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Radio's Premier Management
& Marketing Magazine

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SHIRTS

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DOES
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Vol XII, Number 5
Mar. 3- Mar. 16, '97

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 **SJS entertainment**

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Scott Studios' Spot Box

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

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

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

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

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

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

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

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

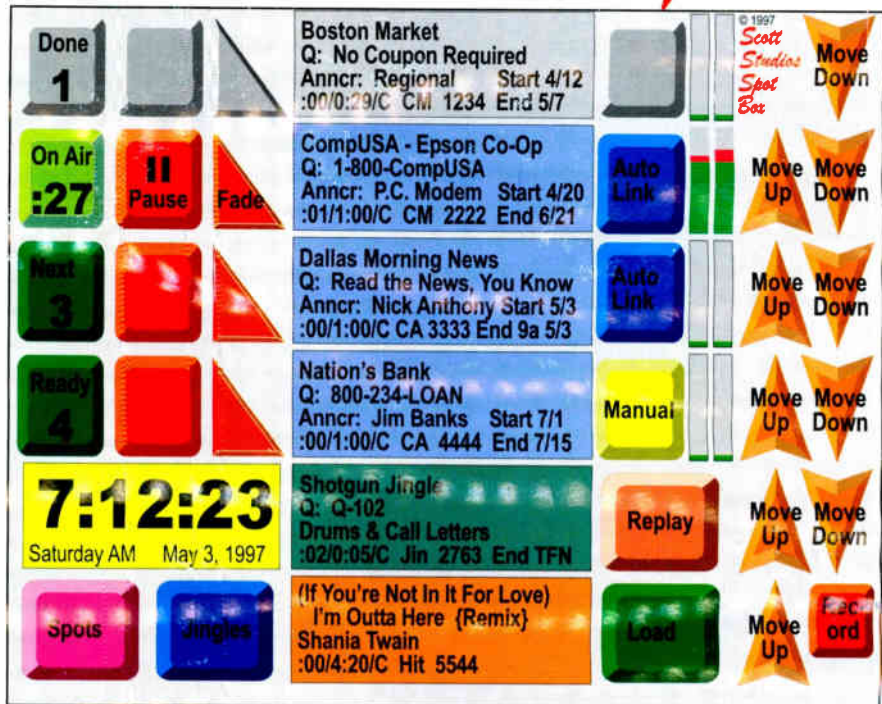
The Spots and Jingles buttons at the lower left take you to a "Wall of Carts" screen that shows *all* of your hundreds of recordings. You can jump immediately to whatever you want by touching the first letter of its name on the large alphabet at the top of that screen. Pick and play it quickly in any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

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

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

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

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



Here's a reduced size view of Scott Studios' 5"x8 1/4" Spot Box. You get easy access to hundreds of commercials, jingles, sounders, comedy and other recordings. All audio is CD quality digital from hard drives.

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

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

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

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

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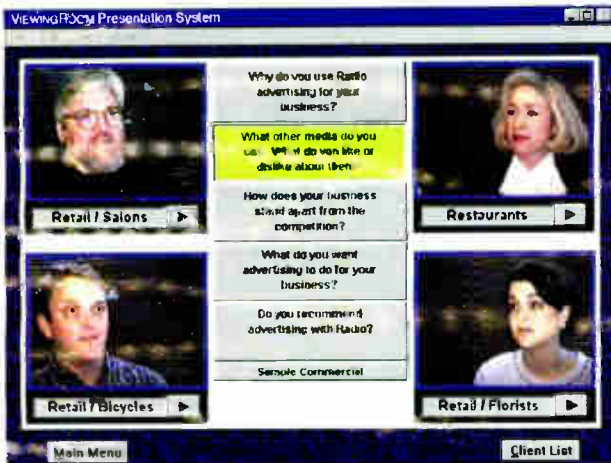
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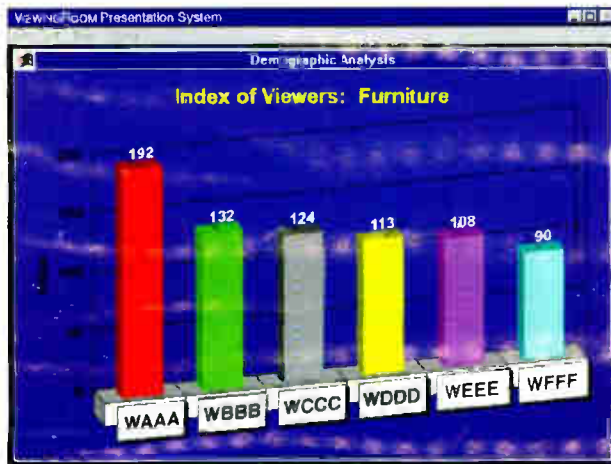
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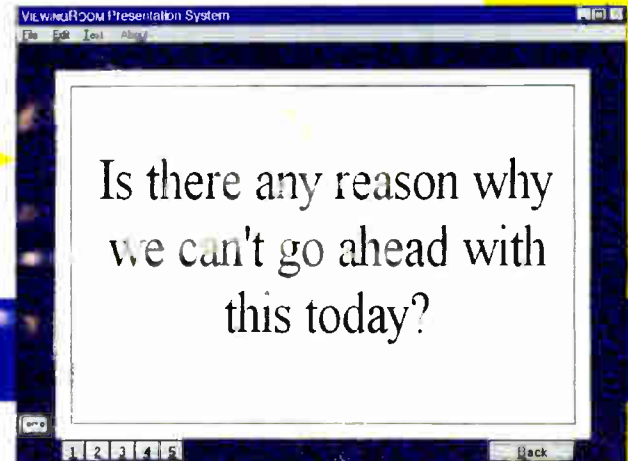
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RADIO INK

Publisher/Editor-in-Chief
B. Eric Rhoads, CRMC/CRSM

General Manager/Executive Editor
Tom Haymond, CRMC

Managing Editor
Shawn Deena

Art Director
Jim Nicholas

Production/Circulation Manager
Tom Elmo

National Sales Manager
Chuck Renwick

Marketing Consultant
Michael McClabhy

Copy Editor/Editorial Assistant
Julie C. Ross

Proofreader
Jeine R. Bressler

Office Administrator/Classified/Yellow Ink
Denise Blouin

Executive Assistant
Cecilia Browne

Contributing Writers

Lee Abrams, Dave Anthony, Bob Beale, Dave Beasing, Alan Burns, Corinne Baldassano, Cliff Berkowitz, Bill Burton, Maureen Bulley, Holland Cooke, Bob Davs, Lindsay Wood Davis, John Dickey, Chris Gable, Valerie Geller, Dave Gifford, Bill Haley, Doug Harris, Joe Heslett, Elaine Jones, George Kessler, Pam Lontos, John Lund, Chris Lytle, Mike McDaniel, Mike McVay, Chuck Mefford, Kathryn Biddy Maguire, Chip Morgan, Andy Orent, Bob Peltier, Roy Pressman, Jack Rattigan, Chris Reller, Bill Richards, David Rimmer, Walt Sabo, Rick Scott, Kim Stiles

Staff Photographer
Bruce "Flash" Codley

Washington, D.C. Counsel
Michael H. Bader
Haley, Bader & Fatts

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Chairman

B. Eric Rhoads, CRMC/CRSM

Chief Financial and Operations Officer
John J. Montani

Executive Editor Emeritus/Los Angeles
Dwight Case

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RADIO INK

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& Marketing Magazine

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Dene Hallam

Going against the groove of what people expect, this is one programmer who is not afraid to try something different. He has made his station a success and as a result made other stations successful in the process.

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Is Country Dead?

The days of the Ruby Breaky Dance are long gone, and Country music seems to have leveled off. Has it? Where are the superstars? Is this format as strong as it used to be or will the '90s continue to be the decade of Hootie and Atlantis?

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Editorial Offices: 224 Datura Street • Suite 701 • West Palm Beach, FL 33401 • Phone (561) 655-8778

• Main FAX (561) 655-6164 • Editorial Dept. FAX (561) 655-6134 • EMAIL: Radiolnk@aol.com

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Radio's Rates Make Us Weak



Consultant Walt Sabo tells a story about his father who was a retailer in the New York area. Sabo's father was called on by newspaper, television and Radio people. "What's wrong with Radio?" his father always used to ask Walt. "They're the only ones who mention price and apologize for it before we even start negotiating." Walt's father always thought that Radio must be inferior because it was so quick to drop its price.

I recently attended a non-Radio seminar on negotiation. The class was filled with small-business owners and employees — the types of people that we, as an industry, call upon regularly. One of the areas the seminar focused on was creating and sticking to price objectives, even when price was not the real issue. The reason for this — "Most people will buckle early, and most people get hung up on pricing issues." Every person in the room stated that when someone had the lowest price, they wondered, "What's wrong with the product?" Everyone in business said they had competition who offered lower prices than they did, yet the higher-priced companies got their rate most of the time. The seminar taught us that price objections are usually overcome when the buyer's problem is solved. If enough of a problem exists, a buyer will pay an even higher price for resolution.

For years, Radio has been touting many of its "benefits," like price and immediacy. If translated, I wonder if that really means, "Radio is cheap because we're not worth it and can't sell it," and "Radio can get you on the air quickly because we've got more inventory than advertisers."

How would Radio be perceived if we were more expensive than television and newspaper?

After all, we do have higher audience levels and more frequency. I believe that, over time, if Radio were more expensive and buyers were conditioned, Radio would get a lot more than seven percent of advertising expenditures.

Radio needs to increase its price. The issue is not one of worth or value, it's one of belief. Most sales research indicates that price becomes a bigger issue when the seller lacks conviction, doesn't understand pricing issues and buying psychology, or is desperate (needs to meet budget, pressure from the top, etc.). Obviously, market conditions have an effect on pricing, especially in a commodity environment like national agency buys or when all things are equal. But, there is evidence that people will pay higher prices when needed solutions are properly presented.

Belief has to start from the top of every organization. It begins with support from companies that are willing to ride out the "storm" in order to convert clients to higher rates. Then, company policies against veering off of the rate card and offering value-added freebies (Radio's big tragedy).

There will always be desperate others who prostitute their rates when they need not do so. There will always be people who only buy on rate because they don't recognize the difference between price and value. If we can't get our rate, maybe we haven't learned to create value. Radio does not need consistently to be the low-cost provider. We all know how powerful Radio is when properly used. Isn't it time we got what we're really worth? ☒

Eric Rhoads, Publisher

To reach me, write:
RADIO INK,
B. Eric Rhoads, Publisher
224 Datura Street • Suite 701
West Palm Beach, FL 33401
Phone: (561) 655-8778
Fax: (561) 655-6930
EMAIL: Ericrhoads@aol.com

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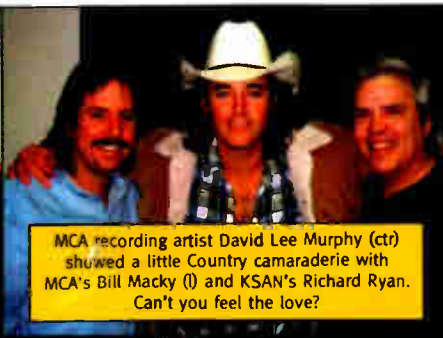
KSAN COUNTRY The bevy of big-time Country stars passing through San Francisco and the station doors of KSAN-FM has kept the staff quite busy recently. Check it out ...



Here we see a KSAN fan desperately trying to get the attention of the KSAN Mystery Cash Man who was inside giving out money, seat upgrades and backstage passes. What he wasn't giving out was advice on how to get a life.



Decca recording artist Rhett Akins (ctr) grinning as KSAN morning guys Welch (l) and Woody (r) were standing on his feet.



MCA recording artist David Lee Murphy (ctr) showed a little Country camaraderie with MCA's Bill Macky (l) and KSAN's Richard Ryan. Can't you feel the love?



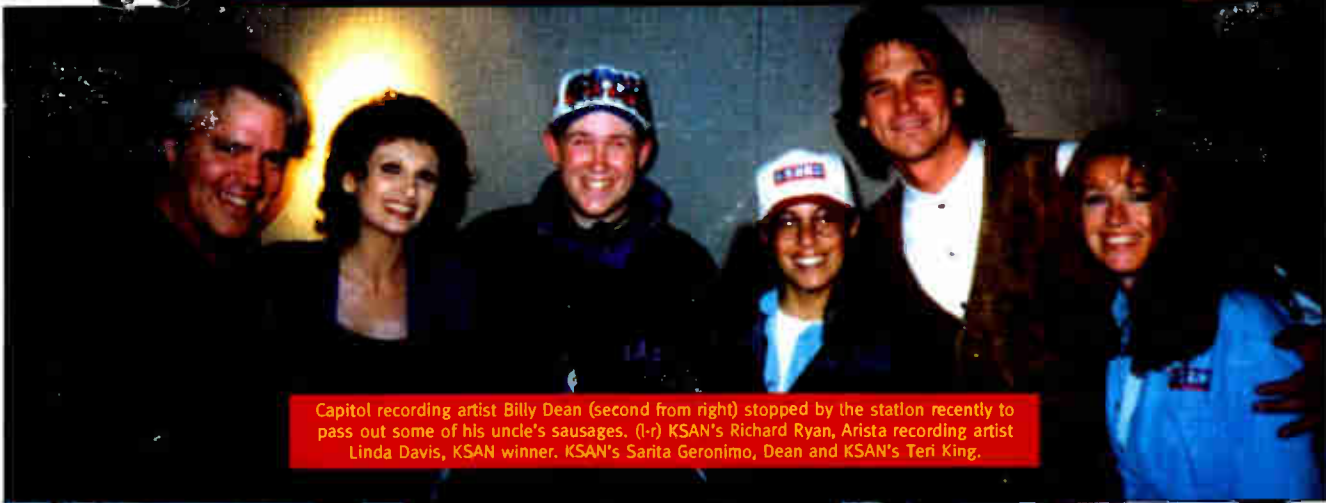
Awww, it's Capitol recording artist George Ducas getting close with KSAN's Sarita Geronimo. So cute it makes you ill.



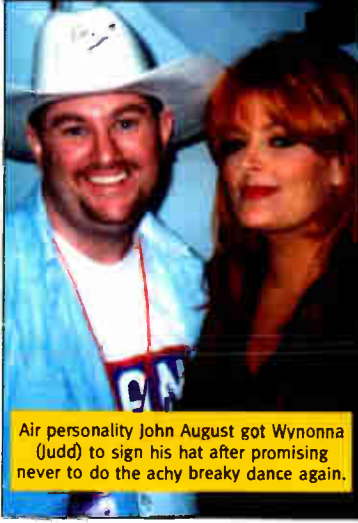
Reba McEntire (ctr), KSAN's Teri King (l), and Richard Ryan (r) yuk it up after realizing none of them were wearing pants.



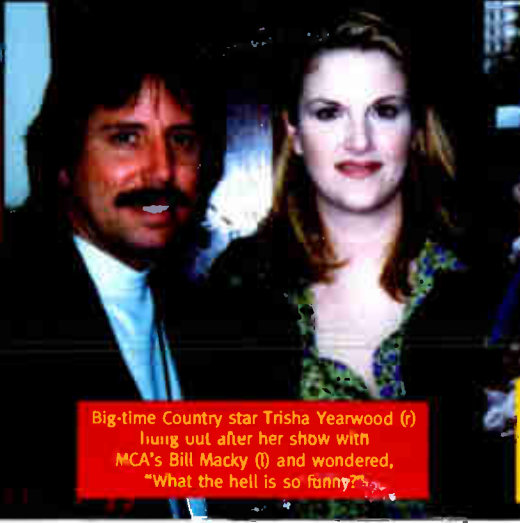
Wacky KSAN morning team Welch (l) & Woody (r), last photographed during the station's "Handfuls of Cash" promotion, tooling around town in a limo looking for lucky listeners. If you've seen these two men please call ...



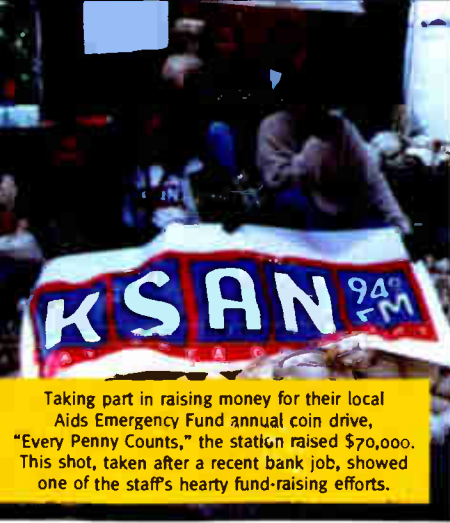
Capitol recording artist Billy Dean (second from right) stopped by the station recently to pass out some of his uncle's sausages. (l-r) KSAN's Richard Ryan, Arista recording artist Linda Davis, KSAN winner, KSAN's Sarita Geronimo, Dean and KSAN's Teri King.



Air personality John August got Wynonna (Judd) to sign his hat after promising never to do the achy breaky dance again.



Big-time Country star Trisha Yearwood (r) hung out after her show with MCA's Bill Macky (l) and wondered, "What the hell is so funny?"



Taking part in raising money for their local Aids Emergency Fund annual coin drive, "Every Penny Counts," the station raised \$70,000. This shot, taken after a recent bank job, showed one of the staff's hearty fund-raising efforts.

We The People

In response to *Consolidation Gives New Meaning* (Nov. 11, 1996 Publisher's Notes) it seems that "successful" owners in the '90s are, in reality, investment bankers. They care about one thing: profitability. And they don't care how their stations achieve the numbers they must have to keep the balls in the air. Good news for the owners (and stockholders) at least during the acquisition period. Not good for employees and the public.

Regarding *The Bigger They Are The*



Harder They Fall
(Dec. 9, 1996 Publisher's Notes)
— the notion that the biggest com-

pany wins is false, yet few people can see that. You are absolutely right, there is no reason why a single station owner can't do extremely well

**Rick Ott, President
Ott & Associates
Richmond, VA**

The Challenge

Kudos to *Radio Ink* for taking an assertive stance in promoting our medium. We are all grateful. Let me share with you and your readers my latest aggravation.

Up until July of '95 one of our (WFEA-AM/WZLD-FM Manchester, NH) best clients was Jordan Marsh, a well-respected department store targeting adults with a female skew. They were merged into the Macy's organization shortly thereafter and wouldn't you know it ... the Radio advertising all but stopped. While they apparently use Radio only in a few large markets, the

commitment is infinitesimal compared to what Jordan Marsh was doing. Newspaper ads however are larger and more consistent than ever. Don't these megaretailers just love those double trucks (two page advertisement spread).

So here's my simple strategy to get our collective Radio message to Macy's advertising decision makers. We've got to find someone in New York City who will take the CEO of Macy's out for a drink, look at him or her in the eye and ask ... "What in the world makes you believe the busy, active, working women have time to read the paper like they did during the *Leave It To Beaver* days?"

So my purpose for writing is to offer \$500 cash to the first person who gets the Macy's CEO into an informal setting and pops the question. Any takers?

**Raymond R. Garon, VP/GM
WFEA-AM/WZLD-FM
Manchester, NH**

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RADIO - TV ACQUISITIONS & FINANCE

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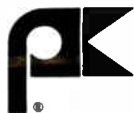
Radio—March 12

GROUP CONSOLIDATION: Future Trends in Values, Markets and Multiples
TOWARD 10%: Radio's Battle for Advertising Market Share
AND JUSTICE FOR ALL: Defining the Rules of Growth
PLAYING WITH INSTRUMENTS: How the Financial Markets Are Listening to Radio

Radio—March 13

GRASS ROOTS RADIO: Where the New Deals Are
RAISING THE POWER RATIO: What it Takes to Drive Ad Sales and Investment Return
MULTIPLE CONSIDERATIONS: What's a Station Worth?
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Ed Shane

Trends and Radio for the New Century

A GROWING SENSE OF LESS

Less money. Less time. Less choice. Less fulfillment. It's perception, not reality. Yet American's worry that the "American Dream" is no more.

What creates the sense of less? The answer is tied to other trends on this list, especially the notion of "Time as Currency" and "Information Anxiety." The telephone that used to be avoided on vacation now travels with us. The once-a-day newspaper is now an instantaneous download that never gets soggy on rainy days. The leisurely lunch is now a few minutes over a Value Meal.

The great paradox as we end the 20th century is that free time has actually grown during the past 30 years, yet so have the levels of stress and time pressure. Other problems expected in the future, according to a Roper Poll, are crime, pollution, congestion of cities and highways, water shortages and lack of privacy.

TIME AS CURRENCY

Fast food. Faster cars. Higher speeds. Instant information. All of life seems to be accelerating.

The day has not been downsized to 20 hours nor the hour to 45 minutes. Yet a lot more information is transmitted in the old 60-minute hour and a lot more demands are put on the old 24-hour day. Time is "getting away"



because more of it is being used.

Management magazines urge office workers to do two things at once: when you're on hold, open your mail. When you're driving, listen to motivational tapes. Sure, it's a great use of "down time," but it compresses the perception of the amount of time being used.

A Gallup study indicated 33 percent of men and 43 percent of women expect to reduce their working time in order to recapture personal time. The irony is that a third of personal time is spent at a video screen.

INFORMATION ANXIETY

Who can keep up with it all? Magazines, newsletters, on-line services, reports, brochures, even this analysis of trends. They all wait ominously to be read and understood. A weekday

edition of *The New York Times* contains more information than the average person was likely to come across in a lifetime in 17th Century England.

Unfortunately, more data does not equal more information. Nonetheless, we are asked to sift through data and make sense of it. Information anxiety is the ever-widening gap between what we understand and what we feel we should understand.

The result is self-editing — tuning out information that seems extraneous. Talk show devotees listen only to hosts who reflect their opinions. On-line surfers download only those stories that appeal to them. The future will yield even more specialized information delivered to the average consumer.

With these ten in mind, I welcome readers to the "Golden Age of Radio" - a point in the future, not the past. The next "Golden Age" will be created by responding to the medium's next challenge: how do we use radio's unique attribute — portability — to give listeners more of what they want? ☺

Ed Shane is owner of Shane Media. This is excerpted from his special report "2020 Visions: Trends and Population Projections to the Year 2020." He may be reached at 713-952-9221.

DAVE GIFFORD'S 1997 SEMINAR SCHEDULE



- NEW ORLEANS..... MAR 11-12/13
- SAN FRANCISCO..... MAR 18 19/20
- WASHINGTON..... APR 15-16/17
- DAYTON..... JUN 10-11/12
- BOSTON..... JUN 24-25/26
- CHICAGO..... SEP 9-10/11
- PITTSBURGH..... NOV 11-12/13



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Star 98/WSRR-FM's annual sales promo calendar consists of 13 locked-in selling events that include Valentine's Day, Rocktoberfest, the Top 1,000 Classic Hits Record Guide and New Year's in New York. These programs, alone, will drive over \$200,000 in business other than spot sales.

In addition to these classics, we have customized a citywide Star 98 school bookcover campaign for August that fea-

tures the distribution of 50,000 client logo-ed bookcovers. Star 98's Nestle's ice cream truck patrols schoolyards, parks and ball games between April and October. We also do live lunch remote broadcasts from Memphis area restaurants and tailgate broadcasts at casino, football, basketball and hockey events. We have concert sponsorship packages for shows like Bob Seger and Bruce Springsteen. And, my favorite is the Star Stop High School Football Game of the Week and the Star 98 High School Student Athlete of the Week.

Jay Sterin regional president • Commodore Media Inc. • mid-Atlantic region



Our stations are using many techniques to generate substantial, high-margin, additional revenue.

Database — We sell inserts in our birthday cards, coupons in our direct-mail pieces, ads in our newsletters and even bill stuffers in our invoices.

Date Line — If half of the audience is "married with children," this leaves the other half who use our interactive phone system for computer matching.

Event Marketing — This includes bridal shows, education expos, dances, concerts, kids' club and job fairs. Booths, signage, and name and title packages are just some of the ways we maximize revenue for these events.

Website — People are surfing the Net looking for information on how to save money. Our "wise buys" button will list clients' specials and their Radio commercials.

Tower Rental — Some say this is the business to be in now. The boom in cellular usage continues, and more companies are looking for more sites to fill in coverage.

Shel Leshner director of sales • WJLB-FM, WMXD-FM • Detroit, MI



An example of one non-broadcast event was our 1996 "Sistas Movin' Up" Expo for black women. At the expo we offered all of

the manufacturers and retailers space in our expo area to showcase their products, demonstrate and vend. We also provided continuous seminars, ranging from issues on relationships and health

to investing and breaking into new career fields. We had a stage showcasing local and national entertainment and a popular authors' corner where book signings were conducted. Booth space, seminars, stage sponsorships and book signings were all available with non-broadcast packages. This expo raised more than \$357,000 in non-broadcast revenue as well as additional advertising revenue for both of our Radio stations. ☎

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

SOLD!

Gulfstar Communications, Inc., John D. Cullen, President, has entered into an agreement to purchase KTRA-FM, KDAG-FM, KCQL-AM, Farmington, NM and KKFG-FM, Bloomfield, NM, from J. Thomas Development of N.M., Inc., and Radio Properties, Inc., Jeff Thomas, Mary Thomas and Richard Thomas, Principals.

Charles E. Giddens
and
George I. Otwell
initiated the transaction.

BRIAN E. COBB
CHARLES E. GIDDENS
703-827-2727

RANDALL E. JEFFERY
RANDALL E. JEFFERY, JR.
407-295-2572

ELLIOT B. EVERS
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Management Checklist

10 Ways to Turn Problems Into Possibilities



CHUCK MEFFORD

A few years ago, I was flying my plane just off the shoreline of Lake Michigan and enjoying the view at 7,000 feet. Suddenly, my heart skipped a beat when I heard the engine start to cough and sputter. I knew I had a major problem on my hands.

My life flashed before my eyes, my heart said panic, but my mind said don't panic. I had to think quickly in order to resolve the situation. About that time my training kicked in and this quickly became an exercise in the fundamental principles of problem solving. That's a good thing because fear renders you helpless, incapable of thinking creatively and solving your problems. It's not that I suddenly became fearless, but I did have confidence that I could solve the engine problem because I had an emergency checklist. I started reviewing it as the engine began to choke out for good. Number seven said check your carburetor heat in severe cold. It was off. I flicked the carburetor heat switch, bingo the engine roared back to life and my heartbeat returned to normal.

After the incident, I developed my own checklist for dealing with personal and professional challenges. I call it *10 Ways to Turn Problems Into Possibilities*. Try referring to it the next time you're facing a challenge.

- 1. LOOK AT THE BIG PICTURE.**
Put the challenge in perspective.
- 2. FOCUS ON YOUR PRIORITIES.**
Don't sweat the small things.
- 3. EVERYTHING HAPPENS FOR A REASON.**
What can you learn from this challenge?
- 4. LEARN TO LAUGH MORE.**
Laughing is one of life's best stress reducers.
- 5. SURROUND YOURSELF WITH POSITIVE PEOPLE.**
We are the company we keep.

6. DEVELOP A ROAD MAP.

How will you handle/overcome the challenge?

7. AVOID NEGATIVITY.

In every challenge, no matter how difficult, there is good — find the good.

8. READ.

You'll be amazed to find that many people have faced the very same challenges and have overcome them — why reinvent the wheel?

9. REMEMBER THE “POSSIBILITY THINKER'S CREED.”

When faced with a mountain, I shall not quit, I will go around, climb over, burrow over, burrow through, tunnel under it or simply stay and turn that mountain into a gold mine.

Dr. Robert Schuler

10. SLEEP ON IT.

Sometimes 24 hours can make a world of difference in how we view things. A change of scenery can work too. So, sleep on it or if you don't have that much time, take a quick walk to clear your head and put things into perspective.

As cliché as it sounds, we need to welcome problems, because they are our ticket to a more successful future. I'd like to ask you to do something — it's simple and easy to do. So easy, you might discount the potential power you'll receive from doing it. Don't spend time wishing away your problems. Instead, spend that energy developing creative ways to solve them. Start by calling them “challenges,” instead of using the “P” word as I have done in this article. It's subtle, but it can actually change the way you think of them. 📧

Chuck Mefford is president of Mefford Achievement Systems and senior VP of the Mid-West Family Broadcast Group. He may be reached at 972-221-3004 or by E-mail at QGVB89A@prodigy.com

QUICKREAD

- ▲ **Fear renders you helpless, incapable of thinking creatively and solving your problems.**
- ▲ **Learn to laugh more. Laughing is one of life's best stress reducers.**
- ▲ **Avoid negativity. In every challenge, no matter how difficult, there is good — find the good.**
- ▲ **Sometimes 24 hours can make a world of difference in how we view things.**
- ▲ **As cliché as it sounds, we need to welcome problems, because they are our ticket to a more successful future.**

A Listener Cash Cow

New Visibility and Dollars



CHRIS GABLE

Need cash now? Go to your local ATM (automated teller machine)? Need a loan? Visit an ALM (automated loan machine). Need listeners? Why not an ILM? What's an ILM, you say? Read on, and we'll fill you in.

The ILM, or Interactive Listener Machine, is the ultimate, on-location kiosk for Radio promotion. It is your new guerrilla marketing weapon that brings you face-to-face with the public every day in locations you have only dreamed of using for a promotions platform.

Imagine shopping in your local mall, department store or supermarket, or even visiting a Radio station remote broadcast. In front of you is a kiosk that displays information about your Radio station, gathers personal and demographic data from listeners, and even spits out rewards such as coupons, gift certificates, etc. If this sounds far-fetched, think about how futuristic an ATM sounded in 1970. Now, how does an ILM work?

Start with an ordinary PC, equipped with touchscreen and encased in an attractive box or kiosk. It can look as businesslike as an ATM, or it can have all the look and sound of an arcade video game. Its screen displays a version of your Web page or, perhaps, a custom Java™ applet. Add a printer, digital camera or other fun device, and you have the makings of your own, very special marketing campaign.

Caution. Placing a laptop on the counter and expecting "Susie Listener" to tackle your Web page is not what this machine is about. The packaging, presentation and ease-of-use must invite, entertain and demand touch and discussion.

Benefits:

LOCATION — Your ILM immediately provides a resource for marketing your Radio station on-site where a customer (listener) has chosen to go.

TIME SAVINGS — The ILM replaces contest entry forms and drop boxes with an attractive, high-tech, high-touch unit that gathers more than name and phone number while eliminating the time-consuming step of translating those entries to a database. The data is compiled as it is being entered.

NEW WEAPON — Your ILM prominently displays your logo in high-traffic areas, infiltrating places you could never before reach.

REINVESTMENT OF RESOURCES — The ILM can use the same technology as your Web page, so your investment in Web development is maximized beyond www.radiostation.com.

INSTANT GRATIFICATION — For an immediate reward to listeners who use the ILM, you might equip the terminal with the ability to review data that is input by listeners and immediately print out coupons, certificates, ID cards, weekly hit lists, program schedules, etc. that reflect their interests.

MARKETING ON YOUR TERMS — Your ILM can provide listeners with artist information, playlists, community events information, horoscopes, biorhythm charts — anything interactive that you and your listeners' imaginations can envision.

VALUE-ADDED PROMOTION — Of course, your display can also include advertisers who will pay for the benefit of being on your ILM. They reap the benefits as much as you do, so sell the top, sides, back or screen saver just like you sell sponsorship of your boom box, party van or Web page.

Remember, this technology is already being used by some of your largest advertisers. They're probably wondering, "What took you so long?" Now it's time Radio put all this smart stuff to work. ☺

Chris Gable is president of Chris Gable Broadcast Services. He may be reached at 717-964-3255 or by E-mail at chrisgable@aol.com or 2046500@mcimail.com.

QUICKREAD

- ▲ The ILM, or Interactive Listener Machine, is the ultimate, on-location kiosk for Radio promotion.
- ▲ In front of you is a kiosk that displays information about your Radio station, gathers personal and demographic data from listeners, and even spits out rewards such as coupons, gift certificates, etc.
- ▲ The ILM can use the same technology as your Web page.
- ▲ Your display can also include advertisers who will pay for the benefit of being on your ILM.

Buying Equipment

How to Plan Ahead



ROY PRESSMAN

We all love the new computerized digital stuff but you can bust your budget upgrading your facility every year.

The best way to upgrade is to look at each piece of equipment in your facility on an individual basis. Schedule your equipment purchases several years in the future. Take the first step: review your technical facilities with your chief engineer. Note what's old and unreliable and investigate what new technology would be beneficial to your facility.

er/hard disk-based recording systems and MD machines is the MD's removable recording media. Record a disk in one studio and you can play it in any other MD machine in the world (just like CDs or carts). MD machines are not just for the studio either — Sony makes a number of machines that are no bigger than a Walkman. And Minidiscs will last for years without any audible degradation.

QUICKREAD

- ▲ Take the first step: review your technical facilities with your chief engineer.
- ▲ Don't chuck all of your existing tape decks yet. Many commercial dubs are still being done on tape, so you'll need to keep at least one of them around.
- ▲ Record a disk in one studio and you can play it in any other MD machine in the world (just like CDs or carts).
- ▲ There are a number of PC and Mac-based computer program/interfaces on the market that are designed for the recording needs of morning and personality-based shows.
- ▲ Finding the perfect replacement for your reel-to-reel tape decks can be a dizzying project.

DON'T CHUCK ALL OF YOUR EXISTING TAPE DECKS YET

To keep it simple and easy let's just examine one piece of equipment that's used in your on-air studio — the reel-to-reel tape deck. Tape decks do have a serious downside, they are mechanical devices that have motors, heads, springs, and solenoids that are costly to build and just as costly to repair. In addition, reel-to-reel machines need monthly and daily maintenance. They are still being manufactured and probably will be around for a few more years. The new digital devices can save you money and require almost no maintenance. But don't chuck all of your existing tape decks yet. Many commercial dubs are still being done on tape, so you'll need to keep at least one of them around.



REEL-TO-REEL REPLACEMENT — THE MINIDISC

My favorite replacement for dealing with long form programming is the Minidisc (MD) player/recorder. In fact, it has many applications for short audio pieces as well. The Minidisc is like the baby brother to the CD player, the big difference being that Minidiscs are re-recordable. They can store up to 74 minutes of digitally recorded stereo material. The key difference between comput-

MORNING SHOWS — REEL-TO-REELS JUST AREN'T THE RIGHT TOOL

Morning shows and other personality-based programs are becoming more and more demanding. Phone calls have to be recorded, quickly edited and ready for playback almost immediately. Reel-to-reels just aren't the right tool for the job anymore. There are a number of PC and Mac-based computer program/interfaces on the market that are designed for the recording needs of morning and personality-based shows. They allow quick recording of calls, fast editing, organization of calls and archiving of calls (VoxPro, PhoneByte). These systems require a computer system/keyboard and monitor in the studio, like the 360 Systems' "Shortcut" — a self-contained track recording and editing system that is smaller than a notebook.

TEST DRIVE ANY SYSTEM YOU'RE CONSIDERING

Finding the perfect replacement for your reel-to-reel tape decks can be a dizzying project. Aside from the specialized equipment, there are hundreds of computer programs that, when combined with the proper interface or "sound card," allow you to record and edit audio in the digital domain. Make sure that you can test drive any system you are considering for at least a couple of weeks. ☎

Roy Pressman is director of engineering for WLVE/WINZ/WZTA in Miami. He may be reached at 305-654-9494.

EVENTS CALENDAR

MARCH

- March 5-8 — Country Radio Broadcasters (CRB) 1997 Country Radio Seminar, Nashville, TN 615-327-4487
- March 8-9 — National Association of Radio Talk Show Hosts (NARTSH) Talkfest Forum and Executive Committee Board of Directors Meeting, San Antonio, TX 617-437-9757
- March 13 — International Radio & Television Society Foundation (IRTSF) Newsmaker Luncheon, New York, NY 212-867-6650
- March 26 — IRTSF Gold Medal Dinner, New York, NY 212-867-6650
- March 27 — National Association of Black Owned Broadcasters (NABOB) 13th Annual Communications Awards Dinner, Washington, D.C. 202-463-8970

APRIL

- April 3 — Broadcasters' Foundation (BF) Golden Mike Award Dinner, New York, NY 203-862-8577
- April 4-5 — Broadcast Education Association (BEA) 42nd Annual Convention "Reinventing Electronic Media: Multi-media in New Millennium," Las Vegas, NV 202-429-5355 (to attend or participate on panel) 202-429-3935 (to exhibit or sponsor)
- April 4-6 — Electronic Industries Association/Consumer Electronics Show (EIA/CES) CES Mobile Electronics Show, Atlanta, GA 703-907-7600
- April 6 — Broadcast Designers Association (BDA) International Design Symposium in conjunction with NAB, Las Vegas Convention Center, Las Vegas, NV 212-376-6222
- April 6-10 — NAB Spring Convention, Las Vegas, NV 202-775-3527
- April 9-12 — The National Broadcasting Society (NBS) National Convention, Chicago, IL 803-777-3324
- April 23-26 — International Broadcasters Idea Bank Annual Convention, Adams Mark Hotel, Kansas City, MO 918-836-5512
- April 30-May 2 — 1997 Radio Only Management Conference, The Phoenician, Scottsdale, AZ 609-424-6800

MAY

- May 20 — IRTSF Foundation Awards Luncheon, New York, NY 212-867-6650
- May 21-24 — Broadcast Cable Financial Management Association (BCFM) 37th Annual Conference "Connecting Tomorrow with Today," Hyatt Regency at Embarcadero, San Francisco, CA 847-296-0200

JUNE

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

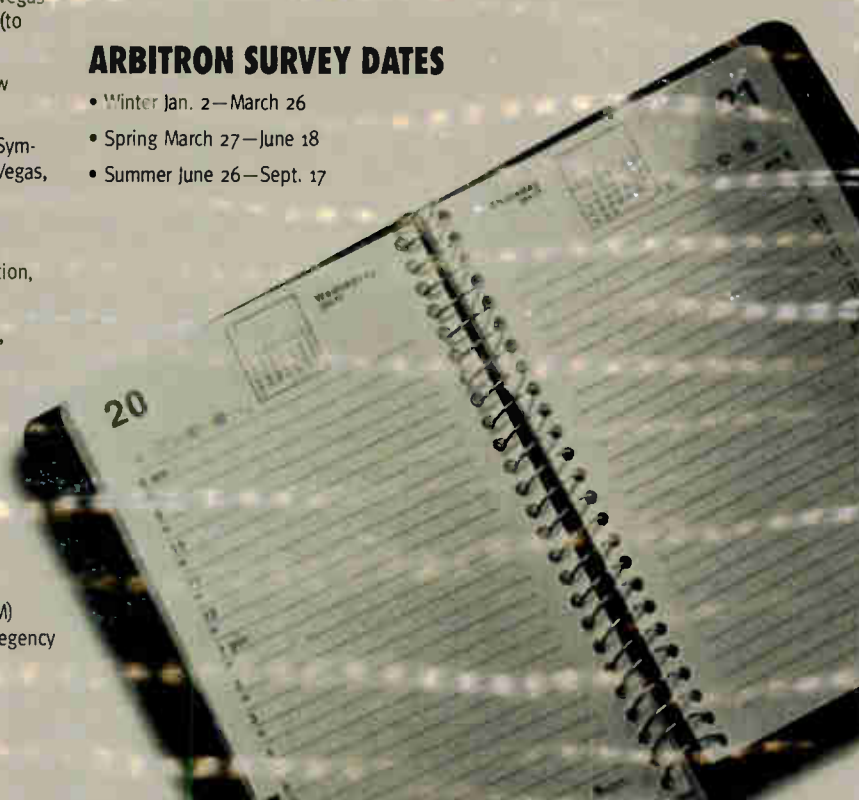
- June 3 — BDA Professional One-Day Workshop, Sheraton Hotel, Chicago, IL 212-376-6222
- June 4-7 — PROMAX International (PI) PROMAX & BDA Conf. & Expo, Chicago, IL 213-465-3777
- June 11 — Radio Creative Fund (RCF) Radio Mercury Awards, New York, NY 212-681-7207
- June 19-21 — NARTSH Talk Radio '97, Century Plaza Hotel, Beverly Hills, CA 617-437-9757
- June 21-24 — NAB Board of Directors Meeting, Washington, D.C. 202-775-3527

JULY

- July 11-16 — NAB Management Development Seminar for Radio Broadcasters, University of Notre Dame, South Bend, IN 202-775-3510
- July 24-26 — National Religious Broadcasters (NRB) Southwestern Regional Convention, Dallas/Ft. Worth, TX 703-330-7000

ARBITRON SURVEY DATES

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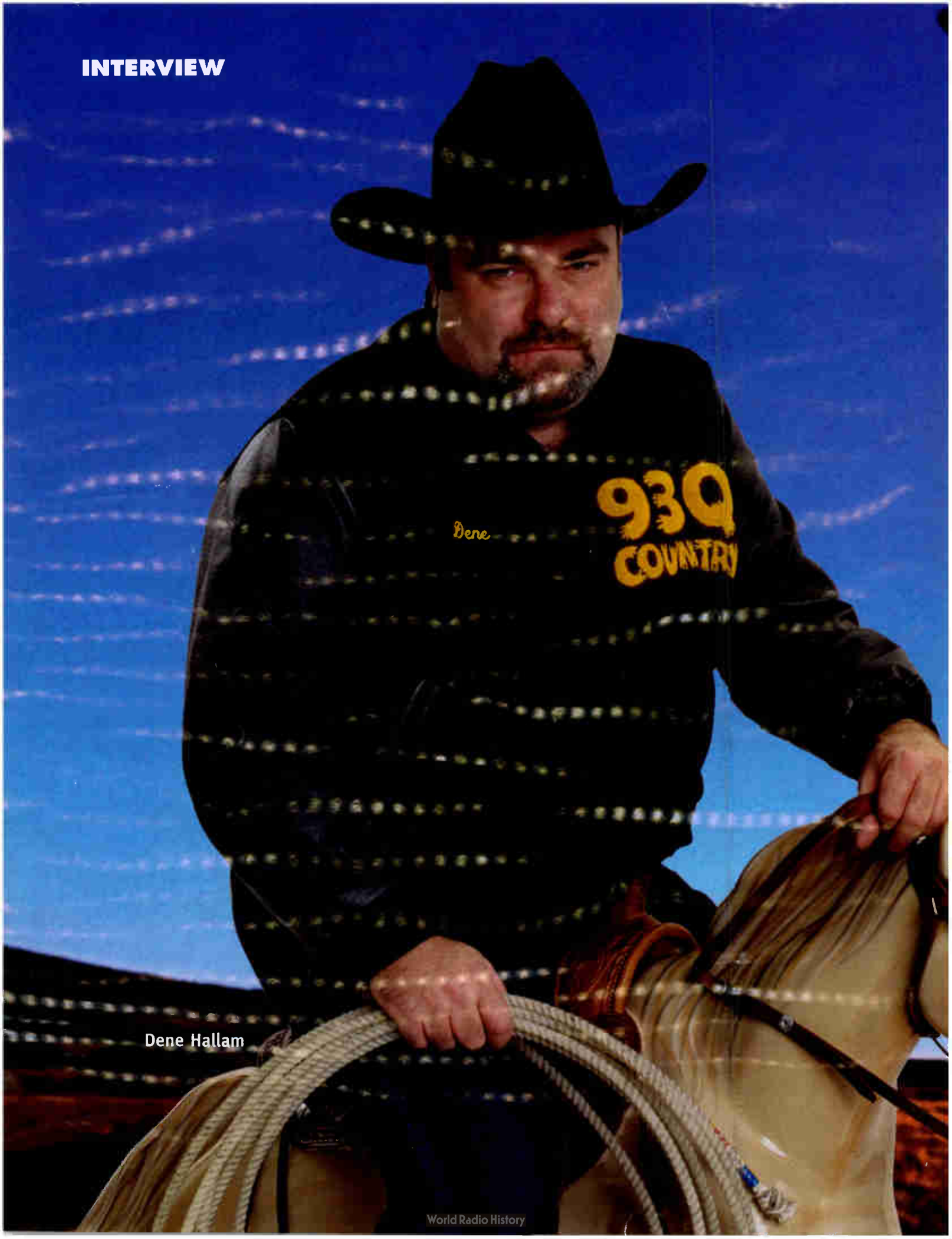
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Programs!

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INTERVIEW

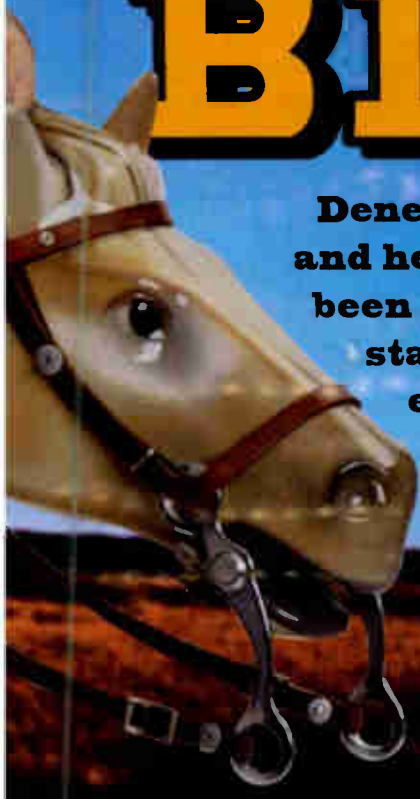


Dene Hallam



KKBQ Ranch

COUNTRY RADIO'S TRAIL BLAZER



Dene Hallam is known for doing things differently, and he's also known for getting results. Since he has been PD of KKBQ-FM Houston, he has brought the station to the top of the market. He has also earned them an award, and now, many of his competitors have finally come to the realization that - as much as they don't like his style of programming - it's a style that works.

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INTERVIEW

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THE TROUBLE WITH REPORTING

INK: Why are you considered to be so controversial with so many people in Country Radio?

HALLAM: It is more the Country industry, not Country Radio. We made it our policy here not to report to the trades. This was the number one' no-no, especially when we started getting numbers. To this day, we do not report to Radio & Records, Hits, Gavin or any other music trades. We have ambivalent feelings about it because on the one hand, we do feel like we owe it back to the industry, to a certain degree. On the other hand, the goal of not reporting has been accomplished — we don't get enormous pressure to add records, stay on records or increase rotation on records nearly as much as reporters do.

INK: If you don't like reporting, how do you think the music industry would be better served?

HALLAM: I think the record industry is better served by my music director and I devoting our time to discussing and just listening to the music. I've been blessed with a great ear — a commercial ear, a Top 40 ear — my whole life. Whether or not this or that station added it, most of the time, is irrelevant to our situation. So, the time I could spend on the phone with various people is better spent actually listening to the whole album or to everything that comes in.

Going back to your original question, it started with not reporting. I also want to make it clear that I don't think it is the fault of the trades. When

you report, especially when you're in the top 10 markets, people are desperate to get their records on that station and up in rotation.

INK: A lot of managers have their PDs report to the trades. Do you think that is a mistake?

HALLAM: Generally, I do. I think it is really good to give back to the industry. But, this "chart mentality" is strangling the industry. Every PD or music director has only so many hours in a day or a week. Of course, when they are in the smaller markets, they are in a Catch-22 because, a lot of times, they get promotions because they are reporters. Yet, when you're doing an airshift, going to promotions, doing production and spending however many hours a week on the phone with record people, when do you really have time to listen to music? It seems as if listening to music goes to the bottom of the list of importance. Because of their heavy schedules, many PDs almost have to resort to the independent guys to pick their music. I think PDs do that out of necessity.

INK: So, why does the industry continue to rely on reporting?

HALLAM: I am sensitive to the fact that there are a lot of people who make their living off of this whole system, whether it be the trade magazines, the record promotion people, or, in Nashville, the songwriters and publishers. It is a delicate ecological balance.

... AND, I DID IT MY WAY

INK: You originally started KKBQ as Soft Country. Was that your idea, or were you pushed in that direction?

HALLAM: Gannett, at the time, thought that doing a Top 40 presentation was too much of an investment and too ex-

pensive. So, they went the less expensive route which, of course, cost them more money in the long run.

INK: What are you doing differently from other Country stations that has made your station so successful?

HALLAM: Since we went 93Q Country, we took the "Top 40 style" of presentation with, maybe, a little bit of an Abram's slant, which covers the album-type thing. But, even in that case, we are misunderstood. When we play an album cut, we really treat it as a single. For example, when I was a jock at WAVZ-AM in New Haven, the station would do an album cut as a once-a-night, image type of thing. Now, we evaluate all the songs on the album and ask, "What are the best singles?"

Many of Country's best singles, by design, have been held back by the record companies to be the fourth or fifth release. I think Boot Skootin' Boogie by Brooks & Dunn — which is something that I believe everyone in every format knows — and Alan Jackson's Chatahoochee were definitely not first singles, and a lot of it has to do with the marketing plan. They (record companies) like the strongest single on the album to be out in the fall, the fourth quarter and for Christmas sales. It is a pretty easy concept to understand, but that doesn't necessarily mesh with our goals at the Radio station. So, a lot of times, we'll play a song that later becomes a single. When other Radio people ask, "What are you going to do when it becomes a single?" I tell them I'll find something else.

INK: What type of reaction have you gotten to this style of programming?

HALLAM: I had a guy, a prominent programmer at the Country Radio Seminar



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last year, yell at me. I was on a panel, and he got up and said, "Why are they releasing this new Shania Twain? It is much too soon on the heels of this other single." I innocently asked him, "Why does that matter? Either you play it when you want, even if it is too soon, or — because she's the biggest superstar of the year, why can't you play two songs by Shania Twain?" He came back with a real hateful answer. I'm sure that guy doesn't respect what I do or understand it. I don't understand why you can't play two songs by a huge artist. Instead, stations choose to play one by her and one by a mediocre artist or even a mediocre song by a superstar just for "variety." In my opinion, the true variety comes from playing a lot of different songs that the audience likes. Right now, we're playing three songs by a new artist.

INK: What does corporate think about what you are doing?

HALLAM: Don Troutt, my GM, gives me rope. Jerry Defrancesco and Gannett give him rope to give me rope. I don't think that any of them believe that I'm reckless or that we're doing anything except putting on an entertaining Radio station that has been named the number one biller in Houston, Texas in 1996.

INK: What is your motivation for doing things differently from other Country stations?

HALLAM: What we are doing here in Houston is borne out of the necessity of the competitive situation and the cards we were dealt. We came on against KIKK-FM and KILT-FM. They had a certain style, so we had to provide an alternative. The president of Gannett gave me, really, only one marching order when the GM and I

started this which was, "When they zig, you zag," and I never forgot that.

FOLLOW THE LEADER

INK: Do you think that you are changing Country Radio programming?

HALLAM: We've put on phone bits. Our jocks will put two or three listeners on the air an hour, and now the other guys are doing it. It is starting to spread more around the country.

I think that we are influential in that. I think that the young Country stations were much more personality-oriented, much more talky. We kind of took the middle road in that we weren't so talky. Yet, we don't segue records. We've never done a cold no-talk segue on 93Q Country. We either have a jock relating to the audience, or we have a sweeper or a jingle in between every record to identify the Radio station.

We are in a competitive environment, with both KIKK and KILT. I think — and, boy, will they be pissed off when they hear this — that both of those stations are better than they ever were because of KKBQ. As a matter of fact, KILT was nominated for the Country Music Association (CMA) Station of the Year, along with KKBQ,



Hallam proudly displays the Country Music Association award won by his station, KKBQ-FM Houston.

in the major market category. Thank goodness we won, but it was the first time that two stations in the same market had ever been nominated. It is the top-of-the-line as far as awards go for a Country Radio station.

INK: So, what's the key to all of this?

HALLAM: What we're doing here is Programming 101. It's the basics and goes back to when I got into Radio. In the mid '60s, I was growing up in New York City listening to WMCA-AM and WABC-AM. I could tell you the differences between those stations when I was 10 years old. People know. We don't give the listeners credit. Most Country

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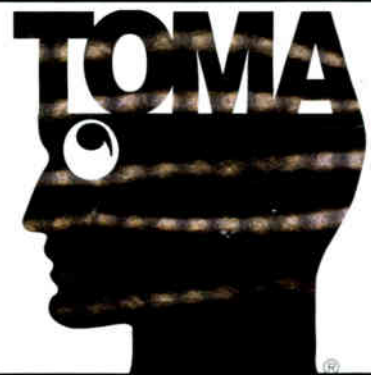
"Did you hear what Wayne did in Bakersfield?"

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INTERVIEW

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stations in America have been and continue to be clones. As the second station and, sometimes, the third station come in, they are doing alternatives.

We not only do personality 24-hours a day, but we do it off the air too, going to the streets. Again, this is basic Programming 101. No one is on the streets more than we are, and now the other stations in town are too, and they're doing better. I can't give the exact number, but we have five or six vehicles and are always out, everywhere. On a Saturday, we'll have a dozen remotes. On the downside, there is a lot of clutter. On the upside, we're touching a lot of people.

THE ENTERTAINERS

INK: Have you had problems finding good talent, both on-air and off-air?

HALLAM: The answer is yes and no. The reason is that I put together a great team with a band of renegades and rogues from all different parts. They have worked hard to take

chances on the air and do their best. My GM and I have encouraged them to go for it on the air. We shouldn't have to be experimenting on the major market level. When people tell me they can't find talent, I kind of just roll my eyes. I don't think they're looking hard enough. A lot of people take their cronies everywhere they go. Jerry Clifton was kind of like that. I've hardly ever taken someone from one city to the next or from one station to the next. There are plenty of talented people. You've got to find and identify talent. Then, you've got to create an environment that allows them to flourish and experiment. You need to keep on them but don't discourage them.

INK: But, how much room will you give a talent to grow?

HALLAM: Managers have got to recognize the talent and then let them do their job. What that means is that they are going to mess up once in a while. My midday gal was a journeyman jock in Dallas and Houston who never really made it big. I gave her a name, which is another part of the station, by the way, the stationality, as

we call it. I called her Harley Colt and let her go. Believe me, she made a lot of mistakes. But, you know what? She does the best Radio, too. I can live with the mistakes as long as I'm getting a lot of good stuff.

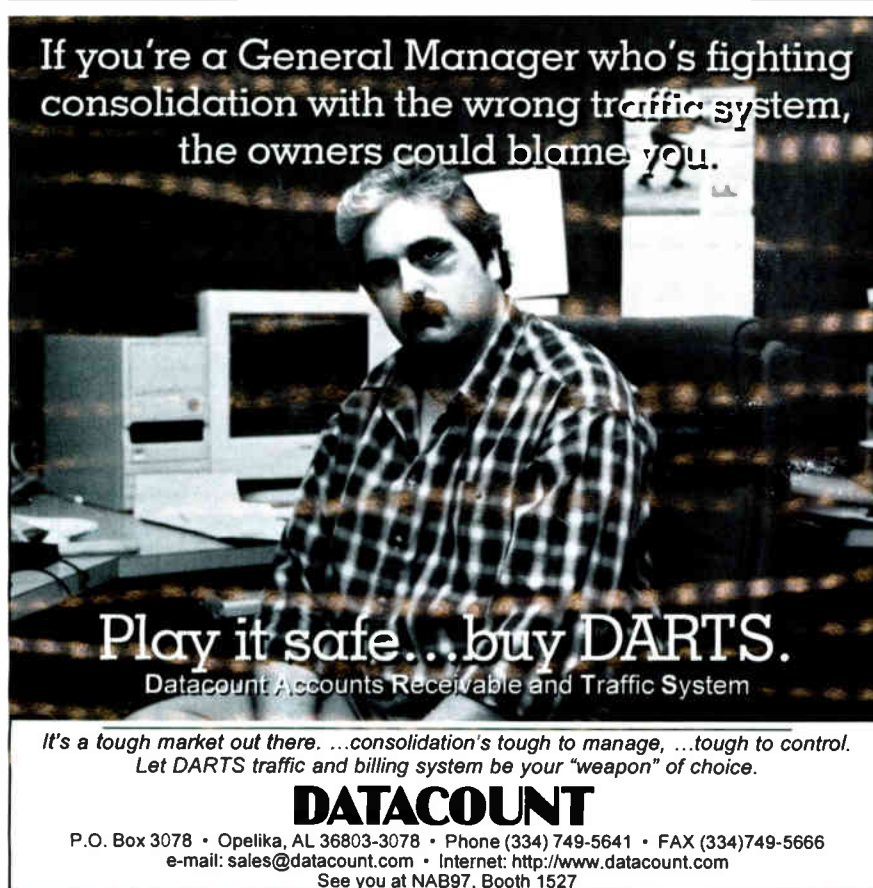
My afternoon guy, Cactus Jack, was the night guy at Z-100 (WHTZ-FM New York) for 10 years. I had people asking me if I was out of my mind. They said, "You can't take a teenybopper jock from New York and put him on a Country station." The consultants across the street were snickering. Well, guess what? The guy grew up in Mississippi. He was a fish out of water at Z-100. But, he is a professional and can play his role where he is. However, his Tupelo, Mississippi upbringing is much more conducive to 93Q Country than it was to Z-100, yet he flourished at both.

THE RANCH MENTALITY

INK: Other than your programming methods, what else makes your station work?

HALLAM: Formatics-wise, I think you've got to have strong people in all aspects of the Radio station. At this station, from top to bottom, it is not only the programming that makes the success. We have an extremely strong sales department. How many PDs would even mention that?

Our station sounds great, in part, because we have great advertisers. I have always thought that. When you hear Coca-Cola, Sears and all these major clients, plus the local ones that matter in your market, on the Radio, that is a validation that you're a really good station. I think that helps us. I don't think commercials are a negative, and we have a lot of them. Again, we're the number one biller in the market this year without being the number one rated station. Through contacts with those clients, we get out on the streets and have a great synergistic thing going, and all the departments help. I've never gotten along better at any station with the business department or the engineering people. We are all rowing in the same direction, instead of being "counter" all the time.



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TOMORROW'S COUNTRY

INK: How does KKBQ figure into the future of Country Radio?

HALLAM: I think 93Q Country will be around for a long time because we're not typecast much, except as an entertaining medium, and we break records. I guess those are the two biggest things people notice in the market. We could go Mainstream, Oldies or whatever, as market conditions change.

INK: Where does Country stand now, and what do you think we should expect to see happen?

HALLAM: I think the Country format is in okay shape. It is certainly not as bad as the press is making it out to be. We're just in the down part of the cycle. All we need is one or two more superstars to re-emerge, like Randy Travis, Garth Brooks and Alan Jackson did. We just haven't had it. Leann Rimes is sort of that now.

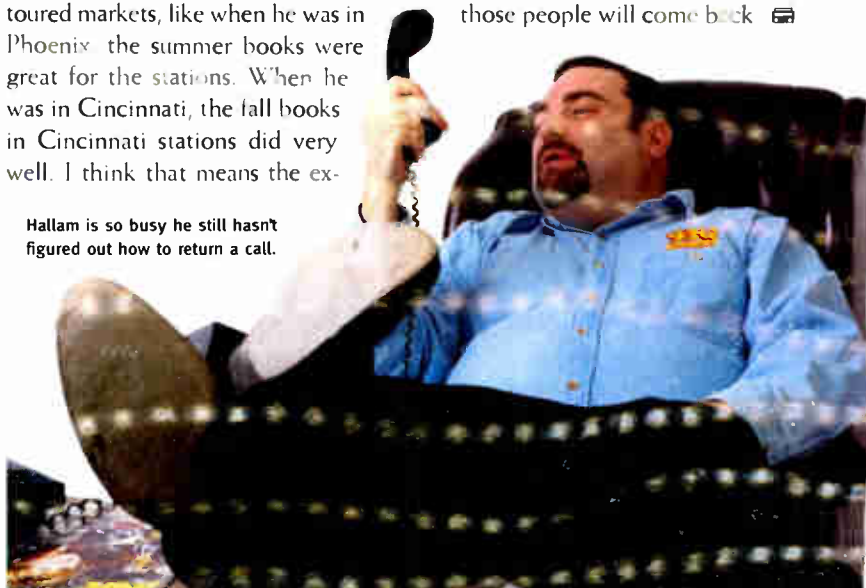
What keeps happening in Country in Nashville is that there is a correction every five years or so. The correction is usually a traditional correction, mean-

ing that the producers get a little crazy with power once they start doing real well. Then, it gets more and more "Pop" and less and less "Country." Then, boom, there is a correction, and it gets more traditional again, and we start it all over. As it gets more Pop, the sales go down, and no one ever seems to notice that, but it happens every time.

It's funny, when Garth Brooks has toured markets, like when he was in Phoenix the summer books were great for the stations. When he was in Cincinnati, the fall books in Cincinnati stations did very well. I think that means the ex-

citement was in the marketplace, and Garth coming to town sort of made everyone Country for a while, even people who were on the fringe. I think, right now, a lot of those fringe people are going to Top 40 and Hot AC because of the great music and artists that are coming out of there, like Hootie, Alanis Morissette and Sheryl Crow. This, too, will be in a cycle, and we're just victims of their up cycle. But, those people will come back. ☺

Hallam is so busy he still hasn't figured out how to return a call.



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

"I realized that I didn't know how to talk to clients, but your realistic examples immediately corrected that. Since I changed my daily routine and listened to your tapes, my monthly billing hasn't doubled, it hasn't even quadrupled — it's increased 1,000%!"

Tony Hawley, WION, Ionia, MI 616-527-4400



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



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HOT TIPS

Hot Quote

"When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud either."

— Leo Burnett

Questions

In a recent issue of *SELLING*, they identify several opportunities for better sales communications. See how many of the following you've done recently and how many of these you can respond "yes" to.

In the last month have you made a formal (group) presentation to:

- Introduce your company and its capabilities to a new prospect?
- Capture a specific piece of business or opportunity?
- Keep an existing customer?

In the last two weeks have you:

- Identified a prospect through networking with an existing customer or someone in the industry?

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- Client's Prospects

Qualitative

- Zip Population
- Med Age of Population
- Med Household Income
- Med Years Schooling
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- Blue Collar Workers
- Service Workers
- % White Population
- % Black Population
- % Hispanic Population
- Diaries per 1KHH (MKT)
- Diaries per 1KHH (STA)

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HOT TIPS

- Decided not to pursue a prospect because he/she wasn't qualified?
- Asked a customer, "How is the product or quality of our service?"

In the past week have you:

- Used the phone to initiate contact with a prospect?
- Used a fax to "surround" another communication?
- Followed up on an appointment with a letter?

The Hiring Line

Here are some things to consider when looking for that new salesperson:

1. Religiously set aside 90 minutes a week for interviews.
2. Figure out the top 10 qualities you're looking for in an AE.
3. Besides the "qualities" -- classify each candidate as either Senior, Mid-Level or Junior (depending on what you need).
4. Keep a file of everybody according to the classifications in number three. 📁

Source: *Taz Media*

NONSPOT REVENUE by Dan Lindsey

Here's a great nonspot program, and it's a ton of fun to do. It's a mini grand prix. The event can be held on the streets downtown on a Saturday or in a big, empty parking lot or at your state fair park grounds. Retailers are offered sales packages to sponsor cars. Each car is painted (or "decaled") with the retailer's logo and colors. (Painting and decals are traded with a local body shop. Car costs are \$995 each.)

The cars are displayed at retail locations for the three weeks prior to the event. Consumers can register to win the car with the opportunity to race it in the mini grand prix. The



night before the event, the sponsors are invited to a "celebrity" race and dinner. The qualifying heats are the next morning, and the finals take place that afternoon. Winners receive prizes, and each driver gets to take his/her car home. Sponsorships are sold, and a concert after the event can be sold. Retail food vendors and participating retail locations are also sold booths. It's a lot of work, but the return potential is fantastic. 📁

Dan Lindsey is retail marketing director of Evergreen Marketing Salt Lake City, UT. He may be reached at 801-325-3142.

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Tell Me About Your Station

by Patrick Pendergast



Once asked a media buyer at a large advertising agency how she formulated an initial opinion of a new Radio salesperson assigned to her agency. Her response was that she always asked each and every eager rep the same open-ended question, "What can you tell me about your Radio station?"

If an earnest new rep first asked questions about the marketing objectives of the client and then followed up by describing the station objectives, then he or she would gain the interest of a media buyer. Let's face it... reciting statistical information does not offer us any competitive advantage.

Here's a great exercise for your next sales meeting. Ask the reps to jot down some notes in response to, "What can you tell me about your Radio station?" Give them five minutes or so and collect the responses. Pull one or two at random and discuss them with the group. Are they reciting facts and figures, or are they discussing the lifestyles, needs and desires of your listeners? Let's hope we're spending more time discussing the latter and not the former. ☐

Patrick Pendergast is the GSM of WKTI-FM Milwaukee, WI. He may be reached at 414-937-5413 or by E-mail at pendergast@wkti.com.

How Exciting Are You? Keep the Relationship in the Sale

by Bill Burton



What things are you doing to be different? In a day and age in which the bulk of your communications may be by computer and fax, do your customers really know you? Out of sight, out of mind.

I submit that in the current environment, your career could be at a crossroads if you don't learn to balance mechanical selling with personal selling. Those who just do the mechanical sale will soon be getting mechanics' wages. Companies are not going to pay big dollars to sellers who are trapped behind their desks when they can replace them with young, inexpensive college grads to whom they can teach the mechanical art of selling overnight.

It's very conceivable that in our era of instant communications, personalized selling (face-to-face) becomes more important than it has ever been. I am not suggesting that you shouldn't take full advantage of the new tools in communication. Those who can't adjust to the new environment probably don't have to worry about being too exciting.

Harvey MacKay, author of *Swimming with the Sharks*, says relationship marketing is paramount. You have to know your customers. Now, you may be saying, "At this

point, I'm sold, but what can I do to be more exciting?

Make more face-to-face calls and be well prepared with knowledge. An office can be the road map to knowing and understanding your buyer. You can learn a lot by just opening your eyes and observing — photographs on the wall of family, sports, etc.

You're only limited by your imagination. Those who know me know that I've done a lot of wild things — showing up in a tiger coat, dribbling a basketball, having a marching band. You don't have to be as crazy as I am. Find your own comfort level and then, as the ad says, "Just do it."

I still show up for morning calls with the best doughnuts and bagels that money can buy. It opens all doors clear to the penthouse. At one of the automotive companies that spends \$1.6 billion, the door is always open for me because the gatekeepers appreciate the goodies along with the professionalism. That doesn't mean that showmanship is more important than knowledge, but in tandem, you have the opportunity to be a superstar.

Be exciting, be knowledgeable, be professional. Have some fun and good selling. Be fabulous. ☐

Bill Burton is president/COO of the Detroit Radio Advertising Group. He may be reached at 810-614-7241.



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APRIL

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- "Secretaries' Breakfast Baskets" — Bosses are encouraged to stop by a restaurant or cafe to pick up baskets for Secretaries' Day.
- "Ultimate Party Card" — Develop a card for listeners that will grant them admission to clubs and health clubs, and discounts on sporting events.

TARGET PRODUCTS AND ACCOUNTS

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

DATES TO REMEMBER

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

NATIONAL

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

MAY

THE MOST FOR MOM

- "A Year Off" — A cleaning service will give away free maid service for a year. Register at client locations.
- "Find a Date for My Mom" — A restaurant will play the dating game. Children fix up their moms with contestants.
- "Mother's Day Marathon Sale" — Retailers have demonstrations and sales in each department to show shoppers the latest gifts for moms.
- "Mother's Little Helper" — On a certain day, a department store or retailer can provide shopping help to children. Moms will drop off kids, and helpers will pick out and wrap the gifts.
- "Mother's Day Restaurant Guide" — As part of a schedule, restaurants will be included in a series of promos telling people where to go for Mother's Day. Include different types of restaurants and make it exclusive (one Mexican, one American, one Chinese).

MAKE WAY FOR MOM

Mother's Day has become very big business, generating \$9 billion in sales. Eighty-five percent of American women are mothers by their forty-fifth birthday. The average woman has had at least two children, and that adds up to a lot of gift giving. Popular gifts for moms are apparel and accessories, including jewelry, intimate apparel and casual wear. Cosmetics, fragrances, candy and flowers are also among the most popular gifts. Mother's Day is the second-most popular holiday for giving flowers,

and the rose is the most popular choice.

This is also the second largest day for restaurants, next to Thanksgiving. In 1994, 75 percent of mothers with children under 18 were in the workplace. Thus, pampering gifts, such as massages, haircuts, magazine subscriptions and trips are much appreciated. So, contact those clients now and don't forget about giftwrapping and shipping services.

(Source: *Bazaar World*, *Mother's Day/Father's Day council*; *The Complete Retail Planner*)

TARGET PRODUCTS AND ACCOUNTS

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

DATES TO REMEMBER

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

NATIONAL

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

**Radio Ink assumes no responsibility for the viability of the promotions mentioned. Stations are advised to check with legal counsel regarding legality and possible lottery.*

Sales Promotion Planner is compiled by Kim Stiles, creator of The Stiles System Radio Day Planner. She may be reached at 770-974-6590 or by E-mail at Stilessys@aol.com



COPY CLIPS

Clothing Apparel

:60 Cluett Apparel Outlet

(sfx: "Murder She Wrote"; Agatha Christie, mystery-type music) Vc. 1: It was Professor Plum, in the conservatory with the candlestick. Or, was it Miss Scarlett in the dining room with the rope? Anncr: Well, you may not be able to figure out whodunit, but here's a clue or two when it comes to finding brand-name quality apparel at lower than department store prices. Cluett Apparel Outlet in Paxinos carries a complete line of men's and women's clothing, along with children's clothing too. Spy on their wide aisles, lots of parking and great selection of sizes. Solve the dilemma of going to four or five different stores and find men's dress clothes, sports attire for men and women, and casual clothing for the entire family, all at Cluett Apparel. They'll not only save you money, they'll also give you 50 percent off, that's half price, on any one item of your choice just for mentioning you heard this ad on KXP the Country giant! So, head to Cluett Apparel Outlet on Route 61, just south of 487 in Paxinos, where no sale is ever final and ... Vc. 1: Where I suspect you'll find lower than department store prices ... everyday.

Michelle Metzger, WKXP-FM
Bloomsburg, PA

**RADIO
INK**

Mortgage Company

:60 Amerimortgage Inc.

You wouldn't go to a foot doctor to have a baby, would you? To invest in the stock market, you would go to a stockbroker, a specialist. So, why go to a bank to get a mortgage on your biggest investment ... your home. There is an alternative to impersonal service at a bank ... Amerimortgage. Amerimortgage sets a standard for specialized service, motivation, commitment to you, the customer, with old-fashioned mortgage lending ... one person at a time. Don't subscribe to the myth that you will get a better rate from your bank just because you bank there, or allow your bank to accrue your savings at their expense ... you can be pocketing the difference with Amerimortgage. They have over 50 years of experience in nothing but mortgages ... they'll match any large institution's closing costs and work very closely with you to make your dream a reality. No other commercial distractions or considerations cloud their emphasis on their mortgage customers. Call today for a free analysis of your mortgage potential ... making your buying power stretch to the max. Dream homes do come true with Amerimortgage. Visit the foremost mortgage specialist in your area — in Canton, Akron, Alliance and Bedford Heights. Mackie Berro, WDPN-AM, WZKL-FM
Alliance, OH

**RADIO
INK**

Auto Sales

:60 Shively Motors

(sfx: a war zone) Vc. 1: Hey, what's going on here at Shively Motors? It's like a battlefield! Vc. 2: It's D-Day! Vc. 1: What?! Vc. 2: Actually, it's Double D-Day! Vc. 1: I still don't get it! Vc. 2: Shively Motors is having their Dodge Diesel Days. Look out — you might get hit with savings! Vc. 1: Ouch! I think I just did! Vc. 2: You'd better duck because the savings are all around. Let's hide behind this all-new 1994 Dodge Ram Pickup with the Cummins Diesel engine! Vc. 1: The Cummins Diesel Engine means top-notch performance. Vc. 2: You got it. Vc. 1: Ow! I got hit again! Vc. 2: We're at Shively Motors, where everyone's getting hit with savings during Dodge Diesel Days! Here comes another one ... take cover! Vc. 1: Ow!!! Anncr: Hurry in to Shively Motors for Double D-Day. It's Dodge Diesel Days and the savings are flying all around! Check out the all-new 1994 Dodge Ram Pickup with the Cummins Diesel Engine. There are only eight left on the lot, so stop in and take advantage of the savings today! Shively Motors, 801 Lincoln Way West, in Chambersburg ... the dealership you can depend on. Jeff Wine, WCHA-AM, WIKZ-FM
Chambersburg, PA

**RADIO
INK**

Ideas About Radio Programming

PD FORUM

Q: What are the biggest changes in Country Radio that you've experienced in the last 12 months?



Greg Mozingo
KSSN-FM
Little Rock, AR

I bet the most popular answers are consolidation, declines in listening levels and too many artists. Sure, I've dealt with these issues. But, the key change I've experienced is a return to a primary focus on the core Country listener. I made a commitment in early 1996 to target promotions, marketing and music directly at the Country life group. Many stations became unfocused during the Country boom and forgot the very thing that is the essence of any business — the typical and frequent customer.

Changes such as consolidation, eventual leveling off and a crowded market are standard signs for any popular and successful product. However, customer focus should never change.

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Delivers Group Heads



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

Mel Karmazin
CBS Broadcasting



John St. John
KYGO-FM
Denver, CO

Consolidation in Radio markets continues to cut leaders down to size, forcing more niching of the Country format, moving away from young and new to '70s and '80s Country. Corporate

strategy has embraced the scheme that it is better to compete against oneself than to be left open to full frontal battle with a vicious competitor. This is not necessarily bad, but the lead station's marketing budget becomes the second station's bankroll, helping to finance its existence. The battle cry, "Win at all costs" has

PD FORUM

been replaced with, "Let's not fight too hard against each other." Marketing dollars are split or at least peeled off for the other station. Instead of aggressive hyping of the format in the listening marketplace, a climate of peaceful coexistence is encouraged. Less aggressive, controlled marketing fosters more compression, contributing to smaller overall Country numbers.



David Poole
WTCR-FM
Huntington, WV

I'm very fearful that Country music buying and Country Radio listenership has reached its zenith. Country may be on the downside of the growth curve. The biggest reason for that, I believe, is that the Country record and Radio industries have not broken many exciting new acts recently.

How many times have I heard industry insiders ask the rhetorical question, "Is this a song-driven or artist-driven format?" In order to live long and prosper, we must be both. Enough great songs create the careers that should provide Radio (and consumers) with more great songs. Country needs to learn the lessons that our CHR brethren learned the hard way several years ago. ☎

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



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R&B/Spanish
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Fun Times for Talk: No More Stuffed Shirts

by David Rimmer



Successful Talk Radio does not have to be conservative to succeed. In fact, Talk Radio is becoming increasingly less political and will continue

to focus less on politics in the months and years ahead. Since the rise of Rush Limbaugh, Talk Radio has been the favorite whipping boy of the so-called mainstream media and of those in partisan politics who don't always like its messages or messengers.

Whether Talk Radio is conservative or liberally-biased will soon be a moot point.

There is progressively less politics being discussed on Talk Radio, as the format begins to focus more on lifestyles and entertaining topics and move away from the continuous dose of, "I'm okay — you're not" form of political debate. No, you're not going to hear Rush Limbaugh discussing gardening or auto repair, and Dr. Laura won't condone premarital sex. But, Rush and Laura will be integral parts of a more diverse offering of personalities and sub-jects as Talk Radio matures.

Some of the great Talk stations are already positioned for the next wave, like KFI-AM Los Angeles. The flagship station for Dr. Laura and an early Rush affiliate, KFI doesn't depend solely on those successes.

Stations like WSB-AM Atlanta, WKXW-FM Trenton, NJ and WRKO-AM Boston are also "getting with the program," with great numbers and tremendous ad sales. These stations are

all validating this new approach to Talk Radio. Talk Radio can be fun, occasionally political and appealing to new, younger listeners who like Howard Stern and Imus, without alienating the older, core audience.

Three to five years ago, many programmers proudly classified their stations as "conservative" Talk — limiting the talent they presented and limiting themselves to a particular point of view. It may have been comforting to some to hear one message throughout the day, but it wasn't good programming

and it wasn't good business. What enriches and ultimately engages a greater number of listeners — hearing someone with whom they agree all day long or listening to a host who brings them new information and a fresh look at the world? The answer is obvious, and it's being embraced by many stations now more than ever.



RUSH LIMBAUGH

KIMBERLY BUTLER

It's great news for hosts and syndicators who can now be judged by their entertainment value, as Rush and Laura always have been, rather than as a political litmus test. As the millennium approaches, we can all look forward to programmers and GMs who proudly proclaim that they run entertaining Talk stations. That will be music to the ears of an even larger audience for Talk Radio. ☺

David Rimmer is VP of Talk programming for SW Networks. He may be reached at 212-833-5400.

Attack of the Modern ACs: The Eight-Legged Format

by Dave Beasing



They're coming. There are already several and more on the way. Modern AC stations like KYSR-FM Los Angeles, KFMB-FM San Diego, KLLC-FM San Francisco, WDBZ-FM New York, and WLUP-FM and WTMX-FM Chicago are spreading into nearly every market this year. Their mixed success is probably due to their very market-specific nature. There is no universally successful formula, as each Modern AC must build a very delicate coalition of listeners coming from other formats.

Alternative, Triple A, CHR and more traditional AC stations can all expect to share some audience with Modern AC, especially 25-34 females. How much depends on the exact configuration Modern AC takes in your market, as well as how and when programmers at existing formats react. If you're facing a new Modern AC competitor or you're about to, here are some steps to take:

1. Determine if your new competitor is truly a Modern AC or merely someone's idea of one.

2. Is this a head-on attack or a flanker in terms of marketing warfare. In other words, if you're Coke, are they perceived as being Pepsi or 7-Up? Here's another way to tell. Generally, if less than one-third of your cume is shared with the Modern AC you can be assured that this is a flanker. It's 7-up.

3. Don't make your station sound more like the Modern AC except for some minor tweaking. To use the soda analogy, that would be like Coke trying to taste more like 7-Up. If there's something really wrong with your Coke recipe fix it. But don't tamper with it just because there's a new and very different competitor.

4. Use clustering research to de-

termine the proper blend for your format in your market and do this often.

5. Focus on what your station is known for now. The Modern AC will be playing lots of '80s Pop Alternative hits, some of them novelty songs. Although those '80s songs help attract come into a new Modern AC, audiences will eventually tire of hearing *Der Komissar* anyway.

6. Younger stations should make their promotions relatable to the adults in the audience. Tie into the lifestyle of the twentysomething females by giving away lifestyle-oriented prizes they can't possibly get anywhere else.

7. Don't allow your youngest listeners on the air, especially during the day.

8. Contemporize your AC or CHR station. In case you haven't noticed there's a new generation that isn't into being sold with big voices and hokey jingles.

9. If your station depends a lot on midday at work usage, defend it. A good Modern AC will be positioned as the perfect compromise between what Rock listeners really want and what they can get away with in the office.

10. Hope that Modern AC veers off course as many have. They're truly walking a tightrope and the proper balance between Alternative and AC is constantly shifting. There is also a tendency on the part of programmers with an AC background not to make the station foreground enough. Then, when the newness of the format wears off, listeners haven't formed a relationship with the station itself.

Indeed, perhaps your greatest advantage over Modern AC these days is its newness as a format. While Modern AC programmers make some mistakes learning about their audience, use this time to super-serve yours and the results will not be disappointing. ☐

Dave Beasing is a consultant with Jacobs Media. He may be reached at 810-353-9030.

Say Hello Gracie

The Foundation of American Women in Radio & Television (AWRT) has received permission from the estate of the late actress and comedian Gracie Allen to name its Commendation Awards in her memory. From now on the AWRT Commendation Awards will be known as "The Gracie Awards." "We are honored to have our awards identified with one of the original women in Radio and television and one who changed the face of the media," said Terry Dickerson, executive director of AWRT. A date for the annual New York event has yet to be announced.

Big Bucks Broadcasting

BIA's Ranking of the nation's top-billing stations goes something like this (estimated station revenue in 000's)

Rank	Station	Market	1996 Revenue (in 000's)	Owner
1	WFAN-AM	New York	\$45,200	CBS
2	WGN-AM	Chicago	\$37,900	Tribune
3	KGO-AM	San Francisco	\$33,000	ABC
4	WINS-AM	New York	\$31,600	CBS
5	KRTH-FM	Los Angeles	\$31,000	CBS
6	WXRK-FM	New York	\$30,500	CBS
7	WCBS-FM	New York	\$30,300	CBS
8	KVIL-FM	Dallas/Ft. Worth	\$30,000	CBS
9	WCBS-AM	New York	\$28,700	CBS
10	KLOS-FM	Los Angeles	\$28,000	ABC

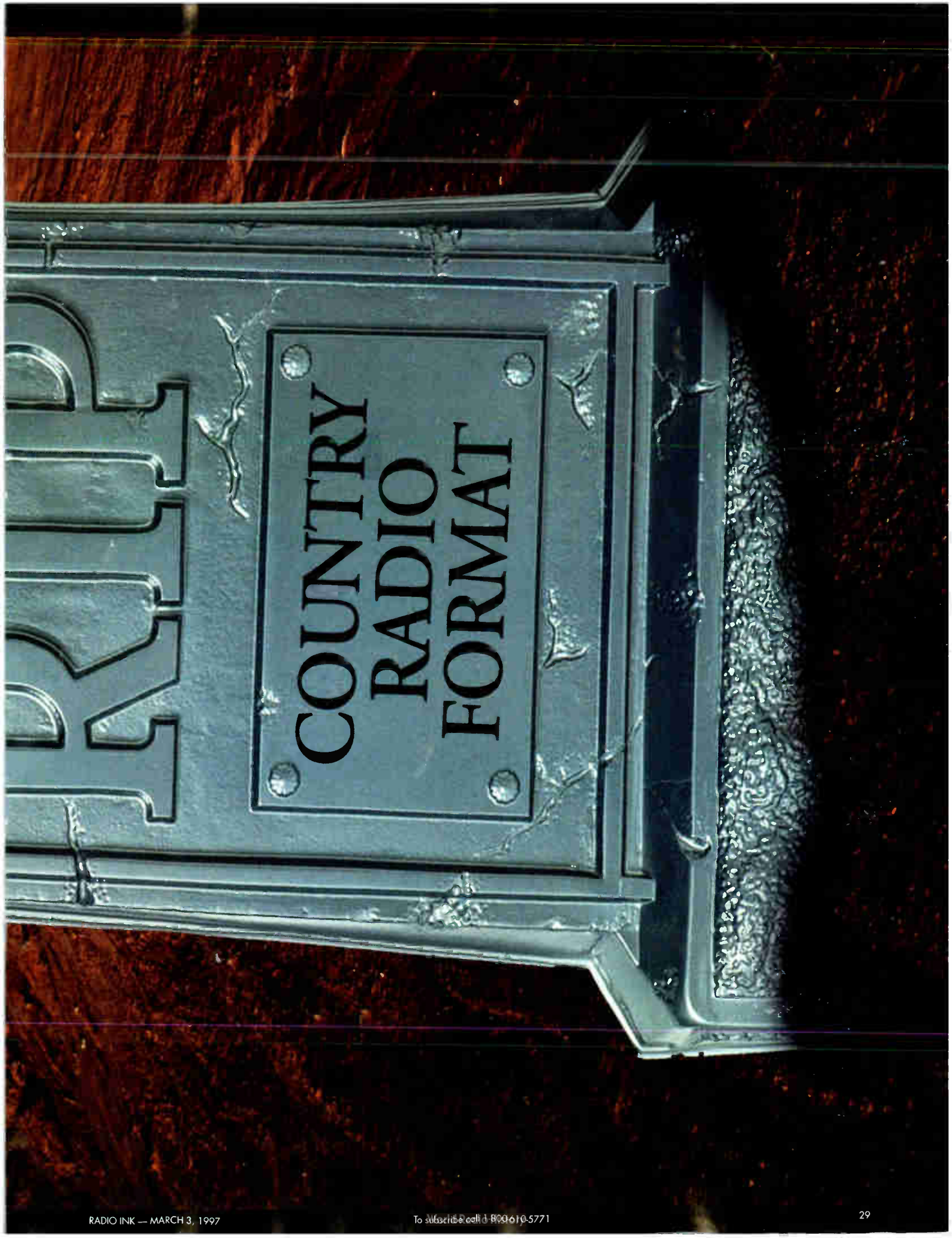
CBS Radio takes a surprising dominance with seven out of the 10 (including number one) stations, followed by ABC Inc. with two and the sole Tribune station being consistent top-biller WGN-AM Chicago. This Chicago station had an estimated growth of five percent and had been the number one top-biller in previous 1994 and 1993. ☐

SPECIAL REPORT

IS COUNTRY RADIO DEAD?

30 ▶





**COUNTRY
RADIO
FORMAT**

SPECIAL REPORT

◀ 29

Radio is constantly changing, this past year more than ever. It would be foolish to think Country Radio would be exempt. In fact, Country was one of the most affected by the changes of 1996; a format that was hearing reports of declining record sales and low concert attendance was also fueling rumors by losing AQH shares and TSL. To put the year in perspective, it's important to note that although sales of Country product dipped 12 percent in 1996, they grew an amazing 400 percent between 1989 and 1994. At most, we should call this year a leveling off, rather than a plunge. It's certainly not a suicide leap and Country isn't dead.

What Happened?

The cause? There are as many answers as Radio programmers, but many are saying the culprit was Nashville's infamous Music Row, trying to increase profits by churning out new acts on an assembly line basis. The Nashville brass respond that Radio didn't give their new artists a proper chance and the format got stale as programmers played the same titles by the same trusty (or rusty) format stars.

However they explain 1996, few can say where the format's heading in 1997. Lately, we hear rumblings of fragmentation. Of course, most of this comes from cluster programmers looking for ways to sew up the Country format in their markets, like Jefferson-Pilot's latest efforts in Denver. J-P's trying to cover all the Country bases with their cash-cow mainstream station and an AM Classic Country, plus a new FM that plays some '50s and '60s, '70s, '80s and a little '90s.

The New Breed

Others are pointing to a "new wave" of Country music, a recent issue of USA Today said it's coming from an Alternative direction. But will acts like BR5-49, Jack Ingram, The Delevantes, Jim Lauderdale or Lucinda Williams appeal to mainstream Country listeners? Doubtful. Not enough of an audience is being exposed to this type of sound to produce enough fans to support a full-time format.

There's one Radio station that may provide a litmus test for this new breed of Country: KHYI-FM Dallas, the first major market station to try the Americana format. You can bet all eyes are on this pioneering station's effect on KSCS-FM and KPLX-FM Fort Worth and KYNG-FM Dallas. But, don't look for much of a showing in Arbitron from KHYI. While mainstream Country listeners may sample it, they're likely to find it too twangy and unfamiliar to devote significant TSL to this niche format.

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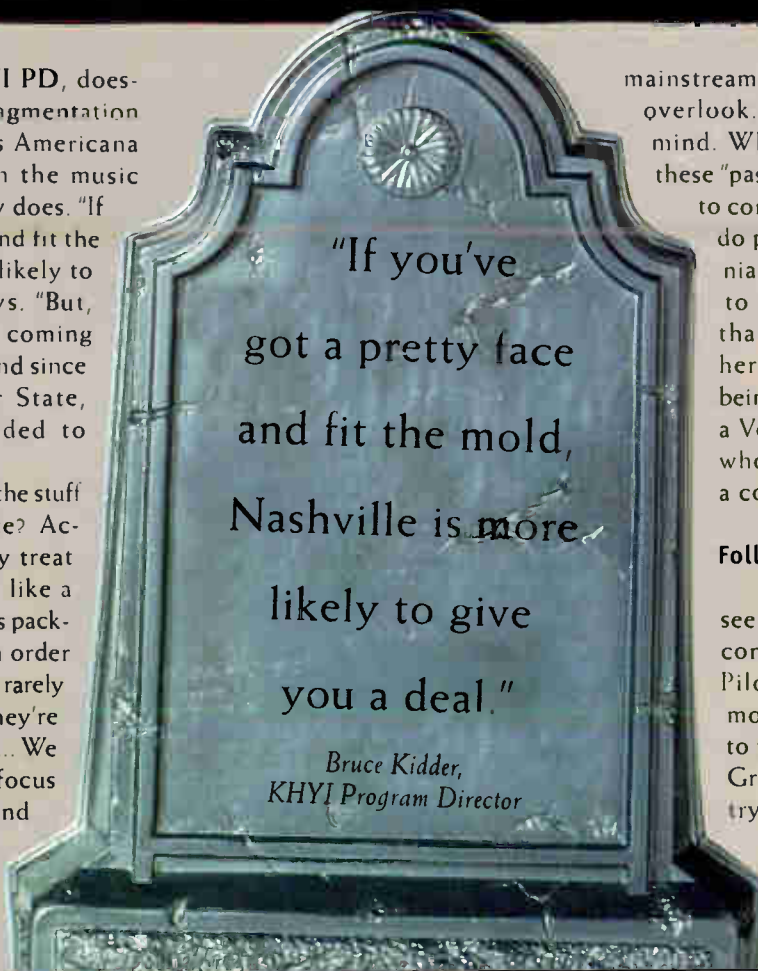
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Bruce Kidder, KHYI PD, doesn't see his format as a fragmentation of Country. He believes Americana simply focuses more on the music than mainstream Country does. "If you've got a pretty face and fit the mold, Nashville is more likely to give you a deal," he says. "But, there's some great music coming out of Austin right now, and since we're in the Lone Star State, that's what we've decided to focus on."

So what's wrong with the stuff coming out of Nashville? According to Kidder, "They treat it (mainstream Country) like a product. They produce this package and sell it to Radio in order to sell product. The singers rarely write their own music, they're handpicked and produced... We (Americana stations) focus on the song, the writer and the performer."

It's true there are some incredible artists that Nashville and



"If you've
got a pretty face
and fit the mold,
Nashville is more
likely to give
you a deal."

*Bruce Kidder,
KHYI Program Director*

mainstream Country Radio seem to overlook. Lyle Lovett comes to mind. When you look at some of these "passed-over" artists, it's easy to conclude that, maybe, looks do play a role. After all, Shania (Twain) is an easier sell to Americana music buyers than a Johnny Cash, and if her music is even close to being as good, you don't need a Vegas oddsmaker to figure who'll get Nashville's ink on a contract.

Follow The Leader

One thing we're sure to see is other programmers or consultants using Jefferson Pilot's or KHYI's moves as motivation (and an excuse) to trying something similar. Group owners and PDs will try to lock up the Country format in their markets by launching Country variations in the near

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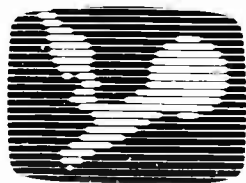
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future. We believe they'll be out of the Country format by year-end. Only the mainstream mass appeal Country outlet will survive. Many programmers may be quick to follow the lead of pioneers. Over the last year, most music tests have uncovered little new information. Format superstars are still the best testers, the new acts are right behind, and the older classic stars and titles pull in little more than a 50 percent positive score.

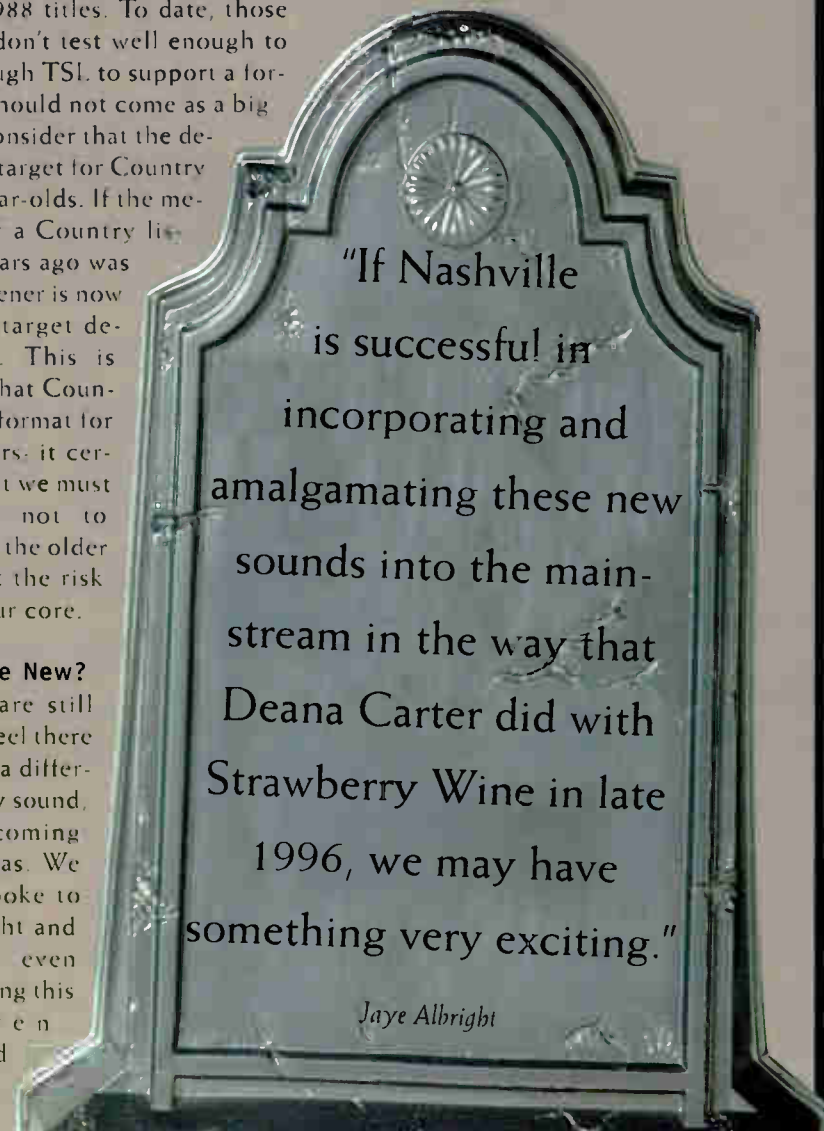
With only 500 titles from 1988 to 1994 that test well enough to play consistently, any format fragmentation would have to be accomplished with pre-1988 titles. To date, those songs just don't test well enough to garner enough TSL to support a format. This should not come as a big surprise. Consider that the demographic target for Country is 25-49-year-olds. If the median age of a Country listener 10 years ago was 43, that listener is now out of our target demographic. This is not to say that Country is not a format for 50+ listeners; it certainly is. But we must be careful not to super-serve the older audience at the risk of losing our core.

In With The New?

There are still some who feel there is room for a different Country sound, like that coming out of Dallas. We recently spoke to Jave Albright and discovered even she was giving this unproven ground something like an en-

dorsement. According to Albright, "If Nashville is successful in incorporating and amalgamating these new sounds into the mainstream in the way that Deana Carter did with Strawberry Wine in late 1996, we may have something very exciting."

Nevertheless, the number of new acts may be the crucial issue for Country Radio. Becky Brenner, Programming Manager of E-Z Communication's Seattle properties, including Country signals KMPS-AM/FM and KYCW-FM, agrees. "In the past couple of years, we fell into a pattern of too much, too soon. My favorite analogy comes from our music director, Tony Thomas. 'If you like to give dinner parties, you have your select six or eight friends you invite to the party. If you meet a new friend, it takes a while for him or her



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Jave Albright

to work their way into that circle. When they do, someone else usually drops off the list, because you only have so much room at the table."

Likewise, the listeners have a limited capacity for new music. Bonding with an artist can be hard for listeners when they have no idea who that person is. In 1997, according to Brenner, "Country music must focus on helping the audience bond with a se-

lect few new artists the way they have with Garth, Reba, Clint and George in the past."

This year, the number of artists may dip slightly as labels promise us fewer releases in 1997, saying they will devote more time to the development of an artist, instead of churning out one right after another. But, with more than two dozen labels, even one new act per label per year will be too much for Country Radio. And herein lies the challenge. Brenner:

"There's only so much shelf space. We are currently inundated with so many new artists that we can't give proper exposure to most of them." But, unlike the pioneers of the Americana format, Becky points out, "It's great for Radio because we can choose the best of the best. It puts a strain on the Radio/record relationship when the record companies are working us on 28 singles and we have room for only two."

Megastars, Anyone?

Despite the plethora of new artists, we look for another huge, Garth-like superstar to emerge this year. Maybe another Reba too. Add to that the excitement Shania Twain's concert tour will generate, and we should see a huge resurgence of Country's popularity.

But, Brenner warns, "If the Country music industry is

going to try to support so many new artists, the record labels are going to have to find alternative ways to expose new music."

All of this talk about the audience becoming bored with the blandness of the music from Nashville no doubt stems from the loss of Country shares and declining record sales. Until more studies are compiled on the subject, we can only speculate on the actual reason. None of the research companies we talked to could confirm that their tests are picking up audience boredom.

Still, Jaye Albright insists, "If a new breath of creativity doesn't blow through Nashville soon, Country stations will be responding to listener cries for less unfamiliar, sound-alike new music and more library material by cutting the number of currents in the average station's mix and stressing more '80s and early '90s material."

So far, we haven't heard those cries. In fact, on a recent BP Consulting client conference call, the consensus was that the music coming out of Nashville right now is better than it has been for nearly two years. Most on the call agreed that Music Row has already begun focusing more on artist development and less on creating more one-hit wonders. This could be an early indication that we're about to get back on track.

While mass media is doing little to support Country music, it's more important than ever for Country Radio stations to sell the music to our audience. It may seem a bit simplistic to suggest we just announce the titles and artists of the songs we play and talk passionately about the music. But it doesn't happen. 34 ▶

"Country music must focus on helping the audience bond with a select few new artists the way they have with Garth, Reba, Clint and George in the past."

Becky Brenner, Programming Manager
KMPS-AM/FM, KYCW-FM Seattle

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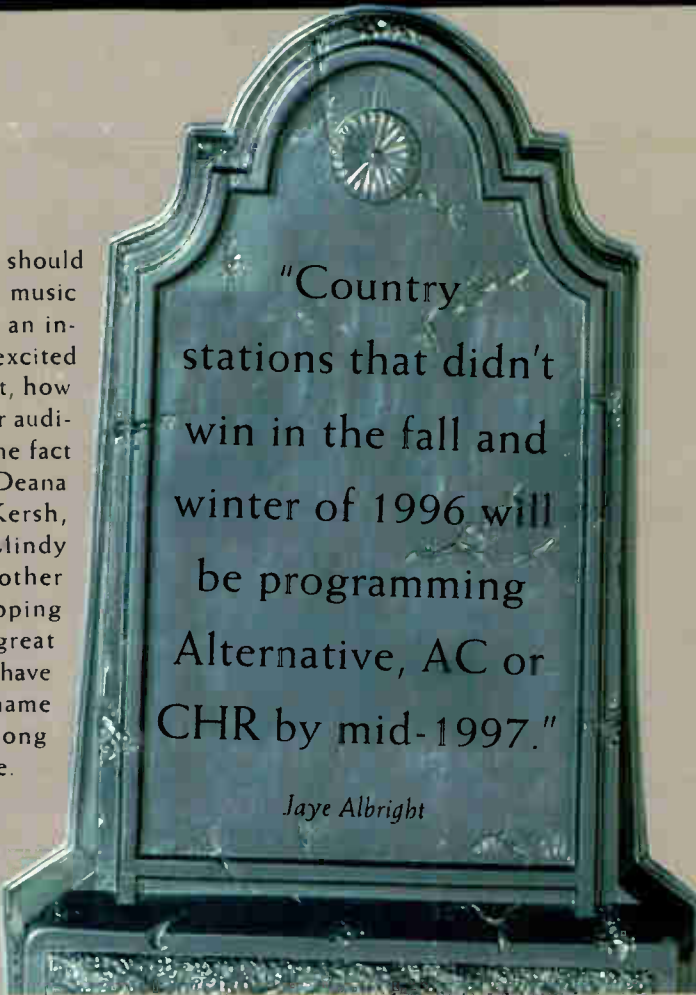
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as frequently as it should on most Country music stations. If we as an industry don't get excited about the product, how can we expect our audience to do so? The fact is, Kevin Sharp, Deana Carter, David Kersh, Trace Adkins, Mindy McCready and other new acts are topping the charts with great product, yet they have little if any name recognition among our core audience.

Bring Back The Boys

However, before we can rebuild the av-



"Country stations that didn't win in the fall and winter of 1996 will be programming Alternative, AC or CHR by mid-1997."

Jaye Albright

erage quarter hour numbers of the recent past, we must first win the younger males back to the format.

During the 1996 new-artists onslaught, programmers were forced to play more Gold and more Ballads. As a result, males left the format in droves in many markets, some opting for the more up-tempo presentation of the Alternative format, where artists like Alanis Morissette — who sold more singles than any other artist in 1996 — offered more excitement than Country.

Jaye Albright: "Unless this situation changes, there will be more record label doors closing in Nashville in the next six months. Only the strongest will survive and Radio will be playing a mix comprised of 25 percent current, 15 percent recurrent and 60 percent early '90s and late '80s superstar gold."

A Whiter Shade Of Pale

While Jaye paints a dark picture, reality isn't that gloomy. In fact, we are already off to a brighter '97. Late last year, the Country Music Association held their first ever "Marketing with Country Music" seminar in Nashville. Attendees such as Folgers, Fruit Of The Loom, MCI, Kellogg's, Frito-Lay, Chevrolet, Kraft, Coca-Cola and Wal-Mart are turning to Country music to help promote their products. This year's American Music Awards featured more high profile Country stars than the days of Kenny and Dolly, George and Tammy and Waylon and Willie. This time it was Brooks and Dunn, Garth and Shania, Faith and Deana, and LeAnn and Martina. Anyone who says this group can't help our format didn't hear the cheers from the upper balcony whenever one of them was even mentioned.

But, Albright believes we could see a continued emphasis on female-appeal ballads, which she says will cause, "A much more distaff skew to the format, continued tempo/energy nightmares for music directors, more demand for known names and more problems from the plethora of Nashville labels pushing no-name sound-alikes." If that happens, Al-

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bright says, "We could see a mainstream Country that leans female and wins 25-54, a classic Country — perhaps on an AM or a weak signal FM that adds a share or two 12-plus to the combo but skews 50-plus — and a male-leaning 18-34 alternative Country that sells in combo. 50-54 will become a more important demographic as Country and Oldies begin to see how many quarter hours they lose by cutting off their research targets at forty-nine."

But these niches will not last. Albright goes as far as saying, "Country stations that didn't win in the fall and winter of 1996 will be programming Alternative, AC or CHR by mid-1997. And, fewer stations will mean that America's most listened-to adult Radio format will maintain considerable financial momentum." That's a positive for our format. And there are other factors that should help keep us alive for another 12 months.

Where Do We Go From Here?

Consider these predictions from one of our industry leaders (name withheld to ward off embarrassment in case they don't come true): Garth will continue to sell out in concerts, and he will finally discover that

the best way to get Radio to play and chart his music is to return to his roots musically (and I do not mean Don McLean, Kiss or Billy Joel). Tim McGraw and Faith Hill will record a duet that will be a monster hit before the end of 1997. And, in spite of


the exodus from the format of many of Country Radio's bottom feeders, Country will continue to be the country's most-programmed format "by a mile."

What Now?

So, what's up with Country Radio? Becky Brenner: "Our challenge is to deliver the most compelling and entertaining Radio possible in a very competitive environment. Not only do we compete with other formats, we compete with other media as well. People have too many choices and we have to find a way to make Radio, and more specifically Country Radio, top-of-mind. We have to get back to superserving the core and creating a lot of noise in the marketplace if we want Country shares to grow to great proportions."

To learn more about alternative Country formats, you can log on to <http://www.nodepression.net>, the Web page of Seattle's bimonthly alternative Country magazine No Depression, which is named for an A.P. Carter and The Carter Family tune.

L.J. Smith is Programming Manager for Broadcast Programming. He and Ken Moultrie consult Country Radio stations for BP Consulting Group, Seattle, 800-126-9082.



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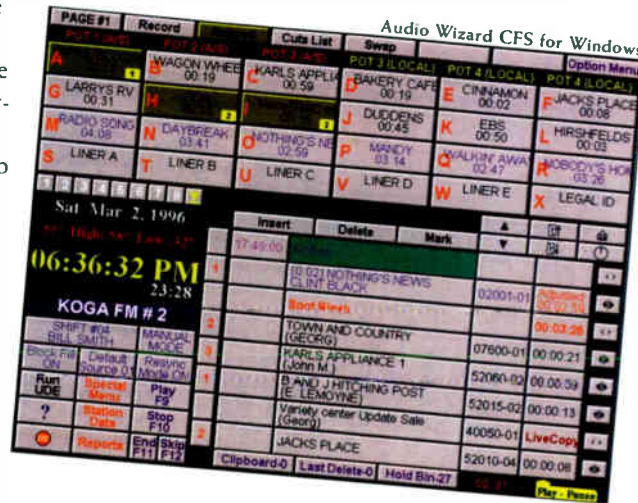


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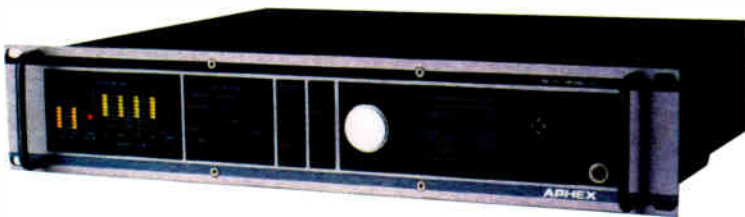
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Q: What new features does this new FM processor have?

A:

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Q: What make this product different from other processors?

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Q: Tell us the Master Control story again, Dad.

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AP NewsCenter

The Last Newsroom Systems You'll Ever Need

The Associated Press
Broadcast News Center
1825 K Street, NW
Washington, DC 20006-1253
202-736-1100
Fax: 202-736-1107

E-mail:
apbroadcast@ap.org

Principal:
James R. Williams III
Vice President and Director

A not-for-profit membership cooperative founded in 1848, AP is the world's largest news-gathering organization with 143 domestic and 91 international bureaus. The AP broadcast division is based in Washington, DC and serves more than 5,000 television and radio stations in the U.S., and all of the major U.S. television and radio networks. AP offers members a fully integrated suite of products including news wires, audio, video, graphics, newsroom software and multimedia services.

Overview:
AP NewsCenter will make your existing AP news wires and other information sources more valuable.

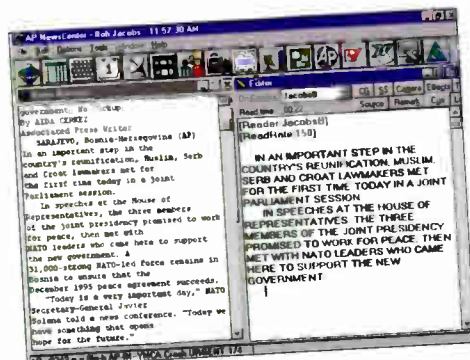
Compared with main-frame-based systems, AP NewsCenter is easier to install and maintain. Off-the-shelf hardware and networking mean stations can do much of the work in-house or get a good price on equipment and service in the highly competitive PC marketplace.

AP NewsCenter was first introduced in 1993 and today is the fastest growing newsroom computer system — averaging a new installation every nine days.

Call 202-736-1152 for a private group demonstration or stop by the SkySuite during the show.

Q: What Is AP NewsCenter?

A: AP NewsCenter equips any radio newsroom with key functions through software that runs on personal computers linked via a local area network. This powerful, easy-to-use system relies on off-the-shelf computers and networking. AP aims for AP NewsCenter to become the basic radio newsroom tool that can grow as new technologies emerge and news gathering approaches change.



AP NewsCenter

Q: How is AP NewsCenter different from other newsroom systems?

A: AP understands that newsroom software has to not only be reliable and affordable, but also fast, flexible and easy to learn and use. Ease of use has been a primary design consideration for AP NewsCenter from the beginning, not an afterthought. AP has more experience with different kinds of stations than any other newsroom system vendor.

Q: How much does it cost?

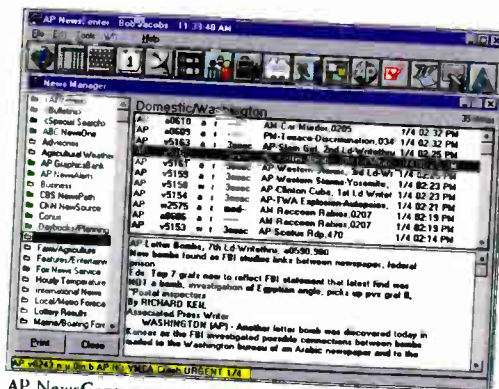
A: AP NewsCenter does not have any per-workstation charges or annual research and development or maintenance fees. One low weekly fee provides a software license for an unlimited number of users, plus all support and software updates. Even considering hardware costs, AP NewsCenter is likely to cost less than other systems.

Q: What equipment do I need?

A: AP NewsCenter uses Microsoft Windows networking and operating system software (Windows 95, Windows NT) to provide a flexible, expandable platform for the newsrooms of today and tomorrow. AP NewsCenter is designed with change in mind. We've made a newsroom system that's future-proof.

Q: Why is AP in the newsroom systems business?

A: AP isn't in the systems business; it's in the news business. Helping stations do news better is part of AP's mission. The cooperative nature of the AP makes it important for us to share the news systems expertise we've developed with all AP members. They've been asking us for years to provide them with a low-cost, easy-to-use basic newsroom system. New software development tools and the dropping cost of PC hardware makes this the ideal time for AP to offer AP NewsCenter. In the future ... ENPS!



AP NewsCenter

See us at our SkySuite in the South Hall

NAB, APRIL 6-10, LAS VEGAS CONVENTION CENTER

Fidelipac

New MX/D Digital ON-AIR Console NAB Debut

Fidelipac
2707 Black Lake Place
Philadelphia, PA 19154
215-464-2000
Fax: 215-464-1234

E-mail:
 gkuchmas@recom.com

Website
 fidelipac.com

Year Started:
 1979

Products:

- MX/D Digital ON-Air Console
- MX Series Analog ON-Air Consoles
- DCR Digital Cart Machines
- CTR Series Analog Cart Machines
- ESD Cart Eraser/Splice Detector
- Model 300, 380, 1000 and 4000 Broadcast Cartridges
- Studio Accessories

Fidelipac has been serving the broadcast market for 18 years. The predecessor company invented and patented the original endless loop tape cartridge in the mid to late 1950s. At the 1997 NAB convention, Fidelipac will be featuring the MX/D Digital ON-Air Console. A far cry from the simple beginnings in the audio tape industry.

Q: What's the biggest difference between digital and analog on-air consoles?

A: The new breed of digital on-air consoles will finally allow you to play and mix audio while it remains in its digital format. The MX/D will accept multiple sample rates and allow 44.1K audio from a hard drive system. No longer will you need to make an investment in a digital source medium and be limited to using the analog outputs simply because the on-air board would not accept digital audio.

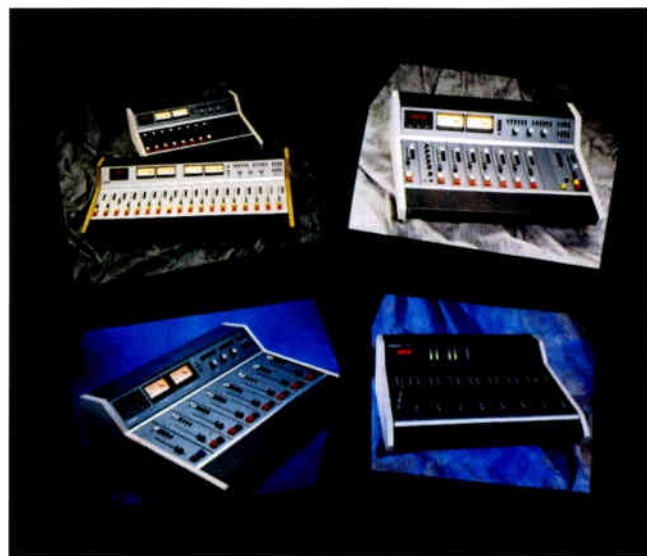
Q: How can I mix audio from my older analog machines and my new digital ones?

A: The MX/D is able to accept both analog and digital inputs. There are 8 separate input modules which may be either analog or digital. Your choice of source audio and on which channel you wish it assigned determines whether an analog or digital module is required. The analog modules may be configured as line or Mic level with a simple change of jumpers. The digital modules will accept standard AES/EBU and SPDIF digital formats. This allows the use of both the professional and consumer digital source machines.



Q: Will I need to return to school to learn how to use a digital console?

A: Sorry, but "no." The MX/D requires no setup program, config.sys or any other form of programming. The working surface is consistent with traditional console design and the digital operation is quite transparent to the operator. The MX/D was intentionally designed to be dropped into a current studio configuration with as little disruption as possible. This includes the short learning curve required to figure out how to work the board.



Come see us at Booth No. 1902,
 AT THE NAB, APRIL 6-10, LAS VEGAS

Gentner Communications

Q: I manage more than a dozen radio stations and need to monitor transmitters in multiple locations. Why should I choose Gentner?

A: Our GSC3000 can handle all your transmitters, even in distant markets, and is the only remote control system that offers you true walkaway capability. Once you program it, the GSC3000 will monitor AND respond to changing transmitter conditions — with or without connection to a remote PC.

Q: You've been shipping the GSC3000 since late summer. How have your first users responded?

A: We shipped more than 200 units, and the response has been very positive. We recently brought several broadcast users together for a conference call. Here are some of their comments as we celebrated the first 100 days of shipping production units.

"I like the system being modular in design so that we can have several Gentner I/O units, and if we have a problem we can just simply swap them out."

"The installation was great. The system's great. We're about 98% satisfied."

"I haven't seen anything else on the market that could basically do things the way you do it. I'm a very big believer in staying modular."



Q: What do you mean by modular?

A: You can easily customize the GSC to meet your needs. You can start with as few as 8 channels and expand up to 256 channels at any site. Just stack additional 8- or 16-channel units to meet your requirements. You can monitor up to 256 different sites, all from a laptop or PC running Windows.

Q: I have several studios in the same building. I'm looking for an easy-to-use on-phone system that's also easy to install. What's your recommendation?

A: Whether you've got one studio or 10, Gentner's TS612 multiline on-air phone system can handle the job. That's because you can link up to 10 systems together at the same location, and each TS612 system can handle up to 12 phone lines. The system includes built-in screening and the ability to conference up to four calls on-air.

**Come see us at Booth No. 2117,
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**Gentner Communications
Corporation**
1825 Research Way
Salt Lake City, UT 84119
801-975-7200 or
800-945-7730
Fax: 801-977-0087

Website:
<http://www.gentner.com>

Year Started:
1981

Principal Officers:
Russell Gentner,
CEO and President

Frances Flood,
Vice President, Sales and Marketing

Keldon Paxman,
Vice President, Operations

Gary Crowder,
Director of Broadcast Sales

Employees: 113

Products Produced:
Telephone Hybrids for radio
and TV talk shows, and
Remote Control equipment for
Broadcast Transmitters

- Gentner personnel have extensive experience in radio broadcasting including management, sales, engineering, programming, news, production, and on-air.
- Gentner pioneered the category of dial-up remote control of broadcast transmitters a decade ago. The new GSC3000 builds on our popular VRC series of controllers.



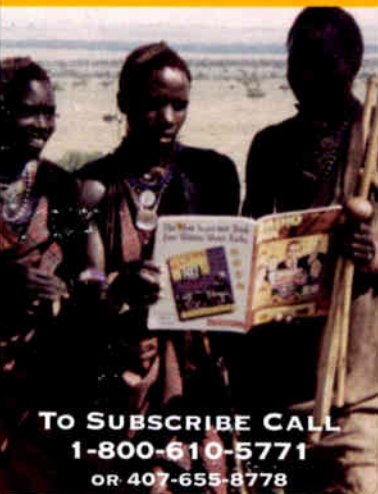
RUSSELL GENTNER
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■ GROWING FOUR-STATION BROADCAST GROUP

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BLAST FROM THE PAST



Who's this dude?

This guy used to be PD of WHN in 1975 when this photo was snapped. Since then he's kept himself busy with things like co-founding the United Stations Radio Network and becoming president of programming and formats at Westwood One Radio Networks. Of course nowadays he sports a tie and a clean shave. Figure it out yet? This groove-meister of the '70s is none other than ... Ed Salamon. (word has it he still owns that shirt)

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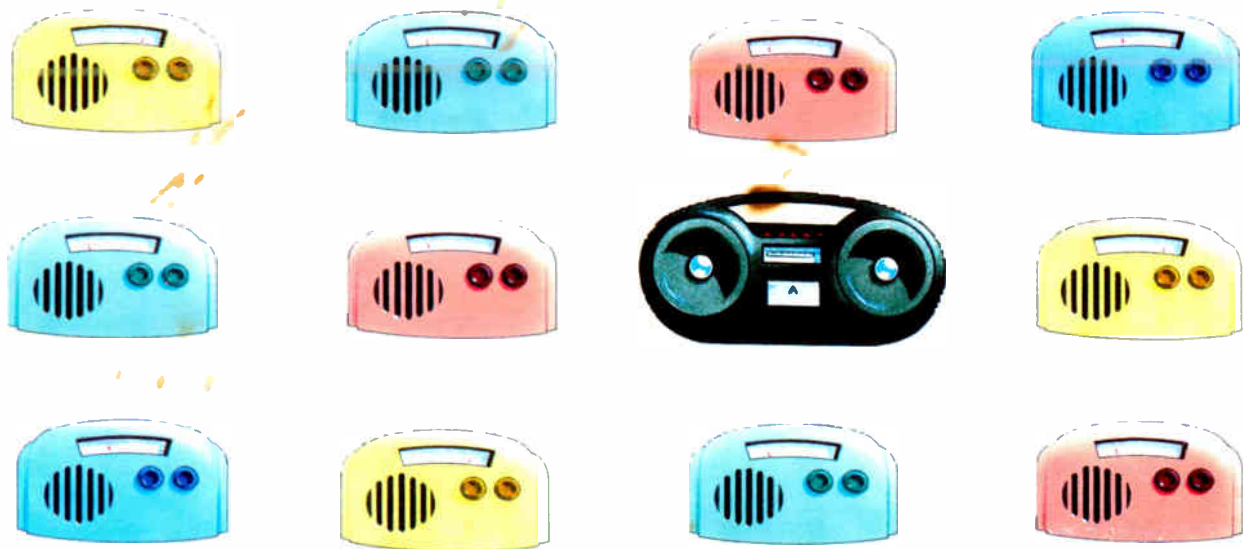


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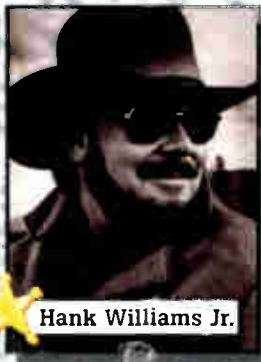
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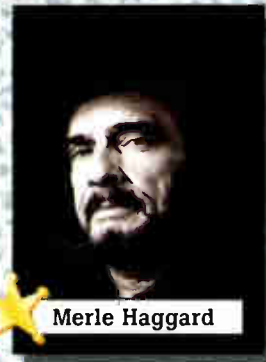
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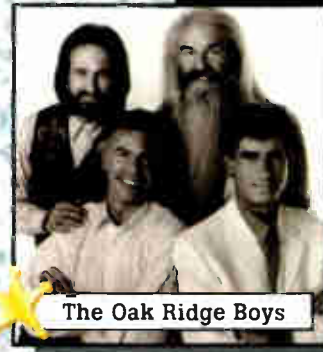
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Kathy Mattea

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