AUDISK, all in a highly compressed data burst. AUDISK at each site allows each station to downlink precisely what they need for that particular station. The result is up-to-the-minute and market specific.

At first, the job of the DJ may seem a bit intense, or at least schizophrenic, as the on-air personality handles several markets at the same time. "Some may be intimidated until they learn it, then it's less work," Gardiner says. "They have to concentrate." Like anything else, Gardiner believes the new technology will soon be the only thing anyone knows. "Our midday air host had never seen a cart before," he says. "That

signals a change in Radio. Her whole life has been totally digital." Gardiner estimates that one personality can handle as many as 12 stations, and then he will add a producer and additional staff.

Sharing The Solution

What started as a technological and personal solution is now an alternative for other Radio station groups. (See "A Seamless Solution For Small Markets"). It has also launched Gardiner into a new endeavor, using Radio One to market his concept in satellite networking. On March 15, he announced the signing of Radio One's first affiliate, KSKI-FM in Sun Valley, Idaho.

For about \$8,000 per month an affiliate station gets just about everything a working station needs. Usually, station monthly costs run anywhere from \$10,000 to \$30,000.



Clifton Gardiner, president, Gardiner Broadcasting Group.

"The local CSMs don't have to worry about anything," Gardiner says. "They can just sell." And that, coupled with the improved quality and significantly reduced costs, should increase billings and revenues for each station.

"We plan on signing two affiliates a month until we reach our goal of 30, which is what we



Muffy Montemayor, president/general manager, National Supervisory Network.

can logistically manage," Gardiner says. "Later this year, we'd like to add another format in addition to The Mountain."

Satellite and digital technology has brought a new dimension to the Radio network business. By stretching the bounds of available technology to save costs and with an uncompromising commitment to quality, Radio One offers an alternative for small Radio networks that not only sound local but are local

Katy Bachman is a freelance writer, speech writer and speech coach. She may be reached at 718-797-2073.

PROMOTION

Mr.
Promotion



by Mike McDaniel

Your Station's Green Machine The Fax

There once was a broadcaster who told colleagues he often sat upright, wide awake in bed because he "had a vision." The visions were remembered and became some of his best money-making promotions.

For Jim Gischia, sales manager of WXER Plymouth, Wisconsin, his "vision" occurred at an otherwise unproductive broadcasters' meeting. By the time it was over, he had extensive notes and the input of several newfound colleagues on the idea's potential and pitfalls. Business cards were exchanged and Gischia announced his intention to produce the promotion and share his findings with those interested. Thus, from crowded break areas and long-winded speakers came the gem of a promotion, refined, tested and proven ... Announcing Valu-Fax, a real winner.

Here's how it works: On one piece of paper, with a desktop publishing system, create six to 12 coupons targeted to employers and employees (office supply bargains,

as a buy sign and get out the order blank.

Broadcasting With Your Fax

Make a list of any business or industry where there are 10 or more employees. Have someone call and get the fax numbers. No other explanation is needed.

There are a number of fax machines that can "broadcast" (send the same fax to many numbers). Check your machine. You can buy a fax board that mounts inside your computer to broadcast for less than \$150 including software.

Plan to send a fax to your list twice a month, on Monday at 3 a.m. so arrival does not tie up machines during business hours.

Schedule promos on the air telling business and industry to look for Valu-Fax on their fax machine Monday morning. Give an example of a coupon or discount included in the fax.

On Tuesday, use another promo telling about the Valu-Fax sent on Monday. Give the number for businesses to call if they did not get one.

Creating Coupons

Use a desktop publishing program. There are many on the market from \$99 to \$899. Make a template with six or 12 spaces for your coupons. Each coupon can be prepared separately and pasted electronically in your template. Your template should include an explanation of what Valu-Fax is, your call letters and suggested routing. Include the station telephone number and cheerfully remove from your list anyone who calls to complain.

You might elect to have a computer whiz in your town scan the logos of the coupon purchasers so your computer can include them in the coupon. Each coupon should contain your call letters, Valu-Fax headline, an expiration date giving the coupon a life of 14 days or less, and a disclaimer:

QUICKREAD™

- **Valu-Fax is a sheet of six to 12 coupons targeted to employers and employees, faxed twice monthly to a select list of businesses and industries in your community.**
- **Sponsors pay you for the service of distributing their coupons.**
- **Schedule promos on the air telling business and industry to look for Valu-Fax on their fax machine Monday morning.**
- **At \$175 per month, each advertiser gets two issues and a spot package. You get \$2,100. At \$250, 12 coupons will get you \$3,000.**

"You may copy and distribute this coupon. Use only one coupon per customer."

Selling Valu-Fax

Once you decide to use Valu-Fax, set a date for the first fax and a deadline for coupons to be sold. You must sell it out or you will end up with a PSA coupon. At \$175 per month, each advertiser gets two issues and a spot package. You get an easy \$2,100. At \$250, 12 coupons will get you \$3,000. Sell them for a minimum 14 weeks, seven issues (fax every other week). Set a limit on the number of times copy can be changed and deadlines for copy change. In print, changes take time. As a bonus, coupon purchasers get additional exposure in your on-air promos mentioning their coupon and its content.

You should also prepare an "add us to the list" sheet for telephone operators to respond to the calls from businesses that hear your promo and would like to be on your Valu-Fax list.

If you are not into computers, you can design the coupons by hand, cut and paste a master fax, and punch in the numbers on your fax machine by hand and still make money. ☎

Mike McDaniel is a Radio station owner/manager and author of "A Year of Great Promotions." He may be reached at 812-847-9830. Jim Gischia may be reached at 414-893-1045.

Merchants pay you for the service of distributing their coupons with Valu-Fax. It requires minimal selling time and little service.

sandwich discounts, cents off, freebies, etc.) and fax it, twice monthly, to a select list of businesses and industries in your community on Monday morning before work begins. Merchants pay you for the service of distributing their coupons. It requires minimal selling time and little service.

Make a list of potential Valu-Fax sponsors and put a presentation together. Explain how the Valu-Fax will be distributed to X number of businesses with a total of XX employees twice a month. Have a schedule of the actual dates for the Valu-Fax for the next six months to a year.

Make up a dummy Valu-Fax for demo purposes. Make coupons for target customers. If the prospect corrects your coupon in the presentation, take it



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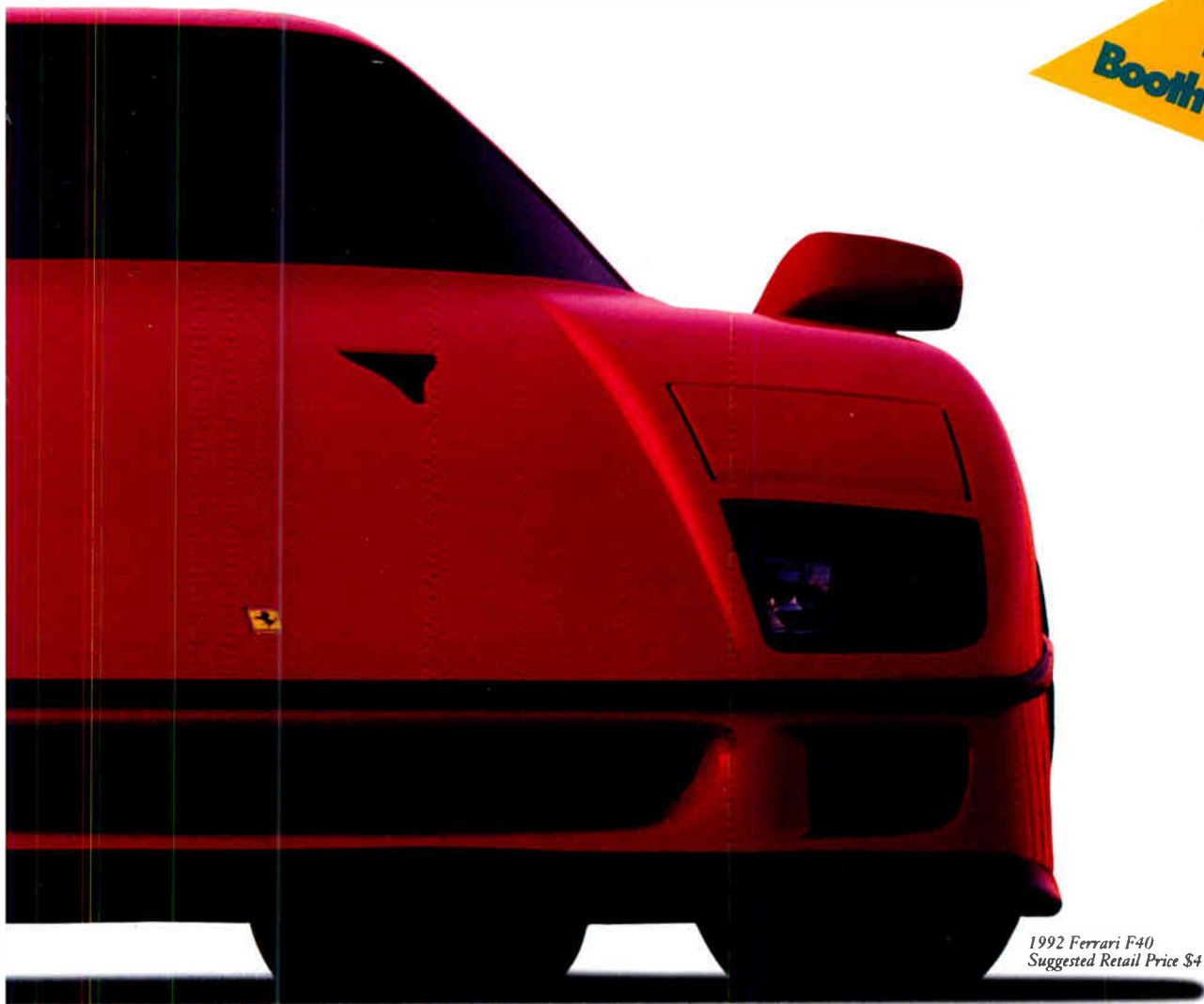
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COMSTREAM

Bringing Satellite Technology Down To Earth



by Weezie
Crawford Kramer

Power Trip The Road From Girl Friday to GM

In 1977, I was an eager college graduate armed with my English degree and thrilled to have my foot in the door in media. As luck would have it, I had the good fortune to land a job at a Radio station. My title: Girl Friday. My pay: minimum wage. My job description: receptionist, traffic director, typist, responsible for getting the coffee.

I was pumped. I was going to learn the Radio business. This would be my stepping

stone to sales. It never occurred to me that my title wasn't politically correct or that I should take umbrage at the pay. It only occurred to me that this was a fabulous opportunity from which I would launch my career.

Today, in the spring of '93, as university graduates matriculate into the working world, I doubt that many women would want that Girl Friday position. Fortunately, they don't have to take it.

The road has been paved for today's female graduates by many women before them. Today, according to the RAB/Dr.

Charles Warner Survey done for the 1991 Managing Sales Conference, 48 percent of Radio salespeople are women. This same survey found 26 percent of GSMs are women as are 29 percent of local sales managers. General management positions were not surveyed. And this is where the story shifts.

While this industry has done well in growing the number of women in the work force, the real positions of power still elude us. How many women have moved up the

ladder to general management, corporate positions, group heads or owners? There were no statistics available for this article, but we can safely assume that there are fewer female general managers than sales managers and significantly fewer women at the corporate, group president, or ownership positions.

Perhaps naively, I believe this is due to the fact that we need to enlarge the pool of qualified candidates. To be a general manager, one must first be a general sales manager. To move into a corporate position or head a group, you must have general management on the resume. The number of women in the general management pool will grow in the next decade because qualified applicants now exist in larger numbers. This evolution will continue into the following decade to provide more positions for women at the corporate level.

There may be another reason for the slow advancement of women into upper echelons of management. The group of men who hold those positions responsible for selecting future managers for the most part come from a generation with a more traditional view of women. They have been in the business longer than the two decades in which women emerged in the working world, and they find it difficult to communicate or relate to women in business.

I do not believe that you can change the

traditional mind-set. However, as the power shifts to the generations of men accustomed to relating to women in business, a more enlightened mind-set will evolve.

I, for one, do not want to move up the ladder because the company needs a female general manager. I want to move up only if I am the most qualified candidate for the job. If I found the road to future promotions was blocked, then I could decide my fate by choosing to leave an organization and join one where more opportunities existed.

I believe that individuals, male or female, are responsible for their own destiny. Women need to believe in their own abilities and their natural place in the scheme of things. What is that place? What place do you want it to be?

To ensure that women continue to grow into upper management positions in this industry, we must focus on developing the job skills necessary to earn those positions. We must have knowledge of and be conversant in all the financial aspects of managing and growing a business.

And we must also be cognizant of the changing workplace and how to apply our skills. We need to be prepared to manage a diverse work force, empower people, be flexible, incorporate technology to improve efficiencies and effect positive economic benefits, as well as provide the best environment for both internal and external customers, and adapt to the changes we face.

Preparation comes from taking the initiative to continually learn. We must seek out knowledge and look for both the resources and mentors to help us acquire it.

Many men, a few women, and several corporations have helped grow my career. I believe my ability was the driving force in their confidence. And this industry has been vastly more accepting than most. While women may not be fully represented at upper management levels today, this will not be the case tomorrow.

Weezie Crawford Kramer is general sales manager at WMAQ Chicago. She may be reached at 312-245-6076.

I doubt that many women today would want that Girl Friday position. Fortunately, they don't have to take it.

QUICKREAD™

- While Radio has provided women with many opportunities, the real positions of power have eluded us.
- More women will enter the general management positions in the next decade because more qualified candidates exist today.
- As the power shifts from men with traditional views of women to those with more enlightened views, women will find more opportunities to advance.
- The most important factor in the advancement of women is to focus on developing the job skills necessary to qualify for higher positions.

IN THE TRENCHES



Bruce Blevins
VP/GM
KNEW/KSAM
San Francisco



Jack Swanson
VP/GM
KING-AM/FM
Seattle

Adventures in Marketing Break With Tradition Breeds Stations' Success

INK: At this point in 1993, what is the single most important challenge in terms of operating your Radio stations?

BLEVINS: From my point of view, it's the fragile business environment. Since last August the Radio business in San Francisco has been improving reasonably well, but it's still in a very fragile state — and we're fearful that we might return to the no-spend paranoia that we went through for two years.

INK: By fragile, do you mean that advertisers are taking a minute-by-minute approach?

BLEVINS: Everybody is very unsure, particularly in the auto industry. They'll have a couple of good business weeks and then things will die, which greatly affects advertising ... and a lot of the local retail business works that way. It also affects national business, which for January was down about 6.6 percent — and we're coming off a year which ended up down about 20 percent.

SWANSON: Things are a good deal more healthy up here in Seattle. While we do remain cautious and concerned about the economy for 1993, we've seen a real steady pickup since last September. In fact, we had a monster January for this market; local was up 11 percent, national was up 28 percent, and total cash up 13 percent. And my sense is that the market has continued at that pace, although it's unclear why. Anytime you can't explain why something is happening, one should be cautious ... and I think there's a lot of reason for caution right now. Nonetheless, despite the Boeing problems we're having up here, we remain cautiously optimistic about '93. It's not time to open the champagne yet, but we're feeling a little better.

A WHOLE NEW CULTURE

INK: What can you do in a fragile business environment to give yourself a little insur-

ance in the event that things do revert back to where they were? What kind of operational strategies do you take?

SWANSON: A lot of businesses — including us — are a little more tightfisted in the expense column than we traditionally might have been with business doing better than we expected. We're holding back a little more in the pot for the rainy days that could always hit us before this year is over. At the same time, we're being more aggressive on the direct sales side, which has really been an explicit growth area for us. Still, all businesses are supply and demand, and our No. 1 problem in Radio is supply. People say there are too many Radio stations and duopoly and LMAs will solve that, but that's insanity. The problem is not that there are too many Radio stations in major markets today; the problem is there is too much inventory. It's the same problem the airline industry is facing today: There are too many seats. When the airlines bought up the regional carriers people were saying, "Everything will be fine ... scale up the economy and we'll all be terrific." But now they're facing bankruptcy because the basic problem was there were too many seats on too

"The problem is not that there are too many Radio stations in major markets today; the problem is there is too much inventory." — Jack Swanson

many airplanes being sold too cheaply.

INK: And in Radio there are too many spots?

SWANSON: Actually, there's not enough established value. Take your local retailer: The price of a spot is determined by how you increase his business. The tragic thing is that so much national and agency business is sold much the way frozen hog bellies or

soybeans are sold, as commodities. We can work with agencies and national advertisers from now until the cows come home and they're still going to buy Radio as a commodity. But the reality is that the local retailer has a problem, and we have a solution. If we do everything we say we can do, we can put money in his pocket and ours.

BLEVINS: For a couple of years now our biggest success has come from going after some of the promotional dollars that are available. We call it creative marketing, and for the last two years it has helped save us. Promotion dollars are not cost-per-point sensitive and, like the retailers, they are looking for results. By tying in with promotions, we've been able to develop a whole new culture in our sales department.

INK: We've all had to learn to respond to the new economic environment by looking for new ways to generate income. Are either one of you generating income in new or different ways than maybe you were a couple of years ago?

BLEVINS: This is what we are doing with the promotional elements and promotional dollars that are available through manufacturers. It's a skill that requires a fair amount of training and money; we invested close to a half a million dollars a year training salespeople to be able to approach other areas of

potential revenue, such as that generally available in the vendor field.

SWANSON: Exactly. That certainly made the difference in our bottom line over the last couple of years ... we're increasingly looking at vendor dollars. We've also been involved in magazine direct mail, which is not necessarily unique to us but has helped us get our hands on dollars that normally

continued on next page

IN THE TRENCHES

continued

have been targeted to magazine or direct mail. We've just produced the Puget Sound Almanac for '93, a publication we were involved with some years ago. Stations in some other major markets have been doing weather almanacs, because they have a 12-month shelf life — and that's been very successful for us and our advertisers, too. We're also starting to look at direct-billed phone lines for sales of CDs, either as a joint venture with one of several companies that have popped up around the nation, or in-house ourselves.

INK: You're referring to direct CD sales, where listeners call in and order the music they've just heard?

“The national sales aspect represents some of the greatest problems our industry is facing. I would encourage the rep firms to begin to develop new strategies for developing new Radio dollars.” — Bruce Blevins

SWANSON: Exactly. We see great profit potential which, while the dollars won't be huge, should provide a listener service — and incremental income without a huge amount of effort involved.

LONG-LEGGED VENTURES

INK: You mentioned a magazine, too ...

SWANSON: Right. We've published some annual magazines in the marketplace that have been rather successful financially. When the Goodwill Games came here we did a *Goodwill Games Magazine* with about a quarter of a million distribution. The following year we followed up with the *Best of Seattle Magazine*, where people would go into local retail locations and nominate their favorite bed and breakfast or their favorite bicycle path or whatever. Again, that was very successful — but its staying power on an annual basis was something we were concerned about. So we kept looking for an annual publication we could publish that would be good for 10 or 15 years, and we developed the almanac, which just came out. We did it as a joint venture with the Seattle Chamber of Commerce, and we really expect it to have long legs.

BLEVINS: Here in San Francisco we've had a very successful interactive phone system that attaches marketing solutions to marketing problems. The phone system has information sources that can supply listeners — or callers — with information about many different things. For instance, the phone may ask, “Do you own a dog or cat?” And then the caller receives information about

new dog food, maybe a coupon so the listener or caller can go out and buy it. We've also had financial services on the line talking about mortgage rates and so forth; if a caller is interested, the phone can forward the call to the mortgage banker. We've used it very effectively to solve particular marketing problems, but it isn't appropriate for everything.

INK: It sounds like a very complex system.

BLEVINS: It is. We looked around at systems and spent most of a year before we decided that it would be best to do it ourselves, with software designed by our operations director and developed by an outside company. Today the system is pretty much state-of-the-art in the country right now.

INK: Do you have to have somebody who basically baby-sits the system?

BLEVINS: Yes, but much less than in the beginning. When we first started out, the system was very complicated, but we learned a lot about it and now it's functioning pretty well by itself. We still have to have the names translated from the phone system into the database itself, but it's an excellent tool for the programming department because these callers essentially are our P1 listeners. Again, it's part of an overall marketing program. We have sports, we have a lot of things that can fulfill the marketing needs of today's advertisers. Admittedly, a lot of these solutions are designed to help us leverage agency buys. Not only do we go after the promotional dollars that are available in the marketplace, but we also try to get high enough at the agency that we really understand their operational and marketing needs. Unfortunately, agencies are so busy today and their staffs are so cut back that buyers are not aware of as much of the client's needs as they used to be.

SWANSON: That's always been a problem at the buying level ... and we're seeing that problem growing instead of improving. We need to combat that. One lesson I've learned is not to have my national sales manager located in the same city as the Radio station. Last year we hired a national sales manager, Roland Galley, kind of a legend in this business, and he's based in San Francisco.

BLEVINS: He's one floor above me.

WHERE THE MONEY IS

SWANSON: Right. Now, I have to tell you, the change in national revenue — despite a

very bleak national picture last year — was absolutely incredible. Because I come from programming I can ask dumb questions about sales, and at all the stations I worked at I always used to ask “What does the sales manager do?” And the answer was “They can sell anywhere except in the city where they're seated.” This never made any sense to me. It reminded me of the question “Why did Billy the Kid rob banks?” Well, that's where the money was. So, from now on my national sales managers will either be in New York, Los Angeles, Chicago or San Francisco because that's where the money is. Why should they be stuck where they can't make any money?

INK: That sounds like a very innovative approach...

BLEVINS: Frankly, it's very positive. Here in San Francisco, we've taken a different tack. We focus on skill level and training for all our salespeople. This has not only been very effective on the national front but also in the local market. The entire scope of how a Radio station is operated today — on the sales side, at least — is very much different than what it was even two or three years ago. Historically, Radio out here on the West Coast has had pretty consistent growth patterns, and we've relied on direct business for young salespeople and on strictly agency business for the others.

INK: But during tough times you just can't rely on that.

BLEVINS: Right. There just isn't that much money out there. The inventory supply is enormous. In San Francisco, we have some 55 Radio stations, which is substantially more than they have in New York or Los Angeles. A lot of this is due to the topography of the market, but it still creates incredible competitive factors. We really have to have our salespeople very well-trained, as well as a strategy to go after those areas we feel are opportunities.

INK: With the industry changing so rapidly, what single aspect of Radio is most important in your day-to-day business?

BLEVINS: The national sales aspect represents some of the greatest problems our industry is facing. I would encourage the rep firms to begin to develop new sales strategies for developing new Radio dollars. We see a great opportunity in this, especially because of the decrease in penetration of television. The growth of cable television in most markets also has been quite dramatic, and as an industry Radio has tended to not work as closely together with the national sales organizations as we should. This is an opportunity for us to encourage the reps to work with big national clients, to help Radio provide marketing solutions that advertisers


continued

IN THE TRENCHES

continued

just aren't aware of. We need to do this locally, as well, and we're beginning to see it in San Francisco. But it's crucial to do this nationally, because that's where a lot of the big, big dollars are.

SWANSON: I agree completely, especially with the thought that on the local side we should continue to look for non-traditional direct dollars. Last year we expanded our sales staff by two people, so we're up to 11 actually selling now. That's a lot for the 13th market, but I would anticipate that our staff will grow even more in '94 and '95 because Radio people are not running into each other as they once did. They're not all knocking on the same doors they used to knock on in the old days. Every time I think we've capped every possible new business in this city, 10 new doors suddenly open up. Often they're not the traditional drive-by, and sometimes they're located on the 23rd floor of an office building where no Radio salesperson has ever gone. It's truly amazing the amount of business that is out there. George Green at KABC-AM in Los Angeles once gave me one of the greatest tips. He told me, "Keep hiring salespeople till you run out of desks — and when you run out of desks order some more." That's been excellent advice in '92 and '93 because we're finding more business than we thought was out there. No question, we need to work harder locally to develop new direct business, and our reps need to work harder to develop new national business.

BLEVINS: It all boils down to two key elements: one is non-traditional dollars, and the second is to train your salespeople to be marketers. That's where we've fallen short as an industry. We've gotten down from 52-week business to one-week business. Our salespeople are trained to go out and sell week-by-week, resell the same sort of advertisers. Now, while we obviously want that business, we also need to learn the marketing and operational needs of non-traditional advertisers ... so we need to train our salespeople to go after non-traditional dollars. 

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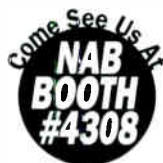
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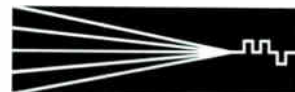
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Frann Goldstein, Senior VP/Account Management and Research, Bobbot Communications, New York

Frann Goldstein is senior vice president for account management and research for Bobbot Communications, a full-service marketing and media planning and buying company. She has been with the company since 1988.

Goldstein manages East Coast account management and corporate research departments, oversees marketing and media plan development for major accounts and directs the company's research staff. Bobbot's East Coast accounts include Toys R Us, Acclaim Entertainment, Atari, and Pressman Toys. Midwest/West Coast accounts include Mattel and Sega.

Goldstein came to Bobbot from Weissberg Associates, where she was media director from 1986 through 1987. She also has had an extensive association with Botway Media, working as planner, then senior planner and ultimately vice president from 1977 through 1986. Throughout her career, she has handled such accounts as Johnson & Johnson, Eastern Airlines, General Foods, Matchbox Toys, Lionel Leisure, and Loehmann's.

Q: Give us a brief description of how your company functions in the advertising business.

A: We're principally involved in marketing, media planning and buying, but we also have divisions that are dedicated to TV program distribution, public relations and promotions. Promotions and public relations increasingly are important to a lot of advertisers and, since we don't handle in-house creative, we potentially can work for advertising agencies as well as directly for advertisers.

Q: Since you're not involved in the creative

Reach Your Children

The Big Business Of Selling To Little People

process, how do you work with clients who want those services?

A: We recommend them to other agencies we think can work with them. We work with both ends of the spectrum. For example, we work for and with Toys R Us, which has never had its advertising, creative and media under one roof. They do their own print, but their broadcast creative has always been handled by a major agency, currently J. Walter Thompson. Their broadcast planning and buying has always been with a media buying service, which has been us ever since we opened our doors in 1986. To those small initial advertisers who come to us because of our various areas of expertise, we recommend small boutiques or larger agencies with whom we have relationships.

TALKING TO KIDS

Q: Tell me about your individual responsibilities.

A: My account management responsibilities encompass all New York office East Coast-based accounts. The agency has three offices: New York, Chicago and San Francisco, and we have account management teams in every office and handle our clients based on their geographic location. Therefore, all of the New York area accounts report to me. Research is a corporate function within the agency, and the research department reports to me as well.

Q: What gets you really excited about your job?

A: What's most exciting for me is the diversity of the job and the fact that I have outside client contact as well as internal responsibilities. It's a job where, as the hands of the clock move, so does my focus — and that's excit-

ing. Every account in the New York office is one with which I'll be involved at some point. While we have account supervisors, every account requires my involvement at some point. Also, because of my corporate responsibilities in research, as well as being a member of our own management committee, I get the bigger picture of accounts that are not handled directly out of New York.

Q: Can you give us an example?

A: Sure. Let's take Sega, which is handled out of our San Francisco office. When something is going on with Sega, all kinds of requests are being made of our research department — so that's brought to my attention. The people out in San Francisco will talk to the research director and myself about what they need. That kind of big picture involvement is interesting — it's the diversity.

Q: What are the most significant changes you are experiencing in the way that you

“There is a very real ‘nag factor.’ When kids are exposed to particular products, anything from cereal to a toy, they can and will go to their parents and say ‘I want this.’”

buy media?

A: Consumers of media increasingly have so many more choices available to them, and advertisers are so much more focused on directing their messages to the people who are really responsible for buying their goods. We have a very broad array of media on the one hand and an increased desire on the advertisers' part — and our part — to make every dollar work and hit a target in an effective way. For instance, with audience fragmentation you have to look at a lot more elements, and a lot closer, to really make the whole thing work. Also, for the last couple of years, we've had an economic situation that has led a number of clients to consider cutting back on their budgets. The advertising com-

continued

ADVERTISER Q&A

continued

munity needs to remind these people about what happens to those in the past who did cut back on budgets, and how much more they had to spend in order to eventually regain their market share. And if you have an advertiser who can hold its budget, you have to help them make it work even harder.

Q: What would be the reasons that someone would choose to work with a company like yours, so we in Radio can better understand how it all fits into the big picture.

A: Let me back up a second and say that the tag line for this agency is that "Nobody talks

filling it out with their own listening habits vs. what the child actually was listening to?

A: That's a point very well-taken. Measurement of this demographic group is not necessarily easy, and in the arena of TV measurement there are very different points of view. Some people say kids don't know how to use the technology, just as with the diary method critics charged that families were not accurately representing what they watched ... so why would they do it any differently for Radio listening? Now, I don't have the solutions to these research issues, but I certainly would like to see accurate measurement of this audience.

"If we find out that kids are listening to Radio in significant numbers, it would make sense to go after them with multimedia use in a way similar to how we go after adults."

to kids like Bobbot." This agency has a particular expertise in marketing to the youth of America, which means that we're very focused on marketers who advertise to kids. We are very much a television-oriented shop. Many of our clients sell toys, anything from a box of crayons to a Sega system. Our other area of expertise is in retail and, while we certainly use Radio, the medium is just starting to try to talk to kids, specifically.

Q: You're referring to the Children's Radio Network?

A: Yes. We spoke with them just a few weeks ago, and it's something we're certainly keeping an eye on and we're investigating for potential use, maybe by Toys R Us later this year. They're definitely a kid-oriented station and that's an interesting marketing approach, but they also go to great lengths to say that kids and parents are listening. This way they can be a family buy as opposed to the way that some TV shows just hit the mom without the kid, or hit the kid with a cartoon that adults don't watch at all.

Q: You probably also have seen some research that shows how some kids listen to Radio stations that are not necessarily targeted to children ... stations their big brothers and sisters are listening to.

A: Or even their folks, depending on what their folks are like.

Q: Right. How important is it to you that Arbitron measure the under 12 age group?

A: Very important, because we're in a numbers-plus business. If we had that audience measured we would be able to treat it the same way we treat other demos and target audiences.

Q: Do you think it can be accurately measured? Since an Arbitron diary often is filled out by one individual, would a parent end up

THE NAG FACTOR

Q: You mentioned earlier how the Children's Radio Network claims not only to reach the child but also the parent. What have you learned about how much control parents have over their kids' buying habits?

A: We certainly have learned that children are terrific influences. Children aged 2 to 11

had \$15 billion of their own discretionary dollars in 1991. They spent \$9 billion and saved \$6 billion. Teens control another \$27 billion, spending \$14 billion and saving \$13 billion. Children today earn more, and are given more money, than ever before. But their impact is much more significant than that, because there is a very real "nag factor." When kids are exposed to particular products, anything from cereal to a toy, they can and will go to their parents and say "I want this." Kids aged 2 to 17 influence some \$100 billion in adult purchases. Given the fact that the entire toy industry promotes so heavily to children, there is recognition of the fact that these kids influence their folks. Also, we recognize that parents make decisions based on economics, not just on the cost of an item relative to a similar item, but also where that item is being sold.

Q: Such as Toys R Us ...

A: Exactly. Children are valuable lobbyists, and there is also a whole universe of products that benefit greatly by advertising both to children and parents. And this effort could be replicated on Radio.

Q: Would you target a campaign for a kids-oriented product to parents on an adult Radio station?

A: We've done that successfully with the

continued on next page

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ADVERTISER Q&A

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video game category. For three years, we have run Radio campaigns with a dual target, to support video category promotions at Toys R Us. The buys are targeted primarily to teens 12-17 with a secondary GRP goal against women 25-49. Teens are obviously the primary game players, and their moms are the primary purchasers. Given the relatively high price points of video games, it is important to have adult awareness. To reach both segments of the campaign's target, we purchase both teen/rock-oriented stations as well as softer women 25-49 directed formats. We also take advantage of good dual audience delivery from a single station, where available.

Q: Obviously, there is a certain amount of visual imagery that is necessary to relate the product to kids and their parents. But do you think there's a chance of some of that budget moving into Radio if listener research supported it?

A: If we find out that kids are listening to Radio in significant numbers, it would make sense to go after them with multimedia use in a way similar to how we go after adults. But because of their cognitive abilities and consumption of media, children are almost always going to need a physical presentation. So we will continue to use TV and print, but certainly if we can measure or quantify kids listening to Radio we can use that medium for a compatible message to reinforce the television.

CUTTING-EDGE CLIENTS

Q: Would Radio require great effort to convince your clients, or would it be something they would go along with on the strength of your recommendation?

A: That would depend. Some clients would go with Radio on a recommendation, while others would need a fair amount of proof. And to be honest, our company would need to have some testing opportunities to feel comfortable recommending something new. But we also know that the opportunity to be among the first to try a new venture is a strong motivator, so it goes both ways. Look at cable: People who played with the medium early on enjoyed certain advantages from it. Some clients will always be cutting-edge, while others need to see something become established and documented before they'll do it.

Q: Is Toys R Us one of these cutting-edge clients?

A: Yes. Toys R Us is a national chain, and we use Radio as part of its fourth-quarter seasonal advertising, as well as in support of their out-of-season promotional events and

particular marketing drives. For instance, Toys R Us has declared "April is Baby Month," so they decorate their stores with a baby motif. Each year they've used a different theme. Two years ago they ran a "Beautiful Baby" contest, and last year they held a "Baby Bucks Bonanza." Our focus is to drive traffic against this product category during the month of April, so initially we used Radio in a select group of markets, although this year we've opened it up to a combination of TV and Radio.

Q: What is your primary target with this campaign?

A: The target is women 18 to 49, and we usually buy country, adult contemporary and some AOR.

Q: What do you consider the benefits of using Radio?

A: Radio is highly targeted, and it reflects the diversity in a local community. It also offers great response, great call to action. The flexibility in Radio is beneficial as well, because often we've asked stations to move with relatively short lead times to rearrange schedules at the last minute. That's a testament not only to our buyers but to the stations. Radio understands that when a retailer wants to reposition something, it's in their own best interest to make that happen.

Q: What about the promotional aspects of Radio?

A: Promotions are very important to us. When we make a Radio buy we want to secure at least one local market promotion for our client. Radio stations generally are agreeable, because they know promotions work for everyone. They work for the client, for the station, and for the listener. Also, the fact that we can buy program sponsorships is important because it provides increased identification and helps cut through some of the clutter. Local Radio also can bring together partnerships of local retailers who might be targeting similar Radio audiences and may wish to join forces in noncompetitive situations.

APPLE PIE IMAGE

Q: That's good to hear ... but we also need to hear about Radio's negatives if we're going to learn.

A: Of course. The No. 1 negative on my list is that we've got more Radio people than television people who go directly to our clients — and that is something that we don't appreciate. It usually makes our job harder, as well as theirs. They know that sales and promotional opportunities that require advertising outlays need to go through the agency so that we can do our job in terms of evaluating and recommending. We need to make the decision about local viability or not. Now, it's not like I want to build a wall between a local

station and my client because I'm afraid ... but when we've communicated to people that the way to do business is to come to us first, and they ignore us, it creates frustration.


Q: Any other frustrations with Radio?

A: Yes. On occasion it seems that information somehow is lost or miscommunicated between the rep and the station. We buy more than 150 local markets, and going through the reps is an effective way to do business, but communication definitely needs to improve. One other thing: some of the rotations we buy on Radio are rather large, and we prefer to buy tight time blocks. We've had some experience with talk commentary being of a flavor incompatible with what we think is appropriate for Toys R Us advertising. Toys R Us has a very apple pie and mom image out there which we believe in, and we seek to put our advertising message only in appropriate environments.

Q: So you're saying that, because of the rotation, sometimes the spots fall in time slots where the DJ might be a little bit more on the blue side than others?

A: Yes. And we prefer not to buy stations where the content is questionable. If we know that a personality has a particular way of doing their show that does not match our client, we will stay away from that. For example, we would never buy Howard Stern.

Q: What if Howard Stern was the only way to reach your target audience?

A: The hard truth is that we can reach that audience through some other means ... and we're not alone in this thinking. Everybody has the right to say whatever they want to say and listen to whatever they want to listen to, and that's great. But we don't have to buy them if their environment is not compatible with our client's persona. 

MANAGEMENT

continued from page 23

Poor managers spend an inordinate amount of time gathering information, researching to death. They fail to realize that more and more information offers less and less value. And the more information you gather, the more evenly your alternatives weigh out, making it that much harder to decide. While these managers spend time info-gorging, opportunity windows are constantly passing them by.

Fewer Options, More Power

To make a decision, good managers eliminate their options in rapid order, eventually having one remaining option that becomes their chosen course of action. They understand that by cutting off possibilities, they are empowering themselves greatly by moving ahead quickly and decisively. **continued**

MANAGEMENT

continued

Weak managers are forever trying to "hold their options open." They are afraid to eliminate any options because they see that as weakening their position. They fail to realize that too many options are actually a heavy sedative. As a result, they remain at the fork in the road, spending their valuable time debating which road to take instead of moving.

Decide By Delegating

Good managers delegate decision-making down the ranks, as far down the line as possible. And they don't chastise people when they make a mistake. By empowering people to make decisions, good managers become great managers.

Poor managers are afraid to delegate. They require even the smallest of decisions be "run by me" for approval. Driven by insecurity, poor managers make sure nothing happens without their OK. As a consequence, not much does happen. And the talent, creativity and brain power of others remains shamefully underutilized.

Rick Ott is president of the management consultancy Ott & Associates based in Richmond, Virginia, and author of "Creating Demand." He may be reached at 804-276-7202.

TECHNOLOGY

continued from page 35

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

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INTERVIEW

Your Voice On The Hill

Edward Fritts

President/CEO of the National Association of Broadcasters



Edward O. Fritts became the National Association of Broadcasters' 19th president in October 1982. He had previously held a number of board and committee positions, including chairman of the Joint Board, and is the former president/owner of a group of four AMs and four FMs in Mississippi, Arkansas and Louisiana.

Fritts is a director of the Advertising Council and the Museum of Broadcasting. He also serves as vice chair of the U.S. State Department's International Media Fund, assisting East European countries in establishing private systems of broadcasting. For the past five years, Fritts chaired the Media Advisory Committee to the U.S. Bicentennial Commission. He serves on the boards of the National Commission Against Drunk Driving, the Media Partnership for a Drug-Free America, and the Centers for Disease Control's Business Responds to AIDS program. He was vice chairman of President Reagan's Private Sector Initiatives Board and sits on the Individual Investors Advisory Committee of the New York Stock Exchange.

An Ole Miss alumnus, Fritts serves on the board of the University of Mississippi Foundation and received the university's Silver Mike Award for significant contributions to the field of broadcast journalism. He has also received the Highest Effort Award from the national Sigma Alpha Epsilon Fraternity.

Fritts and his wife, Martha Dale, live in Arlington, Virginia. They have three children — Kimberley, Timothy and Jennifer.

INK: In our conversations with broadcasters, one of their greatest concerns with Congress and the Clinton administration lies with the possibility of a spectrum tax. NAB has taken an active position trying to deflect such a tax away from broadcast spectrum, but what should broadcasters realistically expect from Congress ... and the White House?

FRITTS: As you know, the previous administration also indicated that spectrum fees and/or auctions were very high on their list of revenue-raisers. Everyone is fully aware of the need for the government to reduce the deficit, and the President and Congress are looking at virtually every opportunity to find revenues they can use to reduce the deficit. We make the case that we have a compulsory contract with the government that was established with the Communications Act [of 1934] whereby we have to operate in the public interest. This is the condition upon which we are granted a license, and in our opinion it is difficult to force us to operate in the public interest and then charge us for the right to do so.

INK: You mentioned the possibility of a spectrum auction ... how might this adversely affect broadcasters' interests?

FRITTS: We have gone to our friends — Sen. Ted Stevens from Alaska and Sen. Daniel Inouye from Hawaii — and they have recognized the value of broadcasters' public service commitment and have suggested that if auctions do occur that broadcast spectrum should be exempted forever. We obviously support their proposal. Although the Clinton administration has indicated it wants broadcasters included, we will attempt to make sure that broadcasters are exempted because of the public service agreement.

INK: Do you actually anticipate a solid proposal for spectrum fees to be introduced this year and, if so, what kind of fight is NAB prepared to fight?

FRITTS: We anticipate that, indeed, this will be a major issue in this Congress ... and we're prepared to allocate whatever resources are necessary to defeat any proposal for spectrum fees.

INK: How threatening do you view additional tax proposals, such as the elimination or
continued

INTERVIEW

continued

reduction of the deductibility of advertising?

FRITTS: You probably could say that there is an attack by land, sea and air on broadcasters on the taxation issue. We fully anticipate that in this session of Congress there will be more serious challenges to the bottom lines of broadcasters than ever before. That's why it is terribly important that every Radio operator become involved with their member of Congress. To the extent that broadcasters take the time to learn the issues and get involved with their members of Congress, we will be successful. If they don't, then we will have a very difficult time.

“You could say that there is an attack by land, sea, and air on broadcasters on the taxation issue. We fully anticipate that in this session of Congress there will be more serious challenges to the bottom lines of broadcasters than ever before.”

BROADCASTING AND CAMPAIGN REFORM

INK: Another issue of interest to broadcasters — and the public — is political campaign reform. What sort of impact could a real reform package have on broadcasters?

FRITTS: Political campaign reform has a great deal of interest on Capitol Hill, primarily because it's an issue in which all 535 members of Congress are experts. We expect Congress to attempt to move legislation offering free time, lowest unit rate with discounts, a variety of proposals. We're being very vigilant in this area because we do not believe that Radio and television stations should be disadvantaged further by additional campaign reform legislation. Of course, we have to keep in mind that the broadcast portion of this, while it's of great magnitude to us, is a very small part of the overall picture in campaign reform.

INK: Part of the reform package that has been discussed includes taking a close look at political action committees. NAB's TARPAC, while not one of the larger PACs, is very active and influential. How far would NAB go to protect TARPAC — and its financial interests on Capitol Hill?

FRITTS: Our PAC, while growing rapidly, is very small compared to most of the PACs we compete with. Having said this, I want to make it clear that we will play by whatever rules Congress determines for political action committees.

INK: With last year's veto override of the cable bill, NAB definitely showed it could lobby its way out of a paper bag. First, congratulations on a fight well fought ...

FRITTS: Thank you. One of the good things

about having an industry association that serves somewhat as an umbrella organization is that we can combine our resources to fight these battles ... and I think we did that very effectively.

INK: Yet the cable bill obviously was an expensive proposition from start to finish. Is NAB in the position to wage another expensive battle if the need arises?

FRITTS: We had to fund a number of recent legislative battles out of our cash reserves, which caused us to tighten our belts, reduce our staff and rearrange our budget so we could try to return some money back to our reserve account for future fights. In addition to those we've already discussed, we're also currently drafting legislation regarding the discrimination against Radio on automobile

leasing and financing advertisements.

INK: You're referring to the language that is required to be included in broadcast commercials?

FRITTS: Exactly. Currently, television can throw a slide up on the screen, and newspapers and magazines can just run a little box with small print. But on Radio we have to run the disclaimer and it can be as long, or longer, than the ad itself. So we plan to find some ways to make it possible for Radio to stand on the same footing with other media.

INK: Have you discussed this up on the Hill and/or gotten a sympathetic ear toward Radio?

FRITTS: I can't tell you who's going to lead the charge for us at this point, but I can tell you that we will have the legislation introduced — and will push very hard for that in this session of Congress.

FCC AND DAB

INK: Another major issue — one that was presented at the January meeting of the NAB Board of Directors and which could rack up considerable expense over the next few years — deals with Digital Audio Broadcasting. The FCC recently sent a very strong signal that satellite DAB cannot be defeated, and broadcasters had better prepare to bite the bullet on this one. What could or should broadcasters do to protect their interests against satellite DAB?

FRITTS: Satellite-delivered DAB, in fact, does impose a threat to localism and local broadcast stations. Historically the FCC has not been concerned with the economics of the

continued on next page

SIDELINES

- ◆ Hobbies: **Golf.**
- ◆ Recommended Reading: *The Firm and The Client* by John Grisham.
- ◆ Mentor or Role Model: **My father, Edward B. Fritts, who got me started in Radio and taught me how to be a modestly good Radio person.**
- ◆ Most Interesting Person You've Ever Met: **Warren Burger, retired Chief Justice of the U.S. Supreme Court, primarily because he's one of the very fascinating historians of our time.**
- ◆ If you had 30 minutes to sit down and talk with someone, who would you choose? And why? **Harry Truman. I think he was a straight-ahead, no pretense president who led our country through some very difficult times and who has now been recognized by historians as one of the great presidents of all times.**
- ◆ If you were granted any wish, what would that wish be? **That all my future wishes be granted.**
- ◆ If you could go back in time, where would you go? **The Roaring '20s.**
- ◆ I listened to myself when I was a kid.
- ◆ When I was a little boy, I wanted to be a jet fighter pilot when I grew up.
- ◆ What is your pet peeve with Radio? **Not enough commercials.**
- ◆ The most embarrassing thing that's ever happened to me in my Radio career: **Being interviewed by the Washington Post in front of Tiffany's.**
- ◆ What has been your most elusive goal? **Seeing Ole Miss win another championship in football.**
- ◆ Of what achievement are you most proud? **My three children, Kimberley, Timothy and Jennifer.**
- ◆ As a listener, what is your favorite format? **Country and news/talk.**
- ◆ Anything you would do differently if you had to do it over again? **Get cash for all the stations I sold.**
- ◆ The best advice I could give someone on Radio ownership is: **As I told my son, who started in Radio last September, learn to sell Radio in a small market and you can be successful anywhere.**

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marketplace in terms of granting new stations. They often hide behind new technology without respect to what might happen to existing stations—and the great service they are performing. The NAB Board of Directors therefore is very concerned about satellite-delivered DAB. The irony of the issue, however, is that had the broadcast industry embraced the issue of L-Band spectrum for terrestrial use, it would have basically blocked satellite DAB. But our Radio members told us they did not want to go in that direction, that they would rather move in in-band, on-channel if, in fact, that technology could be developed to a high degree of perfection and if it could be applied both to AM and FM.

INK: Since the Radio industry told you they did not want to go in the direction of L-band, do you believe NAB was premature in its

“Had the broadcast industry embraced the issue of L-band spectrum for terrestrial use, it would have basically blocked satellite DAB.”

endorsement of the Eureka 147 system?

FRITTS: The Eureka system that was being developed in Europe and embraced by other countries, was a mechanism to jump-start DAB thinking among local broadcasters around the country. To this end it served its purpose. We know we will have a difficult time with DAB, but we're looking forward to the challenge of working with the FCC, particularly with the two new commissioners and the new chairperson.

INK: If the Commission does give the nod to satellite DAB, what sort of time frame should we be looking at?

FRITTS: It's hard to say. It's going to take a very bold company to dump the kind of money into the marketplace for satellite DAB without receivers being on the market, and time will tell whether those services can be successful or not.

INK: Just one last DAB question. Now that the spat between the Electronic Industries Association and NAB has been resolved through the auspices of NRSC, can DAB testing proceed to the satisfaction of all parties concerned?

FRITTS: We're pleased that both associations have been able to get together and to move the in-band, on-channel testing to the NRSC.

INK: Let's discuss NAB itself. There continues to exist a vocal minority of dissenters who feel that NAB is underserving its Radio constituents ...

FRITTS: We find a very positive response when we talk to our members about the

services they are receiving from NAB. We are striving very, very hard to be responsive to every class of broadcasters, small market, medium market, large market, AMs and FMs, and so forth. We conduct a lot of research at NAB to determine the perception of our members toward us, and to attempt to find new services that we could offer that would be beneficial to our membership. And what we find is that the stations that use our services save substantial amounts of money, while those who do not use the services sort of think of NAB as being a faraway place. They're missing a great opportunity.

SERVING THE INDUSTRY

INK: Perhaps you could enumerate some of those opportunities?

FRITTS: Of course. Broadcasters can save hundreds, if not thousands, of dollars with one call to our legal department, whose services are offered without charge. We have the finest

broadcast library in the world for those who wish to study the history of the industry or review documents that are not available anywhere else. Our public service campaigns are very important to our stations, and right now we're moving into our prom-graduation campaign, which has caught on in virtually every town and city in the country. We have an employment clearinghouse. We wrote the libel plan here at the NAB for our members, and we offer long-term disability and business insurance. These are all offered at discounts

over what stations would expect to pay in the marketplace. We have a range of financial services available to our members, a full range of publications to help educate, train and to help broadcasters manage effectively, and perhaps the least expensive convention registration of virtually any association around.

INK: Speaking of conventions ... we're always hearing about how NAB should rethink its spring convention, dump Radio altogether and increase the size of the September Radio show ...

FRITTS: Who says that?

INK: We hear it from broadcasters and, on occasion, as rumors dropped inside NAB as well. In any case, does NAB have any plans to change the convention landscape for

Radio?

FRITTS: I'm not sure I know specifically what you mean by landscape, but I want to be very clear on one thing: the NAB will have a major Radio component at our spring convention every year. It is immensely popular, it's inexpensive, and it's something that the Radio industry has continued to support and wants to be a part of. Our September Radio convention continues to be very successful as well, because it serves a different target audience. You see, there are those who want to go to the Radio show, those who want to go to the spring convention, and those who want to go to both.

INK: Any thought about trying to get in league with the Radio Advertising Bureau and the other associations and have one big convention?

FRITTS: We have a very cooperative arrangement right now with the RAB. They are offering sales panels and meetings at both our conventions, but we have no intention of imposing ourselves on their very successful Managing Sales Conference. Of course, this doesn't mean we aren't looking for other opportunities ... we always keep the door open for other organizations that want to participate.

PRINCIPLES OF DECENCY

INK: Besides DAB, another issue that was raised at your January board meeting dealt with indecency and Howard Stern. Some observers feel that NAB is trying to avoid taking a stand on this issue because of political reasons, specifically the clout of Infinity Broadcasting. What is NAB's position regarding Howard Stern and indecency?

FRITTS: There was a full debate at the Radio

Fritts, who chaired the Media Advisory Committee to the U.S. Bicentennial Commission consulted with former U.S. Supreme Court Chief Justice Warren Burger, chairman of the Commission.



board meeting regarding the issues of indecency, and NAB readopted a statement of principles that we have disseminated throughout the industry. Because of a [1976 Justice Department] decision we cannot adopt a

continued

INTERVIEW

continued

specific code of good practices, so we're encouraging every broadcaster to adopt their own principles. It's clear to us that each licensee has to be responsible for his or her every action, with respect to FCC rules, regulations, and the taste of the community.

INK: Yet some folks inevitably will pull the emotional strings and say, "That's very good of NAB, but you still should have taken a position one way or another."

FRITTS: But we did take a position. We



When Larry King broadcasts from the NAB Radio conventions, Fritts is a frequent guest.

encouraged every station to live up to its own principles. It's simply not the business of the trade association to condemn its members; it's up to us to encourage them to strive toward the highest of broadcast principles — and that's what we did.

INK: As a leading trade association for a large and influential industry, would NAB qualify as one of those special interest groups that we've been hearing so much about?

FRITTS: No. We operate in one of the most highly regulated environments in the business community of America today. At any one time we have as many as 100 issues before the Congress, before the FCC, at the NTIA, or at the White House, which could adversely impact our industry. If the definition of special interest is protecting the best interest of its members, then we qualify. Since I've been in the NAB we have not lost a major issue, save for the Fairness Doctrine. We've been able to either compromise them out, dilute them or be able to just outright defeat them. It's a record of which this industry should be proud. That's the American system, that's the system our forefathers established in the Constitution — the right to address the government with grievances. That's what the NAB was established for ... and were there not an NAB someone would go out and organize one immediately.

AS RADIO EVOLVES

INK: The Radio industry has changed dra-

matically since you took over the helm of the NAB. Now we see DAB on the horizon and a number of other technological and political issues that again could shape the course of this industry. Short of asking for a prediction, do you believe Radio is going to continue to look and sound as it does in the years to come — or is it really in for some monumental changes?

FRITTS: What's interesting about Radio is that it has been an evolutionary medium, particularly in light of the competitive pressures from other media. America's love affair with Radio will continue so long as broadcasters involve themselves strongly in their local community, and so long as they provide the necessary emergency and other types of information. That's something that can't be satisfied through satellite DAB, it can't be satisfied through Telcos. Some 60 percent of all Radio listenership is out-of-home, much of it is mobile, and most of it is based on the popularity of local Radio stations. And I sus-

pect that is going to continue, because we're seeing many of the forward-thinking people in the industry making new investments, looking for new opportunities to expand their base and to grow with the industry. That's not to say we won't have some challenges and even some problems, we will. But the innovative style of Radio broadcasters will prevail, and we will find that, in the final analysis, Radio has a very important place in the lives of all Americans.

INK: On a personal note, do you get the same rush when you win one up on the Hill, or when you override a presidential veto, as you get when you watch the Redskins score a touchdown in the Super Bowl? Do you get that excited about that sort of thing?

FRITTS: Some issues we really can't take credit for, because in most cases a victory means that members of Congress or members of the FCC have made some major compromises — and we're always respectful of both. But in a case the magnitude of the cable fight, which political observers in this town say comes along once every 10 or 20 years, clearly you do get a rush from it. But there have been other issues which have not been as high-profile that we've had a terrific influence on. But we can't take credit for them because the most effective lobbyist is the one who does his job: he's not seen, he gets the work done, and gets results for his members.

INK: Despite the excitement and the responsibility, do you ever get tired of it
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SPECIAL REPORT

Digital Scorecard For NAB 1993

Know The Players, Know Their Products



Pacific Recorders' ADX system, an eight-track digital audio workstation.



Gentner Communications' AUDISK, a digital audio storage system.



Otari Corp.'s DTR-90N DAT recorder.



Telos Systems' 100 Delta Digital Telephone Hybrid.

At the Spring NAB a couple of years ago, we saw the dawning of the digital world with a couple of companies introducing digital storage/control systems and digital production devices. Since that time, the flood gates have opened and dozens (if not hundreds) of products have flowed into the digital arena.

Many managers today are still wondering whether or not the time has come to "go digital." Concerns range from, "Will I be buying technology that will be obsolete in a year," to "What if the hard disk breaks down." Although the market is seeing more entries, things have settled a bit and those questions can be comfortably answered. Enough time has lapsed for sufficient Beta testing and more R&D. The result is a revolution ... products galore to choose from.

At the Spring NAB 1993, you will find that this new technology has evolved light years ahead of its introduction and has advanced dramatically since last year's show. As a service to you, we asked the vendors to provide us with descriptions of their new releases and updated products. Take a look at the following pages for a preview of the new digital equipment being introduced and shown at the Spring NAB. Welcome to the digital age.

AKG Acoustics

AKG has upgraded the DSE 7000 with new software shipped free to all owners. V3.5 enhances the only workstation expressly designed for Radio production without complicating the basic operation of the system. It remains the easiest to learn and use and has the

continued

SPECIAL REPORT

continued

fastest access to stored audio. *Contact: Dave Angress, 510-351-3500*

Aphex Systems

Aphex's new Digicoder digitally controlled stereo generator allows maximum loudness and modulation while maintaining the natural dynamic feel of the program. *Contact: Paul Fruedenberg, 818-767-2929*

Arrakis Systems

The Trak Star-8 Multi-Track hard disk recorder system is a cost-effective multi-track digital audio recorder, mixer and editor designed specifically for the Radio broadcast professional. Ready to use right out of the box, it gives anyone the creativity and productivity of multi-track editing.

With Trak Star, creating spots, jingles and liners is easy. Record and store on disk all of your standard music beds and sound effects. Select any combination of up to four stereo or mono sound files for editing and mixing. Once selected, no matter how much you cut, splice or throw away pieces of files, non-destructive digital editing leaves your original files unchanged. *Contact: Harris-Allied, 800-622-0022*

Audio Broadcast Group

Audio Broadcast is introducing its Digital Ready line of professional broadcast studio furniture. Specifically created for high-tech digital functions, the new Euro-design features rounded radius corners, angled turrets, pull-out keyboard drawers and functional PC work station areas. *Contact: Dave Howland, 800-999-9281 or 800-369-7623*

Belar Electronics Laboratory Inc.

The AMMA-1 "Wizard" Digital AM Modulation Analyzer brings the power of a microprocessor to AM modulation monitoring. The AMMA-1 digitally measures modulation to within 1 percent accuracy and also makes peak-per-minute counts and modulation density measurements. Its many indicators include a "normal modulation alarm" that lights when modulation is within normal operating parameters. With a personal computer, remote operation is possible directly or through a modem, enabling graphing and logging operations. *Contact: David Hirsch, 215-687-5550*

Broadcast Electronics Inc.

B/E's AudioVAULT digital audio central storage system enables simultaneous multi-user record and playback via hard-disk technology that provides random ac-

cess to audio material. System versatility allows flawless performance in both pre-programmed, automated environments and in interactive, live-assist situations. The system can store liners and IDs for all announcers, with virtually instantaneous access with no searching and no cueing. The AudioVAULT can support up to eight audio inputs (four stereo pairs), each addressable as a digitized audio signal capable of being routed to any of the stereo output pairs. Commands for various switching functions are entered in the playlist and cued in the proper sequence. *Contact: Kim Winking, 217-224-9600*



Sony's PCM-E7700 dual-deck DAT editor.

Burk Technology

Burk will be introducing enhanced speech/computer options for its ARC-16 series of transmitter remote control systems, including a single unit, standalone, two-unit, studio/transmitter, and multi-site systems. The system features full-time telephone or computer access and can provide control of studio equipment such as EBS, automation and STL. Additionally, an AutoPilot program provides automatic facility control.

Another Burk product, the LX-1 6-output stereo selector, permits high-quality, reliable switching of program sources to air. The LX-1 features Machine-Follow-Audio switching, which simplifies EBS, tape, and automation operation. *Contact: Phil Halter, 508-433-8877*



Roland Corp.'s SP-700 16-bit Sample Playback Module.

Computer Concepts

Computer Concepts' Digital Commercial System is one of the world's leading on-air automation systems, handling on-air playback and basic production chores simultaneously. New for DCS is FlexKey, a digital control center that allows the operator to assign up to 18 "soft" keys to virtual cart functions. Keys can be assigned to commonly used carts, cuts, audio switching formats and relay closures. *Contact: Della Northcutt, 913-541-0900*



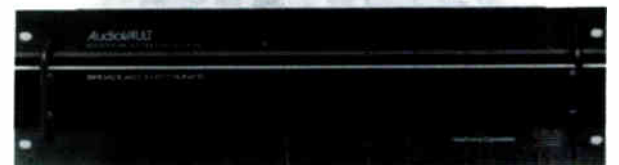
Denon America's DN-1200F, a 200-CD changer.



RE America RE 661 MUSICAM digital audio codec.

Comrex Corp.

The advent of switched digital services in the telephone industry provides new opportunities for broadcasters to transmit broadcast quality audio over the telephone system. Comrex's DXP and



Broadcast Electronics' AudioVAULT digital audio storage system.

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SPECIAL REPORT

continued

DXR Digital Audio Codecs allow any broadcaster to obtain 7.5 kHz full-duplex audio over a dial-up circuit, providing an excellent, low-cost alternative to satellite links or dedicated phone lines. *Contact: Lynn Distler, 800-237-1776*

Custom Business Systems Inc.

In mid-1993 CBSI will release Digital Universe, an advanced generation digital audio storage system capable of simultaneous record/playback of more than 50 audio channels, offering centralized control and storage for multiple studios and stations. Digital Universe front-end software uses an intuitive, consistent, and visual graphical interface, with an advanced multi-tasking operating system and modern relational database to provide fast, powerful operation so users can perform tasks simultaneously. The system will operate under Microsoft Windows and will offer built-in factory diagnostics. *Contact: Steve Kenagy, 503-271-3681*

Denon America Inc.

Denon's new DN-1200F is a 200-CD changer designed for a range of applications, from broadcast automation to custom installation. The DN-1200F uses an innovative Denon-developed CD storage and transport system to store 200 CDs in less space than they occupy in their jewel boxes. The disk storage system employs two cartridges, each holding 100 discs, that flank the CD transport so the player spends relatively little time moving discs in and out of storage. The result: the player can move from any track of any disc to any track of any other disc in 1.5 seconds — maximum — with an average time of much less. *Contact: Michael Stelts, 201-882-7460*

DIC Digital Supply Corp.

DIC Digital is introducing its newest generation of professional-quality digital me-

dia with the CD-R Recordable CD, which will be available in both 63- and 74-minute recording times. The CD-R meets the Orange Book standard and is packaged in an innovative, user- and environment-friendly package. The storage case allows ample room for documentation of information of material recorded on the disc. *Contact: Kevin Kennedy, 201-224-9344*

Eventide Inc.

Eventide's VR240 Digital Audio-Logger records up to 252 channel/hours on a single DAT cassette. Up to 24 channels can be recorded at once with frequency response and distortion surpassing analog loggers. Dual-deck with simultaneous record/play and play-only versions also are available. *Contact: Gil Griffith, 201-644-1200*

Gentner Communications Corp.

Gentner will be showing four products at the 1993 NAB Convention: AUDISK, Lazer, Digital Hybrid II and Digital Hybrid I. AUDISK is a digital audio storage system that allows a station to digitally record and play back audio sources from a central location; it features menu-driven software, automatic stopset scheduling, automatic jock scheduling and up to 200 hours of 15 kHz stereo audio. Lazer is a 100 percent digital limiter/stereo generator that combines the advantages of push-button control, digital precision, and total repeatability for a station's audio chain. The Digital Hybrid II is a fully digital, auto-nulling, telephone hybrid that delivers the best hybrid null available. It features 16-bit processing with 2X oversampling, a 20 kHz sampling rate, automatic and continuous nulling to the telephone line, and automatic cueing between mix-minus on console and mic preamp. The Digital Hybrid I incorporates the same digital signal processing technology used in the series II, but features a 10 kHz sampling rate. *Contact: Elaine Jones, 801-975-7200*

Intraplex Inc.

Intraplex will introduce a new high-speed data capability with special transmis-

sion characteristics and new transport capabilities to access a variety of network services. In addition, Intraplex will show its line of T1, E1 and Variable Rate Multiplexers for reliable transmission of program audio, voice and data applications over satellite and terrestrial networks. *Contact: Christine Doyle, 508-486-0709*

Leitch & Hedco

The Xplus Series ASR-8X8 AES/EBU Audio Router Module from Leitch & Hedco conforms to AES3-1992 specifications for transmission of stereo digital audio at 32, 44.1, and 48 KiloSamples per second. Receiving its computer controls and power from one slot of the Xplus frame, it can be mixed with other modules for infinite applications. *Contact: Roxanne Engel Wisniewski, 800-231-9673*

LPB Inc.

New LPB products for NAB 1993 are led by the LPB 7000 series stereo audio consoles, featuring P&G linear faders, three stereo output busses, mono mixdown or mix-minus optional, and all front panel switches rated for 5 million operations. The new 7012 (12-channel) and 7018 (18-channel) also will be on display.

Additional new products include operating FM stereo radiating cable systems for unlicensed applications (such as hearing-assistance and localized rebroadcasting); a Telephone Access Remote Controller and Message Manager; and a PC-based digital audio storage and retrieval system, as well as low-cost CD Audio and CD ROM recording devices. *Contact: John Devecka, 215-644-1123*

The Management

The Management is introducing its Digital DJ CD Automation System. This product, which began shipping in January, combines the proven Digital DJ product with compact disc management using either the Pioneer six- and 18-disc CD decks or the new Pioneer CAC-V3200, a 300-disc dual-play jukebox. CD-DJ provides for CD to CD and hard disk to CD overlap; simultaneous record/play is a low-cost option. *Contacts: Adrian Charlton/Charlie Parker, 800-334-7823 or 817-625-9761*

Otari Corp.

Otari recently began shipping its new R-DAT series of products, highlighted by the DTR-90N DAT recorder with full-featured high performance and a removable front panel that can be laid flat or mounted on any work surface for remote operation. The DTR-90N is designed with four heads to work in tandem with its companion CB149 Editor, which is capable of operating and

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SPECIAL REPORT

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controlling two DTR-90Ns simultaneously. The two units can be packaged with different client options, including the Editor Interface/Memory Card, which allows the operator to repeatedly load digital audio into a buffer, scrub it over, locate and refine edit points, then store them in memory; and the Quickstart Memory Card, which enables the unit to cue up to a particular memory location, load a RAM buffer and begin playback instantly. All DTR-90Ns come with an integrated, switchable AES/EBU-SPDIF serial digital interface. *Contact: Deborah Bryce, 415-341-5900*

Pacific Recorders and Engineering

Designed for the Radio professional, the ADX System, PR&E's new eight-track Digital Audio WorkStation, has advanced features — such as an easy-to-use multi-track control panel and a moving fader automation system — that make it fast and flexible. It's the perfect production tool for creating everything from bumpers to long format programs. *Contact: Mike Dosch, 619-438-3911*

Pioneer Communications of America Inc.

The CAC-V3200 CD autochanger once again will be demonstrated by Pioneer at the 1993 NAB Convention. The CAC-V3200 offers 300-disc capacity with dual CD players for seamless switching between discs. Multiple autochangers can be connected for thousands of compact discs on-line simultaneously. Fade-in and fade-out capabilities and pitch control features are included to enhance user control and flexibility. *Contact: Lynn Regino, 800-421-6450*

Pristine

The Pristine Music Management and Commercial Control System, now with over 160 users, is a PC-based digital automation system, controlling up to 48 multi-disc CD or DAT machines, and performing both digital audio production and playback. Pristine's latest addition is Pristine MUSIC PLUS, an enhanced, feature-rich music scheduling package. *Contact: Boyce Williams, 213-852-0737*

Professional Sound Corp.

The PSCM4 portable stereo audio mixer provides all the features necessary to produce studio-quality recordings in the field. It's true sonic sound and rugged design allow for a full range of ENG, EFP and feature film produc-

tions. Additional features include 4-by-2 mixer, MS stereo compatibility, 20-hour battery life and lightweight design. *Contact: Chris Palmer, 818-760-6544*

Prophet Systems Inc.

The centerpieces of the new generation Audio Wizard are its real-time digital editor and hard drive automation. The cut and paste editor makes it great for newsroom. Control room systems, interface to automation systems, satellites or live. *Contact: Yvonne Groteluschen or Ray Lockhart 800-658-4403*

QEI Corporation

QEI is introducing a new solid state modular FM transmitter, which includes the Model 710 true-digital stereo generator. Incorporating second generation digital technology, the Model 710 features digital and analog inputs and outputs, 128x oversampled digital FIR filters, 18 bit D/A conversion on composite output, remote control of stereo on/off, and single DSP for maximum reliability. Occupying a single rack space, the system provides direct digital interface to QEI's CAT-link digital STL/TSL. *Contact: Jeff Detweiler, 609-728-2020*

Radio Computing Services Inc.

RCS Works Master Control is a paperless (and, if desired, cartless) air studio. All information from traffic, programming, news and promotion flows into the studio via Master Control, which can function as a completely digital audio system, playing music from a CD jukebox or directly from the computer hard disk. By running all RCS software systems from this file server, and connecting workstations at key locations, stations have access to audio and information when — and where — they need it. *Contact: Andy Economos or Lee Facto, 914-723-8567*

Radio Systems Inc.

Radio Systems recently introduced two products to enhance the production and on-air sound of a Radio station. The RS-6700 DAT machine is designed to capture satellite feeds, playing cuts in automation systems and for live, on-air use. Standard features include XLR I/O, full remote control connectors, two-hour and four-hour modes and tight cue-to-cut. The RS2 noise reduction system incorporating Dolby "S" helps improve the performance of analog audio paths (cart tape, RPU's, phone lines) in an increasingly digital studio environment. *Contact: Paul McLane, 609-167-8000*
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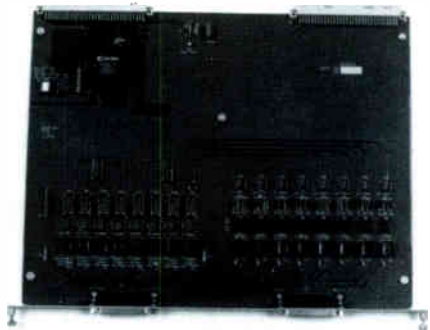
The Management's Digital DJ CD Automation System.



Belar Electronics' AMMA-1 "Wizard" Digital AM Modulation Analyzer.



DIC Digital Supply Corp.'s CD-R Recordable CD.



Leitch & Hedco's Xplus Series ASR-8X8 AES/EBU Audio Router Module.



Universal Electronics' SCPC 300-C, a microprocessor-controlled audio broadcast receiver.



Comrex Corp.'s Digital Audio Coders, DXP (portable) and DXR (rack-mounted).



Radio Systems' RS-6700 DAT machine.



Roland Corp.'s DJ-70 Sampling Workstation.



RE America RE 660 MUSICAM digital audio codec.



Sony's DMX-B4000 digital console.

SPECIAL REPORT

continued RE America

RE America is now shipping its new RE533 coder which has been enhanced to accommodate the newly adopted U.S. RBDS Standard. The RE533 allows FM broadcasters of any size, in any market, to transmit their call letters and format-seeking codes to "smart Radios" that are being released this year. Features include Radio text for song titles and advertisements, traffic and emergency alerts and transmission of clock time.

Also: the RE 660/661 MUSICAM is a full-featured digital audio codec which adheres to the ISO/MPEG layer 2 and 2A international specification. For operation on digital networks from 56 kbps to 384 kbps, the RE 660/661 MUSICAM features AES/EBU/SPDIF digital inputs, selectable internal/external clock, simple set-up, stereo, joint stereo, mono or dual mono settings and selectable sample rates. *Contact: Jim Switzer, 216-871-7617*

Register Data Systems

Register Data's Phantom is a complete self-contained digital audio automation system for use with Radio station automation of satellite program sources and live assist. Basic features include simultaneous record and playback, dynamic spot-retiming for exact fit of spots into breaks, multiple compression options including Dolby AC-2, user-friendly interface and multiple storage capacity options.

Contact: Brad Harrison, 800-521-5222 or 912-987-2501

Roland Corp.

Roland will be demonstrating its DJ-70 Sampling Workstation designed for club DJs, broadcast and remix applications. The DJ-70 features 16-bit stereo sampling, a real-time performance sequencer, a 37-note keyboard and eight play pads, all controlled from a large graphic display. Other features include 3.5-inch floppy disk drive for saving samples and songs, expandable sample memory and phase sampling.

Also on display: The SP-700 16-bit Sample Playback Module, a rack-mount sample player with 8 Mb of RAM (expandable to 32 Mb), 24-voice polyphony, 32-part multi-timbral operation, and positional cross-fading of

patches; the TAP-10 desktop digital audio workstation with two tracks of digital hard-disk recording in mono, or one track in stereo; and the SRC-2 Dual Sample Rate Converter provides the capability of mixing two stereo digital signals at differing sample rates into one stereo digital output at any selectable sample rate with balance and overall level control. The SRC-2 features AES3 (XLR), IEC958 (coaxial), and EIAJ CP-340 (optical) inputs/outputs, and allows for incoming sample rate between 30 kHz and 52 kHz. *Contact: Al Dugas, 213-685-3141*

Schafer Digital

The Schafer Digital DigiSat 'NT' (news/talk) is a digital automation system designed specifically for news/talk stations. This system is completely programmable with numerous capabilities through the use of DigiSat X software. X utilizes advanced computer techniques to provide broadcasters with many capabilities necessary for news/talk operations. *Contact: Kathryn Wymore, 800-831-1021*

Sentry Systems

Digital broadcast automation manufacturer Sentry Systems will introduce its new Disk Sentry Satellite Controller (DS-1 SAT) at the 1993 NAB Convention. The DS-1 SAT package, a variation of Sentry's DS-1 technology, includes a hard disk digital audio recorder complete with 795 meg drive, VGA monitor, keyboard, cables and an interface for one satellite channel. *Contact: Keith Chambers, 800-426-9082*

Smarts Broadcast Systems

SmartCaster comes in many forms, from economical cart replacement units for live stations to fully automated Jock-In-The-Box and total disc automation systems that are totally self-contained. No network, no music service or any other outside entity is needed to achieve a "week's walk-away," making the SmartCaster a cost-effective way to broadcast today. *Contact: John Schad or Dave Potratz, 800-747-6278*

Sony

The Sony PCM-E7700 dual-deck DAT editor is aimed at the heart of the Radio news-gathering process. It allows for non-destructive editing of segments and sound bites without leaving the digital domain. New DSP technology allows for analog-style cueing and real-time digital jogging. The PCM-E7700 offers double-speed editing capabilities, which allows for high-speed duplication.

The DMX-B4000 is Sony's first digital **continued on page 58**

When looking for a digital audio system for automation of satellite programming or live assist, there would appear to be many choices. But if you're looking for a system which is flexible enough to give you total control without sacrificing your sanity, there is only one choice. The Phantom by RDS.

You will see the difference as soon as you see the Phantom in action. The display provides you with all of the information you need to see in a clean, concise manner, without the crowded look that you'll find in other systems. If you are familiar with the most popular software on the PC, then you may already know how to use the Phantom. The Phantom's pull-down menus guide you through all of the steps involved in setup and daily operation, from creating and scheduling clocks to creating and editing logs.

The **PHANTOM** Digital Audio Automation

The Phantom ends the confusion of automation by keeping everything organized. The Phantom simplifies your daily operations by keeping information such as input changes, voice changes, and clock changes in their own individual schedules rather than in the log. You can leave those liners and other voice drops out of the log because the Phantom will do them for you. The Phantom allows you to date new schedules to begin weeks, months, or even years in advance. When your satellite network informs you that there will be a voice substitution on Thursday, two weeks from today, you can prepare for it *today*.

The Phantom can retime spots to fit them cleanly into a satellite break without inserting silence, overlapping, or running late. The Phantom

TIME	CART NUM.	DESCRIPTION	Duration	Code
5:20:00p	0261	30 Seconds Break	30.00	A
	4081	30 Sec. Linear Sched.	59.00	
	0318	30 Sec. Linear Sched.	59.71	
	9301	30 Sec. Linear Sched.	59.00	
5:37:00p	0317	4 Minutes Break	240.00	AF
	9236	30 Sec. Linear Sched.	30.00	
5:49:00p	0512	30 Sec. Linear Sched.	30.00	A

Station: Magic 101	Source: The Touch
Time: 5:15:00p	Voice: Nancy Johnson
5:03:10p Expired Cart Rot	- Liner
5:03:51p Expired Cart Rot	- Legal ID
5:04:26p Edited Voice Sched r 1/1	- Optional Break
	- Mandatory Break
	- Clock Sync
	- Magic Call

can create reports to keep you informed on a number of topics, from a list of expired spots to an analysis of potential mistakes in your log. The Phantom also maintains a history of system activity.

The Phantom has the features that others would want you to believe are theirs exclusively. The Phantom remains *completely* functional during recording, sensing relay closures and starting breaks as easily as it does when it is not recording. The Phantom can fill incomplete breaks with spots from a list you specify without ruining product separation.

While other systems tie your hands and limit your flexibility by only offering 3 or 4 inputs, the Phantom gives you 6 stereo inputs, using its AMX-84 solid state switcher, with the option of increasing the number of inputs to 14 or more. If your station is News/Talk, you know how important this can be.

The Phantom allows you to change the sampling rate, digital format, and stereo/mono settings at will to meet your needs for an individual spot. The Phantom offers a number of digital formats, including the new Dolby AC-2 format, as an option.

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NAB
BOOTH #4820

Call us today to find out how your station can benefit from the advanced technology of the Phantom and the experience of RDS.

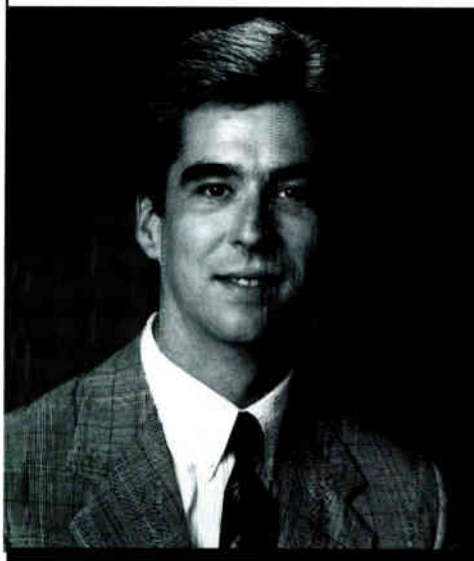
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RADIO INK

ANOTHER RADIO INK SUCCESS STORY

SPECIAL REPORT

continued from page 56

broadcast console and is equipped with a new touch-screen user interface to aid in the hierarchy of operating procedures. Routing recall in RAM is ideal for preset news applications and integrates all aspects of automation. The DMX-B4000 has an intelligent RS-422 serial interface for simple start-stop cueing and can accept as many as 30 incoming stereo sources; all phases of audio production, from equalizing to filtering, are tied to a routing switcher. The console has a redundant power supply, four-microphone supply, and two different stereo models (8-bit and 16-bit).

The CDP-3100 Broadcast CD Player and its CDS-3100 remote controller supersede standard broadcast players and offer the option of post-environment use. Video reference, 44.1- and 48-kHz conversion, and RS-422 9-pin connection are included, giving the CDP-3100 flexibility to be moved from broadcast studio to post-production site. The CDP-3100 can be used as a source machine for CD mastering as well as a Foley or music source in video post-production.

For Radio stations with large libraries, the CDK-3600 disc changer — which can change up to 360 CDs, offers such applications as cross-fade and auto-cue. The CDK-3600 can access a CD across its entire system in less than 15 seconds and comes complete with AES/EBU digital outputs and balanced and unbalanced analog outputs. The unit includes self-diagnostics through RS-232 and RS-422 control. *Contact: Chris Pfaff, 212-505-9900*

Studer Revox America Inc.

Studer Revox will be introducing its Dyaxis II Digital Multitrack Audio Workstation with plug-and-play (MOD-technology) and Autoconform. Autoconform allows the automatic loading and assembly of timecode audio source material according to an edit decision list from a video editor. Any edit position can be changed, if required, and the unit can control external machines via the Sony 9-pin protocol or Timeline synchronizers. *Contact: Tom Jenny, 615-391-3399*

Studio Technologies Inc.

Studio Technologies is introducing StudioComm, a series of products designed to work in conjunction with digital audio workstations to provide a full set of monitoring and communications functions. Features include control room and studio monitoring, an integrated headphone system,

dubbing and communications functions that include talk-to-studio speakers, talk-to-headphones, and slate. A complete StudioComm system consists of a rack-mounted central controller, a desktop control console and one or more portable talent amplifier units.

Studio Technologies also will be demonstrating its Mic-PreEminence two-channel microphone preamplifier; AN-2 Stereo Simulator sound processor; Generation II Stereo Simulator; ISS Integrated Simulator System; and the IFB Plus two-channel talent cueing system. *Contact: Barbara Govednik, 708-676-9177*

Telos Systems

The Telos 100 Delta Digital Telephone Hybrid, designed for Radio talk show and call-ins, uses advanced digital signal processing for all functions. Its dynamic digital equalization automatically adjusts the tonal quality of the caller's voice to correct degradation caused by the telephone line. *Contact: Neil Glassman, 202-232-8553*

TM Century

The Ultimate Digital Studio is a powerful broadcast tool that saves time and money. The UDS controls music from CD jukeboxes or consumer-type compact disc players and computer audio hard disk systems so that all your music, commercials, jingles and voice tracks can be viewed and scheduled on one screen. Interfaces for a wide variety of music and traffic scheduling systems have also been developed. Two-hundred Ultimate Digital Systems are now in use worldwide. The hardware and software that comprise the UDS are highly dependable and proven. TM Century has both the new generation of Sony CD changers and the extremely reliable CDK-006 Jukebox. The new UDS 2 will be on display at the spring NAB. *Contact: 800-TM CENTURY*

Universal Electronics

The SCPC 300-C is a new microprocessor-controlled audio broadcast receiver with numerous built-in features that allow for the reception of all types of single-channel-per-carrier services. The receiver is frequency and transponder agile and will tune all standard 50-90 MHz SCPC channels. It has two high-quality phase lock loop synthesized frequency converters to achieve stable reception, and there are two outputs — a 600 OHM balanced line out and a 4-8 OHM speaker out plus front panel headphone monitoring jack. The SCPC 300-C also has direct readout on a two-line, super-twist LCD display. *Contact: Thomas Harrington, 614-866-4605*

Now you can own Chris Lytle's NEW video sales training program for slightly more than you'd expect to pay for a decent audio cassette program

Here's why

You're paying for the information, not the production. A high-profile Canadian radio group asked us to produce another video. They already owned the "Radio Sales 101" video and were looking for more sales training with a long-term, client-focused philosophy. We were reluctant to produce another program because of time and up-front costs. Then our client said they'd handle the production costs. We couldn't say No.

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Clients buy more from salespeople who know what they're doing. Well-trained salespeople get higher rates and are easier for you to motivate.



Chris Lytle

Listen, if you're already using video training, you know it works. But some programs work better than others. This is the program you didn't budget for, but can't afford to be without.

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- ◆ How to talk advertising like a pro
- ◆ Chris Lytle's seven-step appointment-getting system: How to get the meeting with decision makers who don't meet with media salespeople
- ◆ How to persist professionally
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THOUSANDS of you have seen Chris Lytle in one or more live seminars during the past 12 years. More than 25,000 radio salespeople and their managers, and more than 24,000 advertisers, have benefited from his live seminars.



Radio Ink readers will recognize Chris's name. He wrote *How to Be Successful at Radio Sales Sooner* and 102 radio-specific articles. He produced nine radio-specific seminars and his landmark seminar for advertisers, "The Crash Course in Advertising Results." He's conducted more than 1,035 radio-specific seminars in 49 states, six provinces, and the U.K. *Power Selling* contains the very best sales training ideas from six of Chris's best seminars.

Dewey's thrilled!

[W]e are thrilled with your new video. I had always hoped you would come out with another video. Radio Sales 101 is the foundation of our training. Power Selling reinforces the first video and brings new concepts to us. I've been to over 20 of your seminars and use your material to train our people. Thank you for helping me fulfill my duties to my clients and salespeople.--Dewey Moede, GSM, WCMR/WFRN, Elkhart IN

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SALES MANAGEMENT

continued from page 24

1. Sell more. Collect more. Save more.
2. The station that sells the most advertisers wins. Sell more advertisers. Sell advertisers more.
3. The station that helps the most advertisers, wins. Selling is helping, and helping is closing. Selling is helping is closing. Teach. Help. Sell.
4. More salespeople = more sales. More presentations = more sales. Bigger presentations = bigger sales.
5. The station with the toughest collection policy collects first.
6. No train, no gain. The best-trained sales staff wins.
7. Ask and you get, don't and you won't.

Despite the simplicity of my responses, there is a point to this: I ask those questions of sales managers all the time, and the answers I get back — in 2,500 words or more, in most cases — are almost always self-incriminating. Why?

A Simple Strategy

The problem with most sales efforts is that they're formulated backward. Whereas a philosophy (a sales theory in this case) gives birth to certain guiding principles that lead to an overall strategy, too many sales managers are obsessed with the implementation of tactics without first figuring out what to achieve and why.

My answers are not so much answers as they are philosophies and guiding principles around which to build strategies and tactics.

Still, nothing is as simple as it sounds, right? Wrong. It is that simple. We just make it complicated.

Here is precisely how simple it really is: Multiply the number of salespeople by the number of presentations weekly per salesperson to figure the number of total staff presentations weekly. Multiply that figure by the staff closing ratio to get the number of total orders weekly. Multiply the weekly orders by the staff's average order in dollars to get the total weekly sales in dollars. Multiply that by 52 weeks and you will have your dollar figure for total yearly billing.

It's a pure numbers game. Based on a minimal closing ratio of only 20 percent per salesperson, consider my answer to question No. 4: More salespeople = more sales. With three more salespeople each giving 10 presentations weekly, your station would be giving 30 more presentations weekly. Multiply that by a 20 percent closing ratio per salesperson, and you would get six more orders weekly. Multiply that by an average order per salesperson of \$1,000 to get a weekly billing of \$6,000 more. Multiply that

\$6,000 by 52 weeks to get an additional yearly billing of \$312,000.

Bigger + Better = More \$

To illustrate my philosophy that more presentations = more sales, consider that if those three new salespeople each make 20 presentations per week, instead of 10, you could plan on \$624,000, twice as much additional yearly billing.

If bigger presentations = more sales, ask each salesperson to increase their average order from \$1,000 to \$1,500 — in addition to making 20 presentations per week — and you would end up with \$939,000, three times as much additional billing.

Radio is not rocket science. It's mostly common sense.

What strategies and tactics can you build from our seven answers? That's the hard part, but at least you have a solid foundation on which to build.

Dave Gifford is a sales turnaround specialist from Santa Fe, New Mexico. He consults top-billing stations in nine countries worldwide. He may be reached at 1-800-TALK-GIF.

PROGRAMMING

continued from page 31

media or simply into other formats with more tools at their disposal. The result was a lack of attraction to top 40 and Radio in general.

The Future In The Balance

We are nearing the birth of the fifth music cycle, and there will be a great mainstream crop of current music from all genres. Programmers must recognize the cycles and reflect trends without being dominated by them.

Pop-rock, pop-dance/R&B, pop-AC, and pop-alternative all work together on a mainstream top 40. The key is in balancing each hour of music with all these styles. We also need to find and support artists who are more than one-hit wonders from all these genres of music. En Vogue, Boyz II Men, U2, and R.E.M. could be today's Supremes, Temptations, Rolling Stones and Beatles. It's important to play the hits but also to maintain the balance that has worked for top 40 in the past.

Young programmers must combine research and gut instinct to find music that appeals to their core and the cumers from other formats. During certain periods of time, successful top 40s may be 100 percent or even 80 percent current-based. Instead, these stations balance the current recurrent and oldie music that appeals to the most people and still satisfies a large enough core audience.

The next generation of great young programming talent must understand their audience and use their creativity to cut through the

media clutter to inform, entertain and touch their audience. DJs must sell the station benefits with their personality. Replace juvenile DJ chatter and attitude liners with creative promos and information that reflect what's happening in music, entertainment, the news and in their community.

Other successful formats have adopted the marketing/promotional tools that made top 40 great. Top 40 must find ways to match their competitor's promotion and marketing with less revenue coming in. They must pick the best promotions and wisely spend their marketing dollars on creative campaigns that capture the listener's imagination.

Rob From The Niche

With all the format options available, it would seem impossible that mainstream top 40 can be successful. The good news is that the niching has begun to splinter other formats like country, AC, rock and R&B. With all the niches reducing the potential shares for all formats, it will take less of a share to dominate a market.

The coming of age of Generation X and the children of baby boomers (boomlets) will provide a huge audience with a thirst for the right blend of current music. Advertising agencies will become aware of the potential revenue dollars available in these new generations and will reinvest in top 40, if top 40 improves.

If top 40 balances its music, hires bright young programmers and air talent and returns to the basics, the mainstream format that has left for country, AC, R&B, and rock formats will return.

Guy Zapoleon works in conjunction with Steve Perin, and is known for custom-designed Radio strategies. He may be reached at 713-974-5959.

INTERVIEW

continued from page 51
all? Do you ever wish you could just close up the office one day and go home to Mississippi?

FRITTS: This definitely is a multifaceted job with a high degree of stress. The exciting thing to me about this position is being able to help unify the industry toward a common goal and a common purpose and, quite frankly, to win. I like to see the influence and the respect of the broadcasting industry grow and develop. For 10 years I spoke about how broadcasters had to get involved with members of Congress, how they had to be interested in what was taking place at the FCC — and we're beginning to see the results of those efforts. Overall this is a fun job, it's an exciting business, and there are many wonderful opportunities still ahead and many wonderful people in this industry who I get to work with. I don't think I'd trade that for anything.

MOVERS & SHAKERS



Bob Good

★ **Bob Good** and **Wayne Roy**, general managers at two Shamrock Broadcasting stations, have been elected corporate vice presidents. Good is general manager at KXXV, Waco, TX. Roy is GM at KTAB, Abilene, TX.

★ **Matt Mills**, vice president and general manager of Paxson Broadcasting, has been elected to the NAB Board of Directors.

★ **Traugott Keller** and **Larry Storch** have been named Eastern sales manager and Western sales manager, respectively, for the CBS Radio Networks. Keller had been the Networks' New York sales manager. Storch had been an account executive for the West Coast office.

★ **Frank A. Montesano** has been named vice president and general sales manager of the NSE Radio Network in Rochester, New York. He had been GSM for WYSY Chicago.

★ **Al Kim** has been named national promotion coordinator for Christian Media Promotions of Atlanta. He had been program director, music director and morning drive personality with the AC Christian station WLTX Hartford, CT.

★ **Lyn Andrews** has been appointed senior vice president of advertising sales and marketing for ABC Radio Networks. She had been with CBS since 1975, becoming vice president of market development in 1989 before joining the New York-based consulting firm, Veritas, Ltd., where she was senior partner.

★ **Abbie Korman**, former director of marketing and promotion for The Interep Radio Store, has been promoted by the company to vice president and director of business development for the West Coast.

★ **John H. Tyler Sr.** has been named national sales manager at Chicago's FM100. He had most recently worked as sales consultant for Broadcast Marketing.

★ **Debby Lang** has been named director of sales of The Interep Radio Store in Denver. She comes to Interep from her own company, Top Flight Marketing, a special events and sponsorship sales firm.

★ **Dennis Sternitzky** has been promoted to sales manager for Banner Radio in Minneapolis. He had been senior account executive since 1992.

★ **Judi Pearl** has been named director of promotion and marketing for WVRI and WMGF Orlando, FL. She had been handling promotions for the past two years for WMGF.



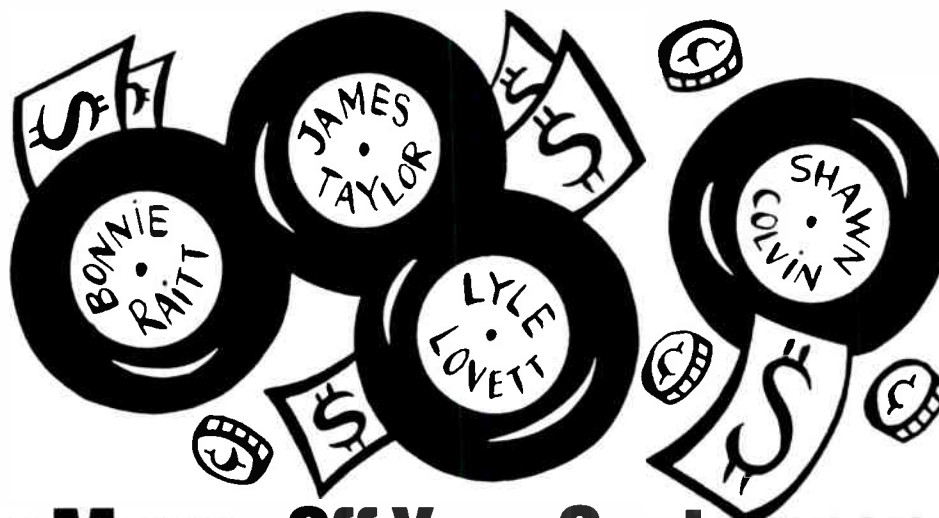
Lyn Andrews



Abbie Korman



Debby Lang



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An irreverent, personality-driven approach to country radio. No tired country oldies here, just the hottest hits from the artists the 25 - 44 crowd wants to hear — Garth Brooks, Kathy Mattea and Randy Travis to name but a few. Add to it Alliance Broadcasting's Young Country slogan license and you get instant name recognition that will pull in the ratings and get your market swinging.

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APRIL:

Birthdays:

Henry Mancini, April 16, PO
Luther Vandross, April 20, PO
Roy Orbison, April 23 PO
Barbra Streisand, April 24 PO
Ella Fitzgerald, April 25 PO
Willie Nelson, April 30 PO

Other Dates:

Secretaries Day, April 21 SO/PO
Earth Day, April 22 SO/PO
STD Education & Awareness Month SO/PO
Cancer Control Month PO
Nat'l Humor Month PO
Nat'l Garden Month SO/PO
Nat'l Anxiety Month SO/PO
Stress Awareness Month SO/PO
Mathematics Education Month PO

Seasonal Sales:

Lawn & garden shops
Building & home improvement supplies

MAY:

Birthdays:

Judy Collins, May 1 PO
James Brown, May 3 PO
Randy Travis, May 4 PO
Tammy Wynette, May 5 PO
Stevie Wonder, May 13 PO
Bob Dylan, May 24 PO
Gladys Knight, May 28 PO

Other Dates:

May Day, May 1 PO
Cinco de Mayo, May 5 PO
Mother's Day, May 9 SO/PO
Armed Forces Day, May 15 PO
Memorial Day, May 31 SO/PO
National Fitness Month SO/PO
Barbecue Month SO/PO
National Hamburger Month SO/PO
Arthritis & Correct Posture Month SO/PO

Seasonal Sales:

Outdoor recreation

Camping & boating
Appliance stores
Carpets & rugs

PLANNING AHEAD:

Flag Day, June 14 PO
Father's Day, June 20 PO/SO
Fourth of July SO/PO

Plan and sell major summer events now:

Fourth of July celebrations, sports packages (Little League team sponsors), county fairs and town festivals
Sell Memorial Day packages
Plan Father's Day packages
Plan Back To School Packages

Plan and sell wedding and graduation packages

(stereo shops, travel agencies, luggage, department stores).

KEY:

PO = Promotional Opportunity
SO = Sales Opportunity

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Mac Bramlett, GM, WDRM-FM

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Ted Cramer, PD, WDAF

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Below are nine different Radio Spot copy ideas which have been used on the air successfully in various markets. Simply cut out the cards, put them in a filing box and use them as a reference for tried-and-true copy ideas. Send your great Radio spot copy by fax to 407-736-6134, or mail them to: Radio Ink, Attn.: Copy Clips, 1501 Corporate Drive, Suite 220, Boynton Beach, FL 33426. Please remember to include the copy category, client's name, your name, title, station and whether the spot is :30 or :60.

FLOWERS

:30 FLOWER POWER

Hello! I'm a beautiful velvety-red long-stemmed rose. People often give me to someone special to say, "I love you," and believe me, it's a job I quite enjoy! We flowers are good at helping people say things when ordinary words won't do, but it's important that the right people put us together. Take Flower Power in Minneapolis, now they know how to make us look gorgeous and say exactly what you want to say! My point is, and I've got lots of them, to call Flower Power at 348-3748 when ordinary words won't do. Take it from Rose!

Angela Mills, WDUV/WBRD Bradenton, FL

RADIO
INK

FURNITURE

:30 SUNSET FURNITURE

Between my wife's plants, our baby grand and my gold trophies, we don't have much room in our condo for big, bulky furniture. We were delighted to discover the world's smallest recliner at Sunset Furniture! Only 24 inches wide, it's designed to fit in small spaces without sacrificing comfort, exactly what we needed. It's small, but oh so comfortable, and fits easily into our living room. Thanks to Sunset Furniture, we won't have to put any of my golf trophies in storage! Isn't that great, dear? Wife: (feigned excitement) Wonderful! Tag: Sunset Furniture, Minneapolis and St. Paul!

Angela Mills, WDUV/WBRD Bradenton, FL

RADIO
INK

RESTAURANT/BAKERY

:60 CINNAMON SAM'S

Woman: Mmmm. These muffins are heavenly. What's your secret dear? Man: My secret? (music starts) Why it's Cinnamon Sam's! (glorious fanfare ... he gets carried away in the majesty) At Cinnamon Sam's, you can enjoy world-renowned bakery sensations. Majestic muffins! Sensational cinnamon rolls! And glorious raisin bread! Is there any joy in life more rewarding ... more fulfilling ... than time spent enjoying the rapture of Cinnamon Sam's glorious bakery treats! Nay, I say. Words cannot describe the heavenly glow one experiences upon entering a Cinnamon Sam's Bakery establishment. It is surely another heaven on earth! Oh Nirvana! Oh delight! Oh Cinnamon Sam guy ... You make the world so bright! (music ends triumphantly) Woman: (beat) Fred. Does everything have to be a production with you? Anncr: (harp music) Visit Cinnamon Sam's today ... and enjoy fresh ... made from scratch ... bakery delights. They're better than homemade! Tag: Cinnamon Sam's has five area locations including stores at 87th and Pflum and in the Metcalf South Shopping Center.

Tom Crick, KFKF Kansas City, MO

RADIO
INK

GLASS SHOP

:30 HARDING GLASS

(sfx: glass breaks) Man #1: What is it? Man#2: It's a rock. Man#1: And there's a note attached. Man #2: Well, read it, you fool. Man #1: It says ... "The incredible Harding Glass half price sale." Man #2: Is that all it says? Man #1: Yup ... wait, hold on. (sfx: glass breaks) This could be more. (sfx: rustles paper) Man #2: So what's it say? Man #1: Get half price on glass and installation now through Sunday at Harding Glass. Man #2: That's a good deal. Does it give an address? Man #1: No ... wait ... here it comes now. (sfx: glass breaks — rustles paper) Twenty Third Street and Lees Summit Road in Independence. Man #2: Twenty Third Street and Lees Summit Road? Why that's just a stone's throw away.

Tom Crick, KFKF Kansas City, MO

RADIO
INK

HOUSE CLEANING SERVICE

:60 DOMESTIC AID

Anncr: And now another fractured fable from the folks at ... Domestic Aid. Storyteller: (fairy tale music) Long long ago ... in a village far far away ... lived a fair maiden named Daphne. Like most fairy tale maidens ... Daphne led a storybook life. She was a high-powered corporate executive ... with a corner office ... a big fat expense account and her own parking space ... just in case somebody invented the car. Yes ... from 9 to 5 Daphne's life was a dream. But at home ... Daphne was a slave to housework. (sfx: whip cracks — ominous music) She had dishes to do ... laundry to wash and windows to clean! Daphne was distraught! Domestic drudgery had this damsel in distress! Then ... Daphne dialed Domestic Aid. (Happy music) In no time their diligent crew was hard at work. They dusted ... they cleaned ... they mopped and scrubbed! Why those little dwarfs even whistled while they worked! Daphne was delighted! Her house was dust-free ... and now she had time ... to disco ... you see. (Disco music up) Anncr: Enjoy freedom from housework! Call Domestic Aid now ... at 888-1188. And try our new handy-man service too!

Tom Crick, KFKF Kansas City, MO

RADIO
INK

BATHROOM RESTORATION

:60 MIRACLE METHOD

#1: I need this old bathtub, the sink and all the tile in the bathroom replaced. #2: (sfx: adding machine) Uh huh. #1: How much will that be? #2: (more adding machine) You'll have to cough up about 4 thousand dollars. (#1 coughs) #3: Repairing the chips, cracks, and holes in your bathroom will take a miracle ... Miracle Method. For a fraction of replacement costs, Miracle Method can easily refinish your tub, sink or shower stall with a brilliant, hard glossy surface that resists chipping, cracking, and peeling. Miracle Method has the means of repairing chips in any porcelain, fiberglass or metal appliances just in the damaged area by carefully matching the existing color. In most cases, tub and shower stalls take only two days, and Miracle Method promises to leave your home spotlessly clean. They even offer a five-year warranty. Don't throw away your bathroom and your money, call on Miracle Method Bathroom Restoration ... 3545 Saratoga ... or face the consequences. #1: (sfx: more coughing) #3: Miracle Method Bathroom Restoration ... 855-8245.

Larry Escher, KEYS/KZFM Corpus Christi, TX

RADIO
INK

PEST CONTROL

:60 BLACK CLOUD PEST CONTROL

Anncr: (with big boomy voice and sfx) And now, Black Cloud Pest Control Brings you "a farewell to fleas" with your host, Robert U. Itching. Anncr #2: Hi, R.U. Itching here. Listen up, Corpus Christi! With summer headed our way, you need to nip the flea problem in the bud before scratching season! You can do it in just two easy steps ... #1: Get your pet treated professionally for fleas. #2: Call Black Cloud Pest Control to treat your home. Black Cloud will treat the house, the fenced yard and the garage. And they will back it with a no charge, no hassle guarantee ... 30 days for cat households and 90 days for dogs. If there should be a recurrence during their guarantee, Black Cloud will come back for free. Black Cloud Pest Control has been locally owned and operated here in Corpus since 1978, and they're licensed by the structural Pest Control Board. So say "farewell" to fleas. Treat your pet and call Black Cloud Pest Control to treat your environment. 991-7177 in Corpus or 939-8916 in the Bluff. For Black Cloud, I'm R.U. Itching.

Lary Escher, KEYS/KZFM Corpus Christi, TX

RADIO
INK

KENNEL

:60 Suzette's Pink Poodle

Man: We're here at Suzette's Royal Kennels, you know, The Pink Poodle in Prunedale. With me is Fifi, a standard poodle ... (interrupted) Dog: Wait a minute, I'm above standard, big boy. Man: OK, OK. Sorry, Fifi, I didn't mean it that way! Anncr: Suzette's is famous for AKC Pet & Show quality puppies and young adult dogs. Champion bloodlines, health and temperament guaranteed. Pamper your pet with in-home boarding & grooming too. Canine limo service? Yes, a full white stretch limo will pick up and deliver your pet with proceeds going to local animal charities. At Suzette's, all animals including borders receive Pro Plan dog food by Pro Visions. Get your very high-quality occasional puppy from Suzette's Royal Kennels in Prunedale, The Club Med for dogs. Look for the big pink house in Prunedale on Highway 101 near Moro Drive. You can't miss it. Right, Fifi? Dog: Ruff Ruff (barks) Anncr: Hey, Fifi, how do you like those limo rides? Dog: Ruff Ruff (barks) Anncr: Hey, you're not very talkative. What's the matter, cat got your tongue? (sarcastic) Dog: Gurrurr (long growl) Anncr: Suzette's Royal Kennels, Prunedale on 101 North of Salinas. The Club Med for dogs.

Dan Savino, KQKE Monterey, CA

RADIO
INK

BEAUTY SALON

:30 Body Le Bronze

Girl: Jim — you know my birthday is coming up. Guy: (clueless) Yeah? Girl: I'd love a gift certificate from Body Le Bronze! Guy: Body Le Bronze? Girl: A salon for the discriminating! I could get a manicure or pedicure — relax with a facial — let the Body Le Bronze professionals pamper me with a massage — their master stylists can give me a great new hairstyle! Guy: Lisa, you've given me an idea! Girl: Yes? Guy: I'm going to Body Le Bronze, to get a new haircut! Anncr: Body Le Bronze, 1835 Seminoe Trail, in the lower level of Woodbrook Shopping Center! Receive two free tanning sessions with mention of this ad!

Julia McGill, WINA/WQMZ Charlottesville, VA

RADIO
INK

CLASSIFIEDS 1-800-226-7857

All orders and correspondence pertaining to this section should be sent to: **RADIO INK**, 1501 Corporate Drive, Suite 220, Boynton Beach, FL 33426.

Call (407) 736-4416 or fax to (407) 736-6134. All ads must be prepaid and if not paid by deadline may be subject to cancellation. Checks, Mastercard, Visa and American Express cards accepted.

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

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

Word Count: Symbols such as GM, GSM, AE, etc., count as one word each. Each abbreviation, single figure, group of figures, letters and initials count as one word. We also count the phone number with area code and the zip code as one word. **Rates:** Classified Display (minimum 1 inch, upward in half-inch increments): \$130 per inch. **Blind Box**

Numbers: The identities of **RADIO INK** Blind Box holders are never revealed. When responding to a blind box, mail your reply to the box number c/o **RADIO INK**, 1501 Corporate Drive, Suite 220 Boynton Beach, FL 33426. If you do not want your reply to reach a certain company, simply indicate the company on the outside of your envelope. If the company named on your envelope corresponds with the box holder, your reply will be discarded.

Categories:

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

Replies to Blind Box numbers should be addressed to: **Blind Box (#), c/o Radio Ink, 1501 Corporate Drive, Suite 220, Boynton Beach, FL 33426.**

SITUATION WANTED:

Trish Gill, currentl traffic/bookkeeper KSSY-Wenatchee, seeks same. 509-663-5186.

SITUATION WANTED- MANAGEMENT

Midwest GM - Available mid to large market or group VP. Would consider other opportunities. Bottom line, RESULTS. Numbers do not lie. I will be happy to share Exp/Rev from last six years. 802-372-9095 Ernie Caldemone.

Profit, a word left out of too many GSMs' vocabulary. I know the meaning! GSM with GM experience looking for real opportunity for growth. Extensive sales accomplishments in black and white. Medium market experience. Excellent fundamentals with proven sales and leadership ability. No rocket scientist but do have a plan. Goals not limited to one scenario, so let's talk about your plans. Reply to Blind Box 203 c/o **Radio Ink**.

Scott Boltz, former VP/GM WLRW, looking for GM/GSM slot in Midwest or West. 217-398-4816

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Michael Whalen, 7 years "Top 50" GM experience, seeking challenging GM opportunity. 919-632-0050.

SITUATION WANTED: MANAGEMENT

Richard J. Yankus, former WIOG, WSGW, WGER president, seeks VP/GM position 517-793-4544

Ken Hawk, former GM/PD of WKPA New Kensington/Pittsburgh seeks GM/OM/PD/DJ position. 412-845-2612

Need creative GM, GSM, Mktg/Promo? Have experience, MBA. Dave, 317-247-9985

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Jack Reynolds, former air personality at WJSK-FM Fayetteville seeks on-air position in Southeast. 919-628-9338

SITUATIONS WANTED: PROGRAMMING & PRODUCTION

PD Available. 12 years radio experience. A/C, Country, Jazz. 800-745-6495

HELP WANTED. MANAGEMENT

GSM Medium Market. Group Operator looking for a street fighter to coach two sales staffs representing three stations. Some personal selling required. Potential to earn \$60,000 in your first year. Reply with resume, success stories and three year earning history to Blind Box 304 c/o **Radio Ink**.

Large Market Southern California radio station looking for dynamic, aggressive sales manager. The best candidate has a solid track record of at least 5 years in radio sales and is an enthusiastic trainer. New business development, strong organizational skills, and leadership ability are critical. Financially sound, long-term broadcasters, growing, entrepreneurial ownership. Respond with resume and salary history to Blind Box 400 c/o **Radio Ink**.

GSM Medium Market - East Texas. Talk format. Simulcasting two AMs in two separate markets, but in same ADI. Primary duties will be to hire and train sales staff. Looking for someone professional in nature who enjoys teaching others what he/she knows. Experienced only and must be promotion oriented. Solid growing company. Room for advancement. Excellent lifestyle, schools, etc. Fabulous stations and market. Your performance will be evaluated much like a coach; the bottom line performance of your team is what interests us. Send salary history and resume to: Blind Box 140 c/o **Radio Ink**.

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The path of least resistance is the most dangerous route of all. We offer a tough way to go, but an avenue to great rewards, financial and personal. Proven company, proven product. Sales and telemarketing experience needed; music industry experience helpful. Send resume to FirstCom, Attn: Personnel-RI, 13747 Montfort Drive, Suite 220, Dallas, Texas 75240.

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1 1/2"	1,433	2,572
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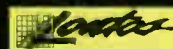
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EVENTS CALENDAR

1993

April 16—American Academy of Advertising Pre-Conference International Advertising Seminar, Montreal. 803-448-1481

April 16-19—Broadcast Education Association 38th Annual Convention, Las Vegas, NV. 202-429-5354

April 18-22—National Association of Broadcasters Annual Convention, Las Vegas, NV. 202-429-5300

April 21-24—4-A's Annual Convention, Laguna Niguel, CA. 212-682-2500

May 4-7—Radio Advertising Bureau Arkansas Workshops, Batesville (May 4), Arkadelphia (May 5), Little Rock (May 6), Fayetteville (May 7). Arkansas Broadcasters Association. 800-844-3216

May 5-9—Public Radio Annual Conference, Washington, D.C. 202-822-2000

May 12-13—Ohio Association of Broadcasters Spring Convention, Cincinnati, OH. 614-228-4052

May 13-16—AdAustralasia Congress: IAA New Zealand Chapter Inaugural Conference, Auckland, New Zealand. 64-9-73-78-62

May 16-19—Broadcast Cable Financial Management Association and Broadcast Cable Credit Association Conference, Lake Buena Vista, FL. 708-296-0200

May 19-23—American Women in Radio and Television's 42nd National Convention, Orlando, FL. 202-429-5102

June 7-8—World Federation of Advertisers Congress, Antwerp, Belgium. 32-2-502-5740

June 9—Radio Creative Fund Mercury Awards, New York, NY. 212-424-6789

June 10-13—Missouri Broadcasters Association Spring Meeting, Lake of the Ozarks, MO. 314-636-6692

June 13-16—Broadcast Promotion and Marketing Executives & Broadcast Designers Association Annual Conference & Expo, Orlando, FL. 213-465-3777

July 15-18—18th Annual Upper Midwest Communications Conclave, Bloomington, MN. 800-333-3333

July 16-18—Oklahoma Association of Broadcasters Summer Meeting, Lake Murray Ardmore, OK. 405-848-0771

August 7-9—Georgia Association of Broadcasters Annual Convention, Amelia Island

Plantation, FL. 404-395-7200

August 12-14—West Virginia Broadcasters Association 47th Annual Convention, White Sulphur Springs, WV. 304-344-3798

August 15-17—Arkansas Broadcasters Association Annual Convention, Hot Springs, AK. 800-844-3216

September 8-11—Radio '93 Convention, sponsored by NAB, Dallas, TX. 202-429-5409

September 11—Marconi Radio Awards, sponsored by NAB, Dallas, TX. 312-222-4819.

October 7-9—Minnesota Broadcasters Association 44th Annual Convention, Grand Rapids, MN. 612-926-8123

October 22-24—Texas Association of Broadcasters 40th Annual Convention, Fort Worth, TX. 512-322-9944

November 7-10—AdAsia '93, Tokyo, Japan. 81-3-3561-6353

1993 Arbitron Survey Dates

- Spring April 1-June 23
- Summer June 24-September 15
- Fall September 23-December 15

1994 Arbitron Survey Dates

- Winter January 6-March 30
- Spring March 31-June 22
- Summer June 23-September 14
- Fall September 22-December 14

1994

February 4-5—Oklahoma Association of Broadcasters Winter Convention, Oklahoma City, OK. 405-848-0771

March 21-24—National Association of Broadcasters Annual Convention, Las Vegas, NV. 202-429-5300

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

May 21-24—Broadcast Cable Financial Management Association and Broadcast Cable Credit Association 34th Annual Conference, San Diego, CA. 708-296-0200

September 7-10—Radio '94 Convention, sponsored by NAB, Los Angeles, CA. 202-429-5409

1995

September 6-9—Radio '95 Convention, sponsored by NAB, New Orleans, LA. 202-429-5409

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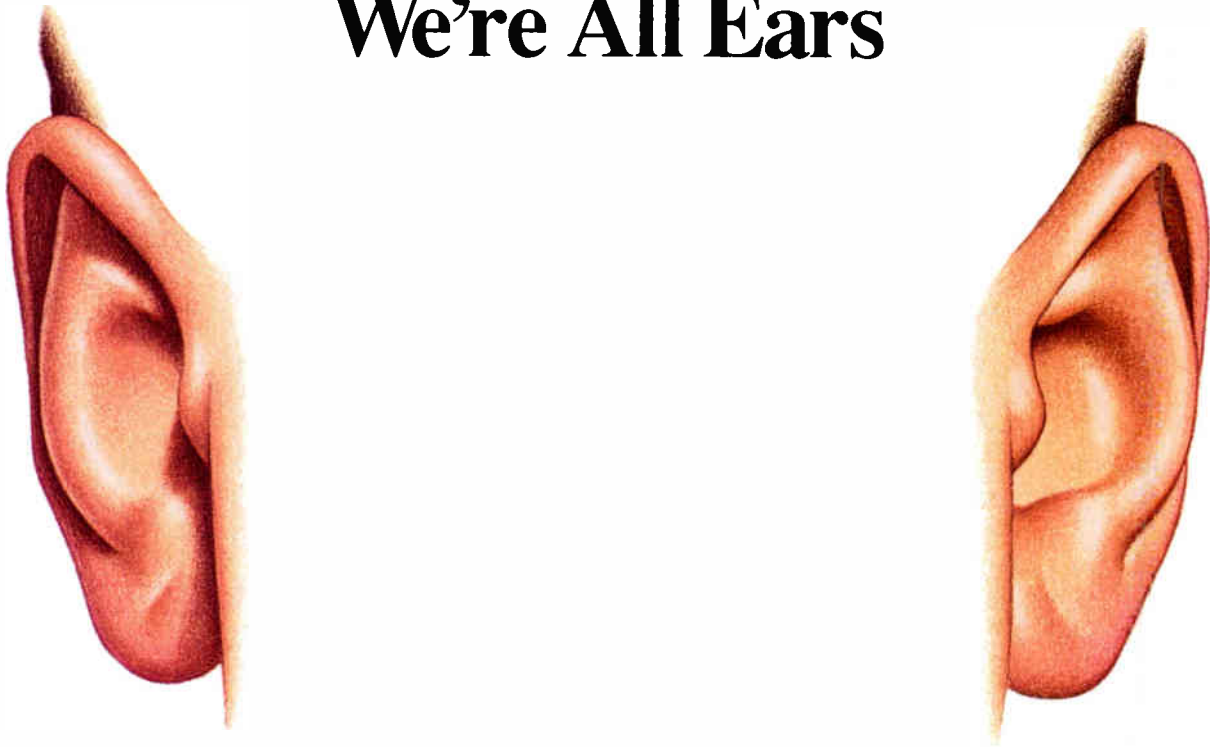
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Circle Reader Service #132

**RADIO
INK** 69

We're All Ears



The Great Radio Promotion #2 wants to hear from you.

Last year we asked you to write to us and tell us why radio is so great. This year, we ask you to sing its praises. Or say it or play it. Let the world *hear* what a great advertising medium radio is.

Create a radio spot or a speech, a song or a jingle. Sell radio, not just your station, not just your format. Put it on a cassette tape and send it to us. (No more than 60 seconds, please.)

For the first time, The Great Radio Promotion #2 is a special category of the Mercury Awards, the awards that celebrate radio's creativity. The winner will be announced and the spot played at the second annual Mercury Awards dinner on June 9, 1993. The winning spot will be included in the CD commemorating all the Mercury Award winners.

Entries will be judged by the Arbitron Radio Advisory Council. All entries must be post-marked no later than April 30, 1993. Send 2 cassette copies of your entry to: The Great Radio Promotion #2, The Arbitron Company, 142 West 57th Street, New York, NY 10019.

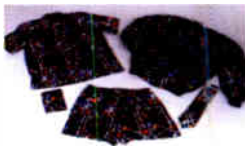
ARBITRON

Circle Reader Service # 133

World Radio History

GRAPEVINE

• **WOW!** Have you seen the newspaper readership study recently conducted by the University of California? Based on 449 adult respondents, 92.4 percent could not recall any specific advertisements in papers they had read in the past week. 90.4 percent could not recall any clothing advertising. 94.2 percent could not recall any furniture advertising. 92.2 percent could not recall any real estate advertising. 54.3 percent could not recall any department store advertising. 55.9 percent could not recall any drugstore advertising and 50.8 percent could not recall any supermarket advertising. The study shuts down newspaper ad readership. For a copy of



Cool Duds for Cool Dudes: Designer Nicole Miller has been busily working on a line of clothing for CBS Radio Sports, coming soon to a clothing rack near you.



Speaking of Nicole ... Look for a new line of her wares for Radio thanks to RAB Chief Gary Fries, who prefers to be seen in neckties designed by Miller only. A sneak preview of the material design is shown here.

the survey, contact the Santa Barbara Radio Broadcasters at 805-963-1831.

• **Listeners Pigged Out** as WQPM Princeton, MN recently sold the daylight hours out of National Pig Day. Clients were sold an on-air promotion and a remote from a local grocer (featuring pork specials of course). Listeners guessed the weight of a whole hog to win it. The event included a hog-calling contest and an appearance of Miss Piggy for the kids. The country station plans to do it annually while looking through their Chase's calendar for more great merchandising ideas.

• **Going to the NAB?** The Radio Advertising Bureau would like you to join its CRSM (Certified Radio Sales Management) course being offered during the event. It's an elite group (only 93 in the United States, including our own publisher) and said to be well worth the time and effort. For information, contact RAB at 800-RAB-SELL.

• **Speaking of RAB,** the organization has just completed its new database service called SalesPlus. The on-line service picks up where their old one left off, now offering several interactive features, full-color graphics, pull-

down menus and more. It includes a new field-proven promotion daily, access to commercial copy, an "Ask The Experts" section, RAB instant backgrounds, promotion and event planning calendar and more than 5,000 co-op plans.

• **Hard to imagine,** but every day at noon Philadelphia's KISS 100 plays Kate Smith's *God Bless America*. Doing it since 1986, the station has recently started the God Bless America project, having local schools record the song, and playing a different school on the air daily. What a way to get parents to come with the station. The promotion gets students involved in patriotism and ties in with other promotional activities.

• **After toiling through endless** classes and dozens of dissertations, sales trainer Philip J. LeNoble has received his doctorate in the field of organizational communication. LeNoble is the first sales trainer in the Radio industry to be awarded a doctorate. Congratulations, Dr. LeNoble!

• **Broadcast Programming has filed** a Petition For Cancellation of Alliance Broadcasting's service mark on "Young Country." According to Edith Hilliard, BPI created, used and advertised the name since October 1991, claiming Alliance did not use the name until several months after Broadcast Programming. Only time will tell how the courts view the matter.

• **Based on Helen Reddy's** single *I Am Woman*, Premiere Radio Networks Inc. recently produced a parody called *I Am Hillary* for the company's A/C Comedy Network. The network says it has become the No. 1 requested song from affiliates nationwide. WRQX in First Lady Hillary Rodham Clinton's new hometown (Washington, D.C.) says "the phones are ringing off the hook." No comment has been heard from the White House ... yet.



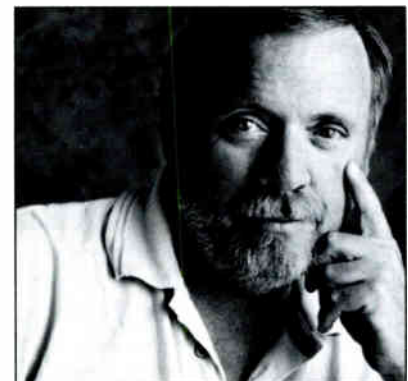
"At last," says Dallas-based FirstCom, "powerful commercial sound tracks that sound like the music country Radio stations play." The company just released "Nashville, The Promo Library."

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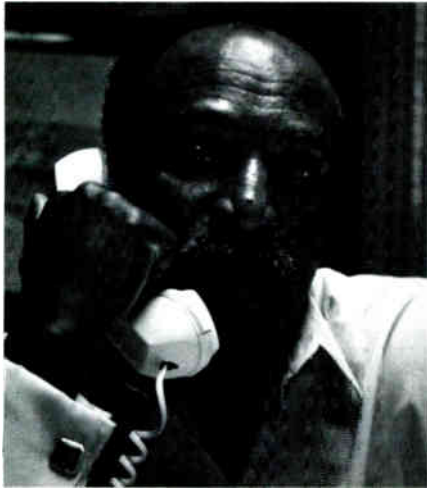
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Circle Reader Service #134

PEOPLE TO WATCH

by Scott Fitzpatrick



A Call To Order

Brady Keys
President Of WJIZ-FM
Albany, GA

When Brady Keys bought a struggling Radio station in Albany, Georgia, he turned it into the largest one in the area with double the highest ratings ever recorded in the market and double the come of the closest competitor. But there is little joy in his voice when he talks about his newest enterprise. And the source of his dissatisfaction? "Radio people."

The "experts" who "know how Radio works" have soured the enthusiasm of a charismatic man with impressive entrepreneurial credentials. Keys is a former All-Pro defensive halfback for the Pittsburgh Steelers who became the eighth largest black-owned employer in the United States and owner of the 51st largest black-owned U.S. business.

His success as a multiple franchise owner of KFC and Burger King restaurants makes him shake his head at the Radio business. "Unsystematic, unsophisticated and outdated," Keys says, observing the industry. "No one seems to care about normal business sense. There is no emphasis on operating and tracking systems."

Where the fast-food franchise business operates on a smooth symphony of details, Keys finds Radio is run by seat-of-the-pants, instant gurus. These "experts" aren't operating Radio like a business. They think they know what makes good Radio, but can't tell you what makes good Radio.

Even more, Keys is appalled by the kind of attitude he has found in Radio. "Good attitude means everything in the franchise business," he says. "How you appear to the customer is everything, but not in Radio. Radio is made up of a bunch of prima donnas, semi-movie stars who don't care about the

audience, which is the customer."

If Keys sounds angry, that's not quite the case. Bemused and saddened is more like it, and he has ready answers for what to fix.

First, listen to what the customer needs. "The man who complains, the person who writes in to the station, the man in the street can tell you more about what to play than any playlist," he says. (Keys, by the way, draws the line at indecent lyrics. He won't play the songs no matter what the man in the street says: "I have 19 grandchildren, and I don't want them hearing something nasty on my station.")

Second, decide who the customer is. "It's not the record rep, it's not the magazines," Keys says. "You have to know who to listen to."

Third, people in Radio need to become more business-oriented. For Keys, whose livelihood has thrived on daily progress reports, the laid-back monthly schedule of most Radio stations is incomprehensible. "I'll bet most people at a Radio station wouldn't have a clue how to read a profit and loss statement," Keys says. "That's ridiculous."

Fourth, Radio people are not unified. "They pick on and sell against each other every chance they get," Keys says. "When they talk badly about someone else in Radio, they don't realize they are making Radio look bad."

Fifth, people in Radio jump from job to job in a vague search for experience. "Training in Radio is pathetic," he says. "In the franchise business we train people how to do their jobs, and we concentrate on training them well. In the '90s, big business is looking for trained people to run stations, and they need a track record."

Keys sees tremendous opportunity in Radio for someone with his entrepreneurial experience and financial capability. "The investors of the '90s are different from the buyers of the '80s," he says. "In those days, Radio stations were cheap, bankers were willing to loan money and you had equity the day you

walked into the station. All you had to do was be a GM or program manager and someone was willing to lend you money. It was that 'Radio people' mystique that got the bankers revved up.

"Now, bankers have seen the failures. They've seen situations where there were no capital assets to repossess, and now they only loan on a strong financial statement."

Keys says there are opportunities for LMAs with other stations in his market, but he isn't jumping at the chance. "I just don't know if it's worth it," he says. Yet he is watching the situation with interest for the industry as a whole.

"With the changes in the duopoly rule, Radio is going to have to become more businesslike. With that I think you're going to see some changes." With those changes, he hopes, will come the demise of "Radio people." ☐

RESUMÉ

Born:	May 19, 1937, Austin, TX
Hometown:	Albany, GA
Wife:	Anna
Children:	Tyrone, Brady III, Yvette, Jamie, Rodney
Education:	East L.A. Junior College, 1955-'57; Colorado State 1961
1991-present	President, WJIZ Albany, GA
1989	Owner, R.M.K. Steel, Albany, GA
1988	Founder, <i>Community Access News</i> , Detroit
1970	Founder, Urban Talent Development Inc.
1968	President/CEO Keys Fried Chicken
1967	President/CEO, All-Pro Food Service, 12 Burger King franchises
1961-1969	Founder, All-Pro Chicken, KFC franchise chain
	All-Pro defensive halfback, Pittsburgh Steelers

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Circle Reader Service # 135

BLAST FROM THE PAST

Whatcha Passin' 'Round, Ringo?
 Dex Allen, far left, (then evening air personality at KOL Seattle, now general partner with Commonwealth Broadcasting of Northern California) talks with Ringo Starr during a backstage interview with the Beatles in Seattle.



It was prior to the Fab Four's last American tour in the summer of '66. John Lennon is pictured in back with Bess Coleman, far right, Beatles Manager Brian Epstein's assistant.

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July 23, 1992

Mr. Courtney Thompson
President
Broadcast Direct Marketing, Inc.
6851 Yumuri Street
Coral Gables, Florida 33146-3611

Dear Courtney:


There are four components that contribute to ratings success: good research, good programming, good marketing, and a little bit of luck.

The Spring numbers are in and WVRI has made some impressive gains. The telemarketing campaign you implemented for us was surely an important contributor. Here are the results:

OVERALL Adults 12+ Mon-Sun AQH Share Rank	<u>6a-12m</u> 4.7 - 5.4 #10 - #7	<u>6a-10a</u> 7.5 - 10.4 #3T - #2	<u>10a-3p</u> 9.2 - 12.0 #2 - #1	<u>3p-7p</u> 9.1 - 8.8 #3 - #1
WVRI TARGET AUDIENCE Women 25-49 Mon-Sun AQH Share Rank	<u>6a-12m</u> 8.0 - 9.5 #3 - #1			

You have made me a believer in telemarketing! You and everyone at Broadcast Direct Marketing did a super job. Thanks again for the contribution you made to our Spring ratings success.

Best regards,


Chris Ackerman
Vice President & General Manager
WVRI-FM/VARIETY 101

CA/gd
WVRI-FM
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