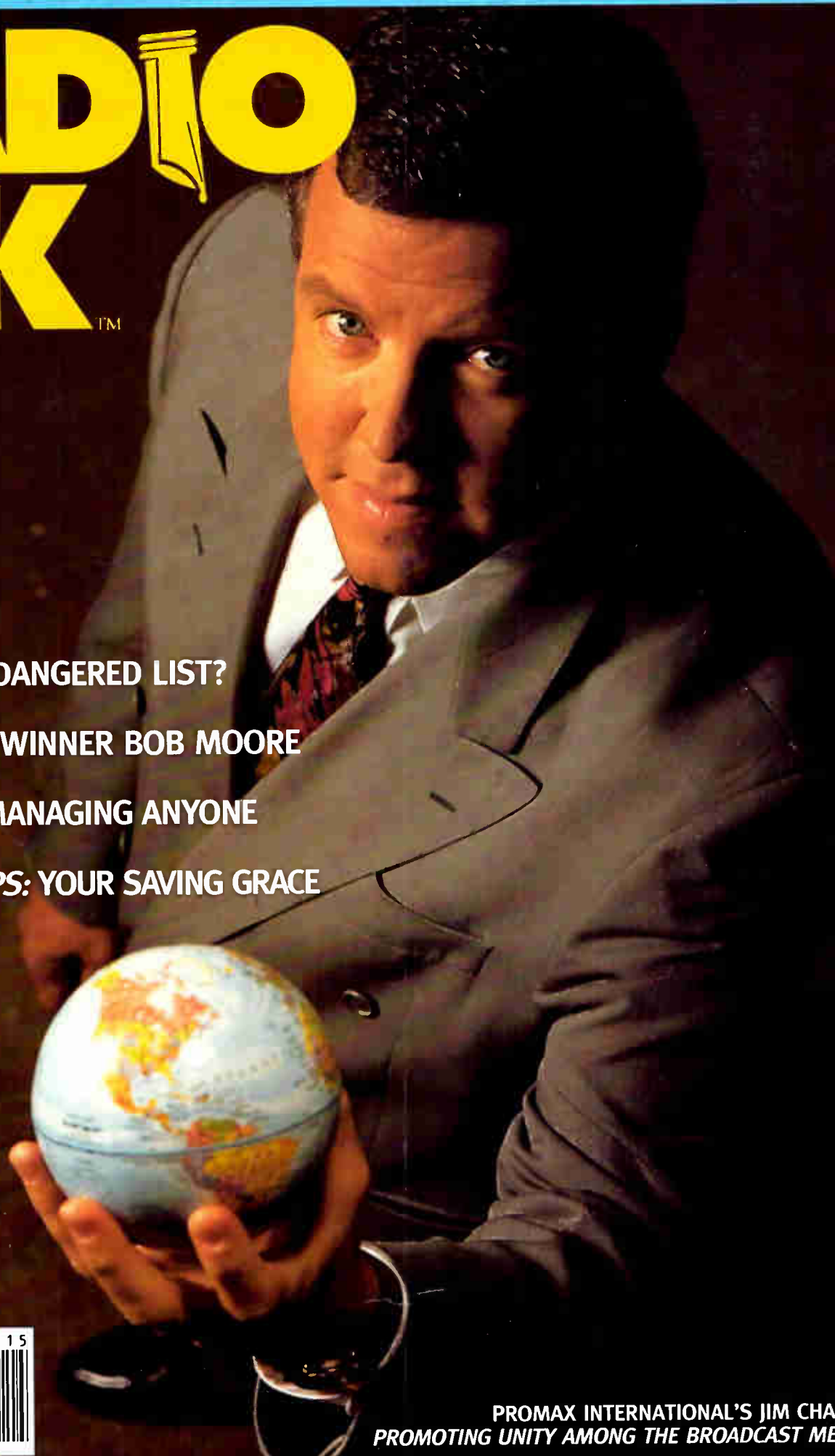


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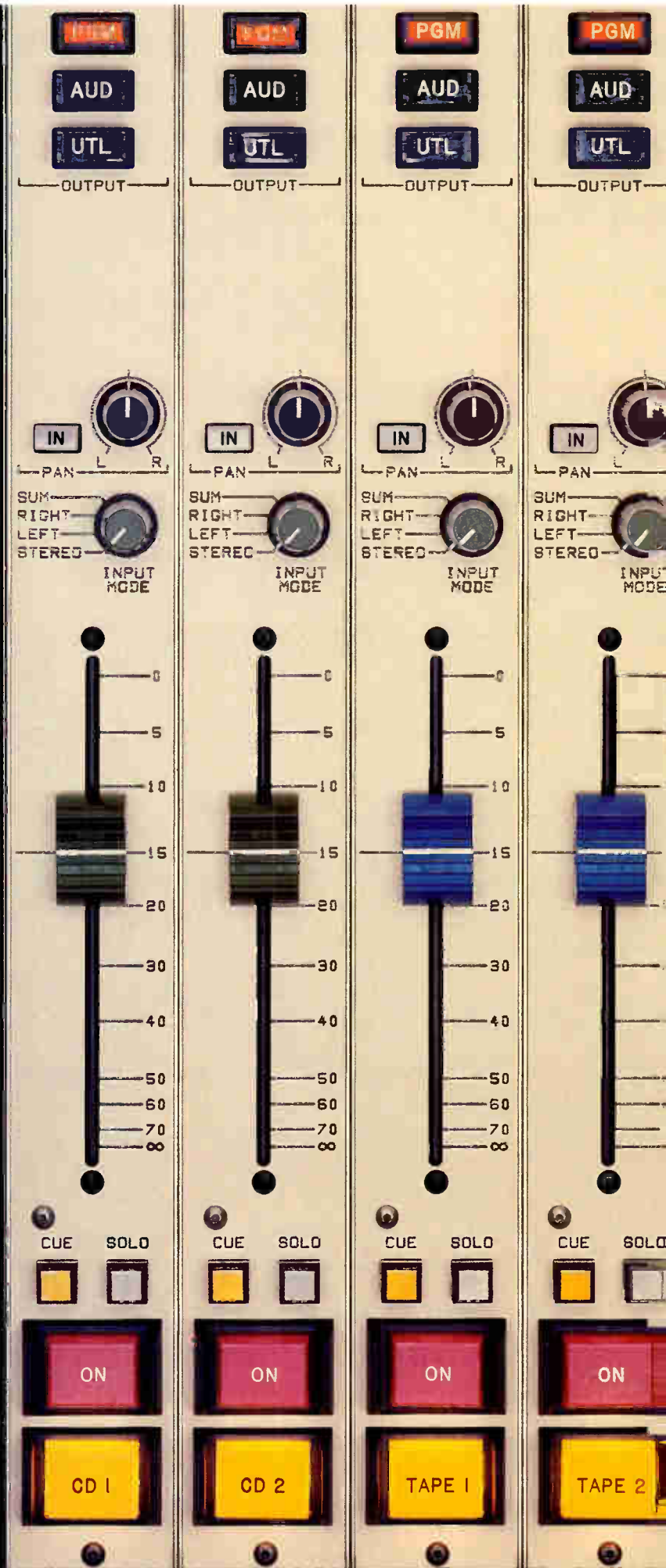
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Vol. VIII, Number 15 July 26, 1993

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- KVEN Broadcasting's Chairman/CEO Robert L. Fox

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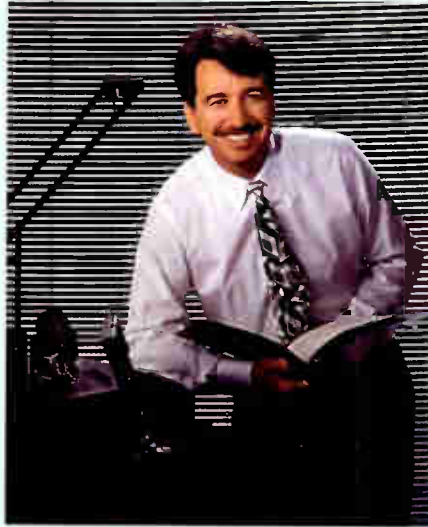
Radio Ink is a positive Radio industry resource designed to continually educate readers by providing fresh, stimulating and actionable ideas in marketing, sales and programming along with refreshers on the basics. Content is 100 percent related to Radio, quick-to-read, with a no-bias editorial balance, 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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Radio Ink provides an upbeat, first-class, pro-Radio environment for advertisers wishing to associate their product with positivism, productivity and quality. Radio Ink strives to provide enhanced results and added value by offering strong, wide-spread, loyal readership of industry decision-makers. We make our customers our most important asset by providing services which focus on their needs.

To Subscribe Call: 1-800-226-7857**PUBLISHER'S NOTES**

Driving America's Airwaves



For any good American, summertime presents a wonderful opportunity to get out and enjoy the weather. For me, like many of you, that means a vacation. Since I seem to spend half of my life on an airplane, the thought of more time in airports and airplanes did not seem like an exciting vacation. So for a change of pace, this year I decided to drive.

Being on the back roads and highways of America gave me a chance to hear a lot of Radio. I listened to major, medium, small and little-bitty markets. Formats and programs ranged from Prairie Home Companion to Rush Limbaugh, from classical to cowboy and a couple of formats I couldn't categorize as anything other than "local."


Since I was a new listener to most of the stations along the road, I had the advantage of a fresh perspective. What I discovered was that, while Radio across the country, overall, sounds consistently of high-quality, many stations seem to lack creativity, originality and a sense of community. There seem to be few compelling personalities and few truly original-sounding Radio stations. Many stations sound alike. I heard dozens of stations using the exact same positioning liners.

What struck me most was that many stations allude to being something they aren't. Many are nothing close to what they claim in their positioning liners. Stations playing "the most music" have less music than their competitors. I heard "lite" stations playing "very up"

music, and I heard "the best rock" stations playing music that was not rock in my book. If I were an average listener, I'd be skeptical of any of this hype and rhetoric.

As I visited various communities, however, I always found one station in a market that outshines the others in community service and topical information. If it was raining or hot, that one station was talking about it. If there was a local catastrophe, one station always exceeded the others in pertinent details. Some stations just have that feel that if you don't listen, you'll miss something. I only wish more stations were as involved in acting as mirrors of their communities.

The one predominant thought I have after driving America is that there is no farm league for Radio. Where do the 14-year-olds go to get on the air to learn the business? Where do young talent go to develop their craft? Some of the most refreshing sounds I heard were in very small markets where a kid with a breaking voice struggled through a live spot. It reminded me of how important it is to have a place where someone learning the ropes can get away with a little growth and experimentation. Most of the live air talent today started a few years ago when there were numerous live operations around the country. Today the opportunities are for board ops. There are few opportunities for individuals to learn the ropes behind a mike. In 15 years, the struggle to find talent could be compounded by a lack of trained talent.

Our business for the most part has reached a high level of excellence. But we can be better. We need more innovation, experimentation and willingness to take an occasional risk. Just the same, it makes me proud to say that as much as ever, Radio is an integral part of people's lives and one outstanding industry. 

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Boynton Beach, FL 33426;
phone: (407) 736-4416;
fax: (407) 736-6134.

LETTERS

They Were First, First

I want you to know how much my staff and I appreciate *Radio Ink*. The content is always topical and timely.

The May 24 Grapevine states: "Business Radio Network recently conducted the first live Radio broadcast in more than 30 years from Havana, Cuba."

Thought you'd like to know I accompanied the Indianapolis Pan American Games Steering Committee to Havana in 1987, the year Indianapolis hosted the games. I broadcast my morning show live on WIBC Indianapolis for two mornings from the studios of

Radio Rebel in Havana. Fidel Castro hosted our group, and I included part of my conversation with Castro in my morning broadcast.

To me, the highlight of the Havana trip was visiting with Gregorio Fuentes at his home outside Havana. Gregorio was Captain of Hemingway's fishing boat, *The Pilar*. He is the man Hemingway patterned *The Old Man and The Sea* after. I recorded his story of how he and Papa Hemingway watched an old man fight a giant marlin for hours only to lose the fish to a shark, and I shared this story with my morning show listeners.

Keep up the good work.

Gary Todd, President/CEO
WXXP-FM
Indianapolis, IN

Don't Knock CPP

I read your publication all the time, and each time you cite cost per point as a problem for Radio.

I know I don't have a lot of support (maybe none), but I strongly believe that there is absolutely nothing wrong with buying Radio on a cost-per-point basis. As a matter of fact, I don't know of a better method to buy and sell Radio.

About 10 years ago at the Radio Managing Sales Conference in Dallas, I stated in a speech that I would make the most unpopular statement at the conference. I said, if CPP is good for TV, then it is certainly good enough for Radio.

More recently, I wrote an article on the subject in the March 16, 1992 issue of *Broadcasting*. I believe it's time for Radio to rethink its opposition to cost-per-point buying and focus its selling effort on the value and effectiveness of the medium.

Roy Shapiro, VP/GM
KYW
Philadelphia, PA

Warnings? How About A Ban?

In regard to your June 7 news article, "Broadcasters Face Battles On Capitol Hill," I find it hard to consider the cry of the alcoholic beverage companies (that threaten not to advertise on TV/Radio) more than the rabbit asking not to be thrown in the briar patch.

Even with warnings, of course, the beer pushers will still be heard and seen on the air waves. What they are really afraid of is having all of their advertising completely banned as was that of tobacco in 1971. Of course, they will find multiple ways to "hide" and make less conspicuous any warnings, as have the tobacco companies with print advertising.

The current so-called prevention messages from the alcoholic beverage companies are ludicrous: "Think when you drink" (you can't think clearly when you drink) or "Know when to say when" (how about, "Know when to say no!").

I recently received a letter from Richard J. Klemp, VP of corporate affairs for Miller Brewing Co., on a similar issue. He stated that beer is not a drug. Well, the alcohol is! And it is high time that everyone recognized that fact. Consumption of alcoholic beverages causes 100,000 deaths in our country each year. I should think that this fact at least mandates accurate warnings while the manufacturers are allowed to advertise.

Incidentally, since day one of our syndicated Radio programming, we have not accepted any alcoholic beverage advertising or promotion.

David A. Fusco, VP, Operations
Music Unlimited

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Circle reader Service # 104



Candace Sandy, winner of the Radio Creative Fund 1993 AD/LAB Fellowship, accepts a \$2,000 check from RAB President Gary Fries (right) and Liberty Broadcasting CEO Jim Thompson. Sandy is a student at New York University's Tisch School of the Arts. Fries and Thompson are co-chairs of the Radio Creative Fund, which sponsors the AD/LAB program to foster career interest in Radio advertising.

Radio Trio Forms \$100 M American Radio

Stoner Broadcasting, Atlantic Radio, and Multi Market Communications have announced their intentions to merge into a new company, American Radio Systems, that will be among the top 20 Radio groups in the United States.



Steve Dodge, Atlantic Chairman/CEO, will serve as American Radio Systems' CEO.

With an initial capitalization of \$100 million, the new Boston-based company will own and operate 17 stations in eight markets, four of which will be duopoly markets. Atlantic Chairman/CEO Steve Dodge will serve as American's CEO, while Atlantic President/COO Joseph Winn has been named CFO. Stoner Broadcasting Chairman/CEO Tom Stoner will serve as director and chairman of American's executive committee, and Multi Market President/CEO David Pearlman has been named COO of American Radio Systems.

Following final approval by respective corporate boards of directors, shareholders, and the Federal Communications Commission, the company will acquire

additional properties, and also expects to further expand its financial resources via a public equity offering. According to Dodge, "The formation of American [brings] together a terrific group of profitable and growing Radio stations ... and a capital structure that will support the company's ongoing growth and development."

American's initial station holdings include WRKO-AM, WHDH-AM, and WBMX-FM in Boston; WZMX-FM Hartford; WCMF-FM and WRMM-AM/FM Rochester, NY; WONE-AM, WMMX-FM, and WTUE-FM Dayton; WYRK-FM Buffalo; KDMI-FM and KGGO-FM in Des Moines; WDJX-AM/FM Louisville, KY; and WNBF-AM/WHWK-FM Binghamton, NY.

Westwood One Reports 2nd Quarter Growth

Westwood One Inc. achieved second-quarter operating income of just over \$1 million, a \$5.7 million turnaround compared with the \$4.7 million loss in the same quarter of 1992. A company spokesperson attributed the improvement to "broad-based cost reduction programs, revenue growth, and the non-occurrence of certain one-time expenses." Revenue in second-quarter '93 increased for the first time in five quarters, growing 4 percent to \$25.1 million vs. \$24.3 million in the same period last year. Loss from continuing

operations totaled \$730,000 (\$.05 per share), vs. a comparable loss of \$4.3 million (\$.29 per share) in '92.

Westwood One still posted a fiscal first-half operating loss of \$2.6 million, but that figure represents a 74 percent improvement over last year's first-half loss of \$9.9 million. While revenue declined 5 percent to \$45.5 million from \$47.7 million last year, loss from continuing operations improved 35 percent to \$6.1 million (\$.41 per share) from \$9.5 million (\$.64 per share) in '92.

Company Chairman Norm Pattiz cited strategies to "increase revenue, lower operating costs, emphasize profit, and reduce debt" as contributing to Westwood's greatly improved financial profile. He noted that, in June alone, "we completed the previously announced sales of two Radio stations, enabling us to reduce our total outstanding debt by \$94 million" since the beginning of the 1993 fiscal year. The company should reduce its debt even further once it sells industry trade publication *Radio and Records*.



Westwood One Chairman Norm Pattiz

Hundt Nominated For Top FCC Slot

President Clinton has nominated Reed Hundt for the post of FCC Chairman, ending months of speculation that was heightened after the surprise withdrawal of former "shoe-in" Antoinette Cook for that position. Hundt, a senior partner at Washington-based Latham & Watkins, is known in the nation's capital as an astute anti-trust lawyer with considerable litigation experience. Despite Hundt's prior representation of wireless cable and direct broadcast companies, many industry analysts believe these dealings most likely will not affect his decisions on communications policy issues. Nor should Latham & Watkins' involvement in Evergreen Media's battle against indecency judgments levied by the FCC, in which Hundt has been said to have minimal input.

Following the nomination, National Association of Broadcasters President/CEO Edward Fritts described Hundt as "an attorney with outstanding credentials who

NEWS IN REVIEW continued

NEWS IN REVIEW

continued

will provide solid grounding for the many complex issues facing the FCC."

Hundt is not expected to face much opposition during his Senate confirmation hearing, which is not expected to begin before September.

RAB Launches Correspondence Courses

The Radio Advertising Bureau has launched a series of interactive correspondence training courses in sales and marketing techniques and strategies. Developed to augment RAB's existing certification and in-person sales training programs, the new course is designed to provide training to virtually all Radio sales executives in such areas as new business development, growing Radio revenue, and increasing revenue from current Radio clients.

The training program, a cooperative venture between Chris Lytle & Associates and RAB's sales training division, consists of three separate

courses each designed for a different level of Radio sales experience. These include a six-week introductory Radio Marketing Associate program, a 13-week intermediate Senior Radio Marketing Associate course, and a 13-week advanced Radio Marketing Manager course. The premiere course is slated for September.

Strategic Ratings

Strategic Radio Research has released its AccuRatings results for the spring survey, conducted April 15-June 22. Below are the top 10 stations, 12+, Monday-Sunday, 6 a.m. to midnight, as measured by station partisanship share in the three top 10 markets measured in both the spring and winter '93 surveys:

Station	Format	Win '93	Spr '93
NEW YORK:			
WRKS-FM	Urban	7.8	7.5
WQHT-FM	CHR	5.6	6.1
WHTZ-FM	CHR	4.5	5.1
WINS	News	5.4	4.7
WXRK-FM	Clas. Rock	4.2	4.2

WCBS-FM	Oldies	3.9	4.2
WCBS	News	5.0	4.1
WLTW-FM	AC	3.7	4.0
WBLS-FM	Urban	4.6	3.9
WABC	Talk	3.9	3.8
CHICAGO:			
WGCI-FM	Urban	8.6	8.6
WBBM-FM	CHR	7.6	8.4
WGN	Misc.	7.4	7.4
WUSN-FM	Country	5.2	5.4
WBBM	News	5.6	4.7
WLS-A/F	Talk	4.0	4.1
WWBZ-FM	AOR	4.3	3.8
WKQX-FM	New Rock	3.1	3.7
WXRT-FM	New Rock	3.8	3.5
WLIT-FM	AC	3.2	3.4
SAN FRANCISCO:			
KGO	News/Talk	9.9	9.7
KMEL-FM	CHR	7.2	6.5
KCBS	News	7.2	5.7
KNBR	Talk	3.8	5.2
KSOL-FM	CHR	4.3	5.1
KITS-FM	New Rock	3.7	4.0
KBLX-A/F	New AC	3.7	3.8
KIOI-FM	AC	3.9	3.7
KQED-FM	Public	4.1	3.6
KFRC	Nostalgia	3.3	3.5

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EMRC Discredits Atlanta Book

by Reed Bunzel

When the Electronic Media Ratings Council suspended accreditation of the Spring 1993 Arbitron survey for Atlanta earlier this month, broadcasters, advertisers and agencies were left in a fog over the merits of the survey — and the process by which EMRC reached its decision.

At issue are cooperative on-air announcements that called attention to the survey process — the mention of which, until now, has been considered taboo by both the EMRC and Arbitron. In March, however, with Arbitron's blessing, Atlanta-area broadcasters agreed to cooperate in a "live test" of on-air survey announcements, resulting in EMRC's first-ever accreditation suspension.

EMRC Executive Director Richard Weinstein defends the Council's decision on the grounds that "this is not a theoretical, academic debate with a bunch of people sitting in an ivory tower." EMRC guidelines clearly indicate that "you don't experiment with information that is going

continued on page 12

\$ Million Dollar Club Summary \$

Top Deals For Second Quarter 1993

Number of Transactions: 48

APRIL

- \$12 M:** KVI-AM/KPLZ-FM SEATTLE; SELLER: GOLDEN WEST BROADCASTERS; BUYER: FISHER BROADCASTING; BROKER: CRISLER CAPITAL CO.
- \$6 M:** KHOP-AM/KHOV-FM MODESTO-MARIPOSA, CA; SELLER: FULLER-JEFFREY BROADCASTING; BUYER: CITADEL COMMUNICATIONS
- \$3.79 M:** KKR-D-FM WICHITA, KS; SELLER: KKR-D INC.; BUYER: NEW WEST RADIO INC.; BROKER: MEDIA VENTURE PARTNERS
- \$3.625 M:** KMXI-FM LAKE OSWEGO (PORTLAND), OR; SELLER: FAIRMONT COMMUNICATIONS CORP.; BUYER: BAY-COM PARTNERS
- \$3.1 M:** KRYS-AM/FM CORPUS CHRISTI, TX; SELLER: CORPUS CHRISTI MEDIA PARTNERS L.P.; BUYER: RANGER COMMUNICATIONS CO.; BROKER: CHAPIN ENTERPRISES
- \$2.78 M:** KXFX-FM SANTA ROSA, CA; SELLER: KEFFCO INC.; BUYER: FULLER-JEFFREY BROADCASTING CORP.
- \$2.5 M:** KMXX-FM KILLEEN (AUSTIN), TX; SELLER: GENESIS BROADCASTING INC.; BUYER: KLBJ Co.; BROKER: CHAPIN ENTERPRISES
- \$2 M:** KQBR-FM DAVIS, CA; SELLER: KYLO RADIO INC.; BUYER: EZ SACRAMENTO INC.
- \$1.5 M:** WYAM-FM (CP) HARTSELLE, AL; SELLER: RADIO 106 INC.; BUYER: GRIFFITH BROADCASTING INC.
- \$1.45 M:** KIAK-AM/FM FAIRBANKS, AK; SELLER: KGOT CORP. AND KQRZ CORP.; BUYER: COMCO BROADCASTING INC.
- \$1.35 M:** WJRX-FM EAST RIDGE (CHATTANOOGA), TN; SELLER: SATTLE BROADCASTING INC.; BUYER: WDDO OF CHATTANOOGA INC.; BROKER: THE CONNELLY CO.
- \$1.3 M:** KEZQ-FM LITTLE ROCK, AR; SELLER: OMNI COMMUNICATIONS; BUYER: GHB BROADCASTING; BROKER: BERGNER & Co.
- \$1.175 M:** WMGR-AM/WJAD-FM BAINBRIDGE, GA; SELLER: GUARDIAN CORP.; BUYER: SABRE COMMUNICATIONS INC.; BROKER: BERGNER & Co.
- \$1 M:** KKPS-FM BROWNSVILLE, TX; SELLER: SUNBELT RADIO ACQUISITION INC.; BUYER: RIO GRANDE PARTNERS; BROKER: NORMAN FISCHER & ASSOC.

MAY

- \$15.625 M:** WHFS-FM ANNAPOLIS, MD; SELLER: DUCHOSSOIS COMMUNICATIONS; BUYER: LIBERTY BROADCASTING; BROKER: STAR MEDIA GROUP
- \$14 M:** KFOX-FM REDONDO BEACH AND KRZE-FM ONTARIO, CA; SELLER: BOULDER RIDGE CABLE TV INC.; BUYER: CHAGAL BROADCASTING; BROKER: BLACKBURN & Co.
- \$7.1 M:** WAJ-C-FM INDIANAPOLIS; SELLER: BUTLER UNIV.; BUYER: SUSQUEHANNA RADIO CORP.; BROKER: GARY STEVENS & Co.
- \$5 M:** WHB-AM/KUDL-FM KANSAS CITY; SELLER: SHAMROCK BROADCASTING INC.; BUYER: APOLLO RADIO OF KANSAS CITY, INC.
- \$4.3 M:** WKLX-FM ROCHESTER, NY; SELLER: WKLX INC.; BUYER: HERITAGE MEDIA. BROKER: BLACKBURN & Co.
- \$4 M:** WSPD-AM/WLQR-FM TOLEDO; COMMONWEALTH COMMUNICATIONS SERVICES INC.; BUYER: KEYMARKET COMMUNICATIONS; BROKER: TED HEPBURN Co.
- \$4 M:** WVKS-FM TOLEDO; SELLER: NOBLE BROADCAST GROUP; BUYER: KEYMARKET COMMUNICATIONS; BROKER: TED HEPBURN Co.
- \$3.8 M:** KKR-D-FM WICHITA; SELLER: KKR-D INC.; BUYER: NEW WEST RADIO INC.; BROKER: MEDIA VENTURE PARTNERS
- \$2.7 M:** WOMI-AM/WBKR-FM OWENSBORO, KY; SELLER: OWENSBORO BROADCASTING Co.; BUYER: TRI-STATE BROADCASTING
- \$2.7 M:** WWFE-AM MIAMI; SELLER: FENIX BROADCASTING CORP.; BUYER: JEANETTE TAVORMINA, CHAPTER 11 TRUSTEE FOR TODAMERICA INC.
- \$2.625 M:** KMXI-FM LAKE OSWEGO, OR; SELLER: ROGUE BROADCASTING CORP.; BUYER: BAYCOM OREGON LTD.
- \$1.48 M:** KAYI-FM MUSKOGEE (TULSA), OK; SELLER: NARRAGANSETT RADIO; BUYER: RENDA BROADCASTING CORP.; BROKER: QUESTCOM RADIO BROKERAGE
- \$1.4 M:** KNTA-AM SANTA CLARA (SAN JOSE), CA; SELLER: TAMARACK COMMUNICATIONS; BUYER: IMPERIO ENTERPRISES INC.
- \$1.35 M:** WJRX-FM EAST RIDGE (CHATTANOOGA), TN; SELLER: SATTLE BROADCASTING INC.; BUYER: BAHAKEL COMMUNICATIONS; BROKER: CONNELLY Co.
- \$1.2 M:** WGUS-AM/FM NORTH AUGUSTA (AUGUSTA), GA; SELLER: HVS PARTNERS; BUYER: BENCHMARK COMMUNICATIONS
- \$1 M:** KRVR-FM DAVENPORT, IA; SELLER: COMMUNITY RADIO INC.; BUYER: K-RIVER BROADCASTING INC.

continued



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NEWS ANALYSIS

EMRC

continued from page 10

to be used in the buying and selling process," he says. A previous on-air survey test conducted in San Diego in 1978 showed that possible bias was not minimal, and the current test could have been conducted during a non-measurement period in a market not measured continuously, Weinstein notes.

Arbitron VP/Communications Tom Mocarsky told *Radio Ink* he was disappointed with EMRC's decision. "As we said from the start, we always believed that the potential benefit of this test outweighed the risk," he says. "We've been very open about what we're doing and how we're doing it. Our customers know what we did, they can look at the book, and they can make their own decision about whether they're going to use it."

Rick Mack, VP/GM of WAOK-AM/WVEE-FM Atlanta and spokesperson for the Atlanta Radio Association, says he regrets the EMRC's decision. "Just because we're doing something different doesn't necessarily mean we're doing bad research," he says. "We knew the book was going to be discredited the first week we ran the spots in the first week of April, but it's unfortunate that they waited until now to make their announcement." Still, Mack says he doubts that the lack of accreditation will affect advertisers' buying decisions.

"We feel strongly about what we've done here," Mack says. "We're hoping it will have the kind of impact we set out for, and that is to improve response rates.

They have been declining in this market over several books ... and we're trying to do whatever we can to provide a better research product."

Rick Ducey, NAB Sr. VP/research and planning, says that, while the main points of EMRC's decision bear considerable merit, the process used in discrediting the Atlanta report was unfortunate. "In principle, EMRC is right in saying that if you can do a test you should not use a production sample that will be used to produce a market report," he says. "The problem is that they knew about this well ahead of time, but didn't specifically mention any violations until after the test began." It was during the spring survey period that the EMRC board decided to

suspend accreditation, although NAB's two representatives voted against the majority decision, Ducey notes.

Methodologically, Ducey acknowledges some concerns with the on-air test and potential results. While Atlanta broadcasters cooperated in airing a single message per daypart during the test period, Ducey says that this would lead to a bias against non-users of Radio, who also fill out Arbitron diaries. "There may be a perceived logical justification to that, but part of the Radio survey process also is to measure those people who don't listen," he explains. The result: a possible upward skew of those who listen, suggesting an increase in Persons Using Radio (PUR). E

\$ Million Dollar Club Summary \$

continued from page 11

\$1 M: KRZR-FM HANFORD-FRESNO, CA; SELLER: LOUIS DEARIAS, RECEIVER FOR KMGX CORP.; BUYER: NEWTEX COMMUNICATIONS. PRICE ESTIMATED. BROKER: KALIL & CO.

JUNE

\$100 M: KRTH-FM LOS ANGELES; SELLER: BEASLEY BROADCASTING; BUYER: INFINITY BROADCASTING INC.

\$25.65 M: WHYN-AM/FM SPRINGFIELD, MA AND WWBB-FM PROVIDENCE, RI; SELLER: WILKS-SCHWARTZ BROADCASTING; BUYER: RADIO EQUITY PARTNERS, L.P.; BROKER: BLACKBURN & CO.

\$10 M: WCOS-AM/FM COLUMBIA, SC; SELLER: U.S. RADIO LTD.; BUYER: BENCHMARK COMMUNICATIONS; BROKER: AMERICOM RADIO BROKERS

\$8.4 M: WCKN-AM/WRZX-FM INDIANAPOLIS; SELLER: WIN COMMUNICATIONS; BUYER: BROADCAST ALCHEMY LTD.; BROKER: GARY STEVENS & CO.

\$4.067 M: KYKS-FM LUFKIN AND KIXS-FM VICTORIA, TX; SELLERS: DICK OSBURN AND RUSTY REYNOLDS; BUYER: GULFSTAR COMMUNICATIONS; BROKER: JOHN BARGER

\$3.95 M: KLUP-AM/KISS-FM SAN ANTONIO; SELLER: LAWRENCE WEXLER, RECEIVER FOR RADIO GROUP OF SAN ANTONIO; BUYER: KISS RADIO OF SAN ANTONIO

\$3.8 M: KSRR-FM SAN ANTONIO, TX; SELLER: GENESIS BROADCASTING; BUYER: TICHENOR MEDIA SYSTEMS INC.; BROKER: STAR MEDIA GROUP

\$3.6 M: WNVZ-FM NORFOLK, VA; SELLER: WILKS-SCHWARTZ BROADCASTING OF NORFOLK INC.; BUYER: MAX RADIO INC.; BROKER: BLACKBURN & CO.

\$3.5 M: KFIZ-AM/WFON-FM FOND DU LAC, WI; SELLER: INDEPENDENCE BROADCASTING CORP.; BUYER: LAKESIDE BROADCASTING; BROKER: BLACKBURN & CO.

\$3 M: WCKZ-FM CHARLOTTE, NC; SELLER: COMPASS MEDIA; BUYER: BROADCASTING PARTNERS; BROKER: BERGNER & CO.

\$3 M: WHKZ-FM CAYCE, SC; SELLER: UNIVERSAL COMMUNICATIONS; BUYER: BENCHMARK COMMUNICATIONS; BROKER: AMERICOM RADIO BROKERS

\$2.25 M: KEYV-FM LAS VEGAS; SELLER: UNICOM BROADCASTING INC.; BUYER: BROADCAST ASSOCIATES INC.; BROKER: KALIL & ASSOC.

\$2 M: WGSN-AM/WNMB-FM NORTH MYRTLE BEACH, SC; SELLER: OGDEN BROADCASTING OF SOUTH CAROLINA INC.; BUYER: OCEAN DRIVE COMMUNICATIONS INC.

\$1.8 M: WCEN-AM/FM CAMBRIDGE, MD; SELLER: M. BELMONT VERSTANDIG INC.; BUYER: MTS BROADCASTING

\$1.625 M: KHOT-AM/KXMX-FM MADERA (FRESNO) AND KKIS-FM WALNUT CREEK (SAN FRANCISCO), CA; SELLER: MADERA BROADCASTING INC. (KHOT-KXMX) AND RANDOLPH GEORGE, RECEIVER FOR DIAMOND BROADCASTING OF CALIFORNIA (KKIS); BUYER: Z SPANISH RADIO NETWORK ACQUISITIONS; BROKERS: JORGENSEN BROADCAST BROKERAGE AND MEDIA VENTURE PARTNERS

\$1.4 M: KNTA-AM SAN JOSE-SANTA CLARA; SELLER: TAMARACK COMMUNICATIONS; BUYER: IMPERIO ENTERPRISES INC.

\$1.1 M: WYNX-AM SMYRNA, GA; SELLER: HOFFMAN MEDIA INC.; BUYER: GA-MEX BROADCASTING INC.

\$

Radio Daze

RANDALL



CLEAR!!!

© 1993 Eagle Marketing, Fort Collins, CO

What is the most unique client category you've recently sold?

And how did you convince them?



Thomas S. Glade, VP/GM
KZPS/KAAM
Dallas, TX

Two of the more unique clients that KZPS got on the air recently were a pawn shop and a dog trainer. Both clients were a result of good in-house production and a directed sell on the strengths of a classic rock/25 44 demo audience.

The dog trainer was a direct client, with a limited budget. Our account executive put together a program that took advantage of the 7 p.m. to midnight time slot which would allow adequate frequency. The key advantage to the client of this time slot was that the schedule ran when the baby boomer was home, when their dog had been left alone at home all day and was misbehaving.

The pawn shop suffered from the image of all pawn shops, that of a retail business that caters to a lower socioeconomic group. This particular pawn shop was attempting to improve its image and appeal to a strong, middle-class, baby boomer-type consumer. The key to its success was production that addressed the perceptual problem and provided a strong awareness of the retail opportunity and savings that the consumer could enjoy.

Both campaigns were successful, due to:

1. The account executive knew and understood the strength of the format and psychographic of the classic



Gary Exline, GM
WBKR
Owensboro, KY

Our most unique product category continues to come from one of our better clients. I believe it demonstrates the power of Radio. A couple of years ago, TriState Satellite's Dave Beckwith challenged me to prove we could pull for his business. Dave's marketing theory utilizing Radio revolved around the idea of a strong monthly offer to the satellite consumer. He also made shopping easy with the use of a toll-free number to qualify potential buyers during a remote blitz... sometimes using two station formats at once. With a large coverage area, covering some 130 counties and reaching consumers in areas where cable doesn't exist, WBKR was a natural for Dave's plan. We have had remotes during which Dave has sold as many as 50 systems. He has continued to recognize the strength of Radio. For a really unique product category, we recently sold a guy who shoes horses!

rock/baby boomer audience and represented this effectively to the client.

2. The Radio station's in-house production provided more than the typical "read over music" spot, which took advantage of the strengths of the medium that generated top-of-mind awareness and effective results.



Tom Pierce, Exec. VP
Knight Quality Stations Group
Boston, MA

In 1991, a Radio salesman in one of our New England markets whined to me about how tough the recession was and how difficult it was to sell Radio time. I said to him, "You are fortunate to have the flexibility of selling Radio, where you can adjust your account types to economic or seasonal shifts."

I began wondering how best to convert that platitude into a plan to target new business. We began a series of brainstorming sessions to discover which businesses profit from a recession. Near the top of the WEZF priority list was Sam's Liquidation Centers. The client was an astute peddler, buying low from bankrupt businesses and selling volumes of goods at prices which were not too high. He was comfortable with his weekly shopper print format.

John Meyers was a new account executive who didn't know the "rules" and "standard operating procedures" and "typical categories" at WEZF Radio. He decided that a WEZF/print package was the device to move the potential advertiser gently out of his print comfort zone and into Radio. So he sold Sam's Liquidation the back cover of the high-quality, four-color WEZF Summer Vacation Fun Guide, with a simultaneous Radio schedule.

"But you can't do that," the



Jeffrey Specter, VP/GM
WYXR-FM
Philadelphia, PA

Star 104.5 doesn't have any unique client categories, per se. What is unique about Star is the diversity and types of clients that we attract.

Because we are focused on adults 25-44, we perform both 18-34 and 25-54. This wide range of audience allows us to have a wide range of advertisers and product categories. We have clients such as Bud Light, McDonald's, and all the major night clubs who advertise to the younger end, as well as the banks, home builders and the area supermarkets who advertise to the older end.

Our mission in building Star 104.5 is to develop it into a true mass appeal Radio station, and we've been fortunate enough to have had some success.

more seasoned sales team exclaimed in unison (and in horror). "We've always had an elegant ad from a major tourist attraction on the back cover." John responded that perhaps someone should have sold such an ad first. More important, WEZF and all Radio stations have to change, break or throw out the rules as we scan the environment for new advertiser categories. Before strategizing about advertisers' comfort zones, Radio salespeople must break out of their own comfort zones.

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CASE STUDY



Dwight Case

Spec spots are the only sure sales tool we have. Each salesperson should be forced to order and help produce a special speculative commercial for one client per day.

Special commercial order forms should be designed so that the "sales type" must go to the store ... read a newspaper ad ... ask the owner for particulars and then return with the speculative product ... to edit with the sponsor and get the "start order" filled out.

I'm told one out of every two spec spots are sold!

—Dwight Case

It may be the funniest, most imaginative piece of copy you have ever read, but will it sell the product? Often it's a difficult concept for the sales and production folks to grasp: The spec spot is not done to tickle a funny bone or utilize a warehouse full of sound effects; its sole purpose is to convince a client that advertising on your station will increase his or her bottom line.

At WAHR, sales representatives are encouraged to use spec spots in developing new clients. However, it is not a required sales tool. We stress to our salespersons the importance of working closely with the client to produce the most effective spots. After all,

who knows a business better than the person who runs it every day?

Ask client to assist in copy preparation. We've heard it too many times: "I tried Radio once, and it didn't work." If a client uses that objection, chances are they had used an ineffective spot. This time, involve your prospects in preparing the commercial. Get their input on concepts, copy points and information about their business. When you bring the spot back for

approval, it should be difficult for the client to say "no" to something that they helped create.

— Arnold Hornbuckle, GM
WAHR, Huntsville, AL

I consider spec commercials to be one of our most powerful closing tools. We hold weekly brainstorming sessions outside the Radio station at 7 a.m. Our continuity director, Laura Lambert, conducts these meetings with the entire sales staff present. Laura uses Roger Von Oech's Creative Wack Pack to help stimulate ideas. The Wack Pack cards each contain a different concept or premise. Each salesperson brings a list of potential spec clients and gets a turn to describe their client and their client's needs. Then they read

their Wack Pack card aloud and everyone participates in the brainstorming process.

These meetings last about one hour, and typically we'll discuss five or six clients. We make attendance mandatory, and everyone must participate. We encourage unconventional approaches. No idea is too outrageous. It's important to be positive and supportive. Participation drops when everyone criticizes an idea. We try to keep the meetings casual and fun. If the group likes a concept, it goes to the copywriter and production. It's gratifying to discuss an idea at a meeting and then hear the commercial on your station a week or two later. Spec commercials have created new customers.

— Don Lynch, GM
KCLR/KCMQ, Columbia, MO

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Don Lynch



Arnold Hornbuckle

HOW TO:

Telephone Doctor



by Nancy Friedman

Follow Up Or Foul Up?

Service After The Sale

Of all the people who sell products or services to you, how many take the time to follow up after the sale?

I've trained businesses all over the country and have concluded that there's something important missing. It's called service after the sale. You get courteous, friendly treatment before you've spent your money. But after you make your purchase, it's as if you've ceased to exist.

What an unpleasant way to do business and what a costly mistake. Attracting a new customer costs five times as much as keeping a current one, according to the Service Edge, a consulting company in Minneapolis. Once you have made the investment to obtain a new customer, why not keep him? The customer already knows you, your company and how well you deliver. The second sale should be the easy one. Your hottest prospects are right in your own sold files.

Even if a sale was completed flawlessly, you could still lose that advertiser by failing to take a personal interest in his or her satisfaction. Two thirds of advertisers who leave a station do so because they were treated with indifference, according to the Service Edge. *The Wall Street Journal* reports that the average American company will lose 10 percent to 30 percent of its customers this year. Most leave because they are dissatisfied with the service.

QUICKREAD™

- Service after the sale is an important element missing in many business relationships.
- Attracting a new customer costs five times as much as keeping a current one.
- Two thirds of advertisers who leave a station do so because they were treated with indifference.
- A strong follow-up plan can give your station the edge over competitors.

Get A Leg Up With Follow-Up

Your station's competitors have comparable prices and similar features. Every time you lose an advertiser to them, they become a little stronger and you become a little weaker. A strong follow-up program may be your only competitive tool to maintain healthy, long-lasting customer relationships.

How do you get advertisers to come back or send referrals? By planning a well-

If you don't call, the advertiser will likely "boil and bubble" and tell others about his complaints.

developed, deliberate strategy. The goal of a follow-up plan is to give the advertiser a reason to do business again.

You can make your follow-up programs as creative or as ingenious as you wish. Customize your program to your advertisers. Consider it part of the marketing mix and then allocate funds to accomplish your objectives.

The simplest way to follow up is with a thank-you letter, note or post card just to say "hello." Christmas or holiday cards are an appropriate gesture but may get lost in the shuffle. Send a card any other time during the year and it will stand out. Remember, a thank-you card should be just that. Use direct mail or other means for selling.

If writing letters or notes doesn't appeal to you, pick up the phone and call the advertiser. Cover the same points as in a follow-up letter. Is there an interesting article in a current journal your advertiser may want to read? Drop it in the mail. Are there tickets available for an upcoming ball game? Plan how your follow-up program can generate goodwill.

Send a box of candy, a calendar, a ballpoint pen, mug or other useful gift for no reason. Tastefully display your station's

call letters, telephone number and logo on the item.

For special clients, use your imagination. One of the most unusual gifts I ever received was from a printing company that created its own wine labels and delivered personalized bottles of chardonnay at Christmas. It was a delightful way to publicize its new four-color printing capabilities.

Most of these techniques cost very little and are easy to implement. Compare


the cost of thank-you notes to taking out an ad in your local paper!

Boil And Bubble

I've discussed these follow-up ideas with many salespeople. Every once in a while, one of them says to me, "Yes — but I'm hesitant to call. What if they have a complaint?"

If that advertiser has a problem, it won't fix itself. By contacting an unhappy advertiser, you have an opportunity to solve the problem, sometimes easily. If you don't call, the advertiser will likely be gone forever. Even worse, you have allowed the person to "boil and bubble" and tell others about his complaints.

Disputing with advertisers over small issues is counterproductive when you consider the value of a lifetime business relationship. Studies show that it can take up to 12 good customer service experiences to overcome a bad one.

Most people won't fight. They'll switch — to your competition. If you have unhappy advertisers out there, be a problem-solver. The choice is yours. Follow up ... or foul up. 

Nancy Friedman, *The Telephone "Doctor,"* is an authority on customer service and telephone skills. She may be reached at 314-294-1012.

Turnarounds



by Dave Gifford

Management Can't Motivate But You Can Activate

Was David Koresh a great motivator? If being a great motivator is getting people to do what you want them to do willingly, primarily because of your influence, then David Koresh was a great motivator. By that standard alone, then so too was Adolph Hitler, Ghandi, Dr. Martin Luther King Jr., Helen of Troy, Joan of Arc, Queen Victoria, Golda Meir and, in the present tense, Lee Iacocca, Mother Teresa and Madonna. Think about it.

In my opinion, none of those people ever motivated anyone. Why?

The argument as to whether a given individual can or cannot motivate another individual is still in dispute today, even among the experts.

The Gurus Argue

On the yes-you-can-motivate side of the argument are the likes of Warren Bennis and Peter Drucker. Bennis, best known for his watershed books on leadership, years ago defined motivation as communicating a vision that others can believe in and then helping them convert that vision into organizational gains. Drucker, the guru of management gurus, counsels his clients to motivate by managing by objectives, by building teams to achieve those objectives, and by encouraging communication at all levels.

Equally impressive, however, is the lineup of nay-sayers that includes behavioral scientist Abraham Maslo, clinical psychologist Frederick Herzberg, and social scientist Douglas McGregor. All three argue that motivation comes from within the individual and that motivation in the workplace cannot be achieved without first satisfying an individual's higher personal needs.

Then there is John Adair, the brilliant English scholar who contends (his "50-50 Rule," a modification of Pareto's 80-20 principle) that motivation is equally divided between an individual's self-motivation and other external forces such as leadership.

So, who am I to get in the middle of an argument in this company, right? Well, for the sake of your amusement, if not enlightenment, let me give it a shot beginning with the fact that the dictionary defines "motivate" as "to provide with a motive." As a practicing student as well as teacher of management, my personal life experiences over 36 years in this business have taught me what follows.

In every management-employee communication there is a sender and a receiver. Given that the hired-fired laws of leverage in a Radio station are all written by management, management's role is mostly that of the sender, with the employee usually ending up the receiver. My problem with the yes-you-can argument is that it is sender-based only, with no consideration whatsoever for the possible unwillingness of the receiver to be motivated by anyone.

Some managers do have a vision and, because they possess a certain charisma, plus the skills of persuasion and the cheerleading, team-building magic it takes to activate a sales staff, they are indeed able to translate

QUICKREAD™

- Motivation comes from within the individual.
- Either you have a driving, inner urge to succeed or you don't.
- Management can change behavior, not attitudes.
- You have to hire attitudes.
- Management can activate, not motivate.

that vision into measurable results. Key word: "activate," not motivate. But, what happens when the vision sent is not the vision received? Just as not every manager can motivate (conventional definition) it is true that not every employee can be motivated.

Leading The Self-Motivated

How well do you think Lee Iacocca's (alleged) motivational powers might have served him had his key employees been unmotivated rather than self-motivated? Then

continued on page 23

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**RADIO
INK** 18

MARKETING

Battleground



by Jack Trout

Strategy and Tactics Which Comes First?

The most popular metaphor in marketing today is warfare. Reading the business press is like reading a communique from the front. Attacks, counterattacks. Gains, losses. Victories, defeats.

Radio managers who have not studied military history might assume that strategy in warfare comes first and tactics follow. The reality of warfare is just the opposite. Strategy is developed from the bottom up, not the top down. Throughout history, military geniuses mastered the tactics of warfare first and then developed strategies that exploited those tactics.

Genius of 1800

The key tactical weapon of warfare in 1800 was artillery. Yet the MBA types of the day, the sons of French nobility, went into the cavalry where the uniforms were terrific and you could ride to work. No one with connections would serve in the artillery, which was a noisy, dirty job.

One poor young man who didn't have the right connections had to take what they gave him, and what they gave him was a commission in the artillery. He wasn't even French; he was a Corsican.

His name: Napoleon Bonaparte.

The secret of Napoleon's strategic genius was his superb handling of artillery. "It is with artillery that war is made," he declared. Napoleon maneuvered and amassed his artillery to concentrate on a key point in the enemy's lines.

If the battle of Waterloo was won on the playing fields of Eton, it was lost over the skies of Belgium where heavy rains made the ground so muddy that Napoleon couldn't maneuver his artillery, his key tactical weapon, until later in the day.

Armored Strategy

In 1940, the key tactical weapon was the armored tank. And who were the strategic geniuses of World War II?

If the names like Von Rundstedt, Guderian and Rommel don't leap into your mind, how about this one: He was an observer at Cambrai in 1917, the world's first large-scale tank attack. He led the first U.S. tank attack in 1918. In between the wars, he was the first U.S. commander of armor. Like Napoleon, he spent his early career in the service branch that was going to be the decisive tactical weapon of warfare.

Who else, George S. Patton.

Like Napoleon, Patton was a superb field commander because he based his strategy on the exploitation of the key tactical weapon of his time. As a metaphor for marketing, the tank tactics of Patton are worthy of study. They should be required reading at the Harvard Business Schools of the world.

In particular, Patton opposed wasting an army's key tactical weapon, the tank, in broad-scale frontal assaults.

"The enemy's rear is the happy hunting ground for armor," Patton said. "Use every means to get it there."

Marketing Weapons

Throughout the history of warfare, one weapon has proved to be decisive in each era. The phalanx of Alexander the Great, the horse cavalry of Genghis Khan, the longbow of Edward II and Henry V.

What is the key tactical weapon in a marketing war? In the past, it was personal selling. Today, personal selling is like the infantry in a military war. Necessary, but not decisive. To answer that question, ask yourself another even more basic question: Where's the battle being fought?

Where are marketing battles being fought? If you want to go out and do battle with your competitors, it's helpful to know where to go. Some stations think that marketing battles take place in the marketplace, the home or with advertisers.

Not true.

continued

MARKETING

continued

The Mental Battleground

Marketing battles are fought in a mean and ugly place, inside the human mind.

If the mind is the battleground, then positioning is the key weapon in a marketing war. Like an artillery shell, promo can have an impact on a broad segment of the target market. With positioning, you can create customers wholesale, if you are properly zeroed in on your target.

Most stations know this. Which is why the volume of Radio advertising and direct marketing is reaching astronomical proportions. As the volume increases, the relative effectiveness decreases. With the customer hunkered down in his or her mental foxhole, it becomes harder and harder to score a hit in our over-communicated society.

What makes the role of a tactical weapon like station advertising even more difficult is a widely accepted principle of business that strategy comes before tactics. Top management decides what strategy a company will follow and then the troops execute it.

This is such an obvious axiom of station business operations that no one has thought to question it. Have you?

Yet as George Bernard Shaw once said, "All great truths begin as blasphemies."

The great truth of warfare over the ages is that strategy follows tactics as surely as form follows function. Why should it be any different for marketing?

Strategy Follows Tactics

The essence of marketing warfare is a great blasphemy. A good station general finds tactics that will work and then builds a strategy to exploit those tactics. And to take the idea one step further, programming tactics should dictate business strategy.

They won't teach you this idea at the Harvard Business School. And I'm not sure if business leaders would agree with us, but military leaders certainly do.

"One does not plan and then try to make

the circumstances fit those plans," said Patton. "One tries to make the plans fit the circumstances."

"The best strategic plan is useless if it cannot be executed tactically," said Field

is what we want to do."

What should happen, and almost never does, is the exact reverse. A listener should tell the station "Here is what you can do."

Strategy should follow tactics. The strat-

Strategy should evolve out of the mud of the marketplace, not in the ivory tower office of a CEO.

Marshal Erwin Rommel.

The strategy should be cut to fit the tactics of marketing war. Yet this fundamental principal of marketing warfare is violated every day when a general manager tells the promotions director, "Here

egy should evolve out of the mud of the marketplace, not in the ivory tower office of a CEO.

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

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- Warfare is a popular metaphor for business, especially in marketing.
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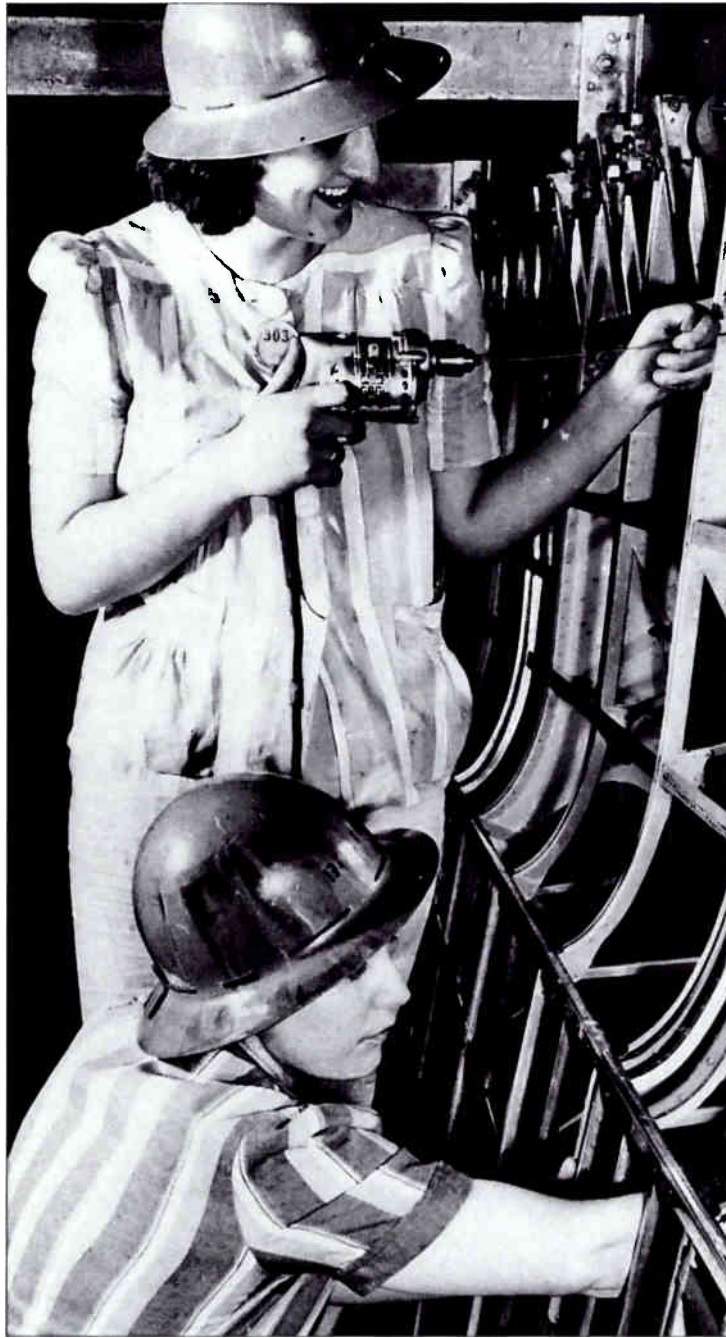
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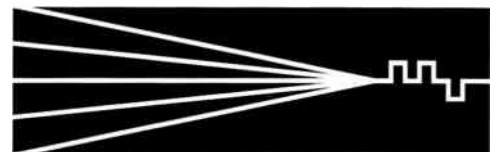
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Circle Reader Service #112

World Radio History

Watts
New



by William Suffa

Blanketing Interference Keeping Your Signal Where It Belongs

"I don't give a #&%@ about those people near the tower. Just make sure we have the No. 1 signal in the market." Bad attitude. Real bad attitude. But, if you've ever owned or managed a station with a blanketing interference problem, you've likely had those thoughts. Of all the interference cases to resolve, there is almost nothing as frustrating (or contentious) as blanketing.

Blanketing interference can refer to several forms of interference that affect Radio and television reception or operation of electronic devices close to a transmitter site. The name implies that the Radio signals are so strong, they override or "blanket" everything else. Typically, blanketing interference (from a neighbor's viewpoint) will impair Radio and television reception, cause your station to be heard over telephones, intercoms and stereos, or affect the public address system of the nearby church.

If your station should become the target of such complaints, you'll do OK if you learn these three principles and apply them: 1) document, document, document; 2) retain competent and experienced technical assistance at the outset; 3) bend over backward to assist your neighbors, even when you don't have to. If you remember these three principles, you'll minimize the chance of a long, nasty, public neighborhood (and FCC) fight.

No Wet Blankets

Blanketing interference generally doesn't result in a neighborhood problem unless you make major changes in your facility (a new site, increase in power, or change in antenna height). If the application for that facility change was made in the last few years, the FCC required a certification that the station would resolve all interference affecting receivers in use prior to construction of the facility. The FCC rules require even more: The station must correct, at its expense, any blanketing complaint received during the first year following construction of the new

facility. For complaints received after that period, or from locations beyond a specified distance, the station need only provide information on resolving the interference.

For administrative purposes, FM blanketing interference is defined as interference that occurs within the 115 dBu (500 mV/m) contour of the Radio station. Specifically

Typically, blanketing interference will impair Radio and television reception, cause your station to be heard over telephones or the public address system of the nearby church.

excluded are audio devices, defective receivers, telephones, portable receivers and high gain television antennas and booster amplifiers. This is an important exclusion, especially when the complainants take their case to the FCC. For AM stations, the 1,000 mV/m contour is the blanketing contour. Exceptions for AM stations are more nebulous but follow the same principles.

If you're about to light up a new transmitter or site, consider the FCC blanketing rules to be the technical equivalent of an EOE program. Document well, and plan ahead, just don't put a wet blanket on your head and pretend that the problems don't exist.

Good Neighbor Policy

The basic rule of thumb here is to keep good records and retain good technical counsel experienced in interference resolution. Bad publicity will come looking for you if you don't deal with your neighbors in a prompt and respectful manner.

The most important thing to do is to document everything. Consider this to be a legal case that will end up in court. You should designate a single staffer to follow up on interference complaints. All persons answering telephones must be trained to record on a form all the important information about the case: Name of complainant, address, devices affected, nature of the interference,

date of complaint, time of call, and the date and time that the complainant first noticed the interference. Then follow up. Your staff person should visit the complainant to observe the interference. The station engineer or local TV repairman should be present during the visit to observe and, if possible, fix the problem. Often, a TV filter is all that's

necessary, but sometimes the TV or Radio must be replaced with a model less susceptible to interference. After the visit, indicate on the complaint form the date and time of visit and the disposition of the case. Schedule a definite time for follow-up.

File all related records for easy reference. Do not destroy any records or correspondence related to a case. Make sure that you get advice of counsel (legal and engineering) early on. There have been cases where the neighbors spent big bucks to hire FCC legal and engineering counsel against the station.

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QUICKREAD™

- Blanketing interference can refer to several forms of interference that affect Radio and television reception or operation of electronic devices close to a transmitter site.
- A rapid and competent response to interference complaints can save lots of aggravation later.
- Three principles to remember are: document everything; retain technical assistance; and bend over backward to assist your neighbors.
- Going beyond FCC requirements can buy goodwill and help the station look good if the case goes to the FCC.



by Mimi Donaldson

Four Steps To Managing Anyone

Motivation And Communication Get The Job Done

Managing means getting results through people. We do this in many different settings from workplace to household. If you are alive, you have already been a manager. You've managed delivery people, repair people, pets, children, in-laws, spouses and more.

- Set the climate. Be sure you're in a place conducive to concentration and at a time when the person can concentrate. Listen to your words as you set the tone. Over the years, I've heard many a harried manager unwittingly say, "Now this is a simple, mindless task ... that's why I'm giving it to you." Not very motivating.

- Agree on a date for follow-up. How soon will depend on the complexity and value of the task. You may need time and practice to develop the fine art of follow-up without hovering.

Motivating people is impossible ... they have to motivate themselves.

At the station, the myth is that you need to throw money at people to motivate hard work and loyalty. Not entirely true. Management has less to do with charisma than with consistency. Managers depend on effective interpersonal communication skills to get things done.

Empower And Motivate

Many of you are called "boss." To avoid being called "boss" as a four-letter word, follow these four steps:

Step 1: Tell the person clearly what you expect them to do. Easier said than done. In management training environments, this is called "delegation." My definition of "delegate" is to empower and motivate a person to accomplish results for which you are ultimately responsible. Delegation includes these guidelines: choose a person capable of doing the job; explain the result you want; give the authority to get it done; monitor the activity; give recognition or praise along the way.

- Give the big picture. Describe the overall objectives. People need to see where their part fits into the whole to feel part of the loftier goal.

- Describe steps of the task. This is the meat of the delegation discussion. Sometimes these are already printed in an instruction or procedures manual. You still need to go over these steps, however briefly, with the capable person to assure yourself of their familiarity with them. If the steps are not already written out, have the person write them out as you speak them. This increases the probability of learning them.

- Cite resources available. Point out where there are other references on the task, if any. Resources include people who have done the task or parts of it before.

- Invite questions. Even if it feels as if you don't have time to do this, it's worth it. Better to spend the time up front than be unhappily surprised later. Invite questions with open-ended prompting such as, "What questions do you have?" not "You don't have any questions, do you?"

- Get the person to summarize what they will do to get the job done. This takes guts on your part; you risk being answered with a defensive "Do you think I'm stupid?" Use this sentence: "Call me compulsive — I need to have you summarize how you will get this done." When you take responsibility, you reduce defensiveness in the other person.

Is It On The Test?

Step 2. Give them a reason to do the task. This is the fine art of motivating. Motivating people is impossible ... they have to motivate themselves. There must be something in it for them.

Remember when you were in third grade, sitting at a little desk in class, listening to the teacher. He or she was droning on and on, boring you to sleep. Suddenly, an obnoxious kid in the back row yelled out, "Hey, teacher, is this gonna be on the test?" You were so embarrassed to hear someone actually ask that question. But you listened very carefully to the answer. If the answer was "no," your reaction was probably: Go back to sleep — not on the test. But if the teacher said, "yes," you straightened up, borrowed a pencil, started taking notes — it's on the test. Ever since then, we have done only what we perceive is on our test.

To motivate people, you've got to find out what's on the test. Then you've got to put your priority squarely on their test.

Money Where Your Mouth Is

Step 3. Give the person the tools and resources they need to do the job. This requirement can range from a desk and pencils to training to do the job and enough time to get it done. This is the "put-your-money-where-your-mouth-is" step. Teamwork among individuals of varied backgrounds, experience and human interactive skills does not just happen. If managers want their people to be productive and happy, they must put time and effort into training themselves and their people in technical skills and communication skills.

continued

QUICKREAD™

- Tell people clearly what to do.
- Give them a reason to do it.
- Give them the tools and resources they need to do the job.
- Give feedback — positive or corrective.

WOMEN

continued


How Am I Doing?

Step 4. Give feedback. All people, when accomplishing a task, want to know how they're doing. Even your "stars."

There are two types of feedback: positive and corrective. Here are four tips for each.

Positive feedback: 1) Make it succinct, specific and sincere. 2) Stick to praise only; don't use it as an introduction to another discussion. 3) Tell them why their accomplishment is important to you and others. 4) Don't be surprised if the person is embarrassed or suspicious. This just means they're not used to praise and need more of it.


Corrective feedback: 1) Never attack the person; attack the problem, whether it's job performance such as inaccuracy or a work habit such as lateness. 2) Keep calm. It's a problem-solving mode you're after. 3) Be prepared to tell the consequences if the problem continues — and be prepared to carry them out. 4) Don't be surprised if the person reacts with hostility. Even if you're being calm and objective, some people tend to take this discussion personally.

It takes practice and, quite often, some training and acquiring of new skills, to carry out these four steps to managing. But stick with it because managing people, empowering them to accomplish things, makes a difference in their lives ... and yours. 

Mimi Donaldson is president of Mimi Schwied Associates, a training and development company. She may be reached at 310-273-2633.

ENGINEERING

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The third rule is to be a good neighbor. Remember that the FCC has "exceptions" to the blanketing rule? Well, a few dollars spent on resolving telephone or audio problems can be worthwhile. An example: A client of ours turned on his new FM station, playing AC music. The nearby Baptist church picked up the FM signal on the speaker system used by the pastor. Since the interference fell into the FCC's excluded category, the station wanted to ignore the problem. Upon our advice, the station worked with the pastor to resolve the problem. We found out later that the church had been organizing a letter-writing campaign to their representative in Congress to try to revoke the station's construction permit. Instead, the church became an ally in helping the station resolve legitimate interference complaints in other homes nearby, and kept more than 25 complaints from ever reaching the FCC. 

William P. Suffa is principal engineer for Suffa & Cavell Inc. He may be reached at 703-594-0140.

SALES MANAGEMENT

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Mr. Iacocca might confess that his reputation as a great motivator came about only after he shook up the Chrysler Corp. and began to surround himself with key self-motivated employees.

If a great motivator must have a certain command of the gifts and tools of influence to motivate employees, then the people whom they are supposed to motivate must also possess certain inner qualities to be motivated.

For example, if you were to analyze only those successful salespeople you managed over the years, chances are you'd discover a commonality: They all had a success-driven orientation to begin with. Either they were all willing to pay the price of success or they all had a certain competitive resolve, or both. And, because of their own self-confidence, personal pride, commitment to improve themselves, need for recognition and self-actualization and/or because of their own sense of personal greed, over time they developed an ability to communicate in such a way that their desire or compulsion to persuade was satisfied. They became successful only because, as self-motivated individuals with a driving inner urge to succeed, they just couldn't help but succeed. In other words, they became successful not because of *you*, however damaging that may be to your ego, but because of *themselves*.

But, you may argue, there were many times when their performance improved only because of your input, and you are probably 100 percent correct. However, to suggest that you have the ability to motivate someone is to suggest that you have the ability to change attitudes and, as all human behaviorist scholars agree, that is impossible. Management can change behavior but not attitudes.

Re-cocking The Motivation Trigger


What you did do, in those situations where you made a difference, was to change their behavior. You re-cocked the trigger that was already there because the motive was already there; you did not "provide the motive." In effect, because motivation cannot be internalized from an external source, you activated the mechanism of self-motivation. You didn't motivate them, you activated them.

To understand fully, it's important to recognize the difference between the popular notion of motivating someone and the act of inspiring someone, as in a seminar. Whereas, I don't have the ability to motivate someone, I do have the ability to activate and inspire someone. The problem with the latter, as we all know, is that a good night's sleep can usually kill, overnight, whatever inspiration you got

from a seminar the day before. The self-motivated people who decide to activate what they learned, benefit the most. The difference being that they didn't come for motivation, they brought that with them ... they came for "information." Proving once again "the teacher arrives when the student is ready to learn." Attitude — that's what it's all about.

True, by threatening your employees' job-security, you can get people to do what you want them to do out of fear alone, but for how long? The better option is to get them to do what you want them to do, willingly.

It is critical that we recognize management's limitations. Management can activate, not motivate, and management can change behavior, not attitudes. You have to hire attitudes. If you hire the right people in the first place, the argument as to whether or not you can motivate someone is moot.

Now, if you think I'm wrong, I suggest that you also analyze all those salespeople who worked for you who were unsuccessful. Chances are, they all shared something in common as well. Right! Because they were not self-motivated, they couldn't be motivated. 

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

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**Blaise Howard, Station Manager,
KYW Philadelphia
News**



**Dick Rakovan, GM,
WWRC-AM Washington, D.C.
News/Talk**

News/Talk Cities They're Growing

I**NK:** You both are members of the News/Talk Radio Format Network recently formed through Interep. What do you think the benefits of the new network are going to be?

RAKOVAN: The network reaches 70 percent of the news/talk audience in the top 25 markets, so it is a very efficient buy for a national advertiser who is trying to reach adults 35-plus. It's an extension of some other networks that Interep formed, like the Urban Network and the Country Network.

HOWARD: There's also an educational factor involved. We are an all-news station, and it's easy for us to understand that we are all news all the time, but that can be misunderstood by the advertising community. The educational element comes in when we can inform our reps in New York about just what

message than in any other format.

HOWARD: You've taken a big step forward when you believe there is a difference between listening and hearing. At KYW we believe the advertising medium must not only carry the message, it must convey the message. And, in the intrusive commercial environment we have, people tune in to listen. Whether they tune in for traffic, weather, sports, or news—or, in the case of a talk station, Rush Limbaugh—they are tuning in for a particular reason. They want to be there. It's not background, and it's not there to keep them company. It's there because they want to participate in it.

INK: A good example of that is what's happening on television today. All the networks have news magazine shows in prime time, and many of the popular daytime programs are talk shows.

of these formats in our industry?

RAKOVAN: They're going to grow, because the appetite for them is growing. We have an aging population that increasingly has a greater interest in a broad range of subjects. We're doing things in talk Radio that run the gamut in terms of the kinds of interests that we serve. We have the *Washingtonian* magazine food and wine critic and we have Scott Peck, the son of the Army colonel who testified before the Congress on gays in the military, who does a show directed at the gay population. We're more reflective of the local community in the areas of news and talk than any other medium because we're instantaneous. Radio is not the newspaper reporting yesterday's news, and it's not television that gathers something at 10 o'clock in the morning and shows it at 6 o'clock at night.

INK: You bring up an interesting point. With Scott Peck, you pulled someone out of the community who has had some national publicity, yet he is not a "trained" broadcaster.

RAKOVAN: Actually, he is. He just graduated from the University of Maryland in the School of Journalism.

INK: But do you think the audience really cares about the "trained broadcaster" aspect? Gordon Liddy is also not a trained broadcaster, but he seems to be doing pretty well. Is it possible to just pull someone out of the community and put them on the air?

"I have found that in news and talk that the audience will respond more quickly to an advertiser's message than in any other format." — Dick Rakovan

we are, so they can understand just how we position ourselves.

RAKOVAN: Having worked in many different formats, it is my opinion that you won't find a more responsive audience as you do in news and talk. I worked in CHR, beautiful music, and light AC, and I have found that in news and talk the audience will respond more quickly to an advertiser's

HOWARD: Exactly!

RAKOVAN: And with most of these shows—the Tom Snyder show or even Oprah and Phil Donahue—all you really have is Radio with pictures.

RUNNING THE GAMUT

INK: Where do you think talk and news are headed in Radio? What is the future

continued

IN THE TRENCHES™

continued

RAKOVAN: Sure! Ruth Westheimer had never been on the air before she was "discovered." Many people are real communicators. They're not trained to be skilled announcers. Everybody had to start some place; they're just ordinary human beings who can talk on the air.

INK: Radio listeners cite the medium's immediacy as an important factor in their listening habits. Are newspapers becoming obsolete because they're so often so late with the news?

HOWARD: People do want their information quickly, and because they don't really have time to spend with newspaper they know they can tune in to Radio if they need sports, weather or traffic. People have an insatiable thirst for information, and I like to refer to us as a part of everyday life in Philadelphia.

RAKOVAN: If you go to a newsstand you'll find 10 comic books, 10 food and wine books, 10 news/talk books, 10 computer books, and so forth. The magazine business has flourished because of the diversity of interest that people have, and for every interest you'll find four or five magazines surviving very readily. We offer the same diversity, except we're in talk Radio rather than magazines.

INK: Do you feel that diversity will carry further into news and talk to the point where we are going to see further format splintering?

RAKOVAN: There's no question. In Washington, D.C., you've got everything from Howard Stern and Gordon Liddy on one station to what we think is more middle-of-the-road, broad-based approach in our talk programming, then you have older talk. And in Detroit there are three black talk Radio stations, focused on the black community.

HOWARD: It happened in New York, with the all-business Radio station up there, WBBR, and there was another station that was a kind of New Age talker that since has switched to young country. A few years ago we saw the first all-sports stations, even here in Philadelphia, and that's been a flourishing format across the country in many major markets.

NO TUNE OUT, NO BURNOUT

INK: Often we see music formats burn out, but it appears that in the case of news or talk, the hits really do keep on coming because the hits are what's happening today and tomorrow. So you really can't get burned-out on it.

RAKOVAN: The fact is, Arthur Godfrey was doing this when I was a child, and it will

survive well beyond me.

HOWARD: Every day our lineup changes because the news changes. The audience is changing, too. It amazes me how clients today will say to us, "Your audience has to be 75 percent male and 25 percent female, right?" But it isn't; when you take a look at it, it's about a 50/50 mix now. It is just so difficult to tell people that society has changed so much.

INK: Are you finding that the clients are changing?

HOWARD: Yes. Clients today are holding the agency people a little bit more accountable. The efficiencies are important, but we're hearing a lot about their effectiveness. What we're hearing is whether the process is working, whether the client actually is selling product.

RAKOVAN: The account guy in an agency doesn't really give a damn about a cost per point ... all he cares about is his client's products, and whether his service is being positioned and marketed to the appropriate end-user.

HOWARD: Actually, what people are look-

ing for today is commercial environment.

"We believe the advertising medium must not only carry the message, it must convey the message. And, in the intrusive commercial environment we have, people tune in to listen. ... It's not background." — Blaise Howard

ing for today is commercial environment. There is so much clutter. With every advertising vehicle, every advertising program, every billboard and every television commercial, the client is looking for something that is going to make them stand out and talk directly to somebody who is listening.

INK: What do you find to be your most challenging situation today, in terms of operating a Radio station?

RAKOVAN: First, the cost of talent and the cost of doing business has gone up dramatically. News and talk formats are very expensive to air. The margins on news and talk stations are much different from any other media or Radio station.

HOWARD: That's right. When we look at our station compared to a music station, we have three times the staff members. And the largest department in our Radio station is our news department operation.

INK: A lot of managers who are operating automated stations probably can't really relate to the kind of operations that some of the news and talk stations have ...

RAKOVAN: I sort of feel as if my job is like being mayor of a small city. There are more people who are working full and part time at this station than there are in many entire

local market.

HOWARD: Yes. Our commitment is to the Philadelphia market ... which is one of the reasons we win as big as we do.

TALKING RESULTS

INK: What sort of promotional efforts have you been making to market your station to your audience ... and your clients?

HOWARD: Our general manager here put together a slide presentation that we've been taking out to many of our clients. We're going to try and use it with this News/Talk Radio Format Network, although it will need to be re-written a little bit to adapt to some of the talk stations. The presentation is called "Response-ability," which we define as the ability of our audience to respond to the client's messages. Commercial environment is probably the most important thing we can offer to clients today. FM music stations over the years have done a lot of different promotions, but with talk stations growing in dominance in all the major markets, we can go in and talk results, not promotions.

INK: A lot of organizations and companies are using contact management software to
continued on page 26



Anne Clougherty
President
MEDIA SYSTEMS, INC.

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ANOTHER RADIO INK SUCCESS STORY

IN THE TRENCHES™

continued from page 25
customize presentations for individual prospective clients. Are either of you seeing any Radio people in your markets — maybe at your own stations — utilize some of this technology?

RAKOVAN: Our national sales manager carries a laptop computer and will actually go in and design buys. We also have a research director who carries one when he visits the client or an agency, and he actually does runs right in front of the buyer.

HOWARD: We're not using anything like that. We use PCs at the station, and if any instantaneous information is needed, we use the fax machine to get it to the right person.

INK: How important is creativity in the sales mix?

RAKOVAN: It's crucial. One thing we're trying to develop is an exchange with other Greater Media stations to develop a system to gather advertising material by category so we can share what we're doing. I would like to see this material put on CD or digital audio tape as a sort of Radio tearsheet. The thinking behind this is that a campaign that is effective for an automobile dealer in Detroit may work somewhere else.

INK: Why not just put the material on tapes?

RAKOVAN: The problem with tape is that you can't get to it very easily. It's a pain in the neck. But if the tearsheets were digitized, you easily could go through a 60-minute CD with different copy or campaign ideas and develop a campaign that is very localized. Why go through reinventing the wheel every time you go out to talk to a client, when you can use great ideas from other Radio stations around the country?

WINNING BIG

INK: RAB has just revitalized its on-line service. Have either of you had a chance to check it out?

RAKOVAN: I saw the early developments of the system when Warren Potash was still president of the RAB. I have not yet used the on-line system for commercials, but I have used it for a lot of other data. We just had all of their client files sent to us, and we're building generic local market presentations by category for every RAB topic.

HOWARD: We're not on-line with RAB at this time, although we were in the past. What we're doing here locally is, we have every presentation, every bit of research we have done, stored on a floppy disk. That way, if anyone needs information on particular buys, clients, demographics, whatever, we can pull it out by category.

INK: What area of the Radio business do

you think could stand the greatest room for improvement?

RAKOVAN: We'd all be better served by focusing on a client's individual needs. Radio is still a people business, and we need to look more in-depth at solving a client's individual needs, not peddling a package of spots. Rather than hiring salespeople who sell time, we need to hire individuals who have a deep knowledge of marketing who incidentally sell time because they are providing solutions for advertising clients.

HOWARD: I agree. We have too many people selling our Radio stations by selling spots; they're not showing people how to use this medium correctly. It's very important to find and train the proper people which, at our station, fortunately are pretty darn good. We also need to reinvest back into the product of Radio. We're going to get a lot more competition from other media, so we need to invest in our people and services to maintain our edge.

RAKOVAN: Right. Our company developed the "Greater Media Sales University," where we bring all of our people from every Radio station into a series of training sessions that consists of nothing but three or four days of intensive training. Then, we go back out to

**"I sort of feel as if my job is like being mayor of a small city."
— Dick Rakovan**

our own individual stations and have ongoing training sessions.

HOWARD: We do that with many of our all-news stations. We get together usually once a year and share things that have worked in our different markets. We've had presentations on how to go after play-by-play dollars, or how to target the business section in the local newspaper. We've also developed

**"With talk stations growing in dominance in all the major markets, we can go in and talk results, not promotions."
— Blaise Howard**

a retail sales unit that offers packages to people who cannot afford the prime dayparts, but which provide the right kind of frequency to get results. We get a tremendous amount of repeat business that way, which is one of the reasons we win as big as we do.



Bob Moore
Copywriter and Associate Creative Director
at Wieden & Kennedy

Creative License

Mercury Awards Unleash Radio Talent

Creativity paid off for Wieden & Kennedy's Bob Moore at the second annual Radio Mercury Awards this year. A copywriter and associate creative director with the firm since 1989, Moore won first place — and \$100,000 — for his "Hubble Telescope" spot for Nike Flight basketball shoes.

The 32-year-old Moore has been in the copywriting field since 1982, building a reputation for strong Radio work and accumulating a variety of awards along the way. He currently works out of Wieden & Kennedy's office in Amsterdam, The Netherlands.

Q: Congratulations on winning the Radio Mercury Award. Tell us, how does it feel to be rich?

A: Actually, you should ask the U.S. government how it feels to be rich; they're going to get a big portion of it. Actually, the shock really hasn't worn off — I'm still kind of walking around trying to concentrate on work. I tell you, it's been a pretty amazing time.

Q: When you flew in for the awards, what odds did you give yourself for winning?

A: I knew we were in the final 40, and since I had to be in New York to do some music the next day I called up a couple of days in advance and had a tuxedo waiting for me at the hotel. Basically, I got off the plane from Amsterdam at about five, raced to the hotel, threw on my tuxedo, and went to the Waldorf.

"If you're really good at writing Radio, you can do just about anything. It's really a proving ground; you're not hiding behind an art director ..."

Then, about two hours into the program, as they were announcing the awards, the jet lag started to hit me and I started falling asleep — but after a little coffee I was fine.

Q: What was your first reaction when you found out you were the Mercury Awards grand prize winner?

A: Relief. I came all that way and actually won something. In fact, [awards are] the bane of every writer's existence. I had thought that if the spot won anything, it would probably win one of the lower-money prizes, like the \$5,000 award. This spot was a co-op spot, and co-op spots tend not to be very visible. So, I was quite shocked that it won the big one, it was really shocking.

IT'S THE MONEY, STUPID

Q: Let's go back to square one on this: When and why did you first enter the awards?

A: Because of the money. I knew that there was a big payoff, and I did this spot a little bit ago, and I really liked it, and it got a great reaction. The agency enters a lot of award competitions, and they elected not to enter this one because of the steep entry fee. Also, you have to draw the line somewhere when you're entering these things. So, I made the decision, along with another writer at the

agency who has done some really good Radio, we entered by ourselves.

Q: Of course, by so doing, you get the money for yourself.

A: Yes, it's kind of funny how that worked out!
Q: How do people at the agency feel?

A: They're very excited. [Agency partner] Dan Wieden happened to be in New York at the same time I was, so I called him up and we had lunch together. He was just like a little kid, jumping up and down ... I haven't seen him that excited in a long time. We're not really known as a Radio agency, but we do really good television and really good print. Radio has always been a kind of stepsister to the creatives, and it was nice — and very unexpected — to win a major award for Radio.

Q: What do you consider yourself: a copywriter or creative director?

A: Here in Amsterdam I'm both.

Q: But you weren't in Amsterdam at the time you wrote that spot...

A: No, I was still working at Wieden & Kennedy Portland [Oregon]. About six or seven of us moved over here from Portland to open up the Wieden & Kennedy Amsterdam offices last July. The reason for that was to

continued on next page

ADVERTISER Q&A

continued

better service the Nike Europe client here in Hilversum, which is kind of a suburb of Amsterdam. Nike was getting to be too big of a piece of business to handle out of the U.S. and, quite frankly, we needed to get over here and understand this market better.

Q: The original theory behind the Mercury Awards is to get creative people who are used to getting a lot of recognition for television spots interested in doing Radio. Do you think it does that?

A: Yes. It is a very visible award, and it brings a lot of visibility to Radio by making creative people think twice about doing it. Certainly, this co-op spot that I did was not supposed to

be any great gun ... it was part of a greater co-op kit consisting of 50 or 60 print ads, some television spots, and two or three Radio spots. It really didn't enter my mind when I was creating the spot that I should make it really good for the awards; I just got lucky and it turned out real nice.

THE PROVING GROUND

Q: Then do you consider yourself a television person who lucked out in Radio?

A: Not at all. I got my first job at Wieden & Kennedy because of Radio. People don't often look to that as part of their portfolio or something that can help them get ahead in the advertising business, but it sure can. Because if you're really good at writing Radio, you can do just about anything. It's really a

proving ground; you're not hiding behind an art director or a director. In Radio it's just you and your producer, not a lot of different minds trying to make the thing happen.

Q: At some agencies there appears to be a movement toward creating or hiring a Radio specialist because quite often the creative people who are doing television don't want to be bothered doing Radio. Do you think the opportunities for really good Radio writers are increasing because of this television bias?

A: I would think so. Again, not everybody can do it. I can name three or four great television writers off the top of my head, but I've heard their Radio and they're not that good.

Q: What makes a good Radio commercial?

A: A good spot has to be engaging and it has to get you right off the bat. Sixty seconds is a long time to try and keep someone's attention. It doesn't have to be theater of the mind, it doesn't have to be a straight voice-over, it doesn't have to be a sound-effect piece. It just has to be engaging. It also has to blow people right out of the car seat in the first five or six seconds, something just has to get their attention whether it's just somebody saying, "Have you ever felt like this," or a barrage of sound effects, or something. I don't mean necessarily shocking, but it does have to be something that makes you sit up and say, "What's that about?" People tune out commercials just like they shut them off when they watch television; they just shut them out and wait for the next song.

Q: How do you feel about placement of Radio? Have you had any philosophies in how to use Radio?

A: Not really. I started out in the business as a Radio buyer and writer for a very small agency in Seattle. Before I was even in college I'd had a Radio show for four years, so I've been around Radio a long time. I do believe there probably are some more creative ways to use Radio than people are using today, maybe going for time blocks, or book-ending a time block, but I prefer to keep things pretty simple in one specific 60-second block.

Q: The Mercury Awards recognize Radio on a national level, but what kind of other efforts can the industry do that will get more agencies and more creative people interested in doing Radio on a local level?

A: In Portland there is a \$5,000 award for the best Radio spot of the year, and it has really drummed up a lot of interest. Other markets could do the same thing along the lines of the Mercury Awards, not going whole-hog with a \$100,000 prize, maybe giving out \$1,000 or \$5,000. Whatever the amount, it's still valuable, because it makes people want to enter. Also, it's good for the awards show, because

continued

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ADVERTISER Q&A

continued

it makes people want to enter more so the sponsors receive more from entry fees. And it's good visibility for Radio, of course.

TAKING THE CAKE

Q:A lot of people at agencies for a long time have treated Radio as television's bastard stepchild. Is there anything that Radio should be doing that could change some of these perceptions?

A:Results are important. Success stories for national advertisers, like the Motel 6 campaign, are well-known. A long time ago the

talented people at the top agencies. Getting the top creatives to enter the awards show is the biggest thing. Also, whoever came up with the idea of the Mercury Awards was really on the ball. I was totally blown away. I thought it was going to be a couple hundred people in a little conference area, but it was incredible. I've been to the Kellys and lots of other awards shows before, but this one really took the cake.

Q:And the actual award is the largest award in the advertising business.

A:It is. It's the same amount as the Kellys', but normally you have to split that with the art director. You know, one thing that might work creatively would be to team writers

"A good spot has to be engaging and it has to get you right off the bat. Sixty seconds is a long time to try and keep someone's attention."

president of Boeing said to me, "I love the commercials so much, if the hotel chain was any better than it was I'd have all my executives stay there." It's such a common sense approach, and it works. That's what advertisers are looking for: different success stories. That's the only way that Radio will ever increase the comfort level of somebody who is uncomfortable with Radio. You have to go in and say, "Hey look, these guys did it, and these guys did it, and these guys did it."

Q:How might Radio better work with agencies to correct some of the misperceptions some creative people have toward this medium?

A:First, keep doing the Mercury Awards. The list of entries and the compact disc featuring the final 40 spots are from very

with other writers, like they would for a print ad. Or even an art director. That's something I've been thinking about for a long time, bringing in the art director to see what he or she could bring to Radio.

Q:Yes, it seems like a natural.

A:Absolutely. In its own way, Radio paints pictures.

Q:Any final thoughts about the awards ... or Radio?

A:Again, I take my hat off to the whole awards. The entire event was very well done, very professionally presented and the people who worked on it at the Radio Advertising Bureau really put their hearts and souls into it. Give this thing another year or two and it's going to be gigantic. They're going to have more like 9,000 entries instead of 900. ☺

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BUSINESS FACTS by Ken Costa, Radio Advertising Bureau, 212-387-2100

Hit the Road again ... Some 50 million families will move this year: 33 percent in summer; 23 percent, fall; 21 percent, winter; and 23 percent, spring. Corporate moves are expensive ... averaging \$16,528 per transferred employee. However, 72.2 percent of companies will pick up all costs, and 93.7 percent will pay for packing. One-third (32.6 percent) have no desire to move: 54.6 percent cite cost of living in a new area; 50 percent, family ties; 50 percent, spouse's job; 36 percent, other personal reasons; and 35 percent, housing problems. Average American moves every seven years, but since five out of eight are local moves, they'll stay within a station's coverage area. (Source: Gannett News Service, from U.S. Census Bureau, Atlas Van Lines, American Movers Conference, May 24)

Nature Doesn't Abhor These Vacuums ...

Americans bought 11.7 million vacuum cleaners for \$2.65 billion in 1992, best year ever. Ninety-five percent of households have at least one; 55 percent, two or more; 20 percent, three or more. Another 10 million hand vacuums (Dustbusters, etc.) were bought for \$300 million, of which 31 percent were gifts. Where full-size vacuums are sold:

Discount stores	28%	Warehouse clubs ..	9%
Department stores	25%	Door-to-door	8%
Vacuum stores	10%	Appliance stores	7%
Catalog showrooms	9%	All others	4%

Don't forget bridal gifts, second vacuums for summer vacation retreats, and maybe it's time to toss the old one out (90 percent of sales are replacements). (Source: HFD, May 24)

Tearing Down Walls

How Radio and Television Can Learn From Each Other



Jim Chabin, president of PROMAX International

James B. Chabin was named president of Broadcast Promotion and Marketing Executives in September 1992. Since then, the former vice president of national promotion at E! Entertainment Television has guided the organization through a number of major changes, not the least of which was a change of the association's name earlier this year to PROMAX International. This change, Chabin says, better reflects the organization's charter to "become

the world's foremost source of ideas and information for marketing and promotion executives in the electronic media."

While Chabin comes to PROMAX directly from the television side, he is quick to note that he is a seasoned Radio veteran. Early in his career, he worked on-air and in sales at such Radio stations as KWBW-AM Hutchinson, Kansas, KLWN-AM/FM Lawrence, Kansas, KEXO-AM Grand Junction, Colorado, and KVMT-FM Vail, Colorado. He served as an account executive for two years at CBS Radio Spot Sales and, after working in television sales for three years in the early 1980s, formed Chabin Communications Corp., which owned and operated KKIS-AM/FM Walnut Creek, California. From 1985 to 1989 he was a member of the Board of Directors of the California Broadcasters Association, for which he also served as secretary/treasurer and vice president. In 1988 Chabin Communications received the White House Award for Private Sector Initiatives from then-President Ronald Reagan.

INTERVIEW

I**NK:** The perception among many Radio people is that your organization is much more oriented toward television than Radio. Do you feel that this reputation is deserved?

CHABIN: Much of it is. But if you look at our past, PROMAX was founded 37 years ago by AM Radio people in Chicago. It was at that time — generally speaking — an all-white, male, AM clear-channel group that simply shared a common vision. Eventually they opened it up to allow FM, which at that point was something that no one really thought was worth its salt. Then they opened it up to television, and television networks, and independent television stations, and then to syndicators. Today we find interactive companies, cable companies, and cable networks coming into the association. As a trade association we are unique because 52 percent of our members are female, we are ethnically very diverse, and we have members in 26 countries.

'COUSIN RADIO'

I**NK:** The association's roots are in Radio, but increasingly your focus is on television and cable. How do you convince Radio people that they have a place within PROMAX and at your annual conference?

CHABIN: The fierce competition that has emerged in syndicated television has made our conference the focal point for those industries, at the same time that Radio was experiencing some growth difficulties. I understand how easy it would be for a Radio person to come to our conference, as I did at my first BPME meeting, and feel like an Irish Catholic at a Jewish wedding. I felt welcomed, but I just didn't know quite what to do. Therefore, our job as an association is to educate people who promote and market programming for a living. It doesn't matter whether they are in Radio, television or cable. People who want to build a wall around themselves and learn only about Radio are far more compatible with the attitudes of the

CHABIN: Yes. As Radio people we have a tendency sometimes to build a wall that need not be there. This is a defensiveness that may be rooted in a sense of inferiority; I've felt it myself, but the association right now is being run by someone whose roots are in Radio. I began in Radio, and my predecessor, Gary Taylor, was from Radio and is now running KIOI in San Francisco. Our chairperson, Joan Voukides, was with NBC Radio and the Radio Advertising Bureau. Our vice president of communications, Lou Bortone, came from Boston Radio. So I don't think we can be accused of not being aware of Radio, because I think we are.

I**NK:** Yet many Radio people still seem to have a self-imposed impression of themselves as being either a third-world country or the bastard cousin of the royal family.

CHABIN: They do. One thing we're considering for our next conference is to change the way we code our sessions. Right now we label them as "Radio," "television," or "cable," and we really need to change that. The truth is that, when [Disney chairman and CEO] Michael Eisner talks about the future of media, he mentions Radio and he mentions television. So is it a television or Radio session? My sense is that we need to integrate more Radio people into our "television" panels, and more television people into the "Radio" panels.

I**NK:** But just as some Radio people take a "separate but equal" position, do you think television people would resent hearing Radio people address television issues?

CHABIN: I'll tell you something. We did a one-day session the day before the conference started that addressed value-added marketing. Three Radio promotion directors stood in front of a hard-nosed group of 60 television and Radio sales managers and promotion directors and general managers for eight hours. The scores for this session were among the highest we've ever received, except for one TV person who said it would be nice to put a television person on the panel, but otherwise it was "perfect." That from a tough group of television people.

"Wouldn't it be funny if we launched this new people meter with great excitement and we find out that everything we've been doing for the last 20 years was wrong ... No one would laugh harder and louder than the leadership of this industry ..."

1950s and '60s than they are with the 1990s and the year 2000.

I**NK:** Are a lot of Radio people guilty of thinking too much inside-the-box, not taking a look at other media and saying, "Hey, this could relate to my situation as well as to television or cable."?

I**NK:** So, ultimately, your job is to shift the focus of people who have a preconceived perception of what they need to learn at a conference, and how they need to learn it?

CHABIN: The point is, the relevant topics to be continued on next page



"I understand how easy it would be for a Radio person to come to our conference, as I did at my first BPME meeting, and feel like an Irish Catholic at a Jewish wedding."

INTERVIEW

continued

discussed at our conference shouldn't be to teach someone how to write a 30-second piece of copy — they can learn that at an RAB session. What we're trying to do is show them how to use MTV to tie in with your FM rock station, and go sell it to Taco Bell. We want to show how your sales staff can create something that gives you inventory on your local cable system. MTV, if you're a rock station, or ESPN if you're a sports station,

“The local cable operator and the local radio operator have far more mutual areas of potential and lucrative relationships than they do areas of competition.”

or CNN if you're a news station. We look at this association as a university, and we're trying to impart the skills that people are going to need in the next 10 years. If someone expects to learn how to be a Radio promotion director, I'm not sure the conference is going to be the place to go. But if they want to learn about marketing in the electronic media in the '90s, they really can't afford not to come to the conference.

INK: What is the mission statement of PROMAX?

CHABIN: We fundamentally are here to enhance the role of promotion and marketing executives in the electronic media. In January we did a long-range planning session, we built what we call a Vision 2000 Statement, which basically says we want to be the world's foremost source of ideas and information for promotion and marketing executives in the electronic media. The statement says: “By the year 2000, the global electronic media marketplace will be a hyper market of visual and audio products reaching increasingly fragmented audiences through a highly targeted

array of distribution options, those organizations involved will be active in broadcast and cable television, Radio, computers and other new technology communications.”

ON PROMOTIONAL CUTTING EDGE

INK: A few minutes ago you mentioned value-added marketing, which is beginning to get a bad name in Radio. Stations are being inundated with requests for sales promotions, to the point that some are afraid of losing their programming and sales integ-

ity. How can Radio stations reduce this type of business without driving away the advertisers — or the reps?

CHABIN: As I understand it, more than 50 percent of all national buys are coming down from reps who tell their clients “we get a promotion with this.” If we're not careful and don't get smarter about marketing and promoting, what we're going to end up doing is giving away free spots, which really makes our average unit rate meaningless. There probably isn't a general manager in America who doesn't drive home at the end of the day with that deep-seated knowledge that this is what is going on, and likewise he or she is very uncomfortable with it because it is against every fiber in his or her head — and it is contrary to the best interest of their asset.

INK: Is there somebody to blame for this? Is it the reps or the stations that allow it?

CHABIN: Neither. Generally it is ignorance, along with the fact that as an industry we considered the promotion department the

continued on next page

SIDELINES

■ Leisure Activities: **Writing concepts and strategies while sitting poolside in Palm Springs; developing my knowledge of opera.**

■ Recommended Reading: *Please Understand Me*, by Keirse & Bates; *An Open Life*, by Joseph Campbell.

■ Mentor or Role Model: **Fred Conger, GM at KWBW-AM Hutchinson, KS**

■ Most Interesting Person You've Ever Met: **My mother; she raised seven kids on her own after my dad died.**

■ If you had 30 minutes to sit down and talk with someone, who would you choose? And why? **Mikhail Gorbachev, because he understands the forces of change as well as the consequences.**

■ If you were granted any wish, what would that wish be? **That our nation's leadership could work together and make us all proud.**

■ If you could go back in time, where would you go? **Ancient Rome. The rich culture has always fascinated me.**

■ I listened to **E. Alvin Davis on KLEO in Wichita, KS** when I was a kid.

■ When I was a little boy, I wanted to be a **Radio DJ** when I grew up.

■ What is your pet peeve with Radio? **As a group we'd rather complain among ourselves than get on with winning the game.**

■ The most embarrassing thing that ever happened to me in my Radio career was **when I sold a remote broadcast to Nationwide Mobile Homes in Lawrence, KS on KLWN and nobody came.**

■ What has been your most elusive goal? **Separating my work life from my private life.**

■ Of what achievement are you most proud? **The growth and success of PROMAX International.**

■ As a listener, what is your favorite format? **All-news.**

■ Anything you would do differently if you had to do it over again? **No. The person I am today is a direct result of all the stupid, ignorant, and good choices I've made.**

■ The best advice I could give someone on Radio ownership is: **Do not give up. If you stay with it, you'll do fine. You'll probably even do great.**

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INTERVIEW

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last priority of the station. In many cases the secretary handed out the T-shirts and bumper stickers. What happened was, overnight, the promotion and marketing departments became far more important to the advertisers. They discovered that, in order to get their message out, they had to make a bigger noise and they would do it with promotion. Meanwhile, salespeople were just as anxious to get that business and they learned that a promotion often meant the difference between getting the buy or not. The stations got sucked into this and found themselves having to do promotions in order to get a buy.

INK: So what can be done about it?

CHABIN: Just as no general manager would hire a program director and allow that program director to program a bunch of untested music, he or she needs to take a look at all the other air time that is devoted to promotion, marketing and positioning in a station. My sense is that in order to protect the value of the asset, GMs are going to have to start paying attention to their stations' promotion and marketing departments.

INK: What is Radio doing right — and what mistakes is it making — promoting itself?

CHABIN: Radio is doing so much more right

than it is doing wrong. What I find interesting is that Radio does not even know that it is on the cutting edge of the world's electronic media. The Radio industry in the United States has not only invented the Radio industry for the world, but it is inventing the television industry of tomorrow. The skills, the brand identities, the call letter ideas, and the way you position your morning team, your music format, the way you rotate your programming, the way you counter-program on the dial based on what else is in your marketplace, are skills that U.S. Radio is teaching worldwide. Television's future is one of fractionalized audience with more specific niche programming and a higher competitive pitch for fighting for an increasingly diminishing audience. And Radio invented that curve. Ultimately we are headed toward a world of incredible competition, highly targeted audiences, and incredible attention given to branding and positioning — those disciplines are coming out of the Radio industry.

INK: One of the biggest changes in Radio in the last year has been duopoly. For the first



On a recent vacation in Sante Fe, New Mexico, Chabin visited with two former Radio colleagues: Don Fulton, (L), an account executive with KKOB-FM Albuquerque, and George Bolt, now retired, who worked with Chabin at KVMT-FM Vail, Colorado, in the early '70s.

time we have FM stations competing against themselves, which has to lead to a different promotional outlook. How is this going to change the playing field?

CHABIN: I'm not so sure that it will. If I owned my competitor, I don't think I would run the stations any differently. It reminds me of the days when we had an FM station that did AOR and an AM station that did country. If we wanted to increase the sales at the station, we had two sales departments: one that did nothing but handle the FM and one that handled the AM. We threw them on the

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INTERVIEW

continued

street and made them compete with each other. And what happened? The sales of the stations went up. Ultimately, the AM and FM were more valuable if they were sold separately than if they were sold in combo. So, my sense is that in a duopoly situation it's going to be very important to keep the stations separate. Otherwise, once you start discounting or promoting in combo, you may realize some diminishing costs but you also will have a lot of media buyers, advertisers and listeners who will diminish the value of your product. **INK: But if you own two stations with similar target demos, you're going to be spending**

"Radio does not even know it is on the cutting edge of the world's electronic media. The Radio industry in the United States has not only invented the Radio industry for the world, but it is inventing the television industry of tomorrow."

promotional dollars against yourself. How do you determine on which station you're going to spend more money?

CHABIN: That dilemma will resolve itself based on the successes and failures of the people who are innovating it. But it is going to be important to maintain distinct and clear identities, because if the audience ever feels that the same guy is throwing the levers at both stations, it's going to confuse the identities of both. If a 14-year-old CHR kid finds out he's listening to a station owned by the same guy who owns the station his parents are listening to, that 14-year-old is going to be a difficult sell. Walt Disney Studios learned this when they realized that if they wanted to get the younger market, they couldn't put "Walt Disney Pictures" on every movie they released.

INK: That's why they developed Touchstone Pictures ...

CHABIN: Exactly. Touchstone was a wonderful innovation of the Disney organization because it created a way to appeal to moviegoers. It protected the Walt Disney name for terrific family stuff, but it also created new logos and signatures that most people would never associate with the people who brought you *Bambi*. Radio people are very keen on this and understand brand identity better than anybody else in the broadcast world — and they are going to be very careful to not let the audience know that there is one guy back there playing the polka record on one station and another guy playing rock 'n' roll on the other.

INK: Earlier you mentioned that Radio should be taking a good look at MTV, VH-1, ESPN or CNN as viable marketing media. Do you

take the position that cable can be an effective avenue for Radio promotion?

CHABIN: Cable is the best source of niche-targeted marketing. Cable systems can target by ZIP code, they can target by street, they can target by neighborhood, they can target by household. In fact, the research that they get back on the subscriber household tells you enormous amounts about their consumers. Because of the nature of what people watch, like pay-per-view and home shopping, your local cable operator is going to know more about the consumers out there than anybody else in town. They're going to know what channels people watch, what habits they have, what kind of things they like to buy. Yet in many markets cable opera-

tors do not see themselves as — nor are they desirous of being — advertising forces in their local marketplace. Many of the local cable operators traditionally have come out of the engineering side. They're long on cable channels, but short on sales experience.

Radio, on the other hand, is short of inventory but long on sales and promotion brilliance. So the local cable operator and the local Radio operator have far more mutual areas of potential and lucrative relationships than they do areas of competition. That's not the case in every market, but, if you look around the country, there is a heck of a lot of opportunity.

INK: You make it sound as if cable operators are out of the electronic media loop ...

CHABIN:

They just don't have that shared experience as Radio and television people have. Anyone who has ever turned on a Radio station at 5:30 in the morning and had to rip the wire, or read the copy, or sell a spot, has something in

continued



Chabin with Charles Osgood before Osgood's appearance at the Radio luncheon. Chabin first met Osgood "when we were both younger at CBS Radio. He's one of my all-time Radio heroes."

INTERVIEW

continued

common. The cable operators do not come from that field, and there is an awkwardness between them and Radio. Cable people don't show up at the same luncheons, they don't play in the same golf tournaments. They don't come from a uniquely similar background. But if they were to sit down and look at the things that they could help each other with, there are some real opportunities for Radio stations in a marketplace to get a leg up on their competition. The cable operator has a TV channel suited to every Radio station in his community, and he could probably cut deals with every Radio station in his town by saying "Look, you're all news, you sell my avails on CNN and I'll run promos for your Radio station."

THE RATINGS CRUTCH

INK: Arbitron has proposed several changes in the way it measures listening levels, including a possible "people meter" as well as a reconfigured survey period. Whatever the outcome of these proposals — and this is a leading question — do you think Radio stations are too reliant on the ratings?

CHABIN: Yes. I don't want to speak for all GMs, but the most successful financial deals

I ever cut in Radio were not related to the ratings. My sense is that we always over-rely on the ratings, both in Radio and television. They are the ultimate crutch. I had a general manager once who said that discounting your rate is an excuse for a lack of salesmanship. Sometimes it is so easy to lay out the numbers. Now, I'm not blaming the Radio industry, but so many media buyers use that as a justification that ultimately we do rely too much on the numbers. I am encouraged, however, by the use of qualitative research that I've seen come out of such stations as KKOB in Albuquerque. They're able to break out, say, how many KKOB listeners buy sporting goods and how much they spend in the course of a year. Those kinds of numbers are relevant. They bring it home to the advertiser to the point that they get their minds off the station cume, which is irrelevant in the greater scheme. A car dealer will worry about your station cume if that's what you talk to him about. But if he sold 20 cars because of your station this week, he'd be the happiest client in the world. So instead of worrying about reaching 200,000 listeners in a week, all you have to do is get 20 of them down to the dealership.

INK: Selling by the numbers ultimately means cost per point. Is CPP becoming a dirty acronym in Radio?



Chabin congratulates Sally Jessy Raphael on her 1993 PROMAX Industry Achievement Award.

CHABIN: CPP is the sales procedure of last resort. It is selling quantity and not quality — and we've all done it. It's an easy way to sell Radio if someone will buy it based on that. Ultimately, the advertisers don't give a damn about the cost per thousand, but they've been told by their ad agents that it's important. What the client really wants, however, is sampling opportunity... getting clients in the door. The media buyers, Arbitron and Radio stations have all done everything we could in order to increase the volume of sales coming into the Radio industry. If we had the ratings
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REVIVAL OF A DYING BREED

AM: The Jurassic Band Of Radio

by Katy Bachman

Just like the dinosaurs that have been terrorizing the box office this summer, AM Radio has been thought by many people to be dead and gone. Unlike the velociraptor and T-rex, however, AM Radio ruled the earth only a few short years ago — and doesn't require DNA recombination in order to be revived.

It appears that AM's "de-evolution" began in 1984 when its revenues, as a percent of all Radio revenues, started to decline — from 40.7 percent in that year to 33 percent in 1990. In 1991 the National Association of Broadcasters reported that 58.6 percent of all AMs lost money. While FM revenues similarly declined during that period, FM stations were able to at least maintain (and, in some cases, improve) their listening shares.

The good news is that listening shares have leveled off — at about 75 percent for FM and 25 percent for AM. "Until three years ago, there was a steady slip in listening from AM to FM," recalls industry analyst Jim

Duncan. "Now, it's steadied out — mainly because the FM growth just couldn't keep going." Duncan also notes that five of the top

to local things, just like they do now."

Much of the station's programming hasn't changed over the years — including

"Until three years ago, there was a steady slip in listening from AM to FM. Now, it's steadied out — mainly because the FM growth just couldn't keep going."
— Jim Duncan, industry analyst

10 Radio billers are AM properties: WGN in Chicago, KABC in Los Angeles, WINS and WFAN in New York, and KGO in San Francisco.

The following profiles from a wide range of markets suggest that the key to a successful AM is not unlike that for a successful FM. All are moneymakers in their respective markets, and all suggest that good, market-driven programming and strong community involvement can draw both audiences and advertisers.

KEEPING THE AM "EAR" TO THE GROUND **WSMI 1540-AM Litchfield, IL**

"We serve middle Illinois." That's how Hayward Talley christened WSMI-AM when he bought the 1,000 watt station in 1950. To celebrate, the Staunton High School Marching Band played *The Star Spangled Banner* in the station's frontyard. "This was my dream from the time I was in high school only 30 miles from here," Talley remembers. "What we innovated in the early years has become pretty standard for small market stations. People really responded

88-year-old pianist Russ Pence who every weekday morning at 8:45 sits at a piano and performs live for 15 minutes. Pence plays everything from Cole Porter to *Happy Birthday* to the hundreds of listeners who get in their birthday requests. After about five numbers, which he selects the night before, he closes with a hymn.

The station's variety is part of its reputed charm. Features include a commodities reporter who's been known to wander



Hayward Talley, owner, WSMI-AM Litchfield, IL, and wife Emma who, along with their two sons, has been active in the business.



WSMI, 1,000 watts and surrounded by cornfields, is situated on state Highway 16 between Litchfield and Hillsboro, IL.

QUICKREAD™

- **AM has suffered from a steady decline in revenues and audience for the past 10 years, but listening shares have leveled off at about 75 percent for FM and 25 percent for AM.**
- **Five of the top 10 Radio billers are AM properties: WGN in Chicago, KABC in Los Angeles, WINS and WFAN in New York, and KGO in San Francisco.**
- **The successful AMs have found that market-driven programming and strong community involvement can draw both audiences and advertisers.**
- **The fight for audience share among FMs has given AMs the opportunity for innovation and experimentation.**

SPECIAL REPORT

continued

from his subject and read passages from his mother's 40-year-old diary. The "Trading Post," hosted by Program Director Terry Todt (also known as "T Toad"), invites listeners to call in and sell just about anything from bicycles to beagle puppies. Highschool basketball games also are standard fare, as is music. The station plays country on Monday through Saturday, but switches to big band on Sunday afternoon.

Surrounded by cornfields, WSMI is never far from what really matters to its listeners, says Talley. The station recently purchased a state-of-the-art weather radar system that provides specific county-by-county reports. "Farmers tell us that they listen to see if they'll get wet mowing the hay," Talley says. The station also employs a full-time farm director for the station to host a daily, hour-long farm news segment, most of the rest of the news focuses on local folks. "There's a good chance you're going to know somebody or know somebody who knows somebody," says Talley. "We just keep our ear to the ground."

The result: loyal listeners. Arbitron's 1992 County Coverage showed that approximately 45,000 residents, slightly less than half of the population, listen to WSMI. "A Radio consultant would say you guys can't do what we do," says Todt. "We operate differently than even a medium-market station in Springfield. Our listeners turn us on and stay with us."

MAINTAINING THE AM FRANCHISE

WOWO Fort Wayne, IN and KFAB Omaha, NE



WOWO's Program Director Gary Noe.

Both these middlemarket 50,000 watt stations have been in their respective markets for decades, building up loyal audiences that bring in strong billings. Full-service WOWO claims to be the second highest biller in its market, even though it's a middle-ranked station. News-talker KFAB, often the No. 1-ranked station in Omaha, also is the market's No. 1 biller.

WOWO and KFAB could be said to typify what all strong AMs have in common: tenured staffs, programming with a long-standing market history and tradition, and reliability of information that people in the community count on to run their daily lives. "We've had only four morning men in our 67-year-old station life," says Gary Noe, the

continued on page 39

Will News/Talk Go To FM?

THE NUMBERS TELL THE STORY. News/talk dominates the AM band (see chart below). What's more, it has grown in strength. According to Jim Duncan, publisher/editor of *American Radio*, 13.5 percent of all Radio listening is to news/talk, a 30 percent increase from the 9.6 percent who listened nine years ago.

Listening on the AM band:

News/talk:	48%	Full service:	13.5%
Big band:	11%	Nostalgia:	11%
Spanish-language:	8.5%	Black:	5.5%
Religious:	5%	Country:	4%

"We've really conditioned people to think news/talk is synonymous with AM," says Duncan. But there's no written rule that it has to stay there. In fact, a smattering of "rule-breakers" currently are programming news/talk on the FM band, among them WWDB Philadelphia, WNIR Akron, Ohio, WIKY Evansville, Indiana, WWTN Nashville, Tennessee, and WTaz Peoria, Illinois. Today, these FM stations and others on the band garner only .65 percent of all news/talk listening.

Radio programmers and consultants disagree whether news/talk will make a fast migration to FM. Consultant Alan Burns insists that talk will go to FM. PD Scott Meier claims that the next great FM foray will be into news. His Detroit station WOWF-FM tried talk for five months and gave up for a country format.

David Rimmer, program director at WWDB-FM, a successful 18-year-old news/talk station in Philadelphia, says: "FMs aren't going to go to news/talk any time soon. It's a pioneering move. Why would an FM want to split up an AC audience?"

Building an FM news/talk station requires the same commitment of time and resources as building an AM news/talk. "The services required to make a successful AM — weather, traffic, news, local sports — all involve a significant financial investment, which is why there are few start-ups," says Creative Broadcast Consulting Inc. President Chris Witting. "FM isn't staffed to do information like AM is."

FMs that are exceptions to the AM-dominated news/talk rule generally boast the same kind of franchise that the big major AMs have. They've been around a long time, and most of them are staffed by personalities and people who have been with the station just about all the station's life. Philadelphia's WWDB-FM has just such a franchise; many on the staff have been there 18 years.

"You can't expect talk to be a breakthrough in one, two or even four books," says Rimmer. "News/talk is personality-based and listeners have to find you."

Seattle listeners are making that search now. Last fall KIRO-AM's sister station, AC-oriented KWMX-FM, switched to a news/talk format. "Forty-five percent of the Seattle Radio audience never listens to AM," says Andy Ludlum, VP/News Operations at KIRO Inc. "We felt that the need for local information was not being served on the FM band." For the first five months most of the programming found on the new KIRO-FM was simulcast from the AM, but today "about 65 percent of KIRO-FM is different and distinct from the AM," says Joe Abel, Exec. VP/GM. "The two complement each other."



Gary Christianson hosts "Money Advice" which airs Monday through Friday from 10 a.m. to noon on news/talk KIRO-FM, former AC-oriented KWMX-FM. KIRO-FM simulcasts about 35 percent of its programming from news/talk sister station KIRO-AM.

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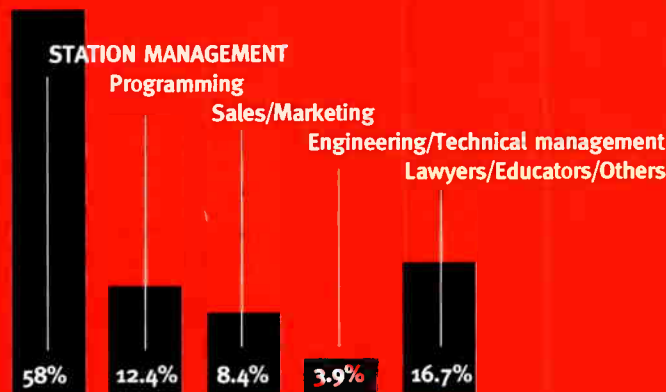
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SPECIAL REPORT

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WOWO's Nancy Lee and the Hilltoppers, with Sam DeVincent on the accordion. They appear on "The Little Red Barn" every Sunday from 6 a.m. to 7 a.m. DeVincent is host.

program director for WOWO since 1983. In fact, one program, "The Little Red Barn" — hosted by Sam DeVincent — got its start more than 40 years ago as "Nancy Lee and the Hilltoppers." It debuted with Sam and his wife, who played a mix of live bluegrass and country every morning. Today, Sam's live music show on Sunday mornings "still gets more mail than anybody," says Noe. "We have to throw their mail in boxes."

KFAB listeners count on the station's news and traffic information, largely because it is the only station in the market with its own traffic plane and meteorologist. "We're also the official station for the school system, (which) sends out letters that tell parents to tune to KFAB," says General Manager Paul Aaron. "Our listeners are very active. They hear what is going on. We're not background; we're foreground."

KFAB maintains its overall No. 1 position because, as Aaron says, "we don't have a competitor." Not even KKAR, which carries the Rush Limbaugh Show. "KKAR blips to 11.6 with Rush, but he doesn't improve their standing in the market. They still only get a 4.8 to our 11.4." It's like an NBA championship team that wins on the strength and depth of its bench, not because of one hot shooter.

The kind of credibility that both these stations have built up comes from hard work and consistency. Concludes Aaron: "We're not inventing any new concepts ... we're just filling the needs of our listeners."

A WOMAN'S PLACE WOR 710-AM New York

New York is a city where Andy Warhol's fleeting philosophy comes true: Things are hot for 15 minutes. Tradition,

therefore, is hard to come by — but WOR has managed to grab its share for all of its 70-year history. As the pioneer of talk Radio, most of WOR's talk personalities have stayed with the station for their entire careers. Most notable is John Gambling, the third generation of Gamblings to host the morning show, "Rambling with Gambling." Similarly, Joan Hamburg — WOR's consumer and shopping pro — has a 20-year tenure. Even the station's helicopter reporter who provides daily coverage of Manhattan's legendary gridlock, has been with WOR 15 years.

Much of this longevity is due to the fact that the station's personalities genuinely earn the "expert" title that WOR gives them. "Not everybody wants shock TV and shock Radio," says VP/General Sales Manager Vincent Gardino. "Our experts are so credible that it's an endorsement. Our listeners put a lot of trust in them and in the station."

The station maintains this image through an extensive schedule of popular promotions, a "must" in a city that has everything. A recent "Taste of Manhattan" promotion hosted by Sam Twinings, of Twinings tea, and Arthur Schwartz, WOR's "foodie," drew a sold-out crowd that paid \$200 each to sample tea. In fact, WOR is the only station in New York with a food marketing department. Food advertising comprises up to 25 percent of all the station's spot revenues.

The station consistently earns fours and

continued on next page



Joan Hamburg, WOR's consumer and shopping pro, has been with the station for 20 years.

AM Fine Tunes Its Sound

A long-held theory has it that AM's back-seat image to FM is due to AM's poor sound quality. Not so any longer.

"AM has gotten the short end of the stick for 30 years," says Herb Squire, chief engineer for WQEW-AM New York. "There are so many bad AM Radio receivers out there, everyone thinks AM has poor fidelity. Yet Radios built in the 1950s and before sounded much better." In fact, for the past few years, AM broadcasters have been transmitting a high quality signal; the trouble is that the consumer's receiver isn't up to it.

Improving the sound of AM is the goal of AMAX, a set of standards put together by the National Association of Broadcasters and the Electronic Industry Association. The acronym stands for "AM Maximum" and, while it may not make AM sound exactly like FM, the improvements are noticeable and significant.

According to John Marino, manager of NAB Technical Regulatory Affairs, "the standards allow manufacturers to build higher quality AM Radios making AM stations sound almost like FM." Unfortunately, AMAX is a voluntary standard, so of the more than half a billion Radio sets in the United States, only 130 million are AMAX-certified receivers — with about 70 percent of them in cars.

Two major AMAX features significantly improve upon AM's often tinny sound.

Adjustable receiver bandwidth gives the listener the option of widening the bandwidth to bring in the high frequencies or narrowing it to cut out interference, and noise blanketing circuits help to reduce static and popping.

Other developments that could help AM's prognosis include AM stereo and expanding the AM band. AM stereo has been functional since the early '80s but, because of an FCC about-face, no marketplace standard was ever established. That should change this summer, as the FCC is expected to set the standard — resulting in significantly more consumer receivers equipped with AM stereo. Additionally, AM band expansion should result in a migration of existing AM stations from the over-crowded AM band to new spectrum located between 1610 and 1700 kHz. The FCC is also allowing stations to buy up smaller stations, only to take them off the air to expand their coverage, reduce interference and improve the sound.

Many industry audiophiles have bestowed high marks for the new sound these technologies bring to AM. At recent NAB and CES conventions, the AMAX Task Force conducted a blind test of more than 5,000 individuals. According to John Quinn, president of WJDM Elizabeth, New Jersey, and chairman of the AMAX Task Force, "Over 70 percent could not tell FM from AMAX stereo. Of the 30 percent who guessed, more preferred the AMAX to FM stereo."

SPECIAL REPORT

continued

high threes in the ratings, tying with WINS as the fifth-ranked station in New York and ahead of rival talk station WABC. WOR has been known to its audience as a family-oriented station "where your friends are." Less known is that more than 70 percent of that audience is women.

"Everybody has to get their niche," says Gardino. "We've recognized our niche as women, and we're going after that segment with a comprehensive marketing campaign."

This new positioning came about when WOR General Manager Bob Bruno was driving in Manhattan, listening to a commercial that he believed would be insulting to "the respectable, intelligent women in our audience." That spot prompted Bruno to underscore WOR's quiet, new focus as New York's station for women. "Every element of the station will be targeted to women," says Bruno.

Still, WOR's change in positioning won't happen overnight. "Audiences don't want a dramatic change," says Gardino. Nor will it be easy going up against daytime TV with such fare as *Donahue*, *Sally Jessy Raphael* and *Oprah*. Playing to one's strengths is a well-known marketing rule that works, and, as Gardino notes, WOR is simply catering to the audience that already is theirs.

BLUEPRINT FOR A YTD WLUP 1000-AM Chicago

"YTD" does not refer to year-to-date; it means "younger talk demo," says Jack Silver, program director at WLUP-AM Chicago. While most AMs tend to target older listeners, WLUP's demos skew as young as any AOR, classic rock or CHR station: Forty percent of the audience is male 25-34, and

the station ranks second with men 25-49. Additionally, in the coveted 25-54 demo (Monday-Sunday, 6 a.m. to midnight), WLUP ranks sixth in the market.

Unlike many other traditional AM talk stations, WLUP is strongest in middays, even with Howard Stern in the driver's seat from 7-10 a.m. In fact, WLUP's midday show, hosted by Kevin Matthews, bests Rush Limbaugh on cross-town WLS. Matthews' 4 1/2-hour show is a blend of talk, improvisational comedy, and game show. "Matthews is a cross between Scott Shannon, Curtis Sliwa, Soupy Sales and Howard Stern," says Silver. One day he'll have a live studio audience to play "Stump The Band" or "Radio Password," and another day he'll have guests like Patrick Swayze.

"A lot of those traditional AM talk show hosts are a bunch of phony-baloneys," says Silver. "AM can survive, but to bring a youthful demo to the band from AOR and rock, it has to feel like something these listeners are used to." Silver, former producer for Rick Dees in L.A., checked out the FMs and rock stations to cherry-pick the personalities that had the younger demo draw. The result is a lineup that includes former "Partridge" Danny Bonaducci, and popular Chicago evening personality Eddy Schwartz.

Because of its strong male audience, WLUP also carries Bears and Bulls games — and shuns other elements that have little appeal to its listener base. "This station is not about service elements, it's an entertainment and sports station," says Silver. "We're not driven by news directors, and we have news




Jack Silver, PD,
WLUP-AM Chicago.

only at the top of the hour. I guess you could say we're a morning show all day long."

ALIVE AND KICKING

Unlike the dinosaurs, AM is not likely to become extinct any time soon. If the erosion of AM hasn't stopped completely, at least it has slowed. The increased popularity of the talk format, catapulted by Rush Limbaugh's soaring ratings, is often held up as one of the reasons. So is the fact that, in almost any market, most FMs are so busy fighting each other for the same audience shares that a door has opened for the resurgence of strong AMs, giving birth to a lot of innovation and experimentation in AM Radio.

From children's Radio to all-sports to home shopping to Asian formats to literature for blind listeners, most likely AM has a place for it. In any case, success cannot be formulized, prescribed or predicted. Strong AM stations haven't found an odd niche or an underserved demographic group or a unique format; they've just used common sense. They have combined creativity with patience, and have worked hard until the station is as much a part of the community as any of the people in it. Unlike the fierce ratings battles FM waged over share fractions, these stations don't fret over the other guy — and they ignore the doomsday predictions that draw comparisons between AM and a dying breed. 

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FURNITURE & APPLIANCES

:60 Dick's Furniture & Appliances (sfx: soap opera & organ background) The next 60 seconds is brought to you by Dick's in Mankato ... and now ... the great chair affair. Emily: Gordon, I must have a new chair ... meet me at Dick's tonight, my darling. Gordon: Why not during the day, Emily? It's much less conspicuous. Emily: But Dick is staying open late just for us ... with every sofa purchase, we can take home a new chair. Gordon: Oh Emily, that just makes my heart soar ... a matching chair with every sofa purchase!!! Emily: Yes, darling, I don't care what anyone thinks ... This chair affair is worth every wonderful moment! ... Gordon: Emily, we can also register for a free chair and don't even need to make a purchase ... it's too much ... let's escape to Dick's in Mankato.

Sharon File, KSVV Beloit, KS

RADIO
INK

STATION PROMOTION

:60 Money in The Variety Contest Anncr: At Sunny 95 ... There's money in the variety!! (Driving winners bed underneath. Montage of excited winners, screams, etc.) The last \$1,000 winner actually says: ... Oh my God, I think I'm gonna go into labor! (Starts breathing "pant blow" technique. Music stops cold!!!) Anncr: No, no, no ... don't do that!! (sfx: Baby cry. Music starts.) Morning show team: Hi, this is Sunny 95's Big Mike and Jane, and tomorrow morning find out how you can win Big Money at 7:20! Winner kicker: (Excited quickly) Anncr: Sunny 95, WSNY ... Where variety means upbeat favorites from three decades ... and \$1,000 up for grabs every weekday!

Dan Trapp, WSNY Columbus, OH

RADIO
INK

CARPET OUTLET

:60 DuBois Carpet Mill Outlet Man: Fred, another carpet truck's here! (sfx: carpet dropping) Carpet M: Thank goodness, we're out of that truck! Carpet F: Chin up, Dear, after all we are broadrooms. Carpet M: Look at all the quality carpet! Carpet F: We must be in a truly exclusive furniture store. Mother will be so proud! Carpet M: There's more carpet here than at the factory. Carpet F: Oh yes, I do believe you're quite right! Carpet M: Chin up, here comes that man to price us. Carpet F: Did you see the name on his hat? Carpet M: DuBois Carpet Mill Outlet!! Carpet F: This can't be an outlet!!! Carpet M: If you don't believe it, just check out your price! Carpet F: Oh me, what will we tell mother?! Announcer: DuBois Carpet Mill Outlet, South Brady Street, DuBois. When it comes to your floor, we've got you covered!

Terri Krissman, WPXZ Punxsutawney, PA

RADIO
INK

PRINT

:60 Independent-Mail Classifieds TV Anncr: Tremendous play out in left field!! That ends the inning with the Braves still up, two-to-one. Guy 1: Man! What a catch! Guy 2: You know, this is excellent! Being able to watch these games the next day instead of having to stay up all night. Where'd you get that VCR? Guy 1: The Anderson Independent-Mail classifieds. My wife had this antique lamp she said was worth pretty good money. But she didn't know anybody who wanted it. She placed a classified and sold it two days later! Then we saw an ad for this VCR, and bought it with the money from the lamp. Pretty cool, huh?! TV Anncr: ... and now back to the action. Top of the third ... Anncr: It's garage sale time again! And it's time to call the Anderson Independent-Mail classified department. Whether you're planning a big sale or just want to sell one item, the Independent-Mail puts you in touch with people looking to buy. Call the Independent-Mail today. Their special classified number is 231-SELL. The Anderson Independent-Mail Classifieds. They're no longer the best-kept secret in town!

Richard Breen, WROQ-FM Greenville, SC

RADIO
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BUTCHER

:30 Kennemuth Custom Cutting (sfx: cow moo) This is your out-in-the-pasture reporter Bull Angus with an urgent moos update. Kennemuth Custom Cutting has always been a problem for us 4-leggers, with their professional cutting, expert wrapping, great low prices and that "we do it your way" attitude. Well, we just got the word they have remodeled their entire cutting room, which leads us to believe they will be around for years to come. So remember the danger word: Kennemoooooth. Anncr: Kennemuth Custom Cutting, just 3 miles off Rt. 36 at Stanton. Call 849-2284.

Terri Krissman, WPXZ Punxsutawney, PA

RADIO
INK

JURASSIC PARK PROMO

:60 McALPIN'S "PREHISTORIC STUFF" Three million years ago, they ruled the world ... then suddenly ... unexplainably ... the dinosaurs disappeared ... It's now 1993, and they've returned ... to Jurassic Park ... the fantasies of little boys come to the silver screen June eleventh. Right now. (before the dinosaur's second coming) the boys' and young men's departments at all three Lexington McAlpin's are erupting with Jurassic Park Prehistoric paraphernalia ... Jurassic Park T-shirts, posters, hats ... Jurassic Park coordinated outfits, stuffed beasts and more ... the shipment was recently unearthed at McAlpin's ... so the selection is monstrous! ... Don't miss dinosaur days at McAlpin's ... join Mix 94.5s Mike Graves at the Fayette Mall McAlpin's this Friday from 5 to 7. It's your chance to win tickets to see Jurassic Park at Loew's Cinemas. Dinosaur Days, at all three Lexington McAlpin's. Hurry ... before they become extinct again.

Scott Statham, WLAP/WMLX/WWYC Lexington, KY

RADIO
INK

TRANSIT PROMOTION

(2) :30 Iowa Transit (part of a series) All the great reasons to let Iowa City Transit do the driving for you ... Reason #7: I'm sure it's happened to you. You drive and drive, you don't know where you're going and you pass the same hardware store for the fifth time. You're going around in circles. At Iowa City Transit, we understand that it's easy to get lost. But getting lost isn't a problem for us. We never get lost. We get paid for driving around in circles. Iowa City Transit will make a deal with you. You ride with us and we'll take you in circles. After all it's important to move in the right circles. Iowa City Transit — We make a lot of sense. Reason #8: All right. It's your most important meeting of the year. You're excited, you're prepared ... uh ... almost. You need 15 more minutes to collect your thoughts and jot down a few last-minute ideas but you have to drive to work. Too Bad!! If you were riding Iowa City Transit you'd have that chance to get ready, and your career would skyrocket from there. Iowa City Transit will make you a deal. You ride with us and we'll get you there on time ... Ready! Iowa City Transit — We make a lot of sense.

Tom Suter, KCJJ Iowa City, IA

RADIO
INK

FLORIST & GIFT SHOP

:60 House Of Gifts Girl: Hey, are you aware that you're pointing that arrow at me?! Cupid: Of course, I'm Cupid. Girl: Aren't you a couple weeks early? Cupid: Not at all, I'm here to remind everyone that the House of Gifts will deliver to the Punxsy High School on February 12. Girl: So I could send something to my friends, maybe my mom will send me something, I hope I get something from you-know-who! Cupid: Of course, I know, want me to shoot him? Girl: No, just tell him what he could send. Cupid: Well, he could choose from the Bear Bouquet, Mug Bouquet, Balloon Bouquet, or a 36-inch Valentine Balloon. Girl: Neat! How much? Cupid: Just \$9.95 plus tax. Delivery is limited, so order now at 938-4414 the House of Gifts. Girl: Hey! You gonna wear that diaper up to the high school?! Cupid: Very funny!!!

Terri Krissman, WPXZ Punxsutawney, PA

RADIO
INK

HANDYMAN

:60 All Around The House "It's Broken" You thought you could fix it. After all, it was just an outlet ... for your dryer ... you bought all the tools, read a book, and did it yourself. What a man! Your wife was impressed ... until she put a load of laundry in there. Maybe it was the way the lights flickered on and off ... maybe it was the smoke rising from the dryer vent, or that look on your wife's face — You knew something wasn't quite right. But rather than admit defeat, you called All Around The House, the handyman company. They can fix what you've tried to repair. They can repair what you don't want to fix. Even if it's just a ceiling fan, All Around The House can do it. To find out how much it'll cost, just give them a call, at 708-587-6245. They'll come out and give you a free estimate. All Around The House can install furnaces and air conditioners, doors, decks, outlets, garage doors, tile and gutters. They do it all! Call All Around The House 24 hours a day, at 587-6245. All Around The House — your personal handyman!

Steve McKenzie, WYLL Elk Grove Village, IL

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

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

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

Numbers: The identities of **RADIO INK** Blind Box holders are never revealed. When responding to a blind box, mail your reply to the box number c/o **RADIO INK**, 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:

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

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Radio guy seeks production/promotions job in Twin Cities. 612-435-8055

Mark Cooper, ex-Doubleday Susquehanna executive available GM/GSM/NSM Call 803-774-9000.

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PERSONALITY & TALENT**

Still crazy after all these years! Former CBS-FM, CKLW, WWYZ-FM air personality seeks new opportunity. John Scott 619-325-3563.

Jack Reynolds, former air personality at WJSK-FM Lumberton-Fayetteville, seeks on-air position in Midwest. 414-242-4357.

**SITUATION WANTED:
PROGRAMMING & PRODUCTION**

Your New OM/DP/AT. Country, Oldies. John Scott 619-325-3563.

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

HELP WANTED: MANAGEMENT

A country station in the Southwest seeks an OM. The ideal candidate will need to have a proven track record in programming, sales and promotion. Previous GM experience in competitive battle preferred. Great facility, top pay, good benefits and percentage of profits. If you want a competitive challenge, please send resume, salary history from previous three years and references to: Reply to Box 5800 c/o Radio Ink.

GSM needed for combo in Northeast. This person must be enthusiastic, promotion-oriented street fighter. Pay based on experience and performance. Equity potential. We are ready now! Fax your resume to Clay Ashworth 518-745-1071

Red Hot 100,000 watt small market Midwest FM powerhouse seeks "working" Red Hot Midwest sales manager who will lead by example! The high-octane person we're looking for quite simply "Gets It." Understands both the macro and the micro view, loves to work "in front of clients," knows the difference between productivity and activity and wants to make a ton of money. Commitment and success can lead to GM position in our company. If this excites you, we need to hear from you immediately. All replies kept confidential. Reply to Box 911 c/o Radio Ink.

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American Women in Radio and Television's Careerline, a member service, provides new job listings each week to our 47 chapters nationwide. Call or write AWRT at 202-429-5102, 1101 Connecticut Ave. NW Ste. 700 Washington, DC 20036 for more information.

GOING DARK? If you've tried everything and are about to go dark and turn your station back to the FCC, we want to hear from you. If you meet our criteria, we have a solution which may bring you something for a station you were about to give up. We're not a broker, not selling any services. Serious investors. Send info on station/market/status to Blind Box 299 c/o *Radio Ink*. All info confidential.

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By the time prospects are searching through *Radio Ink* Classifieds and Resource Directory, they are ready to buy!
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Call 1-800-226-7857!

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LISTING AD RATES	13 Issues	25 Issues
Listing (Name & Phone)	\$195	\$300
Additional per extra line	65	100

BOX AD RATES	13 Issues	25 Issues
AD SIZES		
1"	\$ 975	\$1,750
1 1/2"	1,433	2,572
2"	1,872	3,360
2 1/2"	2,291	4,112
3"	2,691	4,830
3 1/2"	3,071	5,512
4"	3,432	6,160

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Country Radio Broadcasters 615-327-4487
Presenters of the Country Radio Seminar. For more info call 615-327-4487. Fax 615-329-4492

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Radio Advertising Bureau
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Create excitement
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RESOURCE DIRECTORY continued

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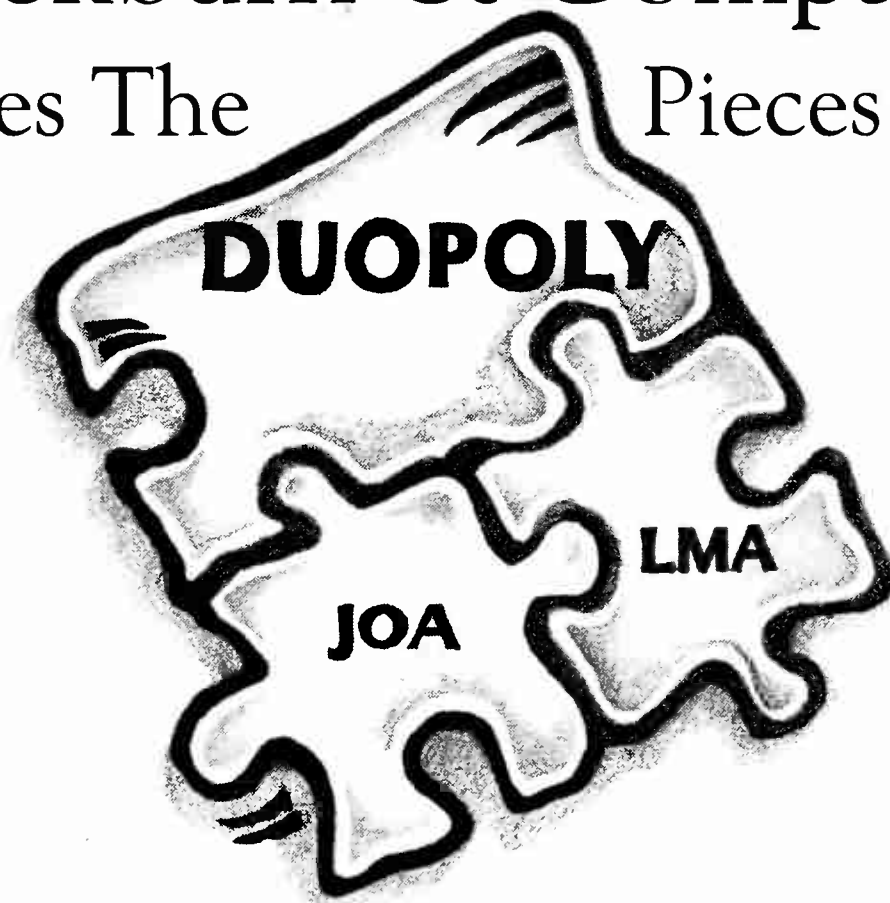
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Circle Reader Service #122

**RADIO
INK 46**

INTERVIEW

continued from page 35

to demonstrate the dramatic number of people who listen to our station, we threw that at them. When we could get our hands on qualitative, we threw that at them. And where we could use promotions, we threw that at them, too. But now, as we're getting more sophisticated, we're learning that throwing a bunch of numbers around is going to be less effective and less useful to us. Advertisers are getting very sophisticated, too, and the cable industry is going to be able to show you how you can ZIP code a block with a message on your cable system and deliver an ad message — so we're going to have to get smarter. We aren't going to be able to say "in the course of a week a million people listen to my Radio station and, therefore, Mr. Chevrolet, you should buy a spot on my station."

LAUGHING AND SCOFFING

INK: The "people meter" has been criticized as a device that could be far more beneficial to television than to Radio. What are your thoughts on this new technology?

CHABIN: The people meter certainly is intriguing, and I think it will teach us a little bit more about the people who are listening and watching. But it intrigues me less as an effective way to gauge an audience. Again, I'm more interested in the qualitative. If I were an advertiser I'd be more interested in identifying who my customer is, who my listener is, and what Radio station they most likely would be listening to. In that context, the people meter could be useful, but if it's just another way to throw Arbitron numbers at the 24-year-old media buyer sitting at a desk in a high rise in Midtown Manhattan, New York, it's almost meaningless.

INK: Might it also possibly point out the inadequacies of the survey system used today?

CHABIN: Wouldn't it be funny if we launched this new people meter with great excitement and we find out that everything we've been doing for the last 20 years was wrong ... that all the buys we placed were wrong? No one would laugh harder and louder than the leadership of this industry because we've all questioned how we base our business on these little books that arrive in the mail every few months and tell us how well we're doing. My sense is that if the people meter comes out and shows that the previous way was inaccurate and whatever, I think we should all take one moment and have a big loud laugh.

INK: Speaking of loud laughs, a lot of people are scoffing at the idea of launching a giant billboard into orbit. As a promotion person, what do you think of using the skies as an advertising medium?

CHABIN: I think it's a little much. It's a great publicity stunt, but is it relevant? Will it move product? Does it make any sense? I don't know. Is it good for publicity? Yes. It reminds me of a great Ray Bradbury story about a guy who figures out a way to line up the stars to spell out the name of a brand of soap.

INK: We hear so much about the upcoming "electronic superhighway," but most of this discussion focuses on television and computers and telecommunications. What do you think Radio's role will be in this new technology?

CHABIN: We had a speaker at our conference who said that the reason Radio is so important today and tomorrow is because time is going to become more and more precious to the world consumer. The need for having media that allow you to do two things at once is going to be precious. Television is a medium that requires you to be in front of the set, but Radio allows you to work, play, make love, eat breakfast ...

INK: Not all at the same time, I hope.

CHABIN: I don't see how. But Radio can be your constant companion. Radio is the one medium that we can do as we do everything else. You can't read a newspaper and do anything else. You can't watch TV and do anything else. Most of the media we know require all of our senses, but Radio is the one that allows us to do everything else we need to do in our lives and consume it at the same time. And that's an advantage that is not going to go away. It is inherent in the product, and long-term that's its greatest asset.

INK: It sounds as if, while you're traveling on that electronic superhighway, you're still going to be listening to Radio in your car.

CHABIN: Absolutely. 

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MOVERS & SHAKERS



Cathy Langley



Mark Allen

★ **Stephen Godofsky**, formerly group president of Heritage Broadcast Group and GM of WNNC/WKSF Asheville, NC, has been named VP/GM of WYUU Tampa/St. Petersburg, FL.

★ **Steven E. Humphries** has been named to replace Godofsky. He had been exec. VP of TK Communications Inc. and GM of KXTN/KZVE San Antonio.

★ **Paul Levesque** has been named to the NAB Radio Board. He is VP of Taylor Communications in North Palm Beach, FL.

★ **Wayne Vriesman**, VP of Tribune Broadcasting Co. and head of its Radio group, has been elected Joint Board chairman of the NAB.

★ **Robert L. Fox**, chairman/CEO of KVEN-AM/KHAY-FM Ventura, CA, has been elected NAB Radio Board chairman.

★ **Skip Finley**, P/GM of Albimar Communications in Washington, DC, has been elected vice chairman of the NAB Radio Board.

★ **Jim Higgins** has been named Sr. VP/Sales for Unistar Radio Networks. He had been Sr. VP/national sales.

★ **Catherine Mongarella** has been promoted to manager/New York sales for Unistar Radio Networks. She has been an account executive in the New York office since 1985.

★ **Barbara Whitesides** has joined KMOX St. Louis as a talk show host. She had been an evening talk show host, news anchor and reporter at KFI Los Angeles.

★ **Brenda Delgado** has been promoted to northwestern regional manager of StandardNews in Virginia Beach, VA. She had been senior account executive for parent company Broadcast Equities Inc. and director of marketing for "It's a Celebration With Clifton Davis."

★ **Mark Allen** has been named western regional manager for StandardNews. He had



Brenda Delgado



Helaine Starr Greenbaum

been with Unistar Radio Network as gulf states regional manager.

★ **Helaine Starr Greenbaum** has been named senior account executive of Children's Satellite Network. She had been a national sales representative for Eastman Radio.

★ **Cathy Langley** has been promoted to account executive/special agency sales for the Interep Radio Store Chicago region. She had most recently worked as an account representative for US Sprint.

★ **Andrea Rainey** has been named director of research for the Radio Advertising Bureau. Rainey, formerly a senior client service rep at Arbitron, replaces Jane Shapiro who left RAB to become research director at ABC Radio Networks.

★ **Lisa Brumme** has been promoted from research analyst to associate director of research for RAB.

★ **Casey Holt** has joined WXLO-FM Boston as sales manager. He had been with WSSH-FM Boston.

★ **Amy Bolton**, formerly affiliate relations executive for MediaStar International, has been named director, affiliate relations in the company's new Baltimore/Washington office.

★ **Sina DeVito** has been named manager of communications for CBS Radio Division. She has been assistant manager for the past year.

★ **Chuck Bortnick** has been named VP/GM of Metro Networks' Midwest region. Tony Rizza has been appointed VP/GM of the company's Great Lakes region.

★ **Blake Lawrence** has joined Creative Media Management Inc. as a broadcast direct marketing consultant. He had been program director of WCDJ-FM Boston.







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EVENTS CALENDAR

1993

July 25-28—New York State Broadcasters Executive Conference, Saratoga Springs, NY. 518-456-8888

Aug. 6-8—Georgia Association of Broadcasters Annual Convention, Amelia Island Plantation, FL. 404-395-7200

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

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

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

Sept. 29-Oct. 2—Radio-Television News Directors Association Conference and Exhibition. Miami. 202-659-6510

Oct. 7—Southern California Broadcasters Association Broadcasters Carnival, Santa Monica, CA. 213-938-3100

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

Oct. 13-14—Broadcast Cable Financial Management Association & Broadcast Cable Credit Association Board of Directors Meeting, Chicago. 708-296-0200.

Oct. 22-24—Texas Association of Broadcasters 40th Annual Convention, Fort Worth,

TX. 512-322-9944

Nov. 7—Radio Hall of Fame Awards Ceremony, Chicago. 800-860-9559

Nov. 11-14—National Association of College Broadcasters Conference, Providence, RI. 401-863-2225

1993 Arbitron Survey Dates

- Summer June 24-Sept. 15
- Fall Sept. 23-Dec. 15

1994 Arbitron Survey Dates

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

1994

Jan. 29-Feb. 1—National Religious Broadcasters Convention & Exposition, Washington, D.C. 703-330-7000

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

Feb. 9-10—Broadcast Cable Financial Management Association & Broadcast Cable Credit Association Board of Directors Meeting, Tampa, FL. 708-296-0200

Feb. 10-11—Broadcast Cable Credit Association Seminar, Tampa, FL. 708-296-0200

Feb. 12—West Virginia Broadcasters Association Winter Meeting, Morgantown, WV. 304-344-3798

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

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

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

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

1995

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

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



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GRAPEVINE



Bikeman rides again. Mild-mannered media broker by day Todd Hepburn rides his fourth 150-mile bike tour to raise money for MS.

• In the flood zone, WPXR/WKBF Rock Island, IL is offering "The Power Ark." Quoting the station's special sales package for the flood-ravaged area, "As Noah went 2-by-2, so shall Power 98.9." The station's flood relief plan is designed to help businesses during the flood, moving summer inventory so their clients can be ready for back-to-school. The station lowered its rates to help businesses hurt by the floods by bonusing one spot for every spot purchased.



Live from home — Lloyd Roach's WCNZ Aston, PA, has built a home studio for talent Ann Marie Wallace who wanted to get back on the air full time after being forced to quit another Radio job in Philly due to day care costs of her twins. What an understanding boss!

• Under unfortunate circumstances, Radio has really shown its stuff during the recent floods in the Midwest. Thousands of households without power are again relying on Radio to keep them informed. Congratulations to the many great broadcasters who have shown their true colors during this time ... and to the hundreds of stations doing fund-raisers around the country. Special congratulations to WGEM Quincy, IL, which was featured on *ABC Nightly News* as the "lifeblood" to the local community during the flood. The program showed one woman who

called the station before calling the police when she watched the waters consume her little town. To any stations who have lost facilities during the flood and are in need of equipment, supplies, relief... *Radio Ink* will act as a clearinghouse to coordinate requests. Contact us by phone, and we'll do our best to help meet your needs.

• A new building and a new home for Broadcast Direct Marketing. Make a note in your files: 2041 SW 3rd Ave., Miami, FL 33129-1449. Phone: 305-858-9524. Fax: 305-859-8777.



WODS Boston personality Austin of Boston and News Director Gordon Hill (a commander in the Naval Reserve) recently welcomed the U.S.S. Austin to Boston for Harborfest. Winners of a station-sponsored contest were treated to a private tour. Shown (L to r): Two contest winners with Executive Officer Steve Joachim, Austin of Boston, Capt. Gordon Holder, Cmdr. Gordon Hill and two other contest winners.

• After 47 years, Milwaukee Radio legend Joe Dorsey hangs up his headphones as of Sept. 10. Dorsey moved to WOKY in 1976 after 29 1/2 years at WEMP. He started out in Armed Forces Radio. Dorsey was voted "Best Radio Voice in Milwaukee" in 1992.

• The launch of "Imus In The Morning" has already been a big success for Unistar. The program debuted with Tampa, FL, Boston, Providence, RI, and Scranton, PA, and is about to be signed in several more markets. For information, call 800-225-3270. The show is available on a fee/barter basis.



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BLAST FROM THE PAST™

Hey Good Lookin', I'll Be Back To Pick You Up Later ...

He's young (25), he's thin, he even has a few strands of hair. And he was helping Gordon McLendon pioneer "Top Forty" in San Antonio. Pictured here is Harvey Tate, reporting for KTSA San Antonio in 1957. Tate now owns KTEX-FM and KVJY-AM in the McAllen-Brownsville, Texas market.



Let's Have A Blast With Your Past

Every issue of *Radio Ink* features a classic photo from Radio days gone by. Dig through your old photos (pre-1970s preferred) and send them our way. You will be immortalized (and probably razed a bit by your "friends"). Your photo will be returned.

Send photos to:

Sandra Vincent, *Radio Ink* Editorial Department, 1501 Corporate Dr., Suite 220, Boynton Beach, FL 33426 or call 407-736-4416

The fine print:

Name/address must be attached to back of photo to be returned. Names of people in the photo should be included in order of physical position. Color or Black & White shots acceptable. Photos should include at least one Radio person, and preferably be in a Radio setting (studio, promotion, call letters shown, etc). The older and funkier, the better.

RADIO INK

Radio's Premier Marketing & Management Magazine

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World Radio History