

RADIO INK

THE ART OF THE SPORTS DEAL

ARE RADIO'S TARGETS
TOO BROAD?

ED MCLAUGHLIN
THE MAN BEHIND RUSH

Vol. IX, Number 7
Mar 28-Apr 10, 1994

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RADIO INK CONTENTS

Radio's Premier Management & Marketing MagazineSM

Vol. IX, Number 7 March 28 - April 10 1994

FEATURES



14 Interview: Ed McLaughlin, chairman, EFM Media

McLaughlin discusses his contributions to network Radio while president of ABC Radio, how he formed EFM Media, and the phenomenal success of Rush Limbaugh ▼



20 ▼ Special Report: The Art of the Sports Deal

Those who have locked up broadcast sports deals agree on one thing: Money is the key. But it isn't the only currency that you have to trade with. Regardless, you need to start with the basics.

DEPARTMENTS & COLUMNS

Publisher's Notes	5	Copy Clips™	29
Forum	6	Grapevine	30
Case Study	8	Events Calendar	32
News	9	Blast From The Past™	34
Radio Daze®	12	Advertiser Index	34
Marketing	13		

Are Radio's targets too broad?

by E. Karl

**COMING
NEXT
ISSUE:**
April 11

- The State of AM Radio
- Mark Hubbard, chairman, Fairmont Communications

Cover photo by Kimberly Butler

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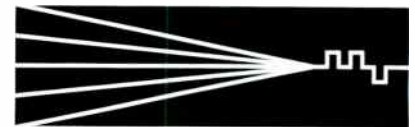
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PUBLISHER'S NOTES

No More Small Print!



Victory! The Radio industry has just won the disclaimer bill put before our legislators. The Senate has added an amendment to its Community Development Banking Bill (S. 1275) which incorporates many of the provisions of S. 1447, the Radio ad disclosure legislation. By so doing the Senate has duplicated the victory we enjoyed in the House last November.

If you'll remember in September of 1992, *Radio Ink* ran an editorial stating that the Radio industry needed to get behind a bill to eliminate the necessity of disclaimers on Radio. The automotive companies told us they would no longer use Radio as a medium if this disclaimer issue was not corrected. Radio stood up, took notice and got behind this effort. At our request, Congress received hundreds of letters from broadcasters.

The disclaimer movement was brought to our attention by the president of the Detroit Radio Advertising Group, Bill Burton. Had Burton not brought this issue to the attention of the Radio industry leaders, Radio could have let this issue slip by and disclaimers would have been a part of doing business. It was

Burton who managed to keep us focused on winning this issue.

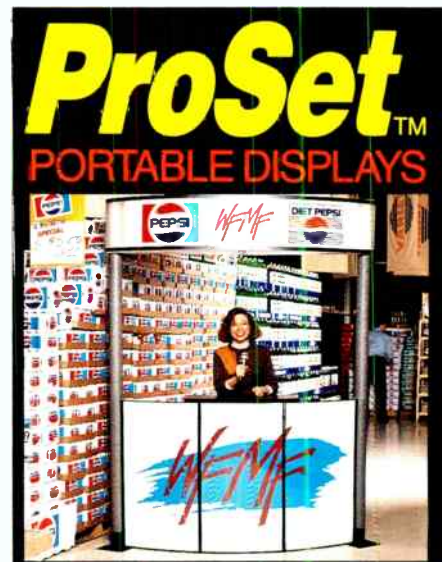
Burton isn't the only hero in this victory. Our industry owes a great deal of gratitude to RAB's Gary Fries and NAB's Eddie Fritts, who took these issues to task and relentlessly pursued them. The NAB staff fought for Radio, getting numerous legislators to understand the damage disclaimers would cause Radio, and managing to get disclaimers eliminated.

Now you can be a hero. Your station can pre-sell advertisers on the fact that disclaimers will no longer be necessary (it is expected to be signed into law by late summer). You can get car dealers (and others who have had to run a lot of small print audio) excited about Radio again. A simple 800 number can be mentioned on spots saying something like "for leasing details call this 800 number." The 800 number can then be a service your station or the dealer provides via interactive phone and could contain selling messages as well. Start priming the pump now! This will mean a lot of new business for Radio.

I'd like to express my gratitude to the NAB, the RAB and Bill Burton for their efforts. Radio stood to lose huge chunks of billing and now stands to gain. Take a few minutes and drop them a line of gratitude. I'm sure they would like knowing their efforts are noticed and appreciated. I also want to thank you for sending letters to Congress. This campaign worked, and proves Radio's influence. 📠

Eric

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How do you assign call-ins?

And how do you rotate your accounts?



Susan F. Johnston, VP/GSM
WHCU-AM/WYXL-FM
Ithaca, NY



Russ Dodge, GSM
WTLC-AM/FM
Indianapolis, IN



Doug Rudowich, SM
WJXR-FM
Jacksonville, FL



Paul Lyle, GSM
WKDA-AM/WKDF-FM/WGFX-FM
Nashville, TN

Instead of a management directive, I gave our sales department the opportunity to come up with a call-in plan that they believed to be equitable, consistent and workable.

Call-ins are on a rotating basis. Everyone who answers the phone knows "who's up" by a chart in the sales department. If the account executive is not in, our sales assistant or any other account executive will take the call as if it were their own and give all information to their colleague when he/she returns. This plan has developed a sense of camaraderie in the sales department never seen before.

Of course, problem accounts, unhappy clients and personality conflicts are dealt with by management. It's not always paradise but this plan has been win/win all the way.

When it comes to rotating accounts, we try to have a blind account switch about every six months. Each account executive goes through their accounts and pulls out three or four accounts that have been a problem or inactive for some time. We mix them up and switch accounts. ☐

Assigning call-ins is an inexact science at best, but we follow a few simple guidelines to ensure a fair rotation of call-ins. First, call-ins are assigned as received so that prospective advertisers get immediate information. The rotation of the call-ins is an even rotation among our eight salespeople, with one exception. A few of the senior AEs have elected to pass on call-ins from very small businesses. When that happens, the next account executive gets the call-in and the senior AE waits until the rotation reaches them the next time.

Rotation of accounts takes place every 120 days. We compile a list of inactive accounts and lower billing accounts deemed necessary to rotate and have an "account draft." This is an NBA-style draft with AEs selecting in reverse order of station seniority. Each salesperson compiles their top 20 picks from the list, then the accounts are assigned based on their availability for each pick. This ensures a fair rotation and allows salespeople to go after business that they think they can develop. ☐

One of my first duties as sales manager was to devise a system of even distribution of accounts to all sales staff regardless of tenure. The most important part of this process was getting a consensus among the sales force that our telemarketing department would handle calling to set an appointment for the actual sales call. This ensures that there is no lapse in contact with the account.

Our sales force meets every Tuesday and Thursday for updates, training and handling of accounts. On Tuesday, the sales force draws numbers to place themselves in a numerical order. The call-ins, or leads, are assigned in that order.

I do not encourage a rotation of accounts. I prefer long-term relationships. This in the long run procures a much better performance from the rep and a longer working relationship with accounts. We in Radio must remember that we are at the top of the ladder in the "service" industries, because we advertise the businesses' services. ☐

All of our call-ins go to our sales director, Mark Hale. Mark screens them and, if need be, assigns an AE. We keep a record of every call-in along with who is assigned the account and the outcome.

We have used several ways to rotate accounts. The sales department's favorite way is the account draft, similar to professional sports drafts. Our account executives protect 20 accounts on their list, also any account currently on the air, plus five seasonal accounts. All other accounts are up for the draft. The sales department gathers on a Friday afternoon, the station provides refreshments and each salesperson draws a number from a hat to determine a picking order for the accounts. ☐

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to respond to a Forum question, call the editorial assistant at 407-995-9075

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Circle Reader Service #107

CASE STUDY



Dwight Case

You suddenly experience many unexplained cancellations. What do you do?



Tom Bradley, PD
KASP-AM/WKKX-
FM/WKBQ-FM
St. Louis, MO



Randy Scovil, PD
WZJX-FM
Dayton, OH

Ask the GM and GSM to assemble the sales force for a quick meeting. Review the list of cancellations and talk over anything the staff has heard on the streets to get a better idea of what the cause might be.

As soon as the meeting ends, the PD, GM, GSM and AEs should phone for a face meeting with the top two or three clients involved. The PD should be prepared to answer questions about the station's on-air policies, philosophies and guidelines — after finding out what is wrong.

Be careful. A knee-jerk reaction with an immediate apology can undermine your station's programming. A slow response can signal lack of concern. Promise to conduct an investigation on the spot.

Grab the tapes. They may be a defense to untruths being spread around town, or possibly a weapon against the station if it lands in the wrong hands.

Check the studio for any commercials, promos or live liners that could be seen as controversial in any way.

Get everyone in the station to milk the grapevine for any information regarding a negative propaganda campaign launched by a competitor.

There's always a chance that something on the air did indeed upset a client. Instead of an on-air retraction, admission of a mistake or promise of repercussions to the staff involved, try a little respect for the client's feelings and opinions. It could be the difference between a few ruffled feathers and a cooked goose. ☎

If several clients are pulling advertising citing "programming material," analyze your programming elements. Have there been any dramatic changes recently, such as a new talent or major musical adjustment? Have you added a song that is atypical for your station, deals with a sensitive subject or is done by a controversial artist? Is there a new morning show bit or topical promotion that might be viewed as controversial? Are you poking fun at public figures who might be good friends with the client?

Suppose it is something you said. While some stations need to be positioned as tame and unobtrusive, others will lose credibility with their listeners if they don't have an edge that reflects their audience. Just about anything you poke fun at will offend someone. Is the offense gratuitous, or part of your essence? Being aggressive and/or controversial is a two-sided coin. Take Howard Stern, for example. While many find him offensive, he attracts ratings and revenue. Many people listen to him because he will say what's on his mind, whether it offends someone or not. Part of his appeal is vicarious — he will say things that others wish they could. If Howard suddenly changed to a more mild-mannered approach, he would be at much greater risk than if he were to evolve gradually. ☎

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



Court Upholds Parody Rights In 'Crew' Cut

In its recent decision that satirists can "borrow" from another writer's copyrighted work without permission, the U.S. Supreme Court has helped to shed some light on a lingering gray area of copyright law.

The Court ruled unanimously that songwriter Luther Campbell and rap group 2 Live Crew were within their rights as satirists when they appropriated certain parts of Roy Orbison's *Oh, Pretty Woman* without permission of the song's publisher, Acuff-Rose Music. Justice David Souter, who wrote the Court's opinion in *Campbell v. Acuff-Rose Music*, stated that parody writers are entitled to borrow from other writers' works as long as the resultant parody is "transformative" and does not significantly reduce the value of the original copyrighted material.

The decision is significant because a 1976 law exempts some "fair uses" of artistic material — including excerpting when in comment or criticism — from copyright payment. By adding parody to this category, the court has helped to protect an art form upon which the entertainment industry — particularly the Radio community — depends heavily. While Souter warned that the Court's decision does not give parody artists carte blanche to rip off any and all popular music, the ruling does grant satirists (including air personalities and on-air comedy writers) "careful" use when creating a send-up of a particular song — even when the parody has commercial value of its own. Lawyers for Acuff-Rose had claimed that Campbell pirated parts of *Oh, Pretty Woman* for "blatantly, commercial purpose," but the Court did not buy this argument. In fact, in his decision, Souter offered essayist Samuel Johnson's observation that "no man but a blockhead ever wrote except for money."

"On balance this is a good decision for the industry," observed NAB Associate General Counsel Steve Bookshester. "It does not really expand the doctrine of fair use in any harmful way, and it provides for a degree of creative expression that has particular importance in Radio because so much morning programming relies on parody."

The controversy stems from a 1989 song recorded by 2 Live Crew in which the group borrowed the intro bass, drumbeat and opening line from Orbison's 1964 original. Campbell's lyrics included the lines "Big hairy woman/you need to shave that stuff" and "... all that hair ain't legit/cause you look like Cousin It."



Radio Surges 12% In January

The revenue growth spurt enjoyed by Radio in 1993 shows no signs of ending — at least not any time soon. According to a Radio Advertising Bureau analysis, combined local and national revenue for the month of January was up 12 percent over the same month last year; local Radio was up 12 percent, while national spot increased 10 percent. Local Radio revenues increased at a double-digit pace in all regions in January, while national spot growth ranged from 27 percent in the Southeast to 1 percent in the Southwest. RAB President Gary Fries cited a recovering economy and greater advertiser awareness of Radio's strength as factors in Radio's continued growth. Figures are based on an index of more than 100 markets provided by accounting firms Miller Kaplan Arase & Co. and Hungerford Aldrin Nichols & Carter.

Liberty Snares Beck-Ross

Liberty Broadcasting has reached an agreement to acquire Beck-Ross Communications and all its subsidiaries, including three Radio stations, for an estimated \$35.5 million (see Million Dollar Club, Pg. 11). The deal gives Liberty its second duopoly, as WBLI-FM Patchogue joins WGBB-AM Freeport and WBAB-FM Babylon and, pending FCC approval, WHFM-FM South Hampton. Liberty recently closed on WHFS-FM Annapolis, which, combined with WXTR-FM Washington, effectively covers the Baltimore-Washington market.

Clinton Taps Ness, Chong For Final FCC Seats

President Clinton finally has filled the last two remaining vacancies at the Federal Communications Commission, naming Susan Ness and Rachele Chong to the Democratic and Republican seats, respectively. Ness is a communications lawyer with a financial background, and previously supervised the communications division at American Security Bank. Chong is a partner in the San Francisco-based law firm of Graham and James, where she has specialized in telecommunications law. Clients have included CMT Partners, Pacific Telesis, and McCaw Cellular Communications.

Westwood Inks Leykis For Talk Show

Westwood One has signed WRKO-AM Boston talk personality Tom Leykis to host a new program to be broadcast live during afternoon drive from Westwood's Los Angeles studios. Leykis, whose midday show at WRKO was ranked second in key dayparts in the Fall '93 Arbitron survey, will preside over a wide range of celebrity guests and field comments from a nationwide phone-in audience. Calling this new venture an alternative to standard talk Radio fare, Leykis observed that "talk Radio has turned into a bastion for one right-wing blowhard after another ... those days will end soon." According to Westwood One President Greg Batusic, The Tom Leykis Show is the first of a planned expansion into "all areas of programming."

Five-time gold medalist Bonnie Blair spoke with CBS Radio Sportcaster Dave Eanet moments after completing the Women's 500-meter speed skating event and taking her fourth Gold in the 1994 Olympic Winter Games in Lillehammer. CBS Radio Sports had 14 anchors and reporters at eight venues during the Games and broadcast more than 300 live reports to 250+ stations and 18 million listeners throughout the 16 days of competition.

Plugging Advertisers into the Power of Country

As sophisticated as the world of advertising has become, is it possible today that a media buyer handling millions of dollars in media placement could intentionally avoid buying certain formats because of her personal tastes or her biases?

If you were to ask the agencies, they would say that it's not possible for a personal bias to enter into buying decisions. If you were to ask those selling the medium of Radio, they would tell you that it occurs regularly.

Often the bias comes from the upper-level agency executives or from the clients themselves. For instance, some may still believe that country listeners all live in shacks with washing machines on the porch, that African Americans can't afford to buy new cars, and rock 'n' rollers only buy rolling papers and brownie mix.

For years, individual stations have attempted to erode the negative perceptions about their listeners by presenting research and demographic studies about their buying power. The result is that perceptions have changed somewhat, but many still suffer format bias. One of the formats that has made great strides in this area is country, yet the biases still linger. So the country Radio industry decided to do something about it.

The seed of an idea started with the development of the Radio Format Network concept by The Interep Radio Store.

"The idea came out of our original Radio 2000 studies," said President Les

Goldberg. "Advertisers wanted a simple way to understand Radio." Goldberg said that the company developed sales specialists in each of four formats along with research to support the presentations. There are four networks in place ... country, urban, news/talk and the 12-24 demographic.

"We started with country because the country industry has already developed an infrastructure," Goldberg said. "They [country stations] are already used to working together to build their business." The first year of Interep's Country Format Network resulted in a measurable \$1.5 million in new Radio dollars for country stations.

By 1993 the Country Format Network had expanded to 10 specialists selling in the field, adding \$3.5 million in Radio. More than \$2 million is said to have gone to non-Interep client stations. One of the reasons for the growth was an effort to join forces with the CMA (Country Music Association) with a goal of making buyers much more comfortable and familiar with Country Radio. The result was the development of an educational event called "The Power of Country Radio," which more than 200 agency representatives attended last year in New York City.

Encouraged by the results, the Interep people and the CMA have combined for a second year with a plan to promote more country Radio buys and a better understanding of what the format has to offer. In cooperation with local country Radio stations, many of which are not Interep clients, a six-city tour was launched last week in Dallas. Other cities on this year's tour are Chicago, Detroit, Minneapolis, Los Angeles and San Francisco.

Each daylong event will start with breakfast and a live performance from a popular national country entertainer. Breakfast is followed by three keynotes on country music, country Radio, and the advertiser/client perspective. In San Francisco, for instance, advertising icon Hal Reiney will speak about the value of country Radio. Following a break, CMA's Bob Lodell will speak on the demographics of the country Radio audience. Tom Hripko, winner of the 1992 top Mercury Award and writer of the Motel 6 cam-



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12 ►

Washington-At-A-Glance™

- **U.S. Supreme Court** has ruled unanimously that rap group 2 Live Crew and songwriter Luther Campbell are exempt from copyright restrictions in their parody of Roy Orbison's *Oh, Pretty Woman*. A satirist has a right to "borrow" from another writer or work without permission, explained Justice David Souter, who wrote the court's decision. (See Top Story, page 9.)
- **KTBB-AM Tyler, TX**, was fined \$5,000 for broadcasting a phone call between talk show host Phillip Rasak and a county employee without informing the second party that the conversation was airing live. The FCC levied the fine despite later withdrawal of the complaint and promises from the station and Rasak that no further violations would occur.
- **FCC has dismissed complaints filed against KEGF-FM Dallas** by anti-indecency activist Al Westcott. The Commission says Westcott failed to substantiate his claim that programming broadcast by Howard Stern and aired on KFBI-FM Las Vegas also was broadcast on the Dallas station.
- **FCC has approved a cross-ownership waiver in Seattle**, permitting Fisher Broadcasting — which owns KOMO-AM and KOMO-TV — to purchase KVI-AM/KPLZ-FM from Golden West.
- **The FCC has frozen most comparative considerations of new station applications and comparative license renewal proceedings** in response to a recent U.S. Court of Appeals decision that the "integration of ownership into management" criterion used to evaluate competing applicants for new stations is unlawful. According to the National Association of Broadcasters, the freeze will last until comparative policies are revised; meanwhile, the FCC will suspend pre-designation procedures and hearing procedures, except when comparative analyses are not involved.

\$\$\$\$\$ Million Dollar Club™ \$\$\$\$\$

For March 28, 1994

- \$35.5 M***: WBLI-FM PATCHOGUE, NY, WHCN-FM HARTFORD, CT, AND WSNE-FM TAUNTON, MA (PROVIDENCE); SELLER: BECK-ROSS COMMUNICATIONS; BUYER: LIBERTY BROADCASTING; BROKER: AMERICOM RADIO BROTHERS.
- \$30 M***: KUBE-FM SEATTLE; SELLER: COOK INLET RADIO PARTNERS; AND KJR-AM/KLTX-FM SEATTLE; SELLER: ACKERLY COMMUNICATIONS; BUYER: NEW CENTURY SEATTLE PARTNERS L.P.
- \$23 M**: WXYT-AM DETROIT; SELLER: FRITZ BROADCASTING; BUYER: INFINITY BROADCASTING; BROKER: GARY STEVENS & CO.
- \$22 M**: WMXD-FM DETROIT; SELLER: FRITZ BROADCASTING; BUYER: SECRET COMMUNICATIONS.
- \$20.9 M**: KRXX MINNEAPOLIS; SELLER: ENTERCOM; BUYER: CAPITAL CITIES/ABC; BROKER: BLACKBURN & CO.
- \$18 M***: WWNK-FM CINCINNATI; SELLER: SECRET COMMUNICATIONS; BUYER: GREAT AMERICAN TELEVISION AND RADIO CO.**
- \$11 M***: KBPI-FM DENVER; SELLER: GREAT AMERICAN TELEVISION AND RADIO CO.; BUYER: SECTER COMMUNICATIONS.**
- \$10.8 M**: WZPL-FM GREENFIELD (INDIANAPOLIS), IN; SELLER: WZPL INC.; BUYER: MYSTAR COMMUNICATIONS.
- \$5.75 M**: WTMA-AM/WTMZ-FM CHARLESTON-DORCHESTER, SC, AND WSUY-AM/WSSX-FM CHARLESTON, SC; SELLERS: CO-OWNED JETT COMMUNICATIONS, DIXIE COMMUNICATIONS AND SOUTHERN COMMUNICATIONS; BUYER: WICKS RADIO BROADCASTING L.P.; BROKER: AMERICOM RADIO BROTHERS.
- \$5.5 M**: WDJX-AM/FM LOUISVILLE, KY; SELLER: AMERICAN RADIO SYSTEMS INC.; BUYER: REGENT COMMUNICATIONS; BROKER: BLACKBURN & CO.
- \$3.5 M**: WGLD-AM/WWWB-FM GREENSBORO-HIGH POINT, NC; SELLER: FRANKLIN COMMUNICATIONS PARTNERS; BUYER: HMW COMMUNICATIONS INC.; BROKER: STAR MEDIA GROUP.
- \$3.3 M**: KCVR-AM/KWIN-FM LODI, CA; SELLER: FRONT LINE COMMUNICATIONS; BUYER: SILVERADO BROADCASTING CO.; BROKER: MEDIA VENTURE PARTNERS.
- \$1.5 M**: KTHT-FM FRESNO; SELLER: SPACECOM INC.; BUYER: NEWTEX COMMUNICATIONS; BROKER: GARY STEVENS & CO.
- \$1.4 M**: WNFL-AM/WKFX-FM GREEN BAY-KAUKAUNA, WI; SELLER: W14COM WISCONSIN L.P.; BUYER: GREEN BAY RADIO INC.

* PRICE ESTIMATED ** STATION SWAP



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NEWS FEATURE

◀10

paigns, will conduct a session on creative. Wrapping up the morning, Interep's Lynn Kite will present a case study on Suzuki's success using Radio. A luncheon concert with a country music showcase will feature some of the country music's top writers and performers. Many markets have also arranged for tickets to send attendees to a major country concert that same night so they can get a feel for the audiences.

"Country Radio is a great way to advertise," Country artist and Power of Country spokesperson Reba McEntire told *Radio Ink*. "It's family-oriented. ... Today whole families come to concerts together; kids, teens, college age, parents and grandparents. Anyone who thinks advertising in country is silly is missing out." McEntire produced and distributed a special "Power of Country" video, which will be distributed to the 1,600-plus expected agencies and clients.

Invitations were sent to 900 to 1,300 persons in each city with 300 per market expected to attend. The cities were chosen based on the amount of national business coming out of the market, clients based in those cities, and Radio stations willing to put up part of the promotional money. Some stations put up from \$5,000 to \$25,000 to bring the tour to their markets. And, while participating stations may have prominent representation, all country-formatted Radio stations will benefit from the promotion.

According to J.D. Freeman of KZLA Los Angeles, "KZLA isn't repped by Interep but is still very much involved. We understand anything we can do as a station will help



(L to r) Les Goldberg, president, The Interep Radio Store; Ed Benson, president, The Country Music Association; Reba McEntire; and Lynn Kite, director, The Country Radio Format Network.

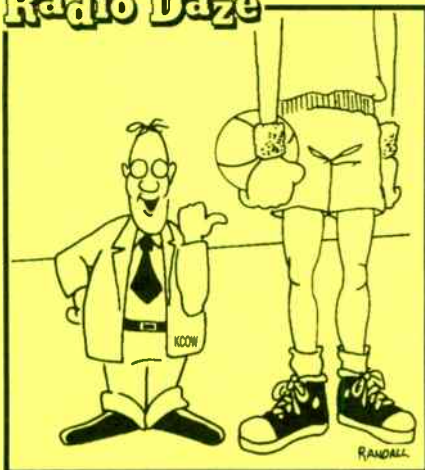
the entire industry." In some markets, several competing country stations are participating while other markets have only one. Also, several country stations and broadcast groups not representative of the chosen markets have still participated financially in the promotion as a way to help break the old perceptions of country Radio. Many, of course, realized that the markets housing the Power of Country event place buys for their markets.

"The Power of Country Radio will be a huge success for the entire Radio indus-

try for many reasons," said Interep Chairman Ralph Guild. "Our short-term goal ... is to increase interest in Radio. Our long-term goal ... is to increase dollars coming to Radio." The revenue increase goal for 1994 is \$6 million of new business on country Radio stations.

Interep has plans to do a similar program for its Urban Format Network and has secured Whitney Houston as the celebrity spokesperson. Judging on the success of the program, Interep may go forward for other formats as well.

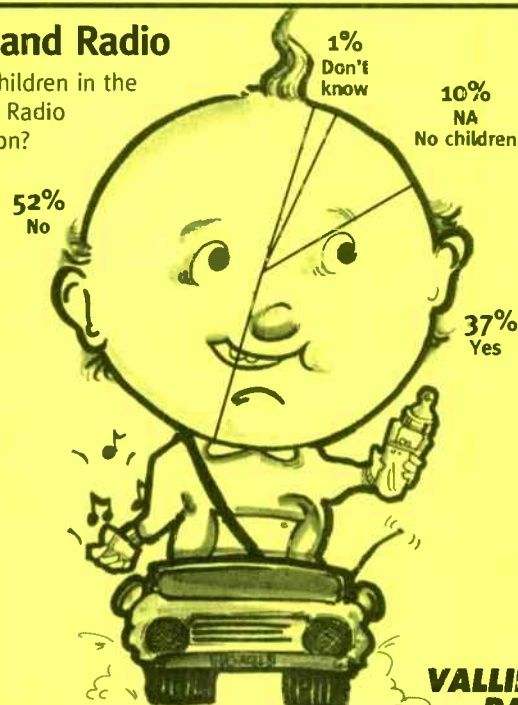
Radio Daze



"So let me get this straight ... all I have to do is beat this guy one-on-one and we get exclusive Radio rights this season."

Children and Radio

Does having children in the car affect your Radio station selection?



VALLIE/GALLUP RADIO POLL

A look at statistics that shape Radio

Source: Radio Ink—Vallie/Gallup Radio Poll of 1,003 adults, margin of error ± 3%

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Mismatched Targets

Can One Radio Station Serve Three Masters?

I turned 45 a few months ago and decided to realign my thinking on how to program and market Radio stations to the "old farts" out there. After all, I had just entered the much-dreaded 45-54 demographic group. So I sat, waiting for the Perry Como craving to kick in, along with a sudden liking for *Nova* on PBS, General Motors cars, and breakfasts at Denny's.

It didn't work. I still needed to hear *Highway 61 Revisited* by Bob Dylan, check *TV Guide* to see that the next episode of *Home Improvement* was not a re-run, and watch CNBC to see if Westwood One will ever get near \$11 again so I can sell the whopping 200 shares I own.

The Age Cut

I started to think again about the importance of all Radio station targeting. Having been in hundreds of strategic planning sessions over the past dozen years to help the stations win among 25-54 year olds, there have been way too many times that the "old end" has been thrown away as "not to worry" about.

Let's start worrying. Do we really just forget about them because they don't make the programming "age cut" anymore? Do we want to go after them still for sales alone? Do we let another Radio station pick them up? Do we still market to these people? Are Radio's targets too broad in a narrow age range?

Listeners 45-plus are important to stations with an overall "sales target" of 25-54. But broad sales targets go against the natural order of things as programming targets become tighter in the '90s. Maybe we should force our sales targeting to match our programming targeting once and for all: Perhaps these

"older end people" are a new target unto themselves.

Locked Targets

Our charge is to really understand targeting of every kind and to understand that sales targets often cannot mix with programming targets in the '90s. A Radio station's programming target dictates all of the product elements, and if a station understands everything it can about a particular target, and markets to that target, the station will always be wildly successful. Within that target.

Just for grins, let's start worrying about the young end, too. Too often, Radio stations come on with a 25-40 target, leave it locked in place, and want to win among 25-54-year-olds. Five years later, the management team hovers around strategic research, wondering why the station is going down, why the music research looks weird, why other competitors are encroaching.

We cannot discard young or old ends of any target. Or the middle, either. We just have to start thinking differently about how we can serve a specific target. We have to start realizing that Radio targeting — mismatching sales and programming targets, that is — is simply unrealistic today.

Marketing Made Simple

With the advent of '70s Gold stations as a format, for example, we are watching Radio stations lock into a single decade to represent an entire Radio station format. Ten-year target lock-ins can't be much farther behind. (Think about how hard it is to target even a 10-year time-frame: The people at the oldest end of that tight target were seniors in high

QUICKREAD™

- If you have to worry about young and old ends of your target, the target is probably too broad.
- Today's new tight programming targets don't fit with old-time broad sales targets.
- Make a pact to match your station's sales targeting with its programming and format targeting. Then marketing to that target will be a breeze.

school when the people at the young end were only in second grade.)

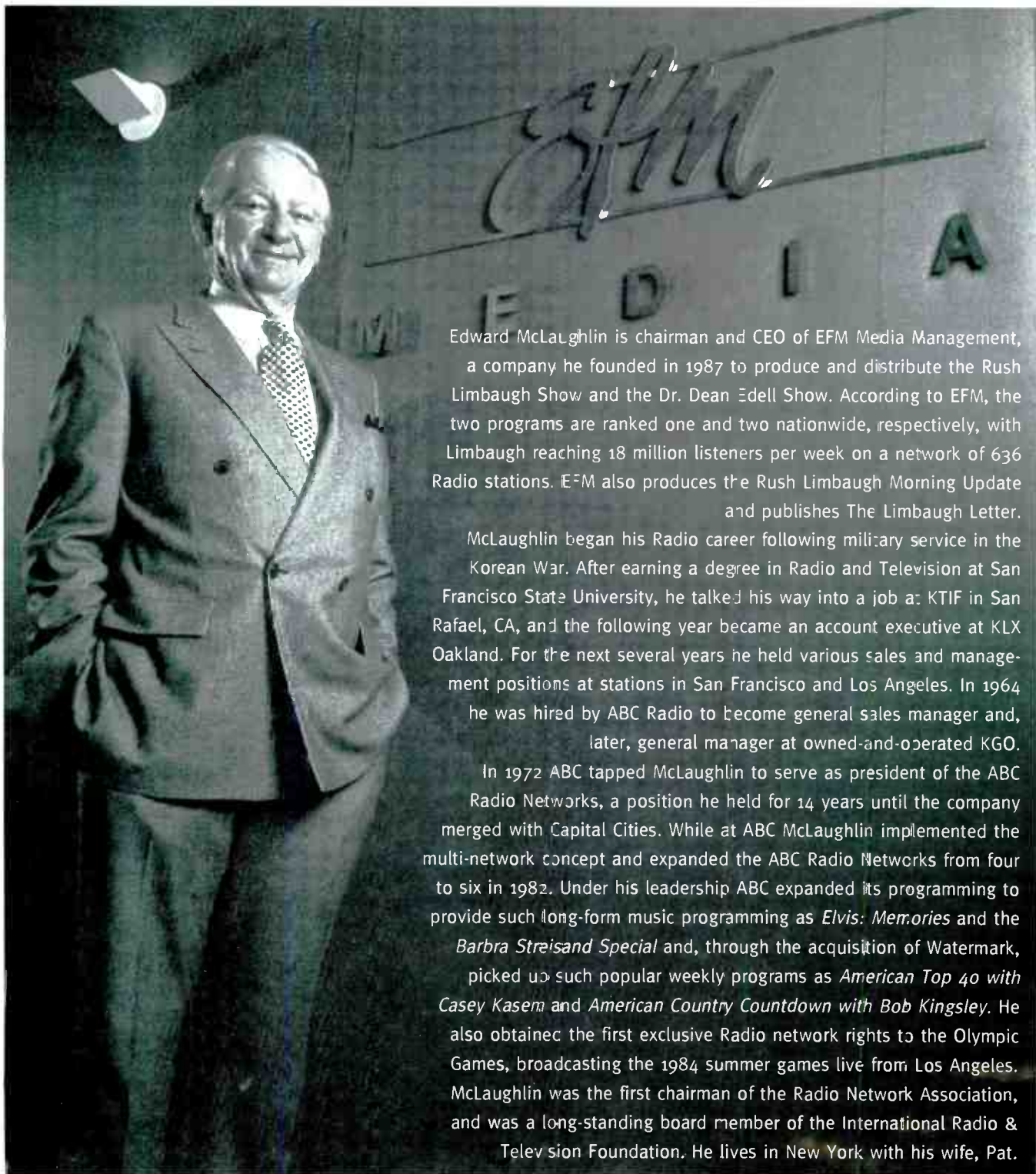
We're going to learn a lot about targeting in the very near future. Watch for a '70s Gold station to appear near you soon. We've seen niche formats dropped in all over for the past eight years or so, and we're about to witness even tighter competition in serving niche targets. The next time you and your management team gather to think about your performance, to plan your strategy, or to pick a demo, be very careful with young ends, old ends, and all of those people in the middle. You may be looking at three different targets instead of one, and it may be impossible to continue having one Radio station serve three masters.

Then it's time to have a meeting with the sales department and tell them that you may not be able to help them serve the young, old, and middle like you used to, unless you can just go ahead and put on three different stations. It's high time for sales, programming, and format targets to come together so Radio can measure its true success. And that will make marketing the product so much simpler. E. Karl is president of E. Karl Broadcast Consulting, a Radio programming and marketing firm. He may be reached at 805-927-1010.

INTERVIEW

THE MAN BEHIND RUSH

EDWARD MCLAUGHLIN, CHAIRMAN/CEO OF EFM MEDIA MANAGEMENT



Edward McLaughlin is chairman and CEO of EFM Media Management, a company he founded in 1987 to produce and distribute the Rush Limbaugh Show and the Dr. Dean Edell Show. According to EFM, the two programs are ranked one and two nationwide, respectively, with Limbaugh reaching 18 million listeners per week on a network of 636 Radio stations. EFM also produces the Rush Limbaugh Morning Update and publishes The Limbaugh Letter.

McLaughlin began his Radio career following military service in the Korean War. After earning a degree in Radio and Television at San Francisco State University, he talked his way into a job at KTIF in San Rafael, CA, and the following year became an account executive at KLVX Oakland. For the next several years he held various sales and management positions at stations in San Francisco and Los Angeles. In 1964 he was hired by ABC Radio to become general sales manager and, later, general manager at owned-and-operated KGO.

In 1972 ABC tapped McLaughlin to serve as president of the ABC Radio Networks, a position he held for 14 years until the company merged with Capital Cities. While at ABC McLaughlin implemented the multi-network concept and expanded the ABC Radio Networks from four to six in 1982. Under his leadership ABC expanded its programming to provide such long-form music programming as *Elvis: Memories* and the *Barbra Streisand Special* and, through the acquisition of Watermark, picked up such popular weekly programs as *American Top 40 with Casey Kasem* and *American Country Countdown with Bob Kingsley*. He also obtained the first exclusive Radio network rights to the Olympic Games, broadcasting the 1984 summer games live from Los Angeles. McLaughlin was the first chairman of the Radio Network Association, and was a long-standing board member of the International Radio & Television Foundation. He lives in New York with his wife, Pat.

INK: You made a significant contribution to network Radio while you were at ABC, but you've had an even bigger impact on the industry since the merger with Capital Cities ... and the founding of EFM Media. Could you explain how that came about?

MCLAUGHLIN: When the merger took place it was apparent that Capital Cities was going to be the controlling entity of this new company, and they had all their people in place. Frankly, I felt I had been in the network too long anyway and had been waiting to see if I was going to move up as president of the ABC Radio division. This was the job I really desired, but when the merger took place I knew that was not going to happen. I gave it six months, but I really felt it was time for me to move on. Cap Cities is a great company, but I didn't need to do more time in the Radio network business ... so I decided I would take some time off.

INK: And you started EFM Media?

MCLAUGHLIN: Not immediately. I had a beautiful deal — a two-year consultancy — which included a non-compete. It allowed me to reflect on what I wanted to do. Paul Harvey and I had talked on a number of occasions about buying Radio stations.

INK: In retrospect, you're probably very glad you didn't start buying Radio stations.

MCLAUGHLIN: Absolutely, although the station we were looking at in Sacramento was bought by Group W for \$19.6 million and recently sold in the \$40s. So it would have been a good deal.

INK: Let's talk about the network business then and now. Until you took over at ABC, network Radio hadn't changed much in years. What was the thinking behind the changes you instituted at ABC?

MCLAUGHLIN: One of the biggest problems we had running a network-owned and -operated Radio station back in the '60s — particularly if it was a rock 'n' roll station — was that we had to carry the network programming. None of which was compatible with rock 'n' roll Radio. We used to sit around and complain about the network, and Ralph Beaudin, who ran WLS in Chicago at the time, came up with an idea that really solved the political problem. There was no way we were going to convince the company to shut down the Radio network, but

Ralph suggested that if we couldn't get rid of it, why not design it so it at least fit the formats that were popular. The rock 'n' roll station wanted news, but they wanted it faster, shorter, and more up-tempo. Also, we owned the landline 24 hours a day, 60 minutes an hour, but we were only using it for five minutes an hour while the rest of the time it was just sitting there. We looked at the finances and determined we could put four different newscasts on during an hour and it wouldn't cost any more.

INK: Exactly what were the four networks you created?

MCLAUGHLIN: We developed the Contemporary Network for rock 'n' roll stations, the Information Network, which most of us were already carrying to begin with, the Entertainment Network that would carry the Breakfast Club and some of the other things, and the FM Network, without really knowing what to do with it.

INK: How much do you think the network business has changed from then to today? The fragmentation you began seems to have spread throughout the industry ...

MCLAUGHLIN: I find it very interesting. One of the things I enjoyed the most in the last five years I was at ABC was when we got into special programming and started doing concerts and weekly shows like the King Biscuit Flour Hour. I felt if we could produce good news that stations want, why couldn't we produce good programming. So we did a lot of that and were then able to purchase or make licensee agreements with companies that had weekly shows like *American Top 40*. We also expanded Paul Harvey from 350 Radio stations to 1,300 Radio stations. What has occurred today is a consolidation of networks to the point where they take a two-prong approach: One side remains the traditional news network, while the other provides entertainment, including formats and long-form personality programming.

THE PERSONALITY FRANCHISE

INK: Radio seems to have rediscovered what you discovered in Paul Harvey — that a strong personality provides a strong franchise for the network and the station. Do you think Radio is taking its cue from television in this case, or is it just a natural evolution?

MCLAUGHLIN: A lot of it is the result of a

16 ►

SIDELINES

◆ Leisure activities: Golf, boating and nothing.

◆ Mentors or role models: Leonard Goldenson, Elton Rule and Hal Neil.

◆ The most interesting person you've ever met is: Howard Cossell. He can make you laugh, he can make you mad, but he is never dull.

◆ If you had 30 minutes to sit and talk with someone, whom would you choose? **Roone Arledge (but you'd never get him to sit still that long). He is one of the most productive people in broadcasting because of his ability to spot incredibly good talent, his production concepts, his desire for perfection, and the fact that he could put it all together.**

◆ If you were granted one wish, what would it be? **To be happy and healthy for the rest of my life.**

◆ If you could go back in time, where would you go? **San Francisco, the day after the 1906 earthquake.**

◆ What did you listen to on the Radio when you were growing up? **All the kid programs — The Lone Ranger, The Shadow, even Stella Dallas.**

◆ When you were a kid, what did you want to be when you grew up? **Growing up as an Irish Catholic, it had to be either a cop or a priest. Come to think of it, maybe I've been both.**

◆ What is your pet peeve with Radio? **Not enough emphasis on programming.**

◆ What is the most embarrassing thing that ever happened to you in your career? **Doing a stand-up presentation with my fly open.**

◆ What has been your most elusive goal? **Breaking 90.**

◆ Of what achievement are you most proud? **There are many. Being part of building KGO in San Francisco, the growth of the networks and, obviously, the last eight years at EFM Media. Also, to have contributed to the growth and impact of Talk Radio and the resurgence of AM Radio, and to have built a Radio company on my own.**

◆ As a listener, what is your favorite format? **Talk.**

◆ What advice would you give someone who wants to get into Radio? **Don't think about television.**

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INTERVIEW

◀ 15

switch to satellite communications. In the early '80s Radio stations had no satellite dishes, and we had to tell them at some point that we were going to cut the landline and, if they didn't have a dish, they weren't going to be receiving network programming. Fortunately, the other networks saw that same opportunity and took the same tack. Consequently, stations virtually were forced into changing their relationship with networks, which opened up all kinds of new opportunities for the Radio world.

INK: Satellite has allowed Radio networks to produce and distribute a lot more national programming ... but do you think it threatens the local nature of what Radio was always supposed to be?

MCLAUGHLIN: Yes, and that was probably the biggest thing to overcome. We started seeing this dichotomy where stations wanted anything the networks could give them, but kept saying Radio had to be local. But it really wasn't, and still isn't ... how many records played on the Radio are produced locally? Very few of them, but we still had to overcome this bias.

INK: How did you accomplish that?

MCLAUGHLIN: Paul Harvey proved to me that Radio could be local as far as the listener was concerned. I saw the same thing when we did American Top 40. People didn't care where Casey was; they just cared about getting the program. The localism thing was more in the mind of the operators than it was in the mind of the listeners. It was evident that we were going to have a battle with these people, but I saw it as a battle we could win.

INK: Especially if you were able to find such talents as Dr. Dean Edell and Rush Limbaugh. Please explain how all that came together ...

MCLAUGHLIN: I was still under a non-compete contract, but I learned that ABC was going to drop Dean and put someone else on in his place. I suggested that if they would allow me an exemption to my non-compete clause, maybe I could bring Dean to them for absolutely nothing. They liked that idea, so I asked Dean, whether he would be interested in coming with me. He said yes, and that put me in the syndication business — which was a business I had wanted to be in for a long time.

INK: Was this part of your long-term plans, or were you still focusing on station acquisitions at the time?

MCLAUGHLIN: When I left ABC I really didn't have a plan to get into the syndication business, and when I started talking with Dean, Paul Harvey and I were still talking about buying a Radio station. I was very interested in owning a station, but it had to be in a market where I could live and work, because I didn't want to be an absentee manager.

INK: But that never came about—

MCLAUGHLIN: No, but it came close. About that time, an ex-ABC guy named Bruce Marr called me and said, "I have just found the next Paul Harvey." Now, I still had six months left on my non-compete, and I told him I really was interested in buying KFBK in Sacramento ... at which point he confided in me that he was referring to a guy named Rush Limbaugh, who just happened to be working at KFBK.

INK: This was totally coincidental?

MCLAUGHLIN: Yes. I had researched the station quite thoroughly and knew it had an incredible jump in shares, going from about a 6 in morning drive up to 13 or 14 at 9 o'clock. When Bruce told me this Rush Limbaugh fellow was on from 9 to noon, I said, "Have you seen this guy's ratings?" And he said, "I'm telling you this guy is incredible and I think you ought to meet him."

INK: But you couldn't really do anything because of your contract with Cap Cities?

MCLAUGHLIN: Exactly. But I was fascinated by this guy. I had listened to him a little before we met, and some of the things he was doing I thought might sound a little too arrogant and pompous for the West and the South. But I went back to Sacramento and drove the market so I could listen to him correctly, and I found him to be exceptionally compelling. I put him under an options contract and he was able to get out of his deal at KFBK, and when my non-compete was over I made a deal to bring him to WABC to do a local show for two hours and a network show for two more hours. And the day after my contract ran out, Rush Limbaugh hit the air in New York City.

INK: What do you think is the primary appeal of both Dean and Rush?

MCLAUGHLIN: I've always found it fascinating that Dean can talk about things

18 ►

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INTERVIEW

◀ 16

that I didn't have the slightest idea or concern with, yet I found that I was listening to it. He was the only medical doctor that I had ever heard that I felt really had a show biz quality to him ... plus he's got a very friendly manner on the air. Now, I saw in Rush the qualities I had seen in Paul Harvey and Howard Cosell. He loved the business and he's a Radio junkie.

KICK-STARTING AM

INK: How much credit do you give him — and Dean and yourself — for kick-starting AM Radio over the last couple of years?

MCLAUGHLIN: With my 14 years at the network I knew almost every market, every Radio station, and every company out there. And with EFM Media, every station I targeted was AM, primarily because I knew these guys really needed help. I also knew they were the only people who would listen to what I had to tell them. It was an uphill battle because, if we were going to attract any new listeners, we were going to have to get them from FM. I'd like to take the opportunity to give much of the credit for our success to John Axten and Stuart Krane, who have helped us move from one plateau to the next.

INK: Do you think you have done what you set out to do in AM?

MCLAUGHLIN: Absolutely! With Rush in particular, because of the publicity that he has engendered throughout this country in terms of television, magazines and newspaper articles. He's the first personality I have seen in broadcasting whom people know and have an opinion about without ever having seen him on television, heard him on Radio, or read his books.

INK: Last year Rush and Howard Stern were depicted on the same cover of *Time* magazine. Do you think that's a fair pairing?

MCLAUGHLIN: Only in the sense that both of them have become mega-stars in the same medium. Howard has attracted a huge audience to his talk show, which he does differently than anybody else has ever done. That's the only comparison: You walk down the street and ask someone to name a Radio personality today and, depending on whom you grab,

you're probably going to hear either "Howard Stern" or "Rush Limbaugh."

INK: Does Howard Stern go a little farther than Rush in his delivery, or do you think there's as much room for him on the Radio as there is for Rush?

MCLAUGHLIN: All I can say is I'm pleased with the kind of programming I do ... but I'm also older and came out of a different school. It's a highly subjective issue.

FOCUS ON FAIRNESS

INK: So subjective that some members of Congress have resurrected debate about the fairness doctrine. How much of this renewed focus stems from Rush Limbaugh's conservative slant?

MCLAUGHLIN: A combination of things, including Rush, has caused a lot of people to take another look at the fairness doctrine. There are some very strong local talk show hosts doing things in their market that probably upset some local people and Congressmen. If you add the power of a national talk show host like Rush, then it creates a little bit more of a spotlight on a particular subject — and causes some people to decide they're misusing the airways. Ultimately, however, it appears that many of them really didn't think things through, because a number of people I've spoken with in Congress have no idea what the fairness doctrine means. I think it was a few powerful men in Washington who decided they knew what it meant.

INK: What challenges do you think Radio faces as we head up the entrance ramp onto the over-publicized information superhighway?

MCLAUGHLIN: At one time Radio was told it would be dead when television came along. We were able to withstand it, and even make a comeback. Then cable came along and we again asked ourselves where Radio was going to fit into this mix. At this point, I'm pretty convinced that Radio will probably do better in a larger playing field than it did in the smaller playing field ... if we get smart and do things well. People are going to have so many choices, and they're going to become more selective about what they want. And since Radio still has its great portability and all the things we've talked about over the years, it can compete better today than it did when we were going up against that big thing called television. —REB

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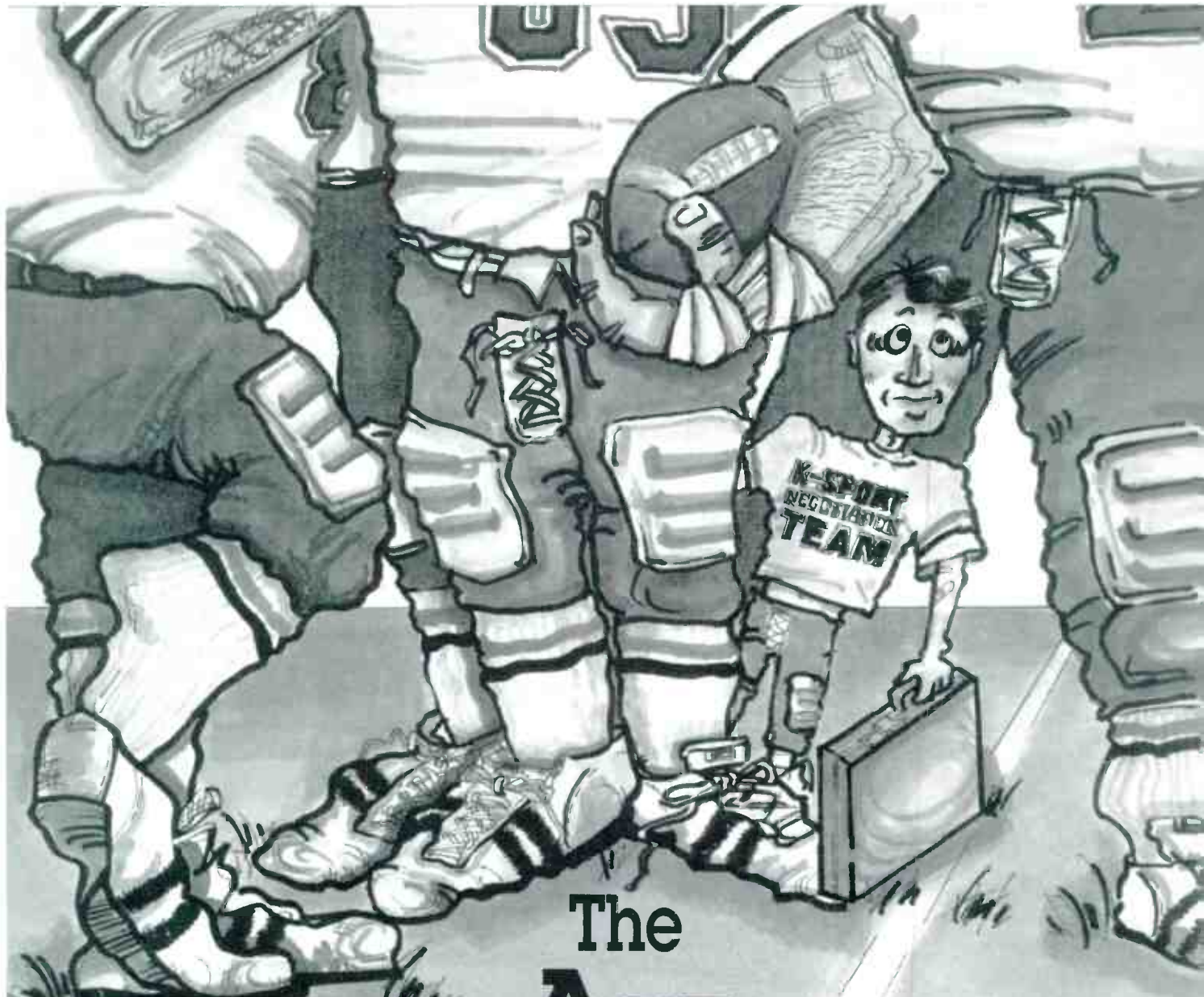
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There's more to sell than spots

by Susan Dingethal

If you want to play with the pros, you better get out your checkbook. Broadcast rights for professional and some collegiate sports are well into seven figures.

Those who have locked up broadcast sports deals agree on one thing: Money is the key. Some stations have gone to extraordinary lengths to get a shot at a top property, including sending a multi-million dollar check with the letter of inquiry or offering a piece of the station.

While money talks, it isn't the only currency that you have to trade with. Some of the more creative deals involve barter, long-term payouts and revenue sharing. "The first mistake people make in responding to bid specs is not understanding that events have guidelines, not rules. When you put up your money you make the rules," says Shirley Thom, owner of Broadcast Marketing Worldwide Inc., a company that specializes in sports marketing for stations, teams and events.

Whether the role for airing sports on your station is to generate profits, to create a station image, or to act as a loss leader to bring new listeners to your station, start with the basics.

"The key to your decision is a good cost flow analysis," says Randy Bongarten, former VP for Emmis Broadcasting and now president and GM of WAXQ-FM New York. He should know. He's worked both sides of the fence. When he worked for the Seattle Mariners, Bongarten negotiated with stations. He also talked with teams on behalf of sports station WFAN in New York.

For first-time rights bidders, Bongarten has this advice: "If there is an established sports station in the market, get ready for a long haul. The competing station probably has the key clients already tied up and it will take a year or two for your station to get established, so

insist on a long-term contract, at least three years. Five is better."

Every sports expert recommends that you do your homework. To give yourself a starting point for preparing your bid, establish the value of the team so that

you can determine what you can sell the spots for. "In-game spots should be four times higher than the market's highest morning drive rate. Pregame spots should be 75 percent of the in-game rate. Post-game spots should be sold at 50 percent," says Joe Skladany, president of CHAMPS, a sports marketing company.

Bobby Lawrence, Co-COO of Jacor points out that sports and CPP are not harmonious. "Sports sells at least 50 percent above the CPP in the market.

Jacor has been at the forefront of many unusual strategies and concepts in sports. Their success with such teams as the Denver Broncos, Xavier basketball, the Denver Nuggets and others is all part of Jacor's total corporate strategy. "Sports was part of our acquisition strategy," says Lawrence. "When other group operators shied away from AMs, we bought them. And where they didn't already have sports, we added it because we knew sports was a lightning rod to attract listeners back to the AM band."

"Sports fits in with our operating philosophy," says Lee Larson, VP/GM of KOA in Denver. "AMs were being abandoned because they are expensive to buy and expensive to operate. But if you do it right, you will have a long-term plodding giant, and you can keep it going easier than an FM."

David Pearlman Co-COO of American Radio Systems will tell you that sports is not just for AM Radio stations. When he was running KODA-FM, his station was the first FM station to get the rights to a pro sports team. A beautiful music station and football? "The NFL played on Sundays outside of our core 8 a.m to 7 p.m. Monday through Friday listening habits," says Pearlman.

Can You Take it to the Bank?

But sports cannot solve all station

The Top 10 Mistakes In Negotiating Sports Rights

- 10 Your competitors drive up the price.
- 9 The negotiation drags on past prime selling season.
- 8 The contract is less than three years.
- 7 Payout doesn't match your cash flow.
- 6 Not getting enough free stuff (tickets, parking, merchandise and hospitality) from the team for advertising packages.
- 5 You sold your spots at fire sale prices.
- 4 You forgot to tie up in-stadium advertising and now find yourself selling against the team's marketing department.
- 3 Not limiting your competing stations' access to players and the press box.
- 2 Not saving enough inventory in the games to promote the rest of your station's programming.
- 1 The biggest mistake of all (it'll cost you your station)
... You made sports a tactic and not a strategy.

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SPECIAL REPORT

◀ 21

problems. "The key mistake is in thinking that the sports franchise is going to do miraculous things to the ratings," says Larson. "Out of desperation, the station ends up paying whatever it takes. Sports can add cume if the station is doing well and the station is beloved."

"Too many operators get carried away with the emotion of the bid," says Jim Meltzer, exec. VP/GM of Rich Communications. "I have operated successful stations all over the country, and I have never seen three hours of programming on a Sunday afternoon make a Radio station. Taking on a property has got to be a business decision that you can take to the bank. When the rights get too high, you have to walk away."

To turn sports programming into a strategy that you can bank on takes a lot of time and a lot of money. "If you just pay and walk away, your odds of success are about the same as buying a lottery ticket," says Larson.

"Make the team your partner," says Bongarten. "It's important to get their cooperation, as well as the broadcast rights. Don't forget hospitality suites and merchandising options.

Your clients are buying more than just spots, they'll want to take their dealer group to spring training."

Define the Relationship

All this means becoming a marketing partner with the team. "Your relationship with your team is just like any good relationship. You don't stay married unless you work at it every day. What I learned and continue to learn is that it's not as easy as it seems," says

Larson, whose station is in its 25th year with the Broncos.

Broadcast Marketing Worldwide's Thom also recommends that the working relationship between the station and the team be well-defined. "Once you have the rights, in order to avoid conflict with the team, it's important that you establish a point person on both sides for a smooth working relationship," says Thom.

"We don't just bid for the rights, we ask the team to change the way they do business," says Jacor's Lawrence. In addition to the sports rights, Jacor has secured the rights to the Diamond Vision big screen instant replay, game day program and in-stadium events. "In some cases, we control all the inventory; in others, we don't.

"One of the biggest mistakes a bidder makes is in not asking for enough stuff," says Meltzer. "They don't anticipate the high cost of merchandising sports or they forget that everything you don't ask for up front you pay for later."

"Don't forget about the concession rights. ARA and Marriott handle most of the concessions. There's a host of opportunities with placing products, setting up displays in and around the concession area," says Suzanne Rayson, president of Rayson Sports Marketing, an

independent sports contractor. "If the team does not have the primary rights, have them introduce you because their relationship will influence yours."

A Prenuptial Agreement

Ask for the exclusive rights to market the team and the team log. "Getting the broadcast rights is like getting married," says CHAMPS' Skladany. "This is the prenuptial. To protect yourself and

23 ▶



To close the sale, you have to be willing to do, well, almost anything. Broadcast Marketing Worldwide's Shirley Thom wore the Mr. Peanut suit at the University of Washington Huskies' tailgate party for Mr. Peanut's 75th birthday. Pictured with Thom ... uh ... Mr. Peanut, is Howard Tobin, regional sales manager for Planters/Lifesavers.

the team you can ask for a back-out clause with payout on both sides if it doesn't work in the first year."

Thinking beyond the broadcast rights is what worked for Park Broadcasting. "We entered into sports in Tallahassee for the promotional value and the prestige," says Rick Prusator, VP of Radio operations for Park. "When you have one book a year, you want to make sure you make the right sports deal with the right team, because you'll have to live with the ratings all year long."

Having the sports rights for the Florida State Seminoles opened up other ad sales opportunities besides the spots during the game. "Alums own businesses, too," says Prusator.

When it comes to sports

24 ▶

Big Money in the Small Markets

You don't have to be a major market station to have major league results. Girls' basketball, golf, volleyball and even tractor pulls can turn a nice profit.

There may be no big rights fees battles in the small and medium markets. And while fees may be small, the payout can be big. The "county game of the week" can be more valuable to a local station than the Super Bowl or the World Series.

"Local is where the money is," says Dan Latham, GM of WBEX/WKKJ Chillicothe, OH. "In the Midwest, Friday night football is the social event. Everybody wants to hear what their sons or daughters are doing. Plus, you will draw alumni from 50 to 100 miles away." Latham gets double his AM drive-time rate for the local post-game scoreboard show.

Harold Wright, owner and GM of KWEY-AM/FM Weatherford,

OK, agrees. "We don't do anything unless we can sell it." Back in the '70s when Wright was at KRPT-AM/FM in Anadarko, OK, he sold tractor pulls. "I didn't sell it cheap. My formula for pricing is 10 times cost." Who buys at these



"Even tractor pulls can turn a profit."

prices? "The field is wide open — grain elevators, farm implement dealers, doctors, local manufacturing companies as well as banks and department stores," says Wright. "Selling sports is an attitude. There is only one reason it

doesn't sell — it's because you don't call and ask."

Not to be underestimated is the devotion stations earn when they carry local sports. "Loyal fans make loyal customers," says Cary Simpson, president of the Pennsylvania-based Allegheny Mountain Network. "You can help your community and help yourself. The sense of community is an important part of sports — everyone has an affinity for the team."

Unlike the larger markets in which stations may do galactic battle to compete with each other for sports coverage, smaller markets have far more cooperation between competing stations. Knowledgeable stations share the line costs with the visiting teams' broadcast outlet, or forgo sending the local talent to cover the away game and simply take a feed from the away team's outlet.

— SD

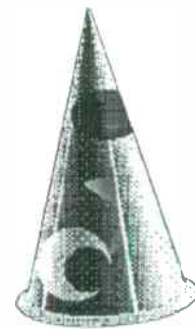
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SPECIAL REPORT

◀ 23

deals with collegiate sports, Radio stations may overlook a particular advantage they have. After WNAX in Yankton, SD, dropped coverage of the South Dakota State University Jack Rabbits, the school wanted the station back because they saw it as an important recruiting tool. "SD State is an ag-based school, and WNAX is one of America's leading agricultural stations," says Prusator. "Besides WNAX covers five states."

Keep in mind that with state schools, the sports bids are a matter of public record. "Like bridge and highway contracts, everything is part of the public record," says Thom. "You can go in and review previous bids, and everyone else in the marketplace can go and look at yours."

Profits, Not Suicide

Perhaps the biggest fear of any station is to walk into a sports bid and find out they're up against an organization known as Sports Marketing Inc. SMI has



This billboard is not only eye-'catching,' but it also generated free press for KOA because it was the first time a 3-D billboard had been used in the Denver area.

either owned the rights or represented 10 or more NFL teams and virtually all the Major League Baseball teams in addition to major sports advertisers like Goodyear and Sherwin Williams paint. "When SMI retains the rights, the flagship station gets the prestige, the ratings, pre- and post-game availabilities, Monday through Friday programming and none of the cost," says Tom Wilson, co-owner of Sports Marketing Inc.

What's the secret of SMI's success? "We bid up to the point where we can make a significant profit," Wilson says.

"We are not suicide pilots."

Recommending that stations not become a suicide pilot may seem obvious advice. Who would ever pay more for sports rights than they could possibly make back in advertising revenue?

The answer is: almost everyone, because sports broadcasting is much more than what you sell between kickoff and the final gun.

Susan Dingethal is a vice president with PK Network Communications Inc., a full-service marketing and communications company. She may be reached at 206-784-3572.



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COPY CLIPS

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

TELEPHONE STORE

:60 TELE-DIFFERENCE

Anncr: Welcome to Teletalk, where we talk on the telephone to people who tell us whatever they want to tell us about talking and telephones. Today my telephone guest is Steve Hubbard of Tele-Difference in Ames. Welcome, Steve. Steve: Thanks. Anncr: Tell me, Steve, and tell our listeners, why you call Tele-Difference the Total Telephone Store. Steve: Well, it's pretty simple. Our total focus at Tele-Difference is telephones. So, we say it's your total telephone store. Anncr: So what you're telling me is, if it has to do with telephones, Tele-Difference pretty much has it covered. Steve: Yep. Anncr: So, if I need new phones for home or business I can get 'em at Tele-Difference? Steve: Yep. Anncr: You do installation and repairs, too? Steve: Yep. Anncr: So I don't need to take my telephone out of town for repairs. Steve: That's right. Just bring it to Tele-Difference. We'll fix it. Anncr: Well, there you have it. For telephone equipment installation and repairs it's Tele-Difference, the total telephone store, at 417 Main St., in Ames.

Lisa Henshaw, KCCQ-FM Ames, IA

RADIO
INK

RESTAURANT

:60 AWFUL ARTHURS/SHRIMP NIGHT

Waiter: Hi, welcome to Awful Arthurs, what can I get you? Short Guy: Well, it's Sunday, and we're here for shrimp night. We hear shrimps get special treatment on Sundays. Waiter: I think you misunderstood. Short Guy: Look, Sam here's 4'11", Larry's 4'10" ... and he's got me beat by two inches. Waiter: By shrimp night we mean we have specials on shrimp. Short Guy: Specials on short guys? Waiter: No, shrimp as in shrimp alfredo or shrimp scampi with salad for just \$8.95. A pound of spiced steamed shrimp for \$9.95, or Awful Arthur's soon-to-be-famous fried shrimp with potato and salad for just \$9.95! Only Sundays only after 5 at Awful Arthur's! Short Guy: Does this mean we don't get special treatment? Waiter: Hey, you always get special treatment at Awful Arthurs. So come feast on succulent shrimp any way you want 'em! Girl: Hey, shrimp! Short Guys: Hi. Waiter: Shrimp night, Sunday starting at 5 at Awful Arthurs ... corner of 17th and East Franklin in Shockoe Bottom.

Holly Buchanan, WMXB-FM Richmond, VA

RADIO
INK

PLANT NURSERY

:60 UNDERWOOD NURSERY AND GARDEN CENTER

Rodney: When I go to those department store garden centers, I don't get no respect. I'm waiting to buy some flowers and all I get is "impatience" ... (rim shot) Impatience ... I tell ya ... Anncr: When it comes to decorating your home for the holidays, there's no joking around. That's why you should see the experts at Underwood Nursery and Garden Center in Greenville. Their Christmas Shop is now open with a great selection of live trees, wreaths, garlands, and poinsettias in many colors! All artificial trees are 20 to 45 percent off, and bird feeders are 20 to 50 percent off! For the gardener on your list, Underwood has a complete selection of lawn and garden tools and accessories. Bring the whole family to Underwood to see the Dickens Village and the original Snow Village. They're at 707 Old Airport Road, just off Haywood. Open 9 till 6 Monday through Saturday and 1 to 6 on Sunday. Call 288-9633. Underwood Nursery and Garden Center takes your yard seriously. Rodney: Now that's respect!

Richard Breen, WROQ-FM Greenville, SC

RADIO
INK

DIRECT MAIL PROMO

:60 "WROQ PONS"

Scary Anncr: Now for part two of, "It Came From The Mailbox!" Man: These WROQ-Pons are marvelous! Why, my headaches are gone and Lovey's lost 20 pounds! They truly are ... Echo Voice: The most powerful coupons in the universe!! Reg Anncr: When it comes to your budget, WROQ-Pons can have you feeling better in no time! Listen to some of this week's values ... Call Cuisine Connection at 292-0056 for delicious food delivered right to your home or office. Use your WROQ-Pon and your meal is half price! Choose from sandwiches to gourmet dinners! ... At Holiday Health and Fitness, your WROQ-Pon gets you a free month's membership! Stop in and sign up today at the hippest health club in Greenville! ... Synch or Swim has your swimsuit if you're serious about swimming. And your WROQ-Pon gets you a free pair of goggles with every purchase. Synch or Swim. In Pelham Oaks Shopping Center ... Scary Anncr: WROQ-Pons can save you so much money, it's scary! Stay tuned for our next chapter in, "It Came From The Mailbox!"

Richard Breen, WROQ-FM Greenville, SC

RADIO
INK

MEN'S CLOTHING STORE

:60 PANACHE

(sfx-fight bell) (Rocky music) You are sitting ring-side at the Camp Hill Mall for the fight of the century. Panache versus Panache country ... Panache, still the reigning champ is selling their entire collection of handmade Italian footwear from Lorenzo Banffi, Mezlan, Mario Bruni, Steeplegate, Cole Haan and Ralph Lauren at 50 to 70 percent off! Shoes and boots that were originally up to \$650 are all now \$199 or less. Shoes now priced from \$9.99 a pair. While across the hall a mere hundred years away, Panache Country is blowing out its entire handmade cowboy boot collection for men and women, including moccasins, as well. Here are just a few of the deals ... all women's shoe boots regularly up to \$105, now all \$49.99. Men's cowboy boots starting at \$89.99. Ralph Lauren, Cole Haan sneakers all \$19.99 a pair. Espadrilles just \$9.99. The sale of the decade has become the fight of the decade ... Panache and Panache Country both in the Camp Hill Mall.

Stephanie Peddrick & The River Crew, WHP-AM/WRVV-FM Harrisburg, PA

RADIO
INK

OPTICAL

:60 PEARLE VISION CENTER

Female: Pearle Vision Center in Hagerstown has everything — from the top names in frames to state-of-the-art lenses. Male: (in background) and the best deals 'in sight!' (Amused) Female: Sshhh ... I'm trying to do a commercial! ... At Pearle Vision center, you'll find just the right pair of glasses or the most comfortable contact lenses ... Male: To help you see things 'a little more clearly!' Female: Be quiet! ... Anyway, most glasses are ready in one hour ... bifocals usually overnight! And Pearle has a one-year guarantee on all glasses. They also provide repair service. Speaking of service, you won't find faster, friendlier or more professional service anywhere! Male: So 'contact' Pearle Vision Center Today! Female: Get out. (frustrated) For all your optical needs, see Pearle — come to Pearle Vision Center, where America turns for their eye care needs ... They've got ... oh go ahead, you might as well read this line! Male: Let's see it ... Pearle Vision Center, they've got everything in sight! (amused)

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

RADIO
INK

FURNITURE STORE

:60 MEL'S FINE FURNITURE & INTERIORS

Make your decorating dreams come true with Mel's Fine Furniture and interiors, 1930 North Main St. Mel and his professional staff provide the ideals in home decorating. From fine furniture and wall coverings to custom-made draperies and blinds, Mel and his staff ensure excellence. Come by Mel's Fine Furniture and Interiors at 1930 North Main St. — Choose from Mel's many showrooms and catalogues to make your decorating dreams come true, or use the benefit of Mel's 28 years of experience to make your dreams a reality. Mel's experienced designers guarantee the utmost excellence — you will always be satisfied. And since all decorating surrounds your carpet, Mel's Fine Furniture and Interiors has a wide selection — all colors and styles. Mel's Fine Furniture and Interiors can also give you the "New Look" with custom-made slipcovers and quality upholstery service. Come by Mel's Fine Furniture and Interiors, 1930 North Main St., and make your decorating dreams come true.

Maria Mann, WROU-FM Dayton, OH

RADIO
INK

DRY CLEANING

:30 RIVER CITY CLEANERS (CONT.)

Great Moments in Dry Cleaning sponsored by River City Cleaners. Today's guest — Marie Antoinette. Anncr: Good day. My guest today is Marie Antoinette. Welcome, M'Lady! Marie: Nice to be here. Anncr: Marie, is being queen all you'd dreamed it would be? Marie: It's had its ups and downs but the royal cleaners are so slow my clothes are never ready on time. Anncr: You should take your wardrobe to River City Cleaners. They are the best! Marie: Louis takes his clothes to River City Cleaners, and he always looks like a king! Anncr: That's because River City Cleaners treats your clothes like their own. Marie: Can they take care of these nasty bloodstains around my collar? Anncr: River City Cleaners — We'll make you look like a million bucks!

Tom Suter, KCJJ-AM Iowa City, IA

RADIO
INK

SPORTS APPAREL

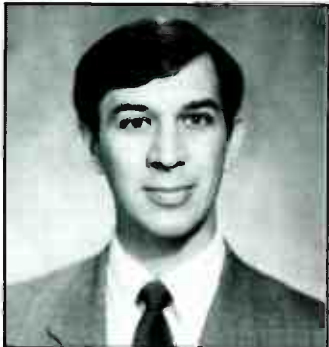
:30 VENTURA SPORTS NIKE CO-OP

(sfx: w/murmuring crowd, light applause) V1: And now a head-to-head, or should we say foot-to-foot, comparison between a regular athletic shoe and the Nike Air Trainer Accel from Ventura Sports. First, vertical jumping. Bill in the regular runners goes first and ... (sfx: man jumping) V1: Three feet, not bad. And now Jason in his Nike Trainer Accel's ... (sfx: similar to projectile rising and falling (5 sec. total) V1: Wow! 53 feet! V2: Should I try both feet now? Anncr: The Nike Air Trainer Accel — part of the complete Nike line available at Ventura sports in Attona!

Allan G. Lie, CHSM-AM, Southern Manitoba

RADIO
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Circle Reader Service #115

GRAPEVINE

• **Bridging the gap between TV infomercials and Radio**, a new company, Radio Direct Response, says it has developed solutions and has begun airing spots for TV infomercial products on Radio. According to President Mark Lipsky, the program will remind TV viewers of infomercial products they have seen and will help close sales. Participating stations will receive 25 percent of the selling price. For information call RDR at 800-969-AM/FM.



Financial broadcaster Don McDonald (the one not in the duck suit) has been signed to broadcast his syndicated program permanently from the Disney/MGM studios. The Don McDonald Show is live from 10 p.m. to 1 a.m.

• **Starting April 1, CBS is offering** three-minute audio of Dave Letterman's Top 10 List to its morning show service. The Top 10 Reasons to listen to David Letterman on the Radio? 10) No deadly Gamma rays. 9) Like Larry King, it's easier on the ears than the eyes. 8) If you listen with headphones and turn the volume all the way up, you can hear Dave's pacemaker. 7) Just another way for Dave to get his message of love to the masses. 6) Static sort of sounds like applause. 5) Complete traffic and weather updates between No. 6 and No. 7. 4) Unlike Dave's show, when the list is over, the Radio will play your favorite soft hits of the '70s, '80s and today. 3) On Radio, you can pretend the list is being read by handsome actor Robert Wagner. 2) Every list contains long distance dedication from Casey Kasem. 1) You're not distracted by Dave's hair. For information, call Bob Kipperman at 212-975-3774.



Westwood One and Hooked on Phonics presented a check for \$18,000 to Jim Brown, founder of the "Amer-I-Can" project. Pictured (from left): Bob Steinberg, Westwood AE; Jim Brown; Lori Converse, Hooked On Phonics national promotional director; and Thom Ferro, exec. VP/GM of Westwood One.

• **Bolton Research Corporation's** research and programming director Lou Patrick has left the company to form his own Radio consultancy. LP Media Services will be at 711 Conshohocken State Road, Bala-Cynwyd, PA 19004. To reach Patrick, call 610-667-1484.

• **A great line used in a newspaper ad** promoting classic golden age Radio programs on WSAI Cincinnati: "All the fun of TV without all those annoying pictures!" According to syndicator Charles Michelson, the station airs 24 hours daily of classic Radio programs, which he provides.



ABC presented its newswire's Frequent Filer of the Year award to KYW-AM's Ed Kasuba (left) for his contributions to the company on-line news and information service. Richard Lorenzo, director of ABC Newswire, presented the check.

SEND PHOTOS

of your organization's major events to: Grapevine, c/o Radio Ink, 8000 N. Federal Highway, Boca Raton, FL 33487.

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No wonder Computer Concepts DCS has turned hundreds of stations into happy customers. I'm glad I'm one of them. Oh, I almost forgot. The price was right, too.



"I should have bought a DCS in the first place."

I thought

I'd impress HQ by buying the cheapest hard disk system I could find. After all, they all look the same! Their promises sounded good and I wanted to believe.

I found out promises come cheap. But their system wasn't really cheap—not once you added up the little "extras" it took to do the bare minimum. And it still couldn't do all the things our station really needed.

I found out the hard way, at 3 AM when the system we bought crashed. And in morning drive, when missing spots meant dollars down the drain. When I finally reached customer support, they said they were working on software they thought would fix my problem, but they weren't sure when it would be done. Guess what I told them?

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EVENTS CALENDAR

1994

April 24-28—National Christian Radio Seminar, Nashville, TN. 615-373-8000
 April 27-30—Classical Music Broadcasters Association Convention, Los Angeles. 415-986-2151
 April 28—Gospel Music Association Dove Awards Show, Grand Ole Opry, Nashville. 615-242-0303
 May 3—Academy of Country Music Awards, Los Angeles. 213-462-2351
 May 11-14—4-A's Annual Convention, White Sulphur Springs, WV. 212-682-2500
 May 22-25—Broadcast Cable Financial Management Association and Broadcast Cable Credit Association 34th Annual Conference, San Diego, CA. 708-296-0200
 June 2-4—American Women in Radio and Television 43rd National Convention, Minneapolis, MN. 202-429-5102
 June 8-11—PROMAX International and Broadcast Designers Association Conference and Exposition, New Orleans. 213-465-3777
 June 9-11—2nd Montreaux International Radio Symposium and Technical Exhibition, Montreaux, Switzerland. 213-938-3228

June 15—1994 Radio Mercury Awards Event, New York. 212-387-2156
 June 16-18—Missouri Broadcasters Association Annual Convention, Branson, MO. 314-636-6692
 June 23-26—National Association of Radio Talk Show Hosts Sixth Annual Convention and Exhibition, Los Angeles. 617-437-9757
 July 7-10—Annual Upper Midwest Communications Conclave, Minneapolis, MN. 612-927-4487
 July 15-16—Oklahoma Association of Broadcasters Summer Meeting, Checotah, OK. 405-848-0771
 July 17-18—California Broadcasters Association Annual Summer Convention, Monterey, CA. 916-444-2237
 Aug. 1-4—TS2 Exhibit Industry Conference & Exposition, Chicago. 703-876-0900
 Aug. 14-16—Arkansas Broadcasters Association Annual Convention, Little Rock, AR. 800-844-3216
 Aug. 25-27—48th Annual West Va. Broadcasters Association Convention, White Sulphur Springs, WV. 304-744-2143

FAX YOUR ORGANIZATION'S EVENTS TO: Events Calendar, c/o Radio Ink, 407-995-8498.

RADIO INK

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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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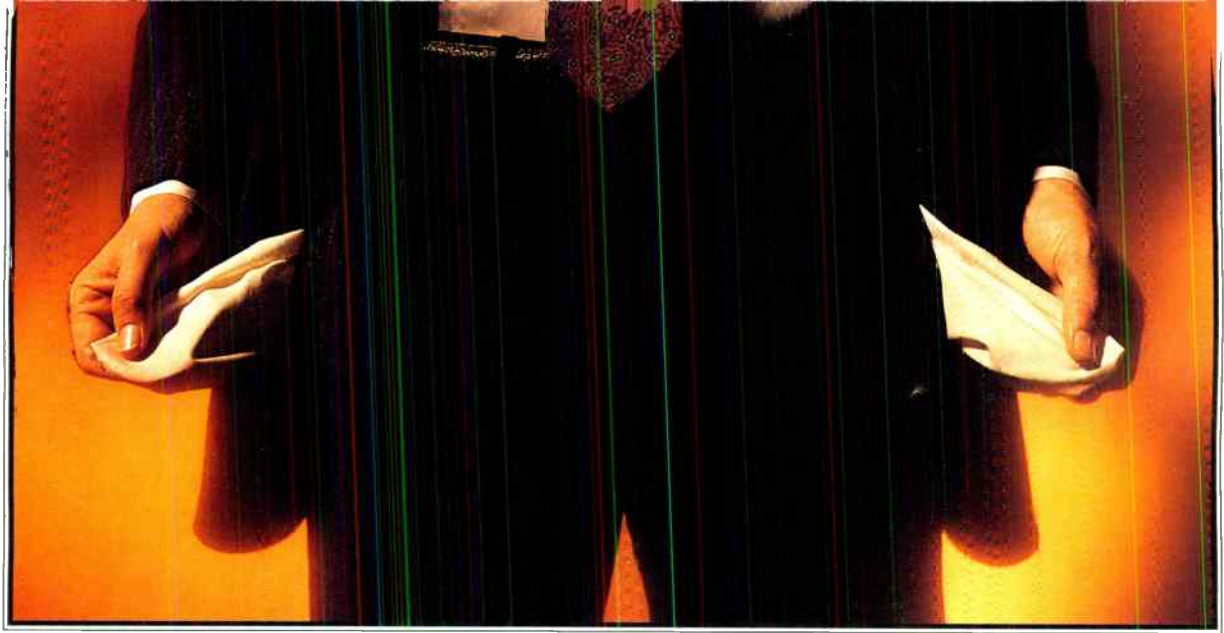
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1050/WHN
Straight talkin' music.

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If you're not listening to **WCBM 68** you're missing something!

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1050/WHN
Straight talkin' music.


Who Says Radio Isn't Visual? These ads were used to promote WHN New York (year unknown) and WCBM Baltimore, featuring then-GM Don Kelly and Colt linebacker Don Shinnick and lineman Alex Sandusky (circa 1966).

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ADVERTISER INDEX

AKG Acoustics/Orban	33
BIA Publications	30
Broadcast Products, Inc.	5
Communication Graphics	2
Computer Concepts Corporation	31
Dave Gifford International	10
Executive Broadcast Services	22
Executive Decision Systems	24
Greenwood Performance Systems	16
International E-Z Up	8
ITC/DigiCenter	32
Katz Radio Group	17
Media Venture Partners	11
National Supervisory Network	4
Packaged For Progress	7
Paragon Research	34
Prime Sports Radio	19
Prophet Systems	23
Radio Concepts, Inc.	18
Scott Studios Corp.	35
TM Century	36

Circle Reader Service #119

Digital Hard Disk Plays Spots and CDs. Scott Studios' Touchscreen Eliminates Paper Logs & Console

10:14:18A (I Can't Get No) Satisfaction
Rolling Stones
:14/3:33/F 1965 C20105 10:14:18
#1 for 5 Weeks in the Winter of '65

Air
2:37

:14

Studio Mic. 1 Manual 6

Start F2 Feelin' Stronger Every Day
Chicago
:25/4:03/F 1973 C12608 10:17:20

Start F3 Back Announce - Linked to C12608
Dave Scott
:00/0:08/C BAL VT0214 10:21:15

Start F4 McDonald's 2 for \$2 Special JT
Q: Now Thru Saturdays Only.
:00/1:00/C COM DA1103 10:21:23

Start F5 Bob's Bargain Barn BW
Q: At Westland and East Park.
:01/1:00/C COM DA4310 10:21:50

Start Uptempo Jingle - Linked to C02102
Q: Kiss FM.
:00/0:06/C JIN DA1037 10:22:50

Recue Move Down F9
Ins.

Guest Mic. 2 Jingles 7

F6 Move Up Move Down F10
News Mic. 3 Music Library 8

F7 Move Up Move Down F11
Marti 4 Spots 9

F8 Move Up Move Down F12
Net-work 5 Options 0

Move Up Move Down
More Events Delete Event Del

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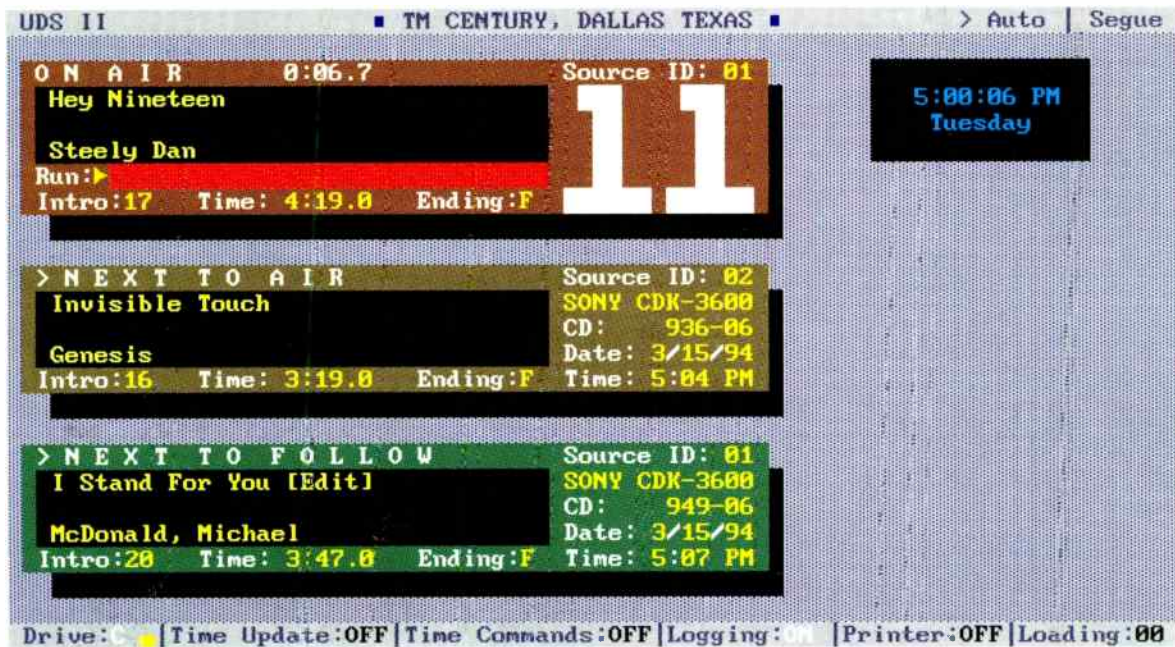
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