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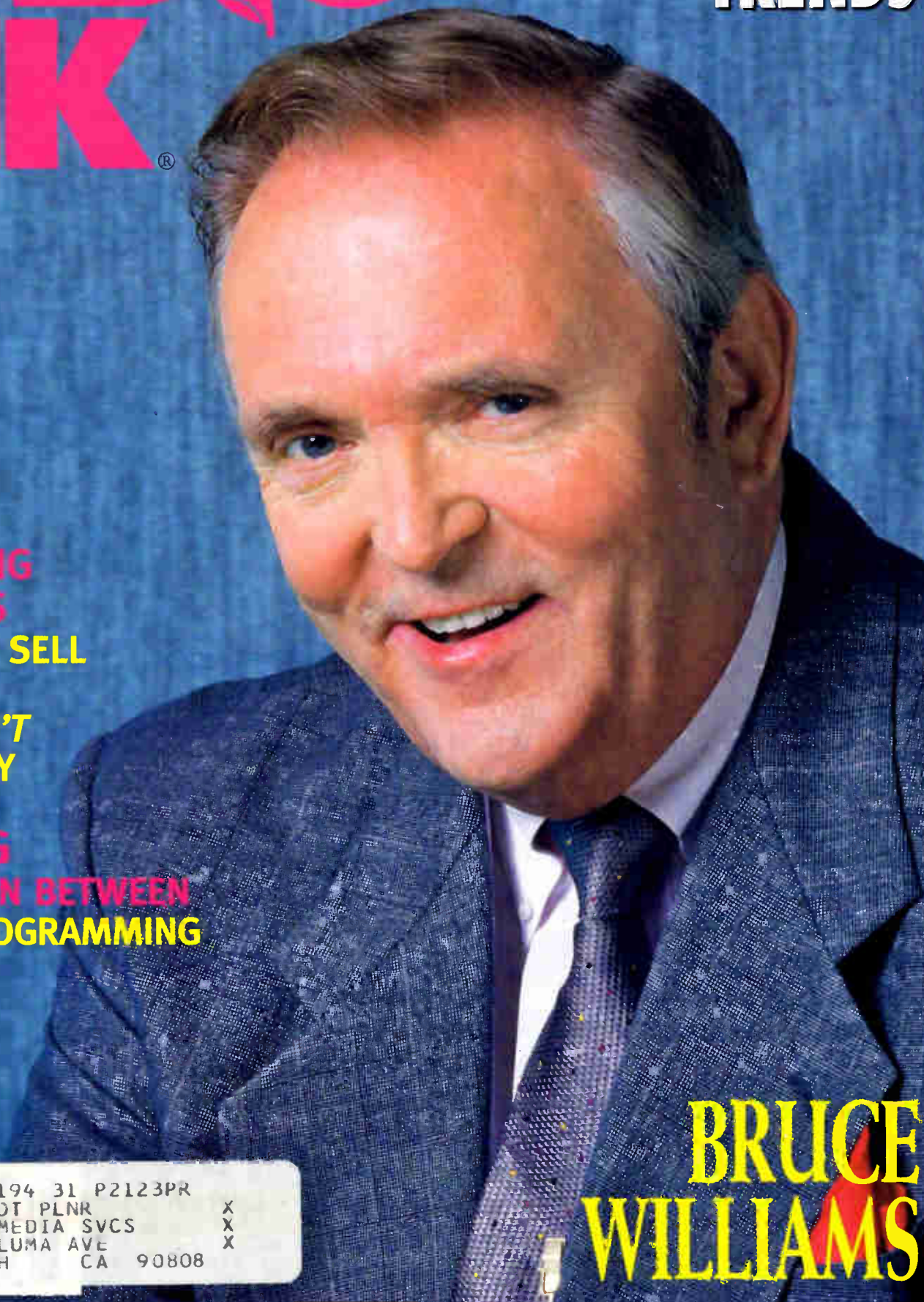
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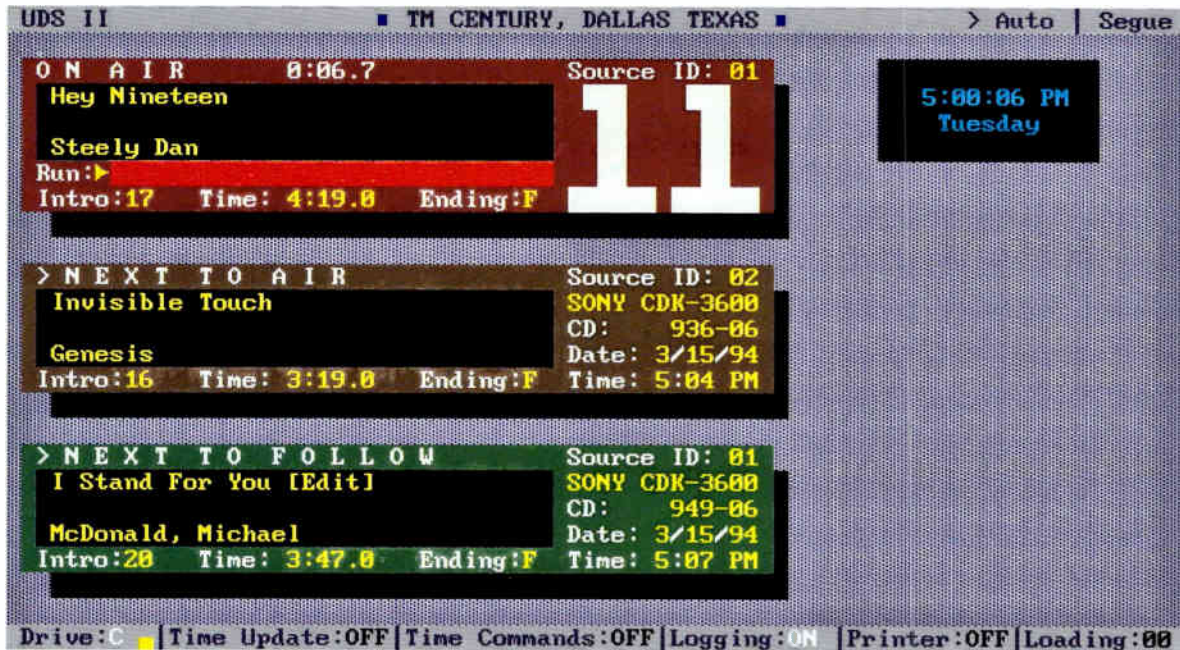
Vol IX, Number 16  
August 8-21, 1994

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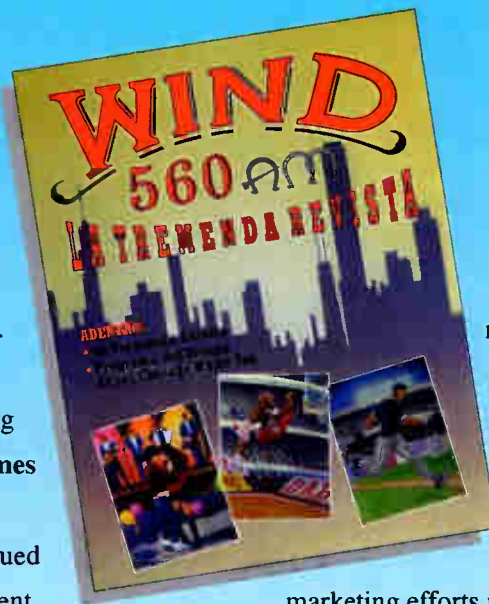
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### ◀ Interview: NBC Talknet's Bruce Williams

*What is the secret to the success of "America's most listened-to nighttime Radio talk show host"? Vanilla.*

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### Special Report:▶ Format Trends

*The days of copied formats working in any city are over. The underlying theme for the '90s is format trends dictated by individual market characteristics.*



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ISSUE:**  
August 22

- Liberty Broadcasting's Jim Thompson & Mike Craven
- Budgeting & Planning Guide

Cover photo by Jeffrey Mayer

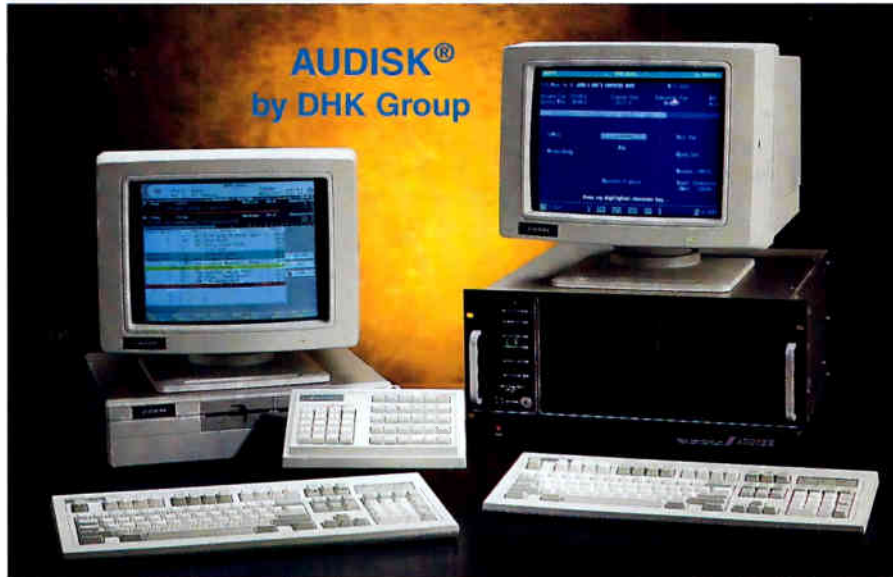
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## PUBLISHER'S NOTES

# A Hollywood Script for Radio?



For years the film industry had gone stale and was operating the same way for 40 years; people weren't going to the movies much anymore. What changed? Studios decided their intense focus on the bottom line wasn't working. As they began to turn the reins over to the "creatives" and kept the accountants out of creative decisions, Hollywood flourished. People like Spielberg and Lucas were given more and more clout. Today "creatives" rule the roost, and the studio owners reap the benefits.

Radio has a lot of great creative people, but the best ones rarely stay because no one listens to their half-baked ideas and they can't make a great living. They get frustrated and leave. Radio needs to start listening to its creative people and our youth, let them experiment, give them an environment where creativity is rewarded, and let them make decisions.

Maybe it's time we turn the asylum over to the inmates and let them break all the rules. Who knows — it might work. It sure made a difference in Hollywood.

To reach me, write:  
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Circle Reader Service #106

I have a powerful vision for Radio. As our industry stands, we have a bright future. However, we need a new reality to make it a *phenomenal* future. Radio can become a primary advertising medium and can generate greater listening levels. For us to do that, though, we need to move away from our current reality. We need to embrace new technologies and ideas and pursue them with vigor rather than taking a wait-and-see attitude.

We have been doing things almost exactly the same for 30 years. The questions we have to ask are: Can we dramatically change our basic framework? Is a major change necessary to go from being a \$7 billion industry to a \$30 billion industry? Do you believe Radio could make that leap? If not, why not? What would it take? How do we find out what it would take?

To start, perhaps we should look at other mega-successful industries for clues. Mirroring success factors is one of the most powerful business concepts a company or industry can use.

One of the most influential forces in the United States today is the film industry. It has captured America's imagination and created an industry that continues to pump out profits.



# “Jason Jennings creates New Business Miracles!”

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“My senior AE's have used the S.T.A.R. System to develop major programs with K-Mart, Snapple, MacDonalds and others whose local marketing and promotional dollars would otherwise be unavailable to us. **To date we've put \$70,000 in new direct business** on the books. These clients want results, not radio. Achieving these results requires the right kind of training.”

**Scott Welsh** Local Sales Manager  
KGGI-KMEN American Media

“I love it and totally recommend it! When we look at the tens of thousands we spend on ratings, software, research, marketing, prizes etc. . . . this will be the smallest investment with the largest return that a radio station will ever make.”

**Dan Charleston** CRMC, CRSM, MRM  
Vice President Sales KQKQ-KOIL-KKAR Omaha, Nebraska

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**Jim Kefford** Managing Partner  
KXFX-KSRO-KLCQ  
Fuller-Jeffrey Broadcasting  
Santa Rosa, California

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## READER LETTERS

### Laughable 'Signals'

Using a sports analogy is a "deadly signal" of sexual harassment!? [*Radio Ink*, June 20-July 10].

Sadly, Mimi Donaldson is yet another who thinks of, and treats, females as poor little defenseless beings. Most, if not all, the women I've worked with in this business are strong and determined.

The article was laughable and a waste of ink and paper. My guess is that those who are laughing loudest are your female readers.

**Frank Ferreri, GM  
WLVU-FM  
Port Richey, FL**

### But Seriously ...

The magazine continues to be one of the few that really take the Radio business seriously. Keep up the great work!

**Alex DeMers  
DeMers Programming  
Exton, PA**



It was a pleasure to read an interview with Tom Rounds in *Radio Ink* [June 6-19]. Radio Express' programming makes us up to date in American and European music, with great sound quality.

Morena FM broadcasts 24 hours a day, live, using only CDs since 1991 and a DigiCart II since last January. We have 49 percent of the regional audience, (about 500,000 listeners) and are known as the most up-to-date Radio station in our state. That would not be possible without Radio Express' programming, which we've used since December 1990.

We do a two-hour weekly Radio program, Express 98, with the week's HitDiscs along with Radio Express' World Chart, and it's a big success. We also do what we call a "miniprogram" Expresso Mix, which has three tracks from the last five HitDiscs mixed together. It's broadcast eight times a day and is also a big success.

There's more: Morena does a rock program, Max Metal, with HitDiscs B and a dance music program with HitDiscs E.

As you see, we at Morena FM have a lot to thank Tom Rounds for.

**Marcel Leal, president  
Radio Morena FM  
Itabuna, Brazil**

### Sabo-ology

Enjoyed Walt Sabo's article on talent in the June 20-July 10 issue of *Radio Ink*. Though the presentation wasn't as blunt and "Sabo-esque" as I've grown accustomed to, the message was as clear as ever.

Hope a few souls get it.

**Bob Shannon  
TM Century  
Dallas, TX**

#### ADDRESS ALL LETTERS TO

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**— George Green, KABC, Los Angeles**

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## Performers' Royalties: Turn Down the Volume?

by Reed Bunzel

**T**hanks in large part to broadcasters' vigilance, the threat of a performers' royalty on sound recordings that loomed earlier this year has stalled — perhaps for the remainder of this Congress.

"There is a 50-50 possibility that this issue will evaporate altogether, at least for this year," predicted Jim May, Exec. VP/government relations for the NAB. "If broadcasters remain vigilant and do more than pay lip service on this issue, we can assure that performers' rights will not pass — unless it fully exempts over-the-air broadcasting in analog or digital."

The exemption could come in the form of an amendment sponsored by Rep. Carlos Moorehead (R-CA) and Rep. Jack Reed (D-RI), which explicitly states that any new royalty payments would apply only to subscription-based digital services. "This is a matter of huge financial consequence for broadcasters — Radio broadcasters in particular — and we have said in the bluntest of terms that we cannot support the passage of any legislation in this area that doesn't exclude us," May stated.

Performers' royalty legislation was introduced earlier this year by Rep. William Hughes (D-NJ), chairman of the House Intellectual Property Committee. The legislation would provide for the establishment of a royalty system whereby performers of sound recordings would be paid via

a per-play basis; NAB has opposed this plan vehemently except for digital audio services that are supported on a subscription basis. A mark-up of the legislation had been scheduled two days prior to the July 4 holiday, but it was cancelled at the last minute.

The Moorehead amendment would exempt broadcasters from this fee, a position that the Recording Industry Association of America, ASCAP and BMI, and music publishers do not oppose. "Most of the opposition to [the Moorehead amendment] comes from some of the leaders and members of the subcommittee," observed May. "We've built a reasonably high level of support and/or non-opposition to the amendment."

The Clinton Administration last month issued recommendations for performance rights that did not include a broadcasters' exemption, but Commerce Secretary Ron Brown — a partner in Albimar Communications — stressed that broadcasters should not be included in pending performers' rights legislation. NAB General Counsel Jeff Baumann was quick to react to Brown's support, noting that "we greatly appreciate the personal support of Commerce Secretary Brown ... [but] we are sorely disappointed that ... this administration still wants to impose a performance right on broadcasters."

Despite apparent victory on this matter, NAB's May cautions that it's only temporary — and urges broadcasters to maintain pressure on their respective members of Congress.



### IT's New

Westwood One Audio Products has introduced Inside Track — what it dubs the "world's first audio fanzine" — hosted by Mike Kasem, son of legendary Radio personality Casey Kasem. The audio magazine, which targets a growing 12-24 audience and sells at \$2.98 in such retail outlets as Warehouse and Tower Records, features celebrity interviews with recording artists and popular television and film personalities. Inside Track is a collaboration between Westwood One and audio producer MARK56.



## Did You Read ...

... the article in the *Wall Street Journal* reporting on Madison Avenue's rediscovery of Radio advertising? Here are some highlights:

- "Radio is being considered a harbinger of things to come for advertising in all media."
- "Advertisers often use Radio to assess consumer confidence before plunging into other, more costly media."
- "With Radio, a sponsor can reach a large audience [and] ad budgets can be earmarked almost entirely for buying commercial time."
- "One of [Radio's] main attractions is that commercials can be on the air virtually overnight [which is] vital in the age of pitched competition and market-share battles."
- "The [Radio] airwaves have acquired more allure as more media decisions are being made by marketers rather than agency types."

— See *Wall Street Journal*, 7/13/94, pg. B4.

## Interrep Study: Radio Crosses Over Seasonal Business Trends

**B**usinesses that experience high levels of seasonal fluctuations in consumer activity would do well to advertise on Radio during their slow periods as well as when business is booming.

That's the thrust of "The Seasonality of Business," a new study released by Interrep Radio Store, which examines the monthly spending patterns within major household consumer spending categories as well as the spending habits of different demographic age cells. It confirms what most Radio broadcasters already know: During the first quarter of the year business tends to evaporate, due in large part to the end of the holiday buying season and the influx of cold weather. What many businesspeople

fail to realize, however, is that since Radio listening patterns remain relatively constant year-round, it is the ideal medium for seasonal businesses to reach target consumers during any given month. Therefore, it is imperative that Radio remind old clients and explain to new accounts that similar fluctuations do not exist among its listeners, and thus provide a stable base of target consumers.

"Increased sales of only 1 percent in most categories in one month translates to billions of dollars," says the study's author, Elaine Pappas, Sr. VP/research director at Interrep. "A well-planned Radio campaign during the first quarter would help bring people out of their homes and into the stores and shopping malls."

The study also shows that 25- to 34-year-olds, who increasingly are becoming an important cell for many businesses, listen to Radio more than adults 35-44 or adults 45-54. Similarly, adults 55-plus represent roughly one-third of all persons using Radio, and are vital to the success of many business categories. "Demographically, householders aged 25-54 are responsible for spending the largest share of consumer dollars, [but those] aged 25-34 play a very important role in the spending patterns of most businesses," Pappas writes in the study. "Marketers should consider new approaches to securing larger shares of business from younger and older householders."



Elaine Pappas

Also of note:

- Transportation has emerged as one of the largest consumer spending categories, commanding 17.6 percent — \$50.4 billion — of all consumer spending by heads of households. For automotive sales, seasonality trends show that new domestic/foreign car sales begin in March and remain high until fall, while used car sales record their best months in March and April.

- Householders aged 25-54 are responsible for 70.5 percent of the \$15.8 billion spent on food away from home, including fast food restaurants and carry-out stores. Spending in this category begins to build in March and hits a high in August.

- Consumer householders spend 32 percent — \$46 billion — of their entertainment dollars, which total \$144 billion, on Radio/TV/audio equipment, plus some \$37 billion on movies, theater, and sporting events. Spending patterns are tied closely to December and the traditional holidays, while the movie business peaks during the summer months.

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# Washington-At-A-Glance™

- A Los Angeles Superior Court judge has issued a temporary restraining order blocking the transfer of All-Pro Broadcasting's KACE-FM Inglewood, CA, to Cox Enterprises. The order is the result of a lawsuit filed by El Dorado Communications, which claims it has a binding deal to purchase the station and KAEV Lake Arrowhead, CA, for \$13.5 million. The suit is asking the court to order All-Pro to comply with its deal to sell the stations to El Dorado, as well as pay damages and court costs.
- Two stations in Lafayette, IN, have filed a petition to deny the transfer of WIIZ-FM Battle Ground, IN, to Schurz Communications, which already owns WASK-AM/FM in the Lafayette market. In their FCC petition, the owners of WGLM-FM and WAZY-FM claim that there are 16 stations in the market, which makes it subject to the 25 percent audience cap covering duopolies in markets of 15 or more stations. Schurz currently exceeds that cap and would go way over it if the company acquires WIIZ, the claim contends.
- The Federal Appeals Court for the District of Columbia has thrown out the schedule of fines imposed by the Federal Communications Commission after finding that it was not being implemented properly. The National Association of Broadcasters seized on the decision to also request the court to throw out the FCC's entire EEO forfeiture schedule.

## Million Dollar Club™

For August 8, 1994

- \$39 M:** WBMD-AM BALTIMORE AND WQSR-FM CATONSVILLE, MD; SELLER: SCONNIX BROADCASTING; BUYER: AMERICAN RADIO SYSTEMS; BROKER: AMERICOM RADIO BROKERS.
- \$17.5 M:** WHJJ-AM/WHJY-FM PROVIDENCE, RI, WPOP-AM/WYSR-FM WATERBURY, CT, AND WTRY-AM TROY, NY, AND WPYX-FM, ALBANY, NY; SELLER: MERV GRIFFIN LIVING TRUST; BUYER: LIBERTY BROADCASTING GROUP.
- \$15 M:** WBBO-FM FOREST CITY, NC; WESC-AM/FM GREENVILLE, SC; WHYZ-AM SANS SOUCI, SC; SELLERS: GEORGE FRANCIS (WBBO), ROBERT SCHMID ESTATE (WESC-AM/FM), GREENVILLE FAMILY BROADCASTERS (WHYZ-AM); BUYER: BRUCE SPECTOR; BROKER: AMERICOM RADIO BROKERS.
- \$11.5 M:** KACE-FM INGLEWOOD, CA (LOS ANGELES); SELLER: ALL-PRO BROADCASTING; BUYER: COX ENTERPRISES INC.; BROKER: MEDIA VENTURE PARTNERS.\*
- \$10.25 M:** KQQK-FM GALVESTON, TX; SELLERS: MINORITY BROADCAST INVESTMENT CO. AND SYNCOM CAPITAL CORP., WITH BEN WALKER AND EDITH BAKER; BUYER: EL DORADO COMMUNICATIONS INC.; BROKER: RAY STANFIELD & ASSOC.
- \$9.5 M:** KSFO-AM SAN FRANCISCO; SELLER: FIRST BROADCASTING CO.; BUYER: KGO-AM RADIO INC. (CAPITAL CITIES/ABC INC.).
- \$7.75 M:** KFMS-AM/FM LAS VEGAS; SELLER: BROADCAST ASSOCIATES INC.; BUYER: REGENT COMMUNICATIONS OF LAS VEGAS; BROKER: MEDIA VENTURE PARTNERS.
- \$7 M:** WIVY-FM JACKSONVILLE, FL; SELLER: J.J. TAYLOR COMPANIES; BUYER: PRISM RADIO PARTNERS L.P.
- \$6 M:** WHOT-AM/FM YOUNGSTOWN, OH; SELLER: MYRON JONES AND JOHN KANZIUS; BUYER: CONNOISSEUR COMMUNICATIONS; BROKER: MEDIA VENTURE PARTNERS.
- \$5.3 M:** KINE-FM AND KCCN-AM/FM HONOLULU; SELLER: B.J. GLASCOCK & ASSOC.; BUYER: DIAMOND HEAD RADIO INC.; BROKER: THE EXLINE CO.
- \$5 M:** KOLA-FM SAN BERNARDINO, CA; SELLER: RAY STANFIELD, RECEIVER; BUYER: INLAND EMPIRE BROADCASTING CORP.; BROKER: AMERICAN RADIO BROKERS.
- \$4.5 M:** KMGX-FM LOS ANGELES; SELLER: BUCKLEY BROADCASTING INC.; BUYER: CHAGAL BROADCASTING; BROKER: RAY STANFIELD & ASSOC.
- \$3 M:** KOFX-FM EL PASO, TX; SELLER: ELP BROADCASTING; BUYER: MAGIC MEDIA INC.
- \$2.6 M:** WHKW-FM CORYDON, IN (LOUISVILLE, KY); SELLER: HARRISON COUNTY BROADCASTING CO.; BUYER: REGENT BROADCASTING OF LOUISVILLE; BROKER: HENSON MEDIA INC.
- \$2.55 M:** KTBB-AM TYLER, TX; SELLER: KTBB RADIO INC.; BUYER: GLEISER COMMUNICATIONS INC.
- \$2 M:** WEMI-FM MENASHA, WI; SELLER: EVANGEL MINISTRIES INC.; BUYER: CENTRAL STATES NETWORK L.P.; BROKERS: BROADCASTING ASSET MANAGEMENT AND KENNETH ELLIS.
- \$1.75 M:** KKDJ-FM FRESNO, CA; SELLER: W. LAWRENCE PATRICK, RECEIVER FOR PACIFIC QUADRICASTING INC.; BUYER: HENRY BROADCASTING CO.; BROKER: MEDIA VENTURE PARTNERS.
- \$1.6 M:** KMND-AM/KNFM-FM MIDLAND, TX; SELLER: DENNIS ELAM, TRUSTEE; BUYER: ICA MEDIA; BROKER: WHITLEY MEDIA.

\*EL DORADO COMMUNICATIONS HAS FILED SUIT TO STOP THIS TRANSACTION. SEE WASHINGTON-AT-A-GLANCE.

# SOLD!

WBBW-AM/WBBG-FM, Youngstown, Ohio, WFPG-AM/FM and LMA partner WKOE-FM, Atlantic City, New Jersey from H&D Broadcasting, Joel Hartstone and Barry Dickstein, Principals, to Connoisseur Communications, Inc., Jeffrey D. Warshaw, President, for \$11,500,000.

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## MEDIA VENTURE PARTNERS

WASHINGTON, DC  
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## Where's RBDS?

A poll by the Verity Group for the Electronic Industries Association shows baby boomers and audiofiles believe that Radio Broadcast Data System (RBDS) will make a difference in the way they listen to Radio, and they're wondering when it will be widely available. Here's what 1,000 people surveyed by phone had to say.

- 70 percent of consumers are willing to pay up to 10 percent more to purchase an RBDS Radio.
- 60 percent expressed interest in RBDS' potential to provide instant access to traffic and emergency displays.
- There was great interest in the emergency broadcast feature. Thirty percent said they considered it among the most important.
- 25 percent said they would listen to the Radio more if it had RBDS features.
- 35 percent felt RBDS would increase their enjoyment of listening to the Radio.
- 60 percent expressed interest in RBDS' entertainment and convenience features like "song titles and artist name displays," "searching for stations by format feature," etc.
- 55 percent reported Radio listening would increase if they could scan according to format.
- 60 percent showed interest in buying an RBDS feature as an option on a new car.
- And the highest percentage of those surveyed, 80 percent, weren't even aware of RBDS technology.

## Radio Daze



A format of the future —  
Adult Contemporary Country Metal!

## Arbitron Reports Spring Response Rate Gain

A preliminary study of the first 110 markets in the Spring 1994 Arbitron survey showed that response rates increased an average 4.3 points to 41.0 percent, representing an 11.7 percent overall increase over the equivalent Spring '93 rate of 36.7 percent and a 13.3 percent increase over the '92 Spring response rate of 36.2 percent.

Arbitron attributes the increase in part to efforts during the Winter '94 survey to place diaries faster during the recruitment process, as well as implementation of an alternative diary packaging for larger households. "We anticipated a response rate gain based on the solid performance we had in the Winter survey and from the change to diary packaging begun for Spring," explained David Lapovsky, Arbitron VP/operations and research. Noting that the Spring survey represented a more significant challenge than the Winter survey, during which the company implemented an across-the-board over-delivery, Lapovsky said that Arbitron "indicated that [it]

would manage each market's sample delivery much closer to the published target."

While response rates generally are up, not every market performed exactly as Arbitron expected. "In some cases we still deliver more than the target, while in others we will fall somewhat short," Lapovsky observed.

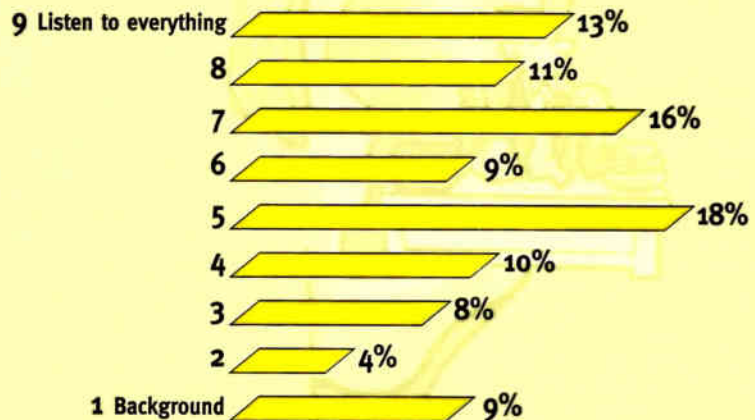
### Spring '94 response rate increases for the top 10 markets:

	Spring '93	Spring '94	Increase
New York	31.5	36.0	4.5
Los Angeles	30.2	34.7	4.5
Chicago	34.8	36.5	1.7
San Francisco	30.9	35.1	4.2
Philadelphia	36.2	36.9	0.7
Detroit	36.8	39.8	3.0
Dallas-Ft. Worth	33.7	36.6	2.9
Washington	37.5	42.6	5.1
Boston	31.9	35.5	3.6
Houston-Galveston	32.2	36.2	4.0

Source: Arbitron, © 1994

## Are You Really Listening?

Using a scale of one to nine, where 9 means you listen to everything that is said, and 1 means the Radio is on just for background, how attentive are you to the Radio when you listen?



### VALLIE/GALLUP RADIO POLL

A look at statistics that shape Radio

Source: Radio Ink—Vallie/Gallup Radio Poll of 887 adults, margin of error ± 3%



**FORUM:**

# What promotions, tools do you use to sell back-to-school?



**Robin Cavanaugh, Mrktg. Dir.**  
KHM-FM  
Houston, TX



**Kim Stiles, Creator**  
The Stiles System  
Raleigh, NC



**Randy Hill, PD**  
KSPZ-FM  
Colorado Springs, CO



**Renee LaFlam, Promo. Dir.**  
KMOX-AM  
St. Louis, MO

**B**ack-to-school programs should be a win-win situation utilizing the five Ps of Radio station promotions: people, publicity, programming, partners and profit. All are equal tools of the trade.

One standout is the Stuff the Bus clothing drive. This is a promotional concept to "stuff" a school bus with new and "gently worn" clothing for needy children. The bus makes stops at various retail locations over a 10-14 day period. The station holds a remote from each location.

**B**efore coming up with promotional packages or tools, the sales staff should survey their clients about their back-to-school (BTS) needs and turn in a list to the sales manager. Then the sales manager can create the best tools. For example, update your original remote packages to feature a "BTS Remote." Pass out 100 "BTS Survival Kits" (bags can be sponsored), include a 911 emergency information card (sponsored), samples, coupons, magnets, etc. At the

**"O**peration Back to School" kicked off in mid-July and is designed to help children from low-income families get school supplies. KSPZ-FM has tied in with several major corporations, including Burger King and others, and has developed several programs designed to raise money and allow listeners to donate school supplies. We have designated all the Burger Kings in town as drop-off points for both supplies and cash donations. We're going to have Ric Morgan, our afternoon drive

**T**his year, KMOX developed the KMOX (Retailer) Back To School Survival Kit. The promotion was aimed at mothers, encouraging them to shop at this retailer for the upcoming school year. KMOX sourced a high-quality gym bag that would carry both retailer and KMOX logos. The retailer would fill the bag with items from vendors that would be a treat for mom (perfume samples, makeup, kitchen items, etc.). To get your free KMOX (Retailer) Back To School Kit, you had to spend a minimum

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City ..... State ..... Zip .....

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**YES!!!** In addition to receiving FREE information, I also want to subscribe to RADIO INK at \$125 for 25 issues! If you want more information on an advertiser in this issue, circle the number below that corresponds with the number listed under each participating ad. **EXTREMELY IMPORTANT!** Issue date must be included above to process this card!!

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## UPCOMING IN **RADIO INK**

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For information call  
Yvonne Harmon at  
407-995-9075

## CASE STUDY



Dwight Case

# You've been fired.

## What are the most important things you should do next?



Steve Warren, Pres.  
MOR Media  
Long Island, NY

**M**ost firings are not unexpected. Watch for clues

from co-workers, changes in management attitude, market rumors or just that pit-of-your-stomach hunch. Therefore, resumes, air-checks, and references should not be done in a last-minute panic.

Get a clear understanding about why you are fired and what future status you have with the company, like access to production studios, copiers, or jobs available within the company. Get any severance offers (vacation, insurance, etc.) in writing. Then, go out for dinner or take an overnight trip. When we get fired, we feel a loss of self-respect. A pleasant or rewarding event helps restore self-worth and lets our minds clear.

Note the firing with a few words about how it felt. This helps develop perspective about the event later on. Go to co-workers, shake hands and wish them well. Don't harp about your firing. Show some class; they'll remember it. Then register for unemployment even though they don't have a clue about Radio; endure the forms and procedures to get benefits. Contact close friends in Radio and explain your status and availability. Credit card companies offer unemployment insurance covering monthly payments if you lose your job. Call them and sign up today to remove a heavy financial burden if you should find yourself unemployed. ☐



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**T**he question is difficult for me to answer because I've

never been fired, nor have I put myself in the position to be fired. I work hard, and I have always taken that extra step to improve my work habits.

But if I were fired, I'd probably ask ... "Why?" Management may not give you an answer. But you may know why yourself.

One of the first things I would do is to see if the company has a grievance policy. You should also be very careful about this, for this could backfire.

For whatever reason you are fired, try to take it gracefully. It shows your pride. Ask your employer or supervisor for a letter of recommendation.

Here are some other tips:

- Start networking with your business associates and get contacts for other positions.
- Prepare a resume. And gather letters from business associates, your old boss or department head or even a previous employer.
- If the company has a health program, see if you are covered for an extended period of time or check on extended coverage.
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Rally for Reading is a promotion concept to reward area schools with cash for book purchases, based on store receipts from a particular retail outlet or mall. A patron's designated school receives a point for each dollar spent at the outlet during the promotional period. Schools with the most points will receive X amount of money for book purchases at the end of the promotion. ☐

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Tie in four or five small retailers for an on-air BTS shopping guide that would include a retailer's best products and price. For 15-20 promos you can take care of several clients.

For food and grocery clients try "The Great Lunch Box Stock Up." This can provide a promotion for sandwich meats, soups, juice boxes, cookies, and many others. Do a remote and sample coupon, and pass out station lunch boxes filled with product. ☐

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In August, KSPZ-FM will kick off the fourth annual "Kids R Inked" program. In conjunction with the Colorado Springs police department, this is a fingerprinting program for children that also teaches safety tips. In the past, sponsors have included local businesses as well as McDonald's and Pepsi. ☐

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The retailer loves the promotion because it builds traffic, gets manufacturers involved and gets them promotional air time. The station benefits from the in-store promotion and the increased awareness from the call letters being on the bag. The same thing could be used to tie in with a mall. ☐

**IF YOU WOULD LIKE**

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

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- If your company has a profit-sharing plan, see if you are entitled to any profits. ☐

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by Rick Ott

## The Weight of Your Words Use Them Carefully

A funny thing happens when you become a manager: Your words gain a lot of weight. And it can happen overnight. Suddenly, one of your casual comments that previously would have gone unnoticed or ignored, is now heard, felt, repeated and reacted to by a whole lot of people throughout your organization (and sometimes by people outside the organization, which almost always leads to trouble).

Superficially, a manager's words have the power to:

- Determine the culture. The culture of a company, station or division — the prevailing philosophies, interests, priorities and attitudes that guide everyday conduct — usually mirror the manager's own personality traits, as expressed through his or her words.

- Boost productivity. When a manager chooses his or her words carefully, and says things that make people feel good about their work and themselves, morale and productivity shoot up.

- Destroy productivity. When a manager chooses his or her words without regard to their impact, and says things that berate, criticize, or belittle people, morale and productivity drop.

### QUICKREAD™

- **When you become a manager, your words gain a lot of weight. Use them responsibly.**
- **If you notice your words have lost weight, it may be because you have lost credibility with your staff by being overly critical.**
- **When you express a strong belief in someone, you gain respect and credibility — and dedication and loyalty.**
- **This philosophy works in your personal life as well.**

### The Voice of Inexperience

It's the last point that bears discussing. If you are an experienced manager, you've probably gained a good feel for the impact of your words. It's first-time, inexperienced managers who often fail to realize the weight of their words.

I've seen rookie managers cut people to the quick with casual comments that the manager didn't think twice about. I recently spent an entire day at one station dealing with massive self-esteem problems and building people back up after a new GM wise-cracked his way through every department. Remember: An otherwise harmless remark, made by you as a manager, can be very harmful. You can do lasting damage to people and their productivity.

Feel unfairly burdened by the weight of your words? You're in over your head. Responsible, careful, word wielding comes with the management position.

### Regain Your Credibility

What if you notice your words losing weight? What if you find yourself having to repeat things often and raise your voice — even reinforce your words with a little fist pounding — just to get people to respond. What's going on here?

If your words have lost their weight, it's for one reason: You've destroyed your credibility. How did you do that? Too much criticism on your part. A person will only take so much criticism before they either, (a) suffer a serious mental

breakdown, having believed all your criticisms, or (b) discount what you're saying, choosing to believe that all your negative remarks are unjustified. When they choose (b) they'll begin ignoring you, rebelling, or quitting altogether.

**When you express a strong belief in someone ... you gain incredible respect and credibility in their eyes. With that comes dedication and loyalty.**

Human beings are born with high self-esteem. When your comments clash with or oppose this instinct, something has to give. Usually it's your credibility and respect that falls in the eyes of others.

So how do you prevent this from happening? Do the opposite of what you've been doing: praise and compliment, reward and appreciate. When you express a strong belief in someone, when you become a fan and cheer them on, you gain incredible respect and credibility in their eyes. With that comes dedication and loyalty. And with that comes tremendous weight added to your words. When you talk, that person will hear every word; they'll do anything for you.

Incidentally, you can substitute the words husband, wife, or parent in place of manager, and apply this to your personal life as well.

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

by E. Karl

# Listening Breeds Listening

## "Usage" It or Lose It

I read an article a few years ago about a form of marketing research called "ethnography" that the folks at Frito-Lay used to better understand how munchers of bunches of Fritos used that product. The researchers went into heavy users' homes and watched them as they tore through family-size bags of corn chips.

For years, the people at Frito-Lay thought that their heavy chip users just sat in front of the TV a lot, sipping beers and eating bowls of chips during ball games. With ethnographic research, they found that they were wrong. They found that the munchers had a lot of company come to visit, and Fritos were an automatic snack that the hosts made available.

After that critical finding, Fritos' marketing approach changed on TV. The new series of ads depicted big bags being opened as kids and other company came through the front door to visit. Sales went up, as present users of the product were reinforced and as new users decided that Fritos may be the best snack to have around when company came over.

### Corny but Useful

Radio programmers and marketers who understand how listeners use the

"product" of Radio have great success in getting more actual listening recorded in Arbitron diaries. That's why you'll hear great Radio stations all over the country airing corny "usage liners" or promos that reflect the way their listeners use the product. The liners and promos actually have a dual purpose for Radio stations that use them:

- They reinforce the present usage along with giving listeners new ideas about how to use the Radio station they are listening to.
- They help listeners reconstruct the listening when filling out a diary the night before it has to be mailed back.

### Reinforcement

"We're the perfect station to have on in the car when traffic gets crazy" is a typical usage liner that reinforces listening in the car. And, for listeners who are not in their cars, it gives them the idea to listen (and set a button, hopefully, especially if you tell them to) to the station once they are out driving in heavy traffic.

Other reinforcement/idea liners:

- "Try us out tonight if there's nothing good on TV. Our love songs will keep you company."
- "When friends come over, be sure to listen to us. Our back-to-back music is great to enjoy with company."
- "We're perfect to enjoy during your work day. Lots of songs, no hard rock or rap, and very little talk can keep you company without getting in the way of getting the job done."
- "When you're out running errands in the car this weekend, be sure to take us along. Our exclusive '70s Weekends are full of great driving music."
- "We update the top stories at the

top of every hour, 24 hours a day. Check back with us three, four, five times a day for all you need to know."

- "When you hear Michael Bolton just one too many times on your FM station, switch to AM and KAAA 610 for talk about the issues you really care about."

Just sit down and make a list of how listeners are using your product—where they are and what they are doing, and based on what they've told you in focus groups—and write liners and promos (do a :30 with music if you want) that reflect that usage. You'll reinforce the present listening and give other listeners new ideas on when to tune to your station.

### Reconstruction

Here's the best part. When listeners sit down to record their listening for the week at the end of their Arbitron listening week, the "usage" reinforcers and ideas you've given them can actually help them reconstruct the listening that they've done. Can't you hear it?

"Honey, what was the Radio station we had on when Bill and Karen were over the other night?"

"Oh ... what's that station we listen to on Saturdays when we drive to Dad's?"

"What's that 'top of the hour news' station I go to, to check on headlines?"

Make it your programming/marketing purpose in life to become an expert in the way your listeners use your product. Then reinforce it on the air and give listeners new ideas about your product. It will help build shares, and help your listeners recall the actual listening they have done.

E. Karl is president of E. Karl Broadcast Consulting, a Radio programming and marketing firm. He may be reached at 805-927-1010.

### QUICKREAD™

- Become an expert on how your listeners use your product.
- Write special "usage" liners and promos that reflect listening behaviors.
- You'll also give listeners new ideas on how and when to listen.
- In the end, you'll help listeners reconstruct their listening when they're filling out diaries.





by Pam Lontos

# The Set-Up

## Get Rid of Objections Before You Start to Sell

**L**ike lawyers and detectives, salespeople need to use questioning to unravel the secrets of why clients aren't buying and learn what it will take to get them to buy.

Have you ever had a client give you an objection that turned out to be false? Clients lie because they fear making a decision. To get past this tendency to lie or to stall and get on to selling, you have to learn sales techniques.

### Revolutionary Selling

In the old way of selling, salespeople did the consultant sell. They questioned to find needs and then gave their entire presentation. If the client didn't buy, the salesperson was stuck with the client's false objections. With this new, revolutionary way of questioning you can stop the client from lying to you. Using the principle of commitment and consistency, you can use the questioning stage of selling to lay the groundwork for an honest interaction. One that not only finds needs but also eliminates objections before you even start to sell.

The principle of commitment and consistency says that if someone makes a commitment to you, they will behave in a manner consistent with that commitment in their future activities with you. So, if they lie to you about not needing your demographic (false objection), they will be reluctant to admit later that they do need it, and the converse is also true. People try to stay consistent because they don't want to look like liars or hypocrites.

### Know the Objections

You likely already know 95 percent of all the objections you're ever going to

hear. You should have an arsenal of questions to ask before you start your presentation that will nullify whichever objections you expect.

For instance, you know a prospect doesn't think he needs your audience. If your pre-presentation questioning gets him to admit that he does want to reach your station's demographics with his advertising, he will stay consistent with that.

The key is get the client to say he wants your audience before you tell him what audience you reach. If you convince him before his objection, the client wants the benefits of your station and feels it was his idea to buy.

### Lay the Groundwork

Instead of telling the clients who your audience is, you ask, "Who do you want to reach?" If the answer is your audience, continue with your presentation. If they answer a different demographic, you need to explain why they also need your audience and get them to agree with you. Having laid this groundwork, you can continue with your presentation with an excellent chance of making the sale.

You sell them what they need or what they lack. An example would be if your station is 25-34, and you are talking with a bank president who wants his advertising to target the 40-plus. You ask, "Do your 40-plus customers generally develop a loyalty to your bank after years of banking and stay with you?" "Of course," he will answer. So you point out that the 40-plus customers of other banks have developed a loyalty to their bank also. His advertising isn't going to pull them away. Now point out that the

### QUICKREAD™

- Like lawyers and detectives, salespeople need to use questioning to unravel the secrets of why clients aren't buying and learn what it will take to get them to buy.
- Once a client has made a commitment, they will behave in a consistent manner in your future dealings.
- Instead of telling the client who your audience is, ask them who they want to reach.

younger generation is also making good money, looking for a bank and has no established loyalty. They are more likely to respond to his advertising. "You want their deposits also, don't you?" When he agrees, you have a commitment and can go on to close the sale by adding the secondary 25-34 market.

Other set-up questions to eliminate objections up-front:

- Partner objection — "As the owner, are you allowed to make your decisions about advertising?"
- No numbers objection — "Would you rather have eight people in your store who buy or 100 who don't?" (You then sell the qualitative features of your audience.)
- All-newspaper objection — "If I could show you a way to reach a new market and make your newspaper ads stand out, would you be interested?"
- Budget objection — "If there were a way for you to make more net profit, you would add to your budget, wouldn't you?"

*Pam Lontos, president of Lontos Sales & Motivation Inc., customizes seminars, keynotes, and "in-station" consulting for stations or associations. She may be reached at 714-831-8861.*



by Dave Anthony

## Sweet Harmony

### Building Cooperation Between Sales and Programming

**P**icture this: Your premier air personalities show up at a sales event without getting paid; most of your AEs appear at a morning show remote broadcast without being asked; both staffs actually mingle at station party ... what's going on here? Simple. It's savvy management.

Getting the programming and sales departments to get along can be a tough job, but it's not terribly difficult to build.

The rewards of interdepartmental harmony are numerous. As a manager, you won't get stuck settling squabbles; you'll create a strong sense of teamwork and contribution throughout the building; efficiency will increase; and both departments together will solve problems, exploit opportunities and reach goals.

#### How the Other Half Lives

Many organizations do have everyone moving in the same direction, supporting each other and focusing on the same goals. There are many recommendations; here are just a few:

1) Persuade your program director to attend several sales meetings every month, if he/she isn't already. Communication increases drastically once the PD begins to understand what the sales goals are. This is the first step in building your PD's sales sensitivity.

2) Utilize the PD on sales calls when circumstances favor it. Your program director can often disarm a buyer who's hung up on some fact of your programming. After all, who knows the product better? Showing up with an authority in tow — namely your PD — can defuse many arguments.

3) Convince your sales manager to attend programming events. Your GSM

can learn volumes about the challenges your programming staff faces.

4) Hold occasional staff parties as social events. Fun events away from the office can only help disperse rivalries.

#### Keep the Lines Open

5) Distribute details for on-air promotions to all sales personnel. Not only should they be in the loop, but imagine what it sounds like when one of your salespeople can't explain the new promotion a client just heard. Clear communication on small things shows respect.

6) Hold a weekly meeting for all department heads to discuss common problems and opportunities. Communicate the big picture to all. Be honest and open, and do it often.

7) Ensure that the station's overall goals are visible. State them frequently, make them clear and measure progress. Suggest how both departments can work together to achieve them.

8) Instill the importance of your GSM and PD taking the initiative to work together.

9) Your program director must help the air staff develop a sensitivity to sales. Remind them that missed spots result in lost revenue, which affects their ability to put food on the table. Develop a better method of ensuring misfiled commercials don't get scratched.

#### Incentive and Enthusiasm

10) Establish a liberal dress code for station appearances. T-shirts are stereotypical and look cheap. One possibility could be gold or silver logos that can be pinned onto whatever appropriate clothing they feel most comfortable in. Don't compromise here. Be classy.

#### QUICKREAD™

- Persuade your program director to attend several sales meetings every month. This is the first step in building your PD's sales sensitivity.
- Convince your sales manager to attend programming events.
- Distribute details for on-air promotions to all sales personnel.
- Encourage quality commercial production by offering incentives to the best produced spot for each month.

11) Encourage quality commercial production with incentives for the best produced spot for each month. Try offering \$100 cash for every "spec spot" that results in a buy. Cooperation will explode.

12) Organize how sales promotional ideas are handled. Develop a system where each department must approve each idea and follow it religiously.

13) Have your program director meet with any new sales hires. This is an excellent opportunity to relate what types of sales promotions will fly.

14) Keep salespeople out of the air studio. Nothing destroys a strong working relationship faster than permitting the studio to become a social setting.

Attaining a true sales-programming partnership can be elusive, but many companies have achieved just that and have found numerous advantages. The benefits can be astounding. And those competitors still fighting internal battles can be outdistanced by you and your well-focused staff. ■

*Dave Anthony is president of Anthony Media Concepts, a broadcast consulting company. He may be reached at 510-937-9532.*



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by Eric Small

## RBDS

### Why You Shouldn't Give It Away

**A** year after all the ballyhoo over RBDS, we're still waiting to see if it will be a money-making asset to FM broadcasting. But don't give up on it yet.

RBDS was going to set the world on fire by allowing broadcasters digital control of consumer Radios, especially auto Radios. Among other tricks, the RBDS display could carry traffic reports, artist and title information for the selection currently on the air and even commercial spots. The listener could tell his or her RBDS-equipped Radio to scan the dial looking for a specific format.

But RBDS includes a lot of functions *not* intended for the general public. More than half of the capacity of RBDS is available for specialized applications. These are the potential source of immediate revenue for the broadcaster. More about this later.

Like many new consumer technologies, RBDS is starting slowly. Broadcasters don't want to invest in hardware to transmit RBDS unless there is the promise of a significant number of receivers in consumers' hands. At the same time, receiver manufacturers are reluctant to pro-

mote RBDS to listeners until a lot of broadcasters are transmitting RBDS. Thus we have a standoff.

#### Waiting for Critical Mass

In the normal course of things, broadcasters would gradually add RBDS to their signals, driven mostly by the fear that their competitors might do it first and thus gain an edge. Eventually, a "critical mass" is achieved and the receiver manufacturers jump on the bandwagon. This is what happened with stereophonic broadcasting in the '60s and '70s. Once the critical mass of automobile penetration is achieved, RBDS will become a necessary activity for all FM stations. It would not only be a potential source of advertising revenue, but any station not carrying this information would be at a competitive disadvantage.

However, there is another element in the RBDS mix. Several companies are buying the rights to all or most of a station's RBDS capability. Outright sale of your RBDS capability is a bad idea.

Unlike conventional broadcast subcarriers, RBDS is designed to carry a wide variety of unrelated services at the same time. For the computer literate, RBDS is a digital packet service. Any car Radio that displays RBDS has the built-in intelligence to recognize and present only that information intended for display on the consumer Radio. At the same time, the RBDS channel could be carrying paging, private information for display on moving signs, EBS alerts and remote-controlling highway billboards and traffic signs. These are some of the revenue-producing non-broadcast services I referred to earlier.


#### What About Tomorrow?

The RBDS channel can do just so many things at once. Many of the companies that approach broadcasters to buy their entire RBDS capacity want all of it so they can split it up and resell it to others. To maximize their potential profit, resellers need the whole channel.

In today's market, the RBDS channel is not worth much to broadcasters, so any revenue that it produces is found money. But what about tomorrow? My estimate is that in five years, half the cars on the road will have RBDS-capable Radios. Do you want to be the only station that cannot put their call letters on the dash of half the cars in your market?

You need not lease the entire RBDS channel to an outsider in order to make money from RBDS. With a good quality RBDS generator, the broadcaster can lease individual functions. The starting revenue may be less, but you retain control of a potentially important resource.

If you are considering leasing the entire channel, questions that you might want to ask a potential lessee include: How much of your RBDS capacity will remain available for station promotion use? Will using that capacity reduce your revenue from the lease. Are there penalties for taking back the RBDS channel for broadcast use? These are basic questions, but many stations don't ask them. I guess it's because the perceived value of the RBDS is so small today.

I am not suggesting that you rebuff folks who are offering dollars today for your RBDS; just be sure that you understand what you are selling and maybe leave yourself a way out. 

*Eric Small is president of Modulation Sciences Inc. He may be reached at 800-826-2603.*

#### QUICKREAD™

- **Once the critical mass of automobile penetration is achieved, RBDS will become a necessary activity for all FM stations.**
- **Several companies are buying the rights to all or most of a station's RBDS capability for other revenue-producing non-broadcast uses. This kind of outright sale capability is a bad idea.**
- **While in today's market the RBDS channel may not be worth much to the broadcaster, you don't want to be caught without it in the next five years.**





by Mike McDaniel

# Calendar of Events

## Plan Promotions for Better Results

"It's the 15th of the month and the boss says we need something to hit our numbers. How about a promotion?"

Many start that way, a scam to rake in dollars in a hurry.

### The Setup

To avoid such a situation, you need to act, not react. Plan from the beginning. Legislate results. This is the way it's going to be. Plan at least 18 months ahead. Plan at least three months at a time. Here's a model system to try.

First, set up a promotion calendar of 18 months in weeks. Each week has a line of its own on the left side of the paper. Fill in the obvious ones, the ones you do every year that seem to be holding their own. Show the on-air and begin-selling dates. Enter them just to the right of the weeks. Include holidays and major events in your Radio station life, even if promotions are not involved.

Draw a line from the selling date to the on-air date. Let's assume you have a one-month promotion. Selling date is the first of the month; air date 28, 29, and 30. Draw a line from the top to the bottom. Maybe you have a similar promotion next month, and a similar line. Look at the planner. Two vertical lines, one on top of the other. They may touch or even have a gap in-between.

Selling the first promotion begins on the first but probably fizzles by the 15th. The next doesn't start until the first again. The object is to plan a third promotion or event to begin in the middle of the top line and extend to the middle of the bottom line, to overlap with the other promotions. Not just one promotion now and another when it's over. Try for many promotions, big and small, sales oriented, community oriented. Have something happening all the time.

### Stick to It

Don't forget to put the on-air audience promotions on your calendar too. If the traditional turkey shoot runs the 10th through the 23rd, give it space.


Be sure to include projected gross figures for each event. You may find some of the lines connecting the start

### QUICKREAD™

- Plan your promotions at least 18 weeks ahead using a calendar.
- Schedule your promotions to overlap with one another from the begin-sell to the on-air date.
- Be sure to include audience promotions on your calendar.
- As each promotion repeats, add the gross and the year just completed to your previous totals.

and end of a promotion are way too long for the money generated.

Add to your calendar every 90 days. If you keep it in your computer (and why not), delete the past months and add three new ones to the end of the list, along with repeats. As each promotion repeats, add the gross and the year just completed to your previous totals. This is a great way to see slippage or growth.

Keeping up with your promotions and hitting numbers can become an easy, self-correcting task that will set you apart from those who would have had a sale on the 28th.  Mike McDaniel produces the Action Auction promotion nationwide, has written a book about promotions, and owns and operates two Radio stations. He may be reached at 812-847-9830.





by Kathryn  
Maguire

# Tricks Of The Trade

## Getting Better at Vendor Selling

**W**hen it comes to vendor/non-traditional business, there tends to be three levels of AE aggressiveness.

**Level A:** These AEs depend greatly on direct business and look to vendor sales to add incremental business they otherwise would never have. Often their goal is to close one vendor program a month.

**Level B:** These AEs may do it "because they have to." They may also be overwhelmed with current billing accounts and feel that they don't have time to pursue manufacturer business. They may close three to six programs a year.

**Level C:** This group is extremely reluctant to pursue vendor business. It is nearly always due to fear, though few will admit it — fear of something new, fear of looking dumb, or fear of failing. They are often senior AEs and/or frequent top billers.

### Level Adjustment

Regardless of level, AEs and their managers should always look for ways to enhance their vendor selling skills. It moves the level As to more consistent billing. It sharpens the skills of the level Bs and moves them to level As. Continu-

ous training can reduce stress for the level Cs.

Here are some tips for getting better:

1. Read the Money section of *USA Today*, Marketplace in the *Wall Street Journal*, *Businessweek* or *Time*. Look for information on new product introductions and acquisitions and marketing introductions.

2. Read the trade magazines when you are sitting in your retailer's or manufacturer's office lobbies. Every business has its own set of publications. They are full of leads and trends.

3. Make friends with some retailer buyers in your market: the store buyer at a department store, the beverage buyer at a supermarket — these people can educate you on how their business works just by letting them talk.

4. Pick the toughest manufacturer sales rep (strong negotiator, hates Radio reps) you or someone you know called on and buy him lunch. Ask him to teach you about his business. These people are our finest educators.

### Get Uncomfortable

5. Be a student of time management. In business, there is never enough time for everything, but "I don't have time," is a poor excuse. The reality is that most of us can get anything done if we really want to. If you are a level B or C, try to think of vendor/new business as insurance. It is good for your career, your billing, your market knowledge and your confidence. Read articles on managing time, pick up books, listen to tapes. It will positively impact your entire life.

6. Don't get into a category or comfort zone. Lots of people do well in the food/grocery category but often get stuck there. Come on out! The water is warm in

other areas like automotive aftermarket, home improvement and electronics.

7. Network with stations outside your market. We in the Radio business love to monitor other stations and call on those accounts. By talking to stations outside your market you will get leads that are new and perhaps never have been approached by a Radio station.

### Make it Easy on Yourself

8. Create recaps for your vendor clients. Recaps encourage repeat business because they document the promotion. Besides, it is great customer service.

Whatever your level of vendor enthusiasm or commitment, skill enhancement can only make it easier and more lucrative for you. No one trick can make you rich, but a little of each can help you tremendously. ■

*Kathryn Maguire is president of Revenue Development Systems. She may be reached at 617-589-0695.*

### QUICKREAD™

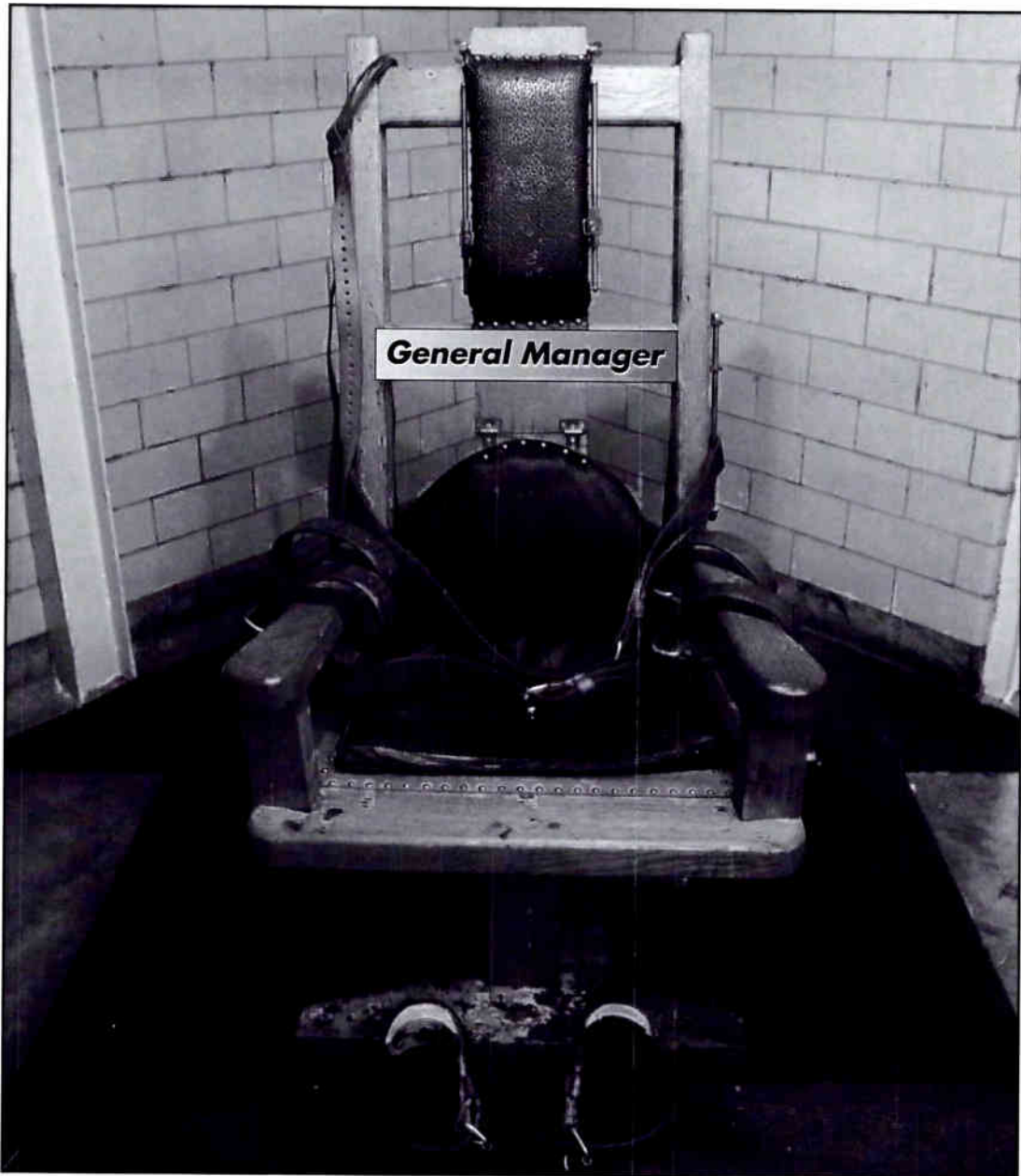
- Read business news and retailer/manufacturer trade magazines.
- Get to know a tough manufacturer's rep.
- Be diverse. Don't focus on just one retail category.
- Network outside your market.
- Create recaps for your vendor clients to document the promotion and offer a great customer service.

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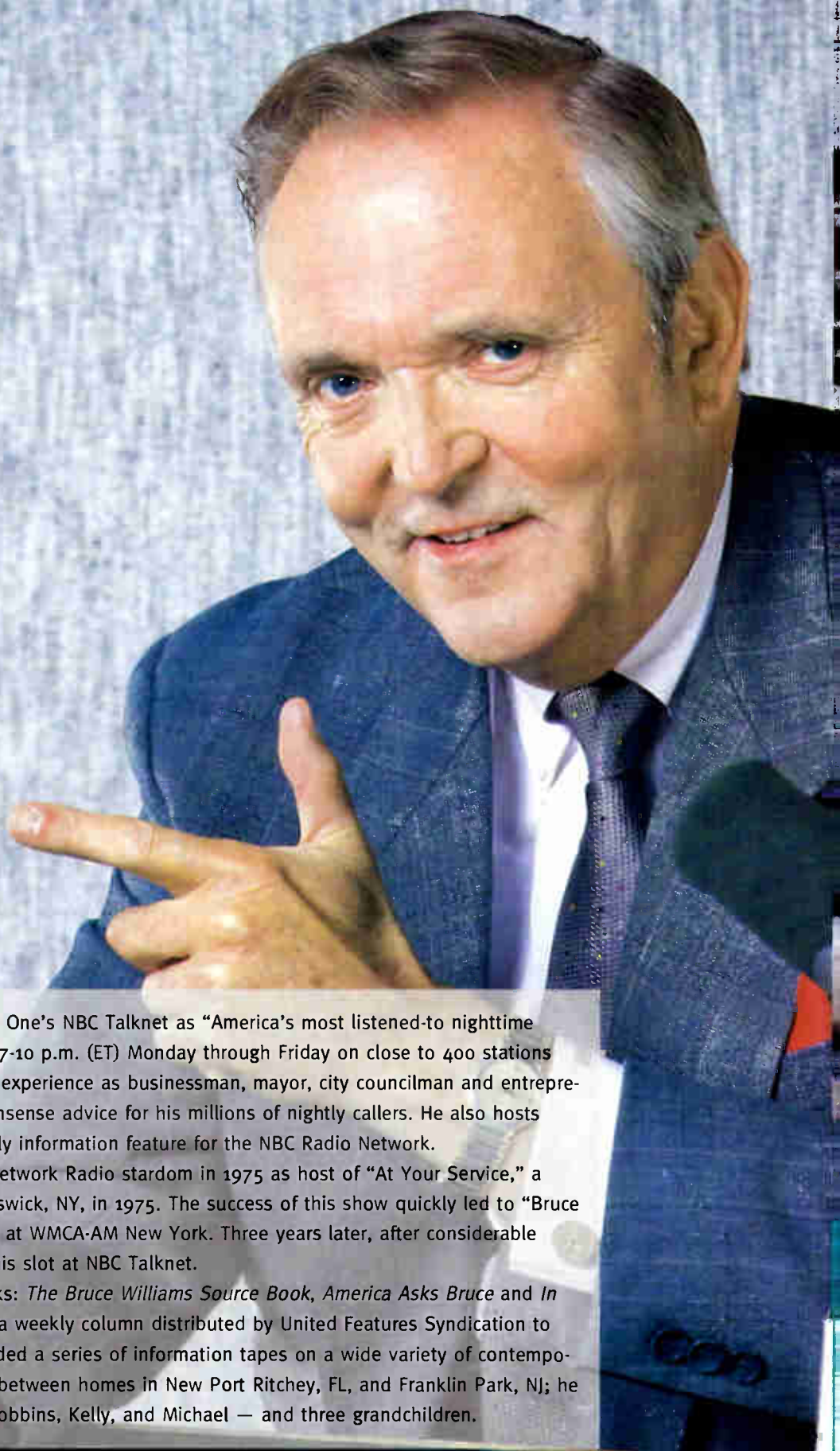
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World Radio History

# VANILLA BRUCE

WESTWOOD ONE'S  
BRUCE WILLIAMS



Bruce Williams, billed by Westwood One's NBC Talknet as "America's most listened-to nighttime Radio talk show host," is heard from 7-10 p.m. (ET) Monday through Friday on close to 400 stations coast to coast. Williams draws on his experience as businessman, mayor, city councilman and entrepreneur to provide down-to-earth, no-nonsense advice for his millions of nightly callers. He also hosts "Bruce Williams' Travel Corner," a daily information feature for the NBC Radio Network.

Williams began his speedy rise to network Radio stardom in 1975 as host of "At Your Service," a local program on WCTC-AM New Brunswick, NY, in 1975. The success of this show quickly led to "Bruce Williams At Large" and, in 1978, a gig at WMCA-AM New York. Three years later, after considerable persistence and patience, he landed his slot at NBC Talknet.

Williams is the author of three books: *The Bruce Williams Source Book*, *America Asks Bruce* and *In Business For Yourself*. He also writes a weekly column distributed by United Features Syndication to some 600 newspapers, and has recorded a series of information tapes on a wide variety of contemporary issues. Williams divides his time between homes in New Port Ritchey, FL, and Franklin Park, NJ; he has five children — Matthew, Mark, Robbins, Kelly, and Michael — and three grandchildren.



**INK:** What is the inherent fascination so many people have with talk Radio? What makes it so successful?

**WILLIAMS:** To some extent we're all voyeurs. It's fun to eavesdrop on other people and find out that they are as screwed up as the rest of us. We all have pimples, but people like to see somebody else worse off than they are. In a sense, talk Radio is the safety valve for a lot of people.

**INK:** In June, you were honored as talk show host of the year by the National Association of Radio Talk Show Hosts. What do you think makes your presentation work?

**WILLIAMS:** It is difficult to admit this, but my show is vanilla. On balance my show doesn't offend people, and it covers ever-green topics that don't grow stale. However, the average guy doing talk Radio today is going to be talking about O.J. Simpson, which may be hot today, but it's tomorrow's garbage liner. If you were to play that show two months from now, it would have absolutely no validity or meaning whatsoever. It's yesterday's news. If you were to play one of my shows two months from now, it would still be relevant.

**INK:** Is that partly due to the fact that you discuss financial issues, and people are always concerned about money?

**WILLIAMS:** I'm not 100 percent sure that is true. I've been fighting the notion that the show has such a financial slant. We talk about life, and money is very much a part of our lives. For instance, if we talk about kids going to college, we talk about what part of the country they are going to be going. Sending them to an East Coast college is going to cost a lot more money than sending them to Cal. State. Money is the root of our discussion, but we're also talking about life. ... On balance, I do a show about the kind of stuff that most of us talk about. I don't get involved in sex very much because my knowledge is somewhat limited — and my experience even more so. I really don't talk about very exciting stuff, but it's the stuff that makes up our lives. How many of us are out there dealing with presidents, wife-killings, and that kind of stuff? It's just not part of our real life.

#### **ONLY ROOM FOR ONE**

**INK:** What do you think makes a good talk

show host and, conversely, what makes a bad one?

**WILLIAMS:** One of the mistakes that a lot of people make is they want to become another Rush Limbaugh or Larry King — or maybe even Bruce Williams. The truth is, there's only room for one. So the advice I would give is: copy yourself. An awful lot of people in our business have two personalities. They're one person on the air and another off the air. But I'm pretty much the same person on or off; I just switch the microphone on and there I am. If you like it, fine. If you don't, you can vote with your feet.

**INK:** Should talk show hosts be opinionated on the air or should they balance their shows — and the subjects they cover?

**WILLIAMS:** A talk show is very much like an editorial page. The news belongs on the front page, but could you imagine if there was no opinion in the editorial page? It wouldn't be editorial. When you're doing a talk show, everyone is giving their opinion. It's fine to draw a large dot where you stand on certain issues. Whether you're liberal or conservative is not the important thing, but there should be no doubt about where you're coming from. Now, if you're interviewing someone, that's a slightly different matter. You have a responsibility to elicit both sides out of these guys, not just go after something that's going to meet your agenda.

#### **OUT OF STEP**

**INK:** What elements are crucial to a good talk show? Is there any standard formula?

**WILLIAMS:** Again, whatever works for you. Look at Larry King. For years he prided himself on not reading a guest's book, and he didn't screen calls. That flies right in the face of what almost everyone else does. Now, I don't do books, but we certainly screen our calls. In my judgment you have to, to get diversification. A screener can make you or break you.

**INK:** What is your personal impression with talk Radio today?

**WILLIAMS:** My greatest objection is the idea so many talk show hosts have that we all should band together and do something in lock-step. Now, I don't have the slightest bit of reservation if a talk show host wants to fix on a specific issue and

## **SIDELINES**

- ◆ Leisure activities: **Relaxing on my boat in Florida, reading, flying light aircraft.**
- ◆ Recommended reading: **Re-read what you read when you were growing up, as I am doing now. Try James Michener, Arthur Conan Doyle, Mickey Spillane, and Charles Dickens. It's amazing how perspectives change over time.**
- ◆ Mentors or role models: **Sam Laffer and Joe Shaffman, owners of the Service Drug Store. I learned more from them about business and life as a teen than I did in any college or university.**
- ◆ The most interesting person you know is: **Jerry Nachman, former VP at NBC and editor of the *New York Post*. He has an extraordinary wit and intellect. Also, talk show host Rollye James, who has a phenomenal source of Radio information in her head.**
- ◆ If you had 30 minutes to sit and talk with someone, whom would you choose? **My dad, H.R. Williams, who died in 1969. I still miss the old buck.**
- ◆ If you were granted one wish, what would that be? **That my kids are blessed as much as I have been.**
- ◆ If you could go back in time, where would you go? **How long must I stay? I would miss the modern conveniences in the Civil War, but would love to visit.**
- ◆ Who did you listen to on Radio when you were growing up? **Long John Nebel (the best), John B. Gambling (the original), and Ed & Pegeene Fitzgerald. By the way, I built the receivers myself.**
- ◆ When you were a kid, what did you want to be when you grew up? **Successful and wealthy. "Well known" was not on the list.**
- ◆ What is your pet peeve with Radio? **Shock jocks and DJs who are characterized as "talk show hosts." They're not.**
- ◆ The most embarrassing thing that ever happened to me in my career was: **when I absentmindedly gave my unlisted phone number in place of a call-in number. Worse yet, no one called.**
- ◆ What has been your most elusive goal? **To find enough time to do all that I'd like to ... such as coach high school freshman football, where the coach has to raise funds for uniforms.**

## INTERVIEW

◀ 25

do whatever he or she wants to do, but I strenuously object to 50 talk show hosts getting together and saying "OK, we'll all take this position and be a united force." The fact is, we're all entertainers. And the second we become an organized force it becomes extremely dangerous. ... Remember the tea bag thing? I was approached about that, as I'm sure everybody else was. I thought it was wrong then, and I still think it was a major mistake.

**INK: Do you think that movement had an adverse effect upon Capitol Hill ... or should that really even matter?**

**WILLIAMS:** From an ownership point of view, these guys in Washington make the rules for our business, so I don't know if you want to go out of your way for them. On the other hand you shouldn't avoid saying something just for that reason. Now, I don't think anybody would be terribly aggravated — with a couple of exceptions — if one person took a strong position, but the lock-step thing is very, very dangerous. ... I don't care if one guy or one gal schemes to do what they want to do. But how is a guy in Southern Georgia going to know that what he's hearing on his favorite talk show is really part of a syllabus produced by someone else with a political agenda?



### LISTENERS AND LEMMINGS

**INK: You talk to a lot of people who call your show. Do you think talk Radio and/or your show is reflective of the general populace, or is there a certain type of person who participates?**

**WILLIAMS:** Most of the studies have demonstrated that many more conservatives listen and participate than liberals.

**INK: Why do you think that is?**

**WILLIAMS:** I have no idea. If you take a look at the "popular" talk shows that do political stuff, people are attracted like lemmings. Conservative lemmings. One of the problems is that no one has yet to come up with a liberal talk show host that is funny.

**INK: As a rule, are callers smart and well-informed, or are they ignorant?**

**WILLIAMS:** I have yet to talk to anybody that couldn't teach me something. Sure, maybe a caller isn't very swift, but boy can he lay bricks. On the other hand, another guy will call up who is clearly educated but comes across like a complete sucker. A lot of people have skills that you and I don't have. So are either of them stupid? Of course not.

**INK: Have you ever been afraid that there was absolutely nobody out there listening to you?**

**WILLIAMS:** Are you kidding? I was talking to David Letterman about that, and he said he used to read the Bible or weather reports just to keep talking. I never got that desperate, and now I've got 400 stations to draw from, so there's never a lack of telephone calls. But the guy who's doing a local show and has to deal with Minerva — there's always a Minerva in every market — has a tough job. Frankly, in network Radio we have it easier. We're better paid and the job is easier. The guys and gals managing the small stations have to be sharper than the

**Pictured top to bottom: Williams, presented with an ice sculpture of himself for being the keynote speaker at a business exhibitors convention; and proving to salespeople who said "nobody listens to talk Radio anymore" that there are more than 100,000 nobodies in America. Listeners responded to Williams' request to prove these salespeople wrong by sending in postcards.**

guys doing national Radio. They make a couple of mistakes and they're bankrupt, but in big companies you can bury skeletons for a very long time.

**INK: Earlier you mentioned that talk Radio is entertainment. How much of what you do is serious and how much of it is sort of fun and games?**

**WILLIAMS:** Most of it is fun and games. Don't misunderstand me, there's definitely substance in some of these shows, but for the most part it's just entertainment.

**INK: Do you think talk Radio should be conducted in "good taste," or is there room for the controversy that some folks get into ... such as Howard Stern?**

**WILLIAMS:** I don't have any problem with them doing whatever they want to do. The listener has the ultimate of censorship. All they have to do is turn it off if they don't want to listen. I bet I'm the only guy in this business to admit that I listen to the other guys. I listen to them as much as I can.

### NO STEPPING STONE ...

**INK: How old were you when you decided you wanted to get into Radio?**

**WILLIAMS:** I've been fascinated by Radio ever since I was in grammar school and brought Radios to class. I used to run an antenna wire down the aisle and listen to all my favorite shows. But I guess I have to credit Bernie Meltzer for getting me started in Radio. As I listened [to his show] I said, "I can do that better than he can," and I set out to prove it. The local station was no big deal, but I called WMCA over 3,000 times and wrote them 500 letters. They finally called me and offered me 2-to-6 on Sundays which, as you know, is a real toilet. Now, at the time they measured a program's success with a "busy-counter" that tabulated how many "busies" a person received on the phone. I did my four hours and the "busy" girl said I got 265 busies. I said, "How many?" and she said "Wait, that's 2,265." Which sounded a lot better, since I'd hired 25 women to call the show during those four hours. The next day the manager came in and saw that big number and said, "Wow, I've got a star here." Six weeks later they offered me a full-time job.

**INK: Have you ever been tempted by television?**

**WILLIAMS:** One of the major differences between me and most other guys is that I'm

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not trying to use Radio as a stepping stone to television. I've said no to those people. Now, I did do a thing for Cox, where I taped 19 news drop-ins that they were going to try and syndicate. I wouldn't mind doing that because you can do a whole month's worth of material in one day. But would I want to do a daily show? No.

**INK: You don't want to be the next Oprah Winfrey or Phil Donahue?**

**WILLIAMS:** I've turned those offers down. There's no way I'm going to spend my life coming into a studio every day. I'm beyond that. Frankly, I don't need the money, and I like Radio. Radio gives you a special kind of freedom. No matter how good you are, in television they've always got some junior birdman shaking his finger in your face telling you what to do. In Radio I'm all by myself. I work with guys I've never laid eyes on. Johnny Carson never got that freedom.

**INK: Except for that animal that urinated on his head, everything Johnny Carson did could have been done on Radio anyway.**

**WILLIAMS:** Exactly. I mentioned the thing I did for Cox, right? There was a producer from Florida, two local producers, I don't know how many cameramen, a sound guy, a make-up lady, and somebody to serve you apples and groceries. I'm not knocking that in anyway, but that's how television is done. But I'm doing a live Radio show at 7 p.m., and all I have to do is walk downstairs at a quarter of six and make sure all the buttons are working properly. Then I can play with the dog until three past seven, when I go on the air. Can you imagine doing that in television? They'd be having cardiac arrest.

**INK: You've said that network Radio in many respects is easier than local Radio. How does a person make the big jump from local to national?**

**WILLIAMS:** For one thing, they've got to make it happen. Sure, you may get lucky: a Rabbi someplace may hear you, or you may be sitting at a drugstore counter and some producer walks in. But that sure as hell isn't the way I got here.

**INK: And you can't just send in a tape ...**

**WILLIAMS:** The networks get thousands of tapes. Forget making 500 cassettes and



sending them out. You've got to be super persistent — and a little bit lucky.

**INK: Talk Radio has seen a growth spurt over the last few years, but is there a point at which it will become over-saturated?**

**WILLIAMS:** There's a saturation point in every business. Has talk Radio come close to that point? Not yet. What we're going to see is more and more network programs simply because of the economics. Ten years ago you needed \$20 million dollars to build a network, but today there's plenty of transponder space you can rent for \$200 or less per hour. All you need is an uplink and you're in business.

**INK: Do you endorse products on the air?**

**WILLIAMS:** Yes. What the hell other reason are we here for except to make money? Some of these guys think they came off a mountain with a stone tablet under their arm. One Moses was all we needed. I'm in the business to get paid. Of course, I am very careful with what I say. If you go out and buy a pound of cheese because I said it was great cheese, and you think it's lousy, I'm not going to lose a great deal of sleep over that. On the other hand, you'd be hard-pressed to hear me doing some of these financial spots where you have to invest a lot of money. I have no reservations doing a spot for Cadillac or Lincoln, but you won't hear me say "all you have to do is invest \$5,000, and if gas goes up 20 cents you'll make 60 grand in 20 minutes." There's an awful lot of advertising on Radio today that is very marginal.

**MONEY, SEX AND SENSATIONALISM**

**INK: What do you make of the information superhighway? Will it have much of an effect on what you do?**

**WILLIAMS:** It would be disingenuous of me to say that I understand what the hell they're talking about with this superhighway. There's a commercial running on my show right now that I find hysterical, because it says something like "if you think ROM is a rap group ..." The first



Clockwise from top left: Williams with his family on The Golden Odessey in July '93 leaving Vancouver and heading for Alaska. (L to r) Beth Richards (personal assistant); Kelly (daughter); Nancy (daughter-in-law); Robbins (daughter), Matthew, Michael and Mark (sons); Williams at a Sea World promotion; and Williams, an avid dog lover, on his pontoon boat with his dog "Mickie the Mutt."

time I heard it, I thought "isn't it?" I'm truly and totally computer illiterate. Technically, there's been a lot of change in the last 20 years, but the guy who's calling up and talking about his taxes hasn't changed at all.

**INK: So the product will remain the same?**

**WILLIAMS:** I think so. People will always be interested in money, sex, and sensationalism. That's what it boils down to. There are some things, like some of the things I talk about, that have staying power. Why? Because, it's vanilla. — REB

# FORMAT TRENDS

by Walter Sabo

**S**mart programmers and managers read articles like this to stay up to date on format options. They see what's working in other cities and determine if it would work for their station or if it will show up on a competitor's. What many fail to ask is, does this make any sense for your city?

Mike Henry, VP at Paragon Research, says that the days of taking a safe, mainstream format off the shelf may be over. "I think the underlying theme for the '90s and beyond is that format trends are going to be dictated by individual market characteristics," he says.

"It has gotten simpler in a way," Henry says. "Through local market research combined with correct design and implementation, a unique format can be created for each market."

It is surprisingly simple to start to determine which format will be successful in your market this year and into the next five

years. The U.S. Census is your first glimpse at the format crystal ball. It's an excellent predictor of what will win audience because it shows you if there is a substantial local population within the demographic target of a given format.

## DEMOGRAPHIC TIDES

In 1975 album rock stations were No. 1, 12-plus in numerous cities in the United States. In most top 50 markets the album rock station was in the top five. Often there were two in the top five. It wasn't the music, man; it was the population swell.

In 1975 there were more 18- to 24-year-olds than at any other time in history. Therefore, any competent station targeted at them did well.

When stations such as WYNY New York, WKQX Chicago and KYUU San Francisco started full-service AC on the FM band in 1978, they delivered strong 25-34 numbers almost immediately. For the next eight years AC stations would often be No. 1, 12-plus, because the swell in the boom filled the 25-34 demo cell.

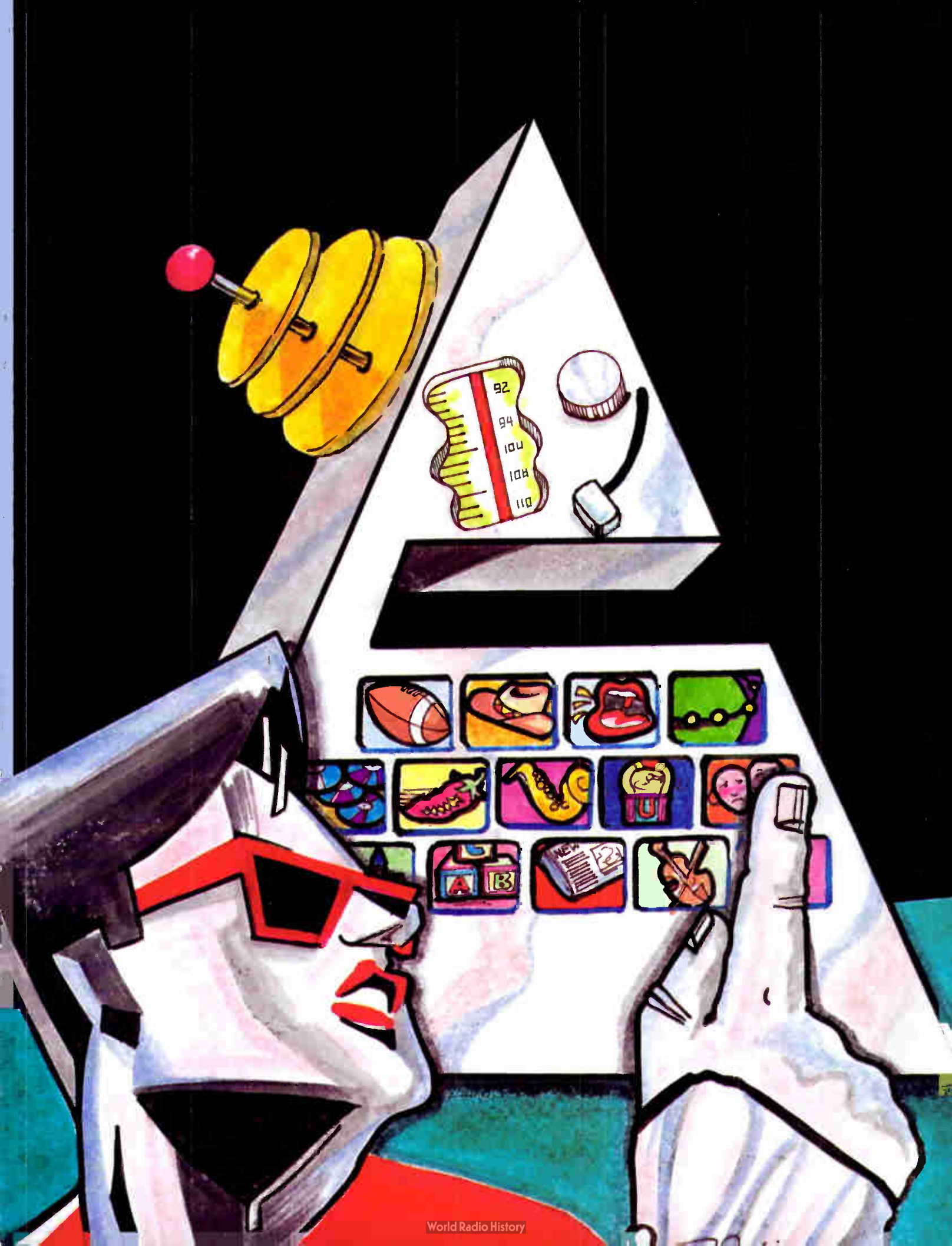
Now, the median age of most major markets is 36. The average age of America is 39.5. Lite AC has replaced beautiful easy listening. Sports, always the province of 40- to 55-year-old men, is picking up momentum as a format: all sports. Country, always a 40-55 favorite, is dominating dozens of

### QUICKREAD™

- Format trends should be dictated by individual market characteristics, not copied from other markets. In other words, will it make sense for your city just because it works somewhere else?
- U.S. Census data can provide specific information about the age and income groups in your market.
- Build service features and contests around lifestyle information.

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## SPECIAL REPORT

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cities in the form of young country. The 45-year-old who would have listened to cumbersome, full-service AM in the 1960s, is today enjoying crisp, well-researched talk programs on FM.

All of these formats have two things in common: First, they appeal to the swell in the baby boom in their market. That is, they are programming to the largest number of people available. Second, when launched, most people in Radio said they would fail.

### SECRETS OF THE CENSUS

By looking at the census data for your market, readily available on CompuServe, you can see the precise age trends for your city and even for specific ZIP codes. These provide the best clue as to when a format will be "hot" in your market.

You will also learn a lot about what type of contesting to conduct and a sense for the daily problems of your audience that you can solve. Look at the census for Boston; you'll get a quick sense of which formats will be hot:

Population by age			
	1990	1993	1998
0-4	7.0%	6.9%	6.5%
5-14	12.2	12.9	13.5
15-24	15.2	13.3	12.1
25-44	34.4	34.4	33.0
45-64	18.4	19.5	21.9
median	33.2	34.4	36.4

Probably a younger city than you thought. It helps explain the ongoing success of WBCN-FM, album/classic rock and WXKS-FM, a sorta-CHR. Note that the teen 18-24 population will continue to decline and that the only growth will be in the older demos, which bodes well for constant market leader WBZ-AM.

### ZIP TO PROFITS

It is possible to get very specific. Select a hot Arbitron ZIP code and you can target music mixes, talk topics and contest prizes so well that any viable format can become "hot." America's favorite zip, 90210, has some interesting characteristics:

- Average age is 47.

- 53.6% rent their homes.
- 42% of households are single.
- 26% of the homes were built prior to 1940. Less than 7% since 1975.

• Study your hot Arbitron ZIP counties. See where their population growth will be during the next five years. Then match the demos with the appropriate formats.

• Build service features around information such as commute times and housing conditions. The longer the commute, the more important the traffic reports and their frequency.

• Look at housing and income levels for clues about contest prizes. If most of your population lives in pre-1960 homes, they need a lot of maintenance. If most of the population rents, they would love to have their rent paid. If most households have a working mother and father, pay the daycare bills.

Once management has a firm handle on the available census data, then it becomes prudent to invest in Radio-specific research. You are then working from a solid base of knowledge that can be helpful in designing useful Radio studies.

### BREAKING OUT

The most successful station sounds like ... like nothing else. They are organic to their city. They could not be transferred.

"Most new formats from the past few years are simply pieces of other formats," says Henry. "To break from the crowd, a station is going to have to do something completely different."

It is noteworthy that an industry obsessed with copying formats is quick to reject innovation. Where-oh-where is the Marconi Award for Best New Format? Most Innovative Programming? Put a new format on and watch your professional friends try to prove why it won't work. Then, when it does work, watch them steal it. Then, after a few years, listen to how they brag that they gave you the idea originally.

The following formats were born from superior market knowledge and

guts. They are hot in many cities: All Sports, Young Country, FM Talk/Information, New Rock, All Rock 'n' Roll Oldies, ARROW, Tejano.

### NEW ROCK (ALTERNATIVE/MODERN ROCK)

This is a format that had popular support long before it had Radio exposure.

Upside: Works fast. It appeals to the samplers in society, 12-24 males who like new things. Done correctly it will take 18-24 males from the classic rock station.

Steve Blatter, 28, is the program director of WRGX in Westchester County, New York. His station grew in the Spring '94 Arbitron from a 1.8 share, 18-34 to a 7.1 in one book, beating all the New York City-based stations that have better signals even in his own county.

Even in 25-54, the station grew from 1.7 share to a 3.8. Blatter describes the format as, "a current intensive rock station. There is no such thing as alternative. There is rock 'n' roll and there is dance music. We're rock 'n' roll."

Why does it work? "The music is well-positioned as the only station in the area that features artists that appeal to 18- to 34-year olds," Blatter says. "Pearl Jam, Stone Temple Pilots, Red Hot Chili Peppers. Not Pink Floyd or Led Zeppelin. The other important element is that we superserve the local audience with promotions more effectively than our New York City-based competitors can do."

"Alternative is mislabeled," says Paragon's Henry. "It is mainstream to people under the age of 34. It has been around for 10 years. The failure of Radio to expose this music until now reflects the soft underbelly of the industry."

Many stations such as KROQ-FM Los Angeles have built solid business on current-based rock 'n' roll.

### FM INFORMATION

This format has been successful for years in individual day parts. Dr. Ruth Westheimer achieved 14 shares, 12-plus, on an FM station doing a talk show in 1981. Howard Stern's talk show



Dr. Ruth Westheimer

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## SPECIAL REPORT

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earns dominant shares in 16 markets on FM. Full-time FM information stations include WTKS Orlando, WKXW New Jersey, WWDB Philadelphia, WJFK Washington, and KPI San Francisco.

Upside: Done right, it is a percent format. It earns the core demos, 30-45 of a good AC and the sales power of talk and news, i.e., a high spot load and promotion flexibility.

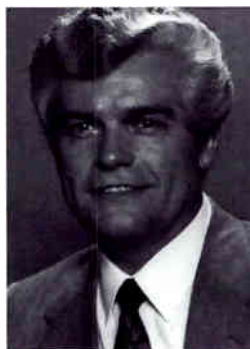


**G. Gordon Liddy**

Talk can be as precisely targeted as music. Any demo is reachable with talk depending on what you say and how you say it. Denise Oliver at Unistar agrees that there is tremendous demand for young talk programming such as Imus in the Morning, Don and Mike and G. Gordon Liddy.

Competitive factors contribute to

talk's growing success, suggests Lyman Radio President Jerry Lyman. "One of the reasons talk is doing so well is that there is little music programming that appeals to a 45- to 65-year-old male. There is a need for stations that have [older] male appeal."



**Jerry Lyman**

### YOUTH-TARGETED COUNTRY

Successful in Dallas, Detroit and Houston, this format features current-based country artists and the better dressed performers.

Upside: Core 30- to 40-year-old audience versus 45-55 for traditional country stations. Eliminates the "media" excuses for not buying country. The fastest growth comes in markets where country is already dominant. "We're seeing no sign of hot country cooling off," says Unistar programming chief Ed Solomon.

### ALL-SPORTS

If you read most trades you would think that a rock or urban station would

be the No. 1 biller in New York. Very often the No. 1 monthly biller, alternating with WINS-AM, is WFAN-AM. Yet, WFAN is rarely top five in any demo or daypart. The "hot" part of this format is the sales department. More money is spent each year by corporations for "promotion"

than for media. The staff of all-sports stations are able to tap into giant promotion budgets rather than grovel for cost-per-point crumbs.

WIP-AM Philadelphia program director Tom Bigby brilliantly achieves the format's highest audience shares because his station has mastered the art of guy-talk. Sports is simply a safe, manly platform for men to talk about other issues.

WSCR-AM Chicago earns significant men 25-54, often top five in p.m. drive airing a similar type of all-sports.

WMAQ-AM Chicago's Sports

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Star 100.7, KFMB-FM  
"Just the Best Songs on the Radio"  
Signed on June, 1994



**Mike Henry**



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Huddle has earned higher numbers from 7 p.m.-midnight than most all-newsers achieve in that daypart.

However, it has not worked in some cities where it might be logical to assume success. KMPC-AM Los Angeles rarely broke a 1 share. When Cap Cities purchased it, GM George Green wisely abandoned the format. There are two very hot sports shows available in daily syndication to generate cume: The Fabulous Sports Babe from ESPN Radio and the Pete Rose Show from Katz.



The Fabulous Sports Babe

All-sports requires a multiteam base, enthusiastic fans and a superior sales department.

### TEJANO

The Hispanic population is the fastest growing segment of the U.S. population. Some cities, such as Los Angeles, Miami and San Antonio, house a population where one third of the people do not speak English. KLAX-FM is the No. 1 station in L.A. It features Tejano music. It's like country western with Mexican roots. Its appeal is very broad and passionate.

Upside: Works fast if there is a sufficient Hispanic population — more than 10 percent.

### ARROW & THE ORPHAN DEMO

Once stations spot a new trend, many adjust their formatics to appeal to that trend. When classic rock started, many album rock stations added more gold. When a lite AC gets numbers, the other ACs cut the talk and spot the load. The result is orphaned demos:

audiences left out because stations are following a new trend. Today, the most underserved demo in many cities is women 25-34.

The ARROW format started at the CBS-owned FM stations in Los Angeles and Dallas. Its strongest appeal is to women 25-34, and the heart of the music is rock from the '70s. This format makes sense in markets where there are weak ACs and a

large base of 25-34 women. Robert G. Hall, senior VP Programming, Entertainment Division, ABC Radio Networks, believes that the '70s music base will continue to grow. "I'm very impressed with the Cox station in Tampa [WCOF] that is airing a '70s base," he says. "Women 25-34 appear to be generally underserved and this format meets their needs."



Robert G. Hall

## DISCOVER THE POWER



# TELEVISION POWER POINTS

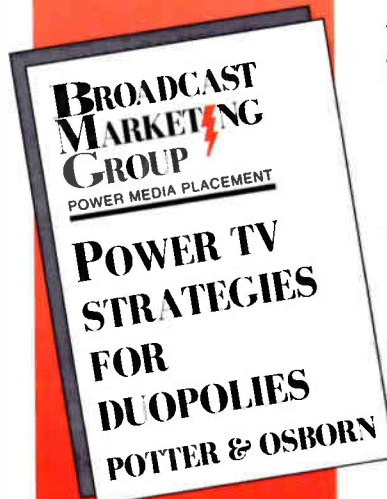
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## SPECIAL REPORT

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Other local hot formats to watch:

- The continued growth of soft jazz, notably from Frank Cody's Radio Architecture. They have achieved giant 25-54 shares in New York and other major markets.

- Radio Aahs, the children's Radio format.

- Urban oldies, which is gaining momentum on Barry Mayo's WVAZ-FM Chicago.



Tom Joyner

### NETWORKS AND SYNDICATION: CATFIGHT

"The paradigm has shifted. Now there are major market stations fighting over our shows," says ABC Radio's Hall. "A few years ago, networks had to pay stations to clear programming. That is no longer the case."

He feels that many factors have caused this trend, including better talent and duopolies. "Duopolies mean that management needs to be confident of programming," he says. "One station can be local. The other can take a superstar

from the network. Both will succeed."

Hall believes that the networks will be developing more superstars like Tom Joyner for morning shows. Joyner has already improved ratings for stations in Chicago and Washington, D.C.

Personality Radio remains the cornerstone to profitability, says Lyman. "FM Radio stations are going to have to recognize that a music playlist alone will never make a great Radio station. They will have to go beyond the conservative, highly researched music to get back to the totality of what a Radio

station needs to be. That includes a greater emphasis on personality, community involvement and high visibility."

### FLASH: SEX SELLS

Look at today's TV listings. Major market, federally licensed TV stations are actually airing shows that cover these subjects during daytime: Teenage girls jealous of their mother's boy-friends ... Woman does not believe husband molested daughter ... The Lives of Exotic Dancers ... Secrets of Bad Girls ... Cop who Posed Nude.

For 10 years, those subjects have been the root of profits for daytime TV. Yet,

amazingly, if those same subjects were discussed on most Radio stations, the GM would have a fit. Radio is way behind the national curve for programming tolerance. It is




Sally Jessy Raphael

probably because the GM has never been home during the day and watched Donahue, Oprah or Sally. Yet AT&T, Johnson & Johnson, Ford, JC Penney and numerous national advertisers invest fortunes to sponsor those shows — with those subjects.

It is reasonable to believe that a future way to dominate daytime Radio, especially among women 25-54, is to let them call in and talk about the very topics they could enjoy any day on TV.

### TO ZIG OR NOT TO ZIG

"The days of formats being copied and working in any city are over," concludes Henry. "It means that programmers should know their own market and not be so worried with what is going on in the rest of the country. The general managers who are smart enough to zig when the rest of the industry is zagging are going to hit pay dirt."  Walter Sabo is president of Sabo Media, a management consulting firm based in New York, specializing in turnaround strategies for major market stations. He may be reached at 212-808-3005.

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YOU STAY ON TOP OF YOUR MARKET.

## Supporting the PD Because They're More Important Than Ever Before



by Becky Brenner  
VP-Programming  
Broadcast Programming

**B**eing a radio program director used to be fun. You did the music, worked your air shift, made a few public appearances and coordinated the programming staff. You worked hard, but you laughed a lot.

Times have changed. Competitive pressures and societal changes have raised the stakes. Now a program director must be a marketing genius, a promotional whiz, research guru and psychotherapist.

Listeners have changed, too. Swimming in the media sea has turned them all into either discerning consumers or zombies. The crafty PD is expected to win the hearts and minds of both types. That's why it always amazes me when program directors say, "Your company is trying to put me out of a job." Definitely not! We're in the business of creating successful radio stations, and today's program director is more important to a station's success than ever before.

### TWO JOBS, TWO PEOPLE

In fact, we don't think you should try making your morning personality the program director, or vice versa. These are the two most important, demanding roles in the programming department, and the people who fill them are often total opposites. Good PDs are organized, detail-oriented, creative and motivating. Good morning personalities are definitely creative, but they're often a little scattered and usually produce better entertainment than inspiration. Very few people can do both jobs well.

Your program director ought to be allowed to concentrate on planning, executing and marketing the format. And he or she also must help create a high-profile public image and extensive community involvement, absolute musts for any radio station that wants to get to the top and stay there. Time is our enemy; it's tough to balance and prioritize when your attention is divided, and PDs have plenty on their

plates. One of the PD's most important jobs is to perform staff aircheck reviews. Yet most announcers I talk to say they rarely get them.

### THE RIGHT SUPPORT

We're in business to create more time for your programming team to focus on important details. As a programming company, made up of program directors, we provide well-researched, strategically targeted music formats. We can help with promotions and planning, aircheck reviews, target marketing, research interpretation, all the elements that create a successful radio station. We don't blow out program directors; in fact, we complement the experienced PD, and we can help you develop a less seasoned one. We do our best work for you when there's a good PD in house.

*Broadcast Programming is the leading provider of expert music formats and*

*related products to locally programmed radio stations. Broadcast Programming also produces Chartbreakers Weekly Hit CDs<sup>SM</sup> and monthly recurrent services, and CDPlus<sup>SM</sup> format libraries, all under the day-to-day direction of expert programmer-consultants. BPConsulting Group provides full-service research and consulting services to music stations. With its parent company, Broadcast Electronics, Inc., BP assembles complete digital programming systems for live, live-assist or fully automated stations. Broadcast Programming and Broadcast Electronics can provide a turnkey digital music programming solution at an affordable lease price, backed by 24-hour support. For complete information on Broadcast Programming consulted music formats and digital solutions, call 800-426-9082 or fax 206-441-6582. From outside the US or Canada, call 206-728-2741.*



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by Bob Arnold  
Marketing Manager  
Digital Products  
Broadcast Electronics Inc.

If you're dealing with digital technology for your radio station, you've encountered the word "compression." But maybe you haven't encountered its true significance.

Everybody's compressing digital data files these days. A file might contain a document, a drawing or a piece of digitized audio. It might be compressed for storage on floppy, hard disk, or data tape, or for transfer via radio or telephone. Because audio contains a huge amount of information, it fills a lot of space. Most digital equipment for radio routinely shrinks audio data, using some kind of compression scheme.

### LOSS-LESS OR LOSSY?

Data compression shrinks data by removing chunks of it. When a text file is compressed, the compression software might remove repetitious words and substitute "tokens." For example, "interface" might end up "IF." When the file is expanded again, "interface" would replace "IF." This is called lossless compression, since all removed data is restored.

### LOSSY = LOUSY?

But audio doesn't contain many repeating data patterns. So, during compression a

microprocessor "decides" what the human ear can hear and what it can't. The stuff you can't hear is permanently thrown away and never truly recovered. This is lossy compression. Software and hardware designers have developed complex algorithms (software procedures) to try to "fool" the ear, so you won't notice the loss. Some of these work better than others. No matter what, you're going to lose some quality when you compress and re-expand audio.

### THE DECISION: WHY COMPRESS?

We compress audio data to save money on hard disks and deal with limitations in bandwidth (capacity) of computers and digital systems. The processing speed of a computer determines how much data the computer processes per second. If the data needed to represent sound can be reduced, less expensive hardware can be used, or more channels of digital audio processed at the same time, on a given piece of hardware.

### WHY NOT COMPRESS AUDIO?

Compressed audio is never restored to its original quality. And, audio will almost cer-

## Digital Truth: Data Compression or Depression?

tainly be compressed more than once in a typical radio station. Different compression schemes may interact poorly with one another. Audio may sound fine when it's compressed for storage and playback, then awful after it's been compressed again for a satellite or studio-to-transmitter link. We're virtually certain that stations will be using audio data compression in their transmission path in the future. It's also likely that some incoming source material, like that received digitally over phone lines, will be compressed. So the question of dealing with multiple compression is not to be ignored.

Whether to compress is one of the hard decisions radio must make as it converts to digital technology. Most hard disk audio systems have made the decision for you: They compress. Unfortunately, people are being told that compression doesn't degrade audio. It does. In our digital audio storage product, AudioVAULT<sup>®</sup>, we've made the decision a part of the system. You can choose how much to compress, or not to compress at all, for each cut separately; no compression for music, lots of compression for a news phone insert. Because

we've built the power to provide this choice into AudioVAULT now, we believe our customers will save money, and quality, in the future.

*Digital technology is only the latest new technology Broadcast Electronics has mastered in 35 years as a reliable supplier of high quality equipment to radio stations worldwide. Broadcast Electronics designs and manufactures a full line of digital audio and automation systems for radio, including AudioVAULT<sup>®</sup> and AudioVAULT OnLINE<sup>™</sup> digital hard disk audio systems, CORE<sup>™</sup> and Format Sentry<sup>™</sup> digital automation controllers. Broadcast Electronics continually develops and improves the technology in its product line, which also includes AM and FM transmitters, audio consoles and associated equipment, and provides 24-hour technical support for all products. With its Broadcast Programming division, BE develops complete digital programming solutions for radio stations and groups. For information on Broadcast Electronics digital systems, call 800-426-9082 or fax 206-441-6582. From outside the US or Canada, call (206)728-2741.*

# BANKRUPTCY: NOT THE END OF THE ROAD BUT THE BEGINNING OF A HIGHWAY

by Cliff Boyd



One of the tragedies of the last decade is the number of radio stations that have gone dark due to financial insolvency. It's a problem that happens to many stations, though few seek help until it's too late. Most never realize how severe their problems are until they've reached an impasse with their vendors and employees, at which time it is so far out of hand that little or nothing can be done.

Unfortunately, finance is one of the areas most ignored and least understood by many broadcasters. All too often broadcasters are in denial about their true financial condition and optimistically feel they can repair their problems by boosting sales and or ratings, which seems like a logical solution. Though these are areas of importance, immediate attention is usually necessary to address the insolvency problem by managing cash flow and debt. Few see clear to this end of the recovery process because it is not their area of expertise.

In most cases a station owner will address cash flow problems by "robbing Peter to pay Paul" and eventually give up because that strategy catches up to them. Once they can no longer stretch their vendors

any further, the situation snaps like a rubber band. When that happens the station begins to die on the vine. Yet if a station can get into a position to keep current with vendors on current debt and pay down the past debt, survival is much more likely. Unfortunately, most never get to that point because of the lack of knowledge in workout situations, and there just isn't enough cash to go around.

All too often bankruptcy (Chapter 11) becomes the only solution. Along with bankruptcy comes a stigma that makes vendors and employees even more unwilling to continue with the business. The assumption is made that everything that can be done has been done and the only solution is to give up. Nationally 80 to 85 percent of all companies that go into bankruptcy will never get out of it, making that assumption a reality.

Most companies do not come out of bankruptcy or a form of workout because of the absence of a financial partner, and few know how to get one at this point. You may have protection from your creditors, but you still need operating cash and most banks are prevented from lending at that point (assuming they would even want to).

Because of the absence of a financial partner, most assume there are no alternatives. That's where having experience on your side can make a difference. Too many times we fear things we don't understand. In reality, bankruptcy should not be feared but embraced as a viable alternative to going

dark. If you had cancer you wouldn't ignore it, you'd go to a specialist and do everything possible to extricate it. It's important to deal with someone who understands laws and codes and why they were created. Those who thoroughly know the codes and systems can provide advice on possible solutions. The bankruptcy system and codes were set up with the intention of protection, not devastation. Understanding the bankruptcy process thoroughly is half the battle, yet good intentions still won't pull most people out of bankruptcy.

## KNOW YOUR OPTIONS

One viable solution supported by the bankruptcy code is the ability to factor receivables. If you have a good debtor base, factoring doesn't impede the court's ability to help you. Factors can obtain a secured position, which is provided in the code through the courts and can become the missing link in having your plan confirmed. A financial partner is one of the key ingredients those voting on your bankruptcy plan will always require, giving vendors hope of seeing a settlement someday, thus giving you a chance.

Cash Flow Management has been working with bankruptcies and workouts since 1979 and knows the available alternatives and strategies to put your station on the highway of success. Though it's best to catch the problem before it gets to the point of no return, Cash Flow Management can provide alternatives to give you a strong chance of rebuilding

your company without losing your investment and years of hard work. Many stations would not have gone dark in the last 10 years if they would have had a factoring partner like Cash Flow Management.

If your station is having financial difficulties, we encourage you to contact Cash Flow Management and allow us to explain several alternatives that can pull you out of the fire. We become a strong partner in your overall plan and have the experience to guide you into solvency, whether a small or major market station. If you're already in or facing bankruptcy we should talk immediately. If you're experiencing financial difficulties or would just like to have access to your cash sooner than 90 days, call Cash Flow Management today. All inquiries are confidential.

*Cash Flow Management is a specialist in factoring for radio stations. If you have cash needs, they can develop a simple-to-implement plan that will allow you to gain benefit of your outstanding receivables immediately, whether you're in a small market or major market. Factoring is an excellent way to accelerate your growth and gain a competitive edge. No more waiting 30, 60, 90 or more days for your cash; it's available to you when you bill. Cash Flow Management is not a collection company, it's an extension to your radio station. For an information kit and references, contact Denise Smith or Cliff Boyd of Cash Flow Management at 800-553-5679*





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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.

## VEHICLE CUSTOMIZING

:60 TRAVELIER

Radio: Hey you! You out there! Wife: Honey! The Radio's talking to us! Radio: Are you out driving your truck or sport utility vehicle naked right now? Both: Gasp!!! Radio: Not you! Your truck! Get it dressed at Travelier. Husband: What do you mean? Radio: Travelier has truck covers and customizing accessories with running boards, bed liners, tool boxes, camper tops, sleeper cabs, and more! Husband: Whew! That's a lot! Radio: And it doesn't matter whether you're a contractor, outdoorsman, sportsman, or just driving a truck for leisure ... Wife: That's us! Radio: You need to dress up that naked truck! Travelier promises if they don't have what you need for your truck, they'll get it! ... And, when you visit Travelier to do your Christmas shopping, we'll give you a free stocking stuffer just for coming! Get the hint, ma'am? Wife: Sssshhhh! Not so loud! Husband: What was that? Wife: Oh, nothing dear. Radio: Take your naked truck to Travelier Truck Covers and Customizing Accessories ... (tag)  
Richard Breen, WROQ-FM Greenville, SC

RADIO  
INK

## UTILITY

:60 PIEDMONT NATURAL GAS

(Director's voice on intercom) Dir: Gas Advantage Home, take one! Anncr: Make a resolution this year to heat your home more efficiently and affordably. Make your home a Gas Advantage Home. Safe, clean-burning gas heats water twice as fast at half the cost. Whoa, Wait! This ain't right! Twice as fast at half the cost?! Dir: Cut! That's right, babe, switching to a gas water heater pays for itself. OK everybody, let's go from there. Gas Advantage Home, take two! Anncr: And natural gas heats your home at less cost than any other fuel. Come on! You gotta be kidding me! Dir: Cut again! Trust me, babe, nothing beats the warm feeling of a home heated by gas. ... Gas Advantage Home, take three! Anncr: Don't put up with your old furnace for another winter. Make your home a Gas Advantage Home. Hey, I'm gonna call them, right now! Let's take lunch! Dir: Cut!! (Mumbles to himself) Actors.  
Richard Breen, WROQ-FM Greenville, SC

RADIO  
INK

## CAR DEALERSHIP

:60 CHUCK SYPOLT CHEVROLET

Female 1: So, tell me all about Saturday ... and don't leave out any details! Female 2: Well ... the only way to describe Saturday would be "ultimately perfect!" Female 1: Characteristics, Shelly. I want details ... Female 2: Dependable, trustworthy, reliable, stylish, strong lines, and good body maintenance! Female 1: (excited) Does sound perfect ... So, does this guy have a younger brother? Female 2: What are you talking about? I was talking about my car dealership! Chuck Sybolt Chevrolet! I bought a car Saturday and I feel great ... Sybolt Chevrolet has been in business for over 35 years — I trust I'm getting the best buy for the money. Female 1: You are really excited about Sybolt Chevrolet ... it must be love! (both giggle) Female 2: At Chuck Sybolt, they took their time with me choosing the perfect car for my needs! No high pressure! You know the commercial, "You'll come for the price ... you'll stay for the service."  
Sissy Schaefer, WDPM-AM/WZKL-FM Alliance, OH

RADIO  
INK

## PLUMBING/HEATING/COOLING

:60 BLESSING COMPANY

(sfx: store atmosphere) 1: Can I help you sir? 2: (reluctantly) Well ... maybe ... I'm looking for a Mr. Flonson ... the guys at work told me to come down to the Blessing Company and see Mr. Flonson about getting a Langstrom 7-inch gangly wrench ... you see I'm fixing up my bathroom ... 1: Sir, there's no such thing as a gangly wrench ... I think they're pulling your leg ... but if you're fixing up your bathroom you've come to the right place ... Blessing Company has been helping folks in Flint since 1946 ... We're the plumbing, heating and cooling specialists and bathroom experts. ... 2: Great, but I still feel a little foolish about asking for a gangly wrench ... 1: That's OK sir, you tell your buddies that we're giving away free half-inch Foley Transom Flangers this weekend ... 2: Ahhhh ... OK ... (fade) Anncr: Blessing Company, in downtown Grand Blanc ... quality products, service and installation under one roof ... But no Langstrom 7-inch gangly wrenches.

Jim Anderson, WFNT-AM/WKMF-AM/WCRZ-FM Flint, MI

RADIO  
INK

## FLOOR COVERING

:60 CARPETS BY MURRAY

Anncr: If you're shopping for carpet, you could come to Carpets By Murray or you could shop at a department store ... (sfx: store background) 1: Excuse me, we're looking for your carpeting department ... 2: Let's see ... carpeting ... OK, you go through lawn and garden, catch the "J" shuttle bus to hardware ... bear left through electronics and uh ... ask someone there ... Anncr: You could try a discount store before you come to Carpets By Murray ... (hard sell music & read) 3: Today only at Crazy Freddy Carpeting, you'll save 350 percent during the super last chance extreme blowout clearance extravaganza sale! Anncr: Save yourself all the hassle and hype and come to Carpets By Murray first! Carpets By Murray is proud of their service, selection and reputation as the premier floor covering experts in the area. Aside from carpeting, Carpets By Murray offers vinyl and hardwood flooring, wallpaper, custom draperies and paint. (tag)

Jim Anderson, WFNT-AM/WKMF-FM/WCRZ-FM Flint, MI

RADIO  
INK

## PORTRAIT STUDIO

:60 DAYSTAR STUDIO

("Beverly Hills 90210" theme music) Jason: Hey Luke, check out these old yearbooks ... remember last year's picture of Shannen? (both laugh) Luke: What could be worse? Jason: Ah, surely you haven't forgotten your sophomore year picture. Luke: Hey Jason, lay off man! Tori: Hi guys. Jason: Oh, hi Tori. We're looking at old yearbooks ... we definitely don't want our senior pictures turning out as bad as some of these. Tori: Oh, no need to worry ... since this is my dad's show, I get to choose where we get our senior portraits done. We're going to Daystar Studio in Shippensburg ... Pennsylvania. Luke: Isn't that a little far from Beverly Hills? Tori: Oh, it'll be worth the trip! Daystar allows you to express yourself the way you want to ... whatever reflects your lifestyle. Almost anything goes. They even provide hair touch-ups and makeovers — of course, I wouldn't need one of those. Anncr: Nobody puts it all together like Daystar Studio, 12 East King St., Shippensburg ... or call Jim today at 530-1070! Your senior year could depend on it! Jeff Wine, WCHA-AM/WIKZ-FM Chambersburg, PA

RADIO  
INK

## RESTAURANT

:60 BRAY'S FAMILY RESTAURANT

(Homey BG music) Anncr: Take your mother's advice. Don't talk to strangers, wear long underwear when it's cold and eat right — Bray's Family Restaurant. Mom was right. There's nothing better than hot, fresh, great tasting homemade food. And Bray's Family Restaurant has it. In fact, it may be difficult deciding what to order! The menu at Bray's Family Restaurant is loaded with incomparably delicious, down-home, appetizing selections. Stuffed sirloin sandwiches, a zesty bowl of chili, creamy soups made daily, country-style crispy chicken, a tasty salad loaded with fresh ingredients. It may not be easy, there's a lot to try. But, it's "all" delicious. Bray's even has decadent cream pies — banana, chocolate and others. Each day Bray's features something different, with various soups and specials. Bray's Family Restaurant — fast, friendly, cozy and great tasting! Conveniently located in downtown Kankakee, Bray's is a great place for lunch for those who work in Kankakee. And of course, Bray's is always open, 24 hours a day, for breakfast, lunch, and dinner. (tag)

Julie Lambert, WKAN-AM/WLRT-FM Kankakee, IL

RADIO  
INK

## REAL ESTATE

:30 COUNTRYSIDE HOMES

(sfx: crowd noise) Vc. 1: It's coming! Vc. 2: I know! Vc. 3: Everyone's waiting! Vc. 1: It's the big one! Vc. 2: I can't wait! Vc. 3: Neither can I! Vc. 1: What are we gonna do in the meantime? Vc. 2: I don't know! Vc. 3: Ooooohhh ... this is too much! Vc. 1: The event of the year! Vc. 2: The century! Vc. 3: I can't wait! Anncr: Don't make a housing decision until you see the fabulous new houses coming to the No. 1 spot at Countryside Homes! But until then ... Vc. 1: OK, we can visit Egypt! Vc. 2: No, we might miss it ... let's have a movie marathon! Vc. 3: I know — let's write a song about it! Others: OK! (to the tune of "Country Roads") ... Take me home, Countryside Homes, to a place ... (fade out) Anncr: Look for the big one coming soon! Countryside Homes, Route 30 East, Chambersburg.

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

RADIO  
INK

## INSULATORS

:30 GIRARD INSULATING

Anncr: You think because we had a mild winter, and spring is just around the corner, you don't have to worry about insulating? Well, don't forget about the summer! Not only does proper insulation keep your home warmer in the winter, it also helps keep it cooler in the summer. Girard Insulating has fiberglass and Sell-E-Cis wood fiber blown-in insulation. Insulation that meets and exceeds government specifications! Call Girard Insulating for a free home insulation evaluation and estimate ... 933-5803. Girard Insulating, Kankakee's oldest and most reliable insulators. 1095 South Schuyler Ave., Kankakee.

Julie Lambert, WKAN-AM/WLRT-FM Kankakee, IL

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## DRAW CROWDS TO YOUR REMOTES with the JACKPOT MACHINE!



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Radio Music formats on CDs and tape. The local alternative to satellite programming.

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Common sense for country radio.  
Formatics + Strategy + Promotions = Success  
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RJL Communications....**605-343-4416**.

David Paul McNamee ..... **813-576-8958**  
Customized. Programming, personality, promotion.

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## RESEARCH

Center for Radio Information ..... **1-800-359-9898**  
Radio/TV station databases, labels, radioscan. All types of Arbitron analysis. Fax .. **914-265-4459**

Stadlen Radio Associates, Inc. .... **319-365-0410**  
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Accu-Weather, Inc. .... **814-237-0309**  
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Circle Reader Service #187

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Satellite services including digital audio networks, off premise control services, data networks and space time.

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Hear 50-8000 Hz audio response from your next remote for much less than costly TELCO loops by renting GENTNER EFT-3000 or COMREX 3XP/3XR

Skywatch Weather Center ... **1-800-759-9282**  
Rain or shine, here's a custom formatted, personalized and localized weather forecasting system your audience will stay tuned for every day.

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Bill Burton ..... **313-643-7455**  
Radio's most enthusiastic speaker/motivator. Outstanding sound and slide presentations on Radio. Fax **313-649-3180**

Jim Doyle ..... **813-378-4898**  
Jim Doyle's UPGRADE STRATEGY shows salespeople how to dramatically increase the spending of already large accounts. It's high impact, innovative training for stations, management meetings, and associations.

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has been a TV success for more than a decade. By popular demand it is now available for radio as 5 segments weekly of 40-seconds each. For complete details, call  
Mark Carlton,  
**713/792-4633.**



Circle Reader Service #167

## TRAVEL

Carlson Travel Network/Media Travel USA ..... **1-800-283-8747**  
CTN Media Travel USA specializes in the travel needs of broadcasters. Call to save time and money on your next corporate meeting or incentive trip.



## MOVERS & SHAKERS



**Weezie Kramer**

★**Weezie Kramer** has been named VP/GM of WMAQ-AM Chicago. Kramer had been WMAQ's station manager.

★**Mike Fowler** has joined WWBZ-FM Chicago as VP/GM. Fowler had been VP/GM at KZOK-FM Seattle.

★**Harold Wrobel** has been named senior VP and director of business and legal affairs for Premiere Radio Networks. Wrobel had been VP and general counsel of the company.

★**Michael D. Lonneke** has been named VP/GM of Radio Seven in Moscow. Lonneke had been president of TransAmerica Marketing Services Broadcast Division.

★**Ruth Ray** has been appointed VP/GM of WOLZ-FM Ft. Myers, FL. Ray had been GM of WMHE-FM Toledo, OH.

★**Shirley Thom** has joined KMTT-AM/FM Seattle as GSM. Thom had been a sales consultant for KZOK-FM.

★**Tony Hernandez** has been named GSM for CBS Americas. Hernandez joins CBS from Cadena Radio Centro, where had been VP/GM since 1991.

★**Mark Douglas** has joined KRLV-FM Las Vegas as GSM. Douglas had been with KTHT-FM Fresno, CA.

★**Michael Young** has been named eastern regional sales manager for the CBS Radio Networks. Young had been managing director, marketing for CBS Radio Representatives since 1992.



**Mike Fowler**



**Tony Hernandez**



**Michael Young**

★**David Small, Rick DeMent and Bill Richardson** have been appointed VP/GM, central region; director of operations, Atlanta; and director of operations, Tampa, FL, respectively, at Metro Networks. Small had been the central region's director of marketing; DeMent had been director of operations, Cleveland; and Richardson is a 19-year veteran to the broadcasting industry.

★**Doug McGuire and Tim Murphy** have become VP/national program director for EZ Communications' 16 Radio stations nationwide, and VP of programming for EZ's KMPS-AM/FM and KZOK-FM Seattle, respectively. McGuire had been EZ's regional program director in Fairfax, VA, and Murphy had been the company's regional program director in Seattle.

★**Dale Mitchell** has joined WRBQ-FM Tampa, FL as PD. Mitchell had been PD and morning man at WTQR-FM Winston-Salem, NC, since 1986.

# PROMOTION SHOWCASE

*Looking for a great travel promotion?*

*Call today for your free promotional planning packet.*



**1-800-877-8687**  
**Branson Radio Tours**

Circle Reader Service #114

## **I.N.I.T.I.A.L. Response<sup>®</sup> RADIO**

**QUESTIONS??** How many **FAMOUS** or **WELL-KNOWN PERSONALITIES** do you know with the initials "J.D.?" How many names can your audience come up with? How many initial sets can you derive from the alphabet? How long would "I.N.I.T.I.A.L. Response" <sup>®</sup> RADIO air on your station if you could change the **CATEGORY** of **FAMOUS PERSONALITIES** every morning?? Finally, do the **Corporations** you advertise for have initials??

Call in at 1-800-766-9880 or write to **CURRY GAMES, INC.**; 2004 N. 12th St. Suite #7; Grand Junction, CO 81501.

Circle Reader Service #115



Elevate your station to new heights with a Pie In The Sky Advertising Blimp. Designed by computer! Wind tunnel tested. Urethane-coated fabric construction. Requires less than one helium cylinder to inflate. Cost? \$790.00, plus artwork.

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Circle Reader Service #116

## EVENTS CALENDAR

### 1994

Aug. 14-16—Arkansas Broadcasters Assoc. Annual Convention, Little Rock, AR. 800-844-3216

Aug. 18-20—Morning Show Bootcamp, presented by Talentmasters, Atlanta. 404-926-7573

Aug. 25-27—48th Annual W. Va. Broadcasters Assoc. Convention, White Sulphur Springs, WV. 304-744-2143

Sept. 8-10—Billboard/Monitor Radio Seminar, New York. 212-536-5018.

Sept. 9-11—Oregon Assoc. of Broadcasters 54th Annual Fall Conference, Bend, OR. 503-257-3041

Sept. 22-23—Institute of Electronic & Electrical Engineers/ Broadcast Technology Society Broadcast Symposium, Washington, DC. 212-705-7910

Sept. 22-25—Women in Communications Inc. Annual Conference & Communicators Expo, Dallas. 703-920-5555

Sept. 23-25—AWRT Northeast Area Conference, Hershey, PA. 703-506-3290

Sept. 23-25—North Carolina Assoc. of Broadcasters Annual Convention, Pinehurst, NC. 919-821-7300

Sept. 24-25—Texas Assoc. of Broadcasters/Society of Broadcast Engineers Regional Exhibit Show, Arlington, TX.

512-322-9944

Oct. 1-2—Illinois Broadcasters Association Annual Fall Convention, Oak Brook, IL. 217-753-2636.

Oct. 6-8—45th Annual Minnesota Broadcasters Assoc. Convention, Willmar, MN. 612-926-8123.

Oct. 12-15—NAB Radio Show & World Media Expo, sponsored by NAB, Los Angeles. 202-429-5409

Oct. 12-15—Radio-Television News Directors Association Int'l Conference & World Media Expo, Los Angeles. 202-659-6510

Oct. 12-15—Society of Broadcast Engineers Engineering Conference & World Media Expo, Los Angeles. 317-253-1640

Oct. 29—National Association of Radio Talk Show Hosts Semi-Annual Board Meeting, St. Louis. 617-437-9757.

Nov. 12-14—RAB Fall '94 Board Meeting, Del Coronado, CA. 212-387-2100

Nov. 17-18—Arizona Broadcasters Association Annual Convention, Chandler, AZ. 602-274-1418.

## C & B ENTERPRISE

Dear Broadcaster:

Do you lose sleep worrying about your unsold air time?

You could sleep peacefully tonight by turning that unsold air time into the most profitable of your station's inventory simply by using the high impulse moneymaking products offered through the C & B Enterprise direct response promotional campaign.

C & B Enterprise will create, especially for your station, a beautiful full color 224 page catalog jam-packed with over 2500 high impulse specialty items that sell as fast as your listeners get the catalog in their hands. This impressive catalog will be imprinted with your station's call letters and logo at no cost.

This enables your station to tap into a piece of a multibillion dollar market that's virtually untapped by radio.

Today, with the high cost of running a radio station, you need every way possible to increase your revenue and profit, and keep your listeners happy, too.

C & B Enterprise has found a sure-fire way to make it possible for your station to tap into that multibillion dollar catalog market and its all cash up front business from your audience.

Since you are not using your unsold air time, you have no investment. Nothing to lose, everything to gain.

No matter how big or small your market, it only takes a phone call and besides it does not obligate you in any manner. As soon as I receive your call or written inquiry, I will show you how C & B Enterprise is dedicated to making money for broadcasters like you.

Sincerely,

*Dave Casto*

Dave Casto  
President  
C & B Enterprise

8616 Gutierrez Road, N.E. • Albuquerque, New Mexico 87111 • (505) 275-1275

### 1995

Feb 16-19—RAB Managing Sales Conference, Dallas. 212-387-2100

Feb. 25-27—NAB State Leadership Conference, Washington, DC. 202-775-3527  
April 7-10—Broadcast Education Association Annual Convention, Las Vegas. 202-429-5354

April 10-13—National Association of Broadcasters Annual Convention, Las Vegas. 202-775-3527

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

June 7-10—PROMAX & BDA Conference & Expo, Washington, DC. 213-465-3777

June 22-25—National Association of Radio Talk Show Hosts' Talk Radio '95, Houston. 617-437-9757

July 21-23—North Carolina Assoc. of Broadcasters Annual Convention, Asheville, NC. 919-821-7300

Sept. 6-9—NAB Radio Show & World Media Expo, sponsored by NAB, New Orleans. 202-775-3527

### 1994 Arbitron Survey Dates

- Summer June 23-Sept. 14
- Fall Sept. 22-Dec. 14

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

Circle Reader Service #117



# PRODUCT NEWS

## TECHNICAL



New from **AKG Acoustics** is an improved C12 Tube Mic that maintains a classic sound and look with '90s technology, with improvements that eliminate those annoying hums and noises of days gone by. For more information call 206-458-3838.

**Audio-Technica's Omniphones** is its latest line of headphones that incorporates "breakthrough" comfort and quality sound. Omniphones have universal application and come in three models, each with its own special features. To find out more call Jesse Walsh at 616-695-5948.



**Panasonic/Ramsa's** new products include a wireless microphone system that boasts



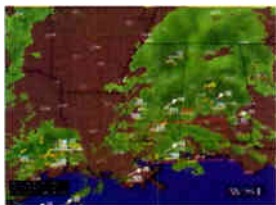
impeccable reception by eliminating external noise and interference. Also new from Ramsa is the SV-4100, the latest in DAT machines for "the ultimate" in digital sound and performance. For more details, call 310-471-6710.



**Crown Broadcast** is getting attention with its new low-power FM transmitter with integrated audio processing and stereo generation called the FM200. Finding its mark with stations using FM boosters, the FM200 costs approximately \$6,695. For more information, call 202-544-6855.



**If your station is vulnerable** to wicked weather, WSI has a high-tech in-studio system to help improve your forecasts and give precise storm warnings with colorful and readable radar summary graphics. For more information call 508-670-5000.



•Sales made easier is the idea behind

Murb Communications' new software package for sales departments of single stations, combos and duopolies across the country. Easygrid Version 2.03 offers such features as custom rate cards, cost-per-point monitoring and user-friendly proposal programs. The software costs anywhere from \$295 to \$695. Information is available at 615-675-4637.

## PROGRAMMING

**Just in time for the football season**, *Mike Francesca's Sports Now!* is the latest offering from Westwood One Entertainment. The weekly sports show, with host WFAN-AM New York's Francesca, kicks off in September. To find out more, call 310-840-4383.



**The best of the best in promotions** has made it into this new book by Sun Broadcast Publishing. *Promotional Warfare* has more than 1,000 pages of the most successful ideas from PDs around the coun-

try. We were stunned by the magnitude of size, quality and information in this two-binder set. For more info call Nikki Linn at 813-395-0774 and get ready for combat!

•**Retro rock.** TM Century unveils a new 10-hour '70s show called *Rockin' through the '70s* hosted by Scott Shannon, which should be available for Labor Day. The show has three commercial breaks and includes interviews. Call 800-937-2100 to get more information.



•**Sun Radio Network** is offering *The Car Doctor*, with host auto-medic Dennis Neighbor, every Sunday for all do-it-yourselfers or auto-shop phobics out there. For details call 813-572-9209.

**SEND PHOTOS**  
of your new products, services and programs to: **Product News, c/o Radio Ink, 8000 N. Federal Highway, Boca Raton, FL 33487.**

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**SPECIAL**  
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31600

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## GRAPEVINE



ABC Radio recently held its second annual Z-Rock Affiliate Conference in Dallas, bringing together folks from Zs around the land to discuss the changing climate of rock radio. Pictured (l to r): Malcolm Ryker, KUTZ-FM Austin; Rhonda Beasley, Geffen Dallas; Bryan Schock, KNAC-FM Long Beach; Susan Naramore, Geffen LA; Lee Abrams, Managing Director, ABC Networks; Pat Dawsey, ABC Networks; Mark Burger, Geffen Dallas and Craig Dori, ABC Networks.

•**Laurels go out to KMOX-AM** St Louis for picking up seven awards from the Missouri Broadcasters Association, including one for outstanding news and sports programming. Keep up the good work!

•**Those French are once again** showing their disdain for Americans with the latest edict from the government requiring DJs to devote at least 40 percent of music to songs sung in French. To help jocks out of this Orwellian order, here are some tunes that may pass the Grey Poupon, courtesy of *Entertainment Weekly*: Michelle (Beatles), My Cherie Amour (Stevie Wonder) and Psycho Killer (Talking Heads) "Psycho Killer/ Qu'est-que c'est." Bon appetit.



**Brucie on Broadway ...** Currently making his mark on center stage is WCBS' "Cousin Brucie" Morrow in the role of DJ Vince Fontaine in the Broadway revival of *Grease* at the Eugene O'Neil Theatre in New York. Brucie took over after actor Brian Bradley suffered an injury. Says the veteran DJ, "Fontaine is like a satirical version of the early part of my career."

•**In search of Paragon Research** but you live on the East Coast? Well, fear not, because they now have an office in New Hampshire, according to Exec. VP Chris Porter. For more info call 603-435-8448. Paragon will maintain its Denver office.

•**If you write her**, she will come. It seems that Barbra Streisand left Chicago out of her consistently sold-out concert tour and WGNAM's Roy Leonard isn't too pleased. Leonard has started a letter writing campaign called "Write and she will come," hoping to get enough correspondence to change her mind. Dare to dream, Roy.



Pulling out all the stops was Chicago's Museum of Broadcast Communications as part of its exhibit called "Country Music: On The Air." It recently featured a panel that included (from left) WUSN-FM Chicago's "Big John" Howell, Patsy Montana (the first woman to sell 1 million country records), Hee-Haw Executive Producer John Aylesworth, TNN's Ralph Emery, and co-founder of the Country Music Association Joe Allison.



**Happy Anniversary George Putnam!** Putnam, one of Southern California's most renowned news reporters, celebrates 60 years as a broadcast journalist with a career including interviews with every U.S. president from Herbert Hoover to George Bush. Putnam continues to host *Talk Back* on KIEV-AM Glendale, CA.

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

## RADIO INK

Radio's Premier Management & Marketing Magazine

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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, widespread, 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  
407-995-9075



# Prices Plummet for Music on Hard Drive

Copyright 1994 by Scott Studios Corp.

10:14:18A	Without You Mariah Carey :14/3:33/F HIT HM0105 10:14 # 1 for 2 Weeks in March, 1994	:14	Fade On-Air Tab	Jingles & Spots 7	Music Library 8	
* Air * 3:33		Auto 6	Jingles A	Applause B	Sweeper C	Jingles & Spots D
Start F2	Streets of Philadelphia Bruce Springsteen :25/4:03/F HIT HM2608 10:17	F7 Move Up	Weather E	News Open F	News Close G	Rimshots H
Start F3	Win It Before You Can Buy It Q: The Sound of the Tones :00/0:18/C PRO TO2214 10:21	F8 Move Up	Morning Jin. I	Oldies Jingle J	Legal ID K	Animal Noises L
Start F4	McDonald's 2 for \$2 Special JT Q: Thru Saturdays Only. :00/1:00/C COM DA1103 10:21	F9 Move Up	Top 8 at 8 Jin. M	Crowd Boos N	Happy B'day O	More Events 9
Start F5	Bob's Bargain Barn BW Q: At Westland & East Park. :01/1:00/C COM DA4310 10:22	F10 Move Up	Swap Theme Q	Crowd Cheer R	Weather Service S	Options 0
Start F6	Uptempo Jingle Q: Kiss FM. :00/0:06/C JIN DA1037 10:22					

If you've been waiting for prices to drop before you replace your carts, now's the time. Prices for hard disks and digital audio have really dropped! Scott Studios now offers complete hard disk music and commercial systems at the best values ever! In addition, we'll pre-record your music to our hard disks free!

## Play Any Audio At A Touch

Scott Studios delivers 24 digital players on a computer touchscreen in your air studio. Six events (on the left of the screen) come in automatically from your traffic and music computers. Jocks can use the arrow keys to rearrange things at a touch.

Eighteen unscheduled jingles, sounders and effects are "always ready" (at right). You also get other screens with unlimited "walls of carts" that play instantly. Pick and play spots, jingles, comedy or song requests sorted ten ways.

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Weather, live tags, promo copy and any part of the day's log pops up on Scott Studios' screen.

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When spots are produced (or new songs are dubbed), they're electronically transferred to all your air studios. There's no time wasted carrying carts down the hall or redubbing for additional stations.

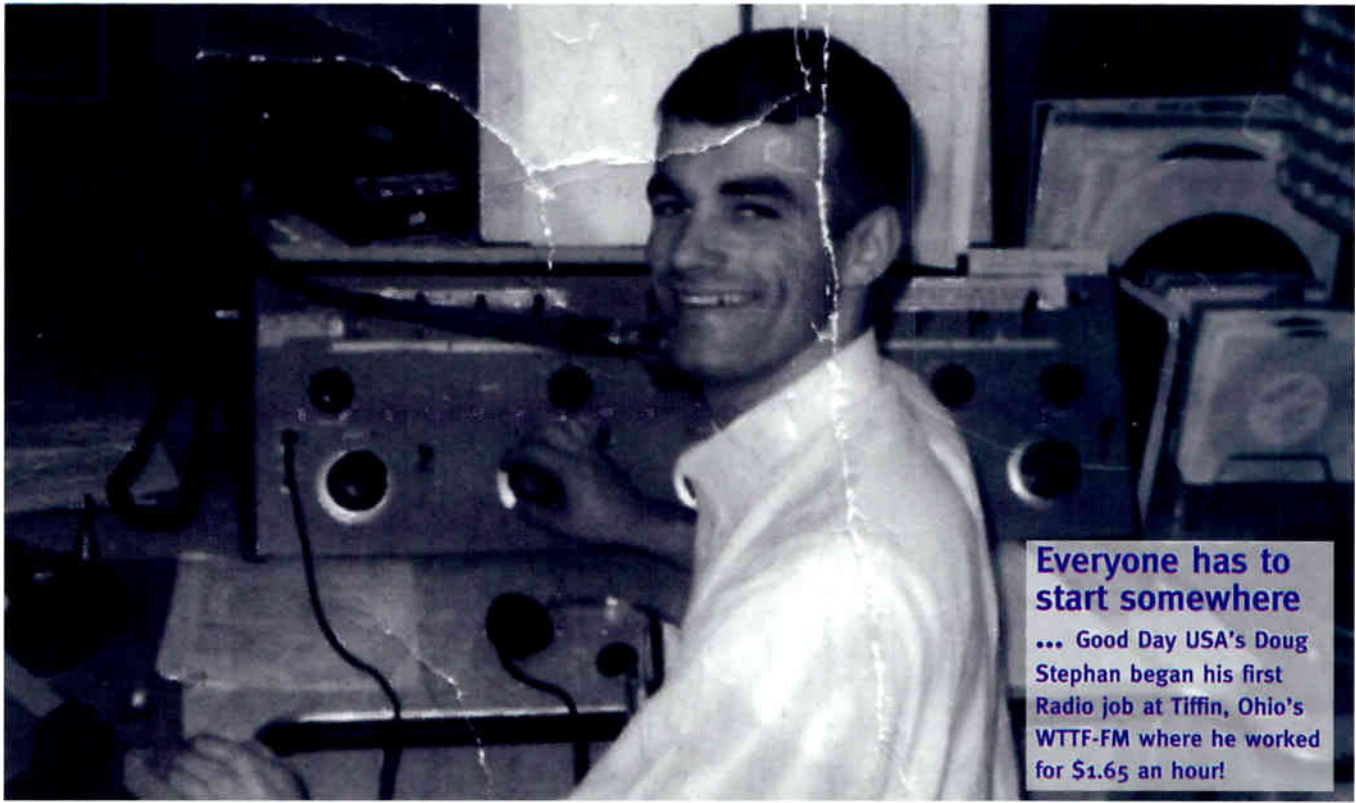
Compared to mere months ago, hard disk digital audio value is way up. And we offer excellent financing and lease plans. Call for details.

*Scott Studios Corp.*

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Dallas, Texas 75234 USA

**(800) 330-3004**

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Circle Reader Service #119

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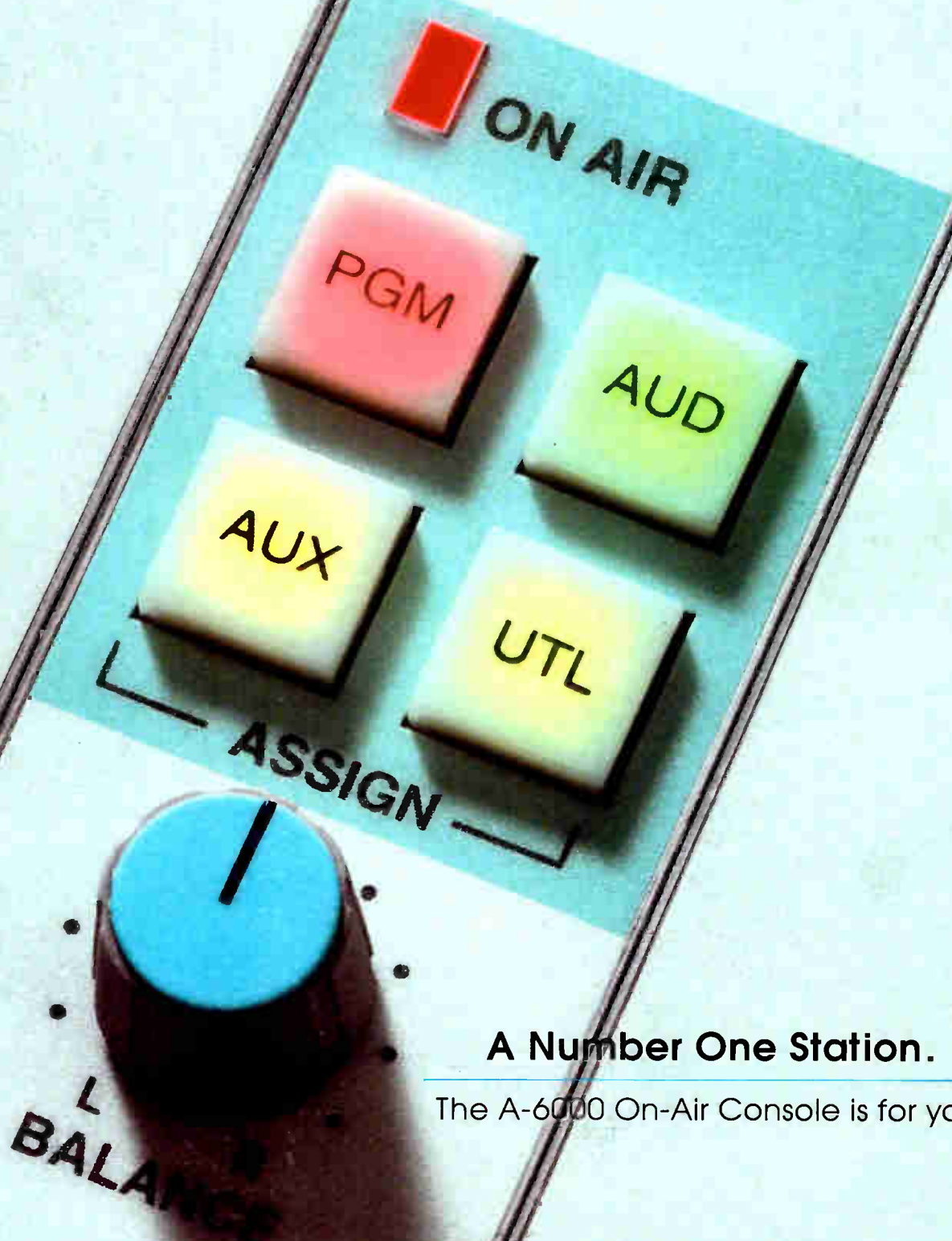
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