

RADIO INK

NEW GADGETS & GIZMOS AT NAB '95



WHAT AN ALLIANCE!

OFFICIAL HEADQUARTERS
RADIO'S 75TH CELEBRATION



Vol. X, Number 10
May 8 - 21, 1995
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RADIO'S 75TH CELEBRATION

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Coming July 10!!

Radio Ink is celebrating 75 years of Radio! On July 10 you will receive a special commemorative issue of *Radio Ink*, The Official Publication of Radio's 75th Birthday. It will be packed with historic information about Radio ... from the beginning to the present. You can look forward to seeing some never-before-published photos and some outstanding memorabilia. If you have special historical photos you'd like to have considered, get them to us immediately.

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Katz Radio Group



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Cover photo by Jamie Westdal

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Hurry. Like All Good Offers, Ours Expires Eventually.
(In this case, on May 31, 1995).



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PUBLISHER'S NOTES

Don't React To Posting ... Yet



Coming July 10!!

Radio Ink is celebrating 75 years of Radio! On July 10 you will receive a special commemorative issue of *Radio Ink*, The Official Publication of Radio's 75th Birthday. It will be packed with historic information about Radio ... from the beginning to the present. You can look forward to seeing some never-before-published photos and some outstanding memorabilia. If you have special historical photos you'd like to have considered, get them to us immediately.

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Katz Radio Group



There are fears and rumors throughout our industry due to a recent move by a couple of major agencies related to "posting" for Radio. Posting is a practice used with television, cable, and print ... but up until now, not Radio. Agencies compare the planned number of points purchased against the actual audience shares achieved by the program. If the program does not meet the anticipated points, the station has to make up the difference if it underachieved.

Radio is reacting strongly to this trend, yet I believe we must be very cautious about our reaction. One of the questions being raised by agencies is accountability for the spots they place. They want to be able to confirm that spots run as purchased. Stations have often loaded spots into certain hours when equal rotation is required throughout the daypart. If we object strongly to being accountable we could be sending the wrong message to the agency community. We should be accountable.

Accountability is important, however posting is wrong. In television posting is based on a program-by-program basis and the ratings a show is supposed to receive. In Radio we sell by dayparts and we negotiate our prices on what the ratings cur-

rently are. Posting would end up raising the rates of Radio as well as the cost of posting for the agencies. Though agencies have software, following a schedule station to station regarding negotiation would be very costly and time consuming.

Rumors are filling our phone lines about what the agencies plan to do, but it's important that before we react we know what to react to. It's also important to instill confidence in the agency world that Radio is confident in what and how it delivers. Posting is a TV tool. It does not work for Radio. We all know that hour-by-hour averages don't have enough sample to accurately represent listening. No one is willing to pay for sample increases to make the data reliable. That's why we sell dayparts!

Of course some stations will immediately benefit from posting, especially as bigger stations turn down proposals. What they may not be aware of however, is that points have to be achieved in a market and therefore they may require twice the inventory of a higher rated station. Suddenly their yields may be totally messed up.

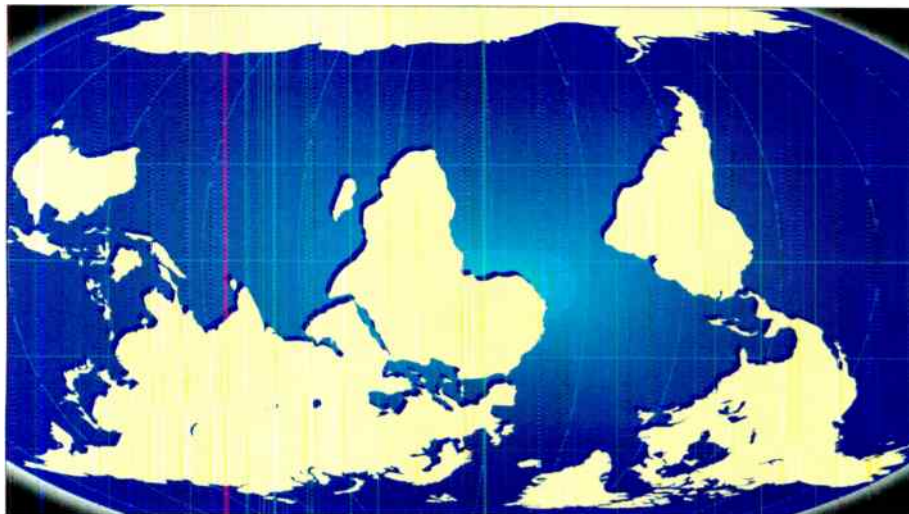
I advise cautious restraint in this matter due to its sensitivity. Posting started because agencies expressed a renewed interest in Radio. We must not dull that enthusiasm, but we must not get pushed around either. I encourage objection to posting, encourage accountability, and caution against overreacting. If we're patient we may find this whole situation offering a world of opportunity never before seen in Radio.

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COMPUTER CONCEPTS IS TURNING THE WORLD OF RADIO UPSIDE DOWN

LAS VEGAS- Visitors to the 1995 NAB convention were amazed to see no fewer than six new products for radio from Computer Concepts, makers of DCS™, the world's leading hard disk system. For the first time, one company offers proven products for stations of every size — from 100% live major market powerhouses to fully automated local stations — all working together through the DCS architecture. Some of these new products, while new to the US, have been in use for years in international markets... another advantage of Computer Concepts' world-wide scope. With so many products to choose from, Computer Concepts can now custom-tailor a profit-making system for every radio operation.

COMPUTER CONCEPTS - THE POWER BEHIND THE RADIO REVOLUTION.

What makes Computer Concepts stand out of the pack of companies now offering hard disk products for radio? We're customer-driven, and we have been since we started over 20 years ago. We maintain direct contact with our customers before, during and after the sale. We're so proud of our customer relationships that unlike most other vendors, we'll be happy to supply our entire customer list to any prospective purchaser.

DCS from Computer Concepts has long been the leader in automating commercials and spot insertion for stations of all sizes. But the big news this year is an unprecedented array of new products for every facet of on-air operations, and every kind of radio facility. All are field-proven and backed with the kind of customer service that has been instrumental in the success of Computer Concepts.

As your needs change, so can your DCS-based system. For example, DCS systems can be configured to store music, commercials, jingles and other audio cuts either centrally on an audio server or distributed on individual DCS workstations. A new option, Audio Central+ distributed audio, offers both capabilities plus complete fail-safe redundancy.

Another new DCS option developed in response to customer requests allows the system to start playing back material while it is still being recorded. Perfect for delaying network news-on-the-hour for a few seconds or minutes while giving local headlines first.

All the new and exciting Computer Concepts products integrate seamlessly to DCS. It's your assurance that — whichever components you choose to make up your DCS system today — your system can be expanded tomorrow.

Large stations or small, simple system or very complex, today more than ever, there's one place to call for total expertise and total customer responsiveness in hard disk systems. Call Computer Concepts at 1-800-255-6350 and profit from our experience.



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Newsroom keeps you up-to-the-minute.

Radio news can be a profit center with Newsroom™, the complete electronic news operation from Computer Concepts. The key word with Newsroom is *efficiency*. The system automatically takes both text and actualities from wire services, networks and other sources. A news person writes and edits copy on screen, linking sound bites to the copy — playing the wrong "cart" is a thing of the past. Editing of audio actualities is fast and precise. On-screen prompting lets talents read final copy right off the screen. Newsroom is fully integrated with DCS and Maestro and can be added to an installed system at anytime.

CARTRACK TAKES THE HASSLES OUT OF LIVE RADIO.

CartRack™ is a field-proven "front-end" to DCS which puts right on the screen all the carts your morning (or other) talent could ever want. For instant, no-hassle access. Individual "racks" of carts can be programmed for each show — there's no limit. Talent uses a touchscreen, trackball or mouse to "point and play" carts to three on-screen graphic "cart machines." Events played from DCS can be controlled by CartRack. It's the easiest way to handle live shows offered by any hard disk system. Let CartRack bring order into your hectic, live, money-maker drivetime shows, and then let DCS automation take over to handle other dayparts.



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*I*t was the best of times,
it was the best of times...

At Emmis Broadcasting Corporation, we're celebrating our own classic. Emmis radio stations dominate America's top two markets: No. 1 and 2 in New York City (WRKS and WQHT), No. 2 in Los Angeles (KPWR)* — an extraordinary accomplishment.

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WRKS-FM
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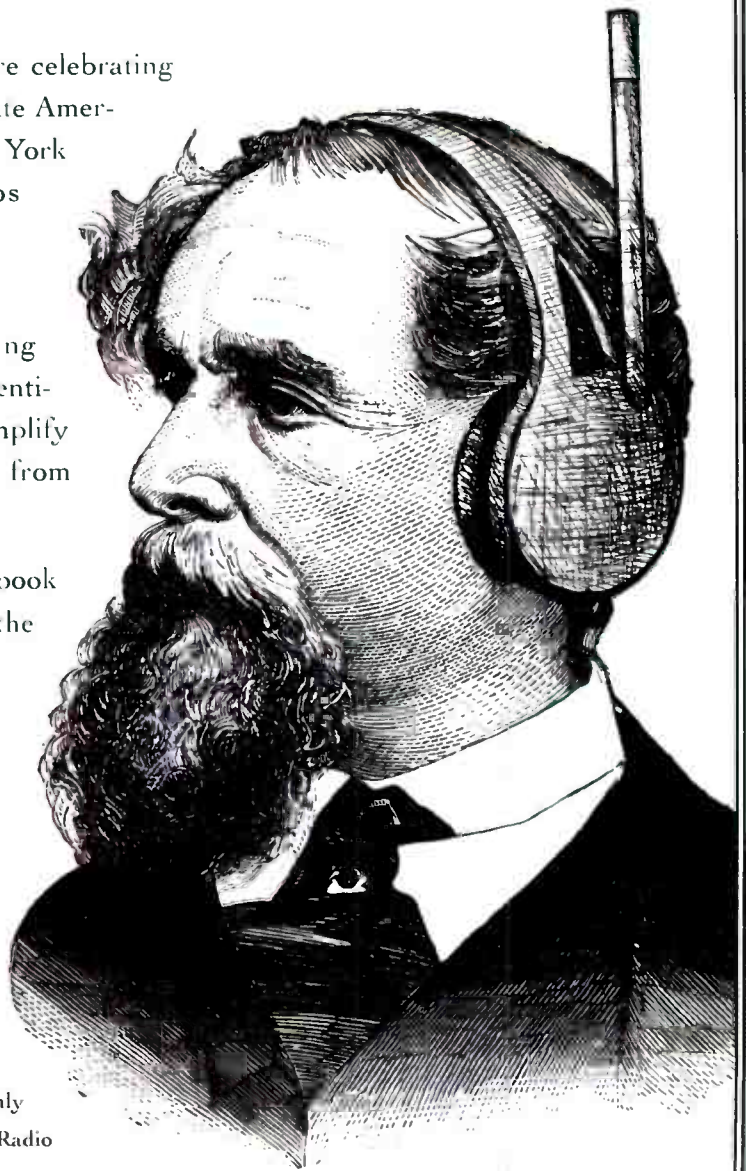
KPWR-FM
Los Angeles

WKQX-FM
Chicago

WENS-FM
WNAP-FM
WIBC-AM
Indianapolis

KSHE-FM
St. Louis

Atlanta Magazine
Indianapolis Monthly
Duncan American Radio
Talk Radio UK



*Arbitron Winter 1994 survey period, AQ11, 12+ M-S 6a-mid.

READER LETTERS

Wow, What a Difference

I've just read your article on "UK Radio comes of Age" in the October 17-30 issue.

I just arrived back in the states after living and working in England for 16 years, the last three of which were spent with the Metro Radio Group in Newcastle selling Radio.

The article was particularly interesting to me as I am now working at a station in Greensburg, PA. What a culture shock.

I think that considering you guys were only there for 10 days, you really hit "the nail on the head," in describing the set up and the differences between the UK and the USA.

Thanks for the great article.

Liz Duffy
WHJB-AM/WSSZ-FM
Greensburg, PA

Salamon Semantics

I read with interest your article on my old pal and former boss Ed Salamon in the Feb. 27-March 12 issue. On page 30 a photo caption under the shot of Benny Goodman with Ed, reads, "While producing *The Great Sounds* series during the '80s, Salamon met one of America's pop standards legends, Benny Goodman ..."

In order to protect my trademark, servicemark, etc. — the accuracy of my resume and my place in Radio history, I would like to point out that I was the writer and producer of *The Great Sounds*. A careful listening to the ends of each weekly show will disclose that for most of those eight years I was credited as such and Ed was credited as executive producer. When I began writing and producing (supervising production) of *The Great Sounds* in 1983 I was told that Ed would be listed as producer. Around the anniversary of the first show, I appealed to Ed to be given proper credit as producer as well as writer. Ed, the honest and fair guy that he is, agreed to be listed as executive producer. Then with that smile in his voice he commented, "Now it will look like I don't do anything."

Ed, of course, did a lot. In fact he did many of the early interviews including the first one we had with Benny Goodman. So to further correct your cutline, he did more than meet with Benny. I was also fortunate to interview

Benny, in what I believe to have been his last interview. Benny was among 300 interviews I did during the eight years I put this show together.

Doug Hall
BDA International
New York, NY

Good Comments

Good comments in your March 13 Publisher's Notes ("Who's Responsibility is it Anyway?"). The only problem for us is the horse has usually left the barn by the time we find out that there is some kind of problem.

Rick Buckley
Buckley Broadcasting Corporation
Greenwich, CT

Dare to Be Different

I read with interest the "Jingles for New Rock Radio" article (March 13-26, 1995). It would be nice once in a while to get an opinion in this area from outside the Dallas jingle community.

We do edgy jingle packages for stations all over the world, including Euro

dance formats and all Rock or Alternative formats. Our approach has been distinctly different than the standard Dallas sound. We've been using lead vocalists along with group vocals that sound more like those used on today's New Rock records. Jingles can be used in this format, but must be carefully tailored not to sound like jingles, or as having sold out to corporate America.

Radio programmers need to start thinking of their image IDs as a continuing investment, instead of trying to buy a package and run it for years. Music styles and formats continue to evolve and so should their ID package.

Dain Blair, CEO
Who Did That Music?
Los Angeles, CA

ADDRESS ALL LETTERS TO

Reader Letters, c/o Radio Ink, 224 Datura Street • Suite 701, West Palm Beach, FL 33401. Or fax to 407-655-6134. Each letter should include your full name, address and telephone number, and may be edited for clarity or space.

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Circle Reader Service #109

Infinity Boards the MUSICAM Express Instant Airing of National Spot Buys Possible

In the middle of the fanfare surrounding an agreement between **Infinity Broadcasting's Mel Karmazin** and **Paul Donahue's** new high-tech company **VirteX**, is a not-so subtle message for the rest of the Radio industry: the digital train is ready to leave the station. Not surprisingly then, the joint venture, rumored to be in the tens of millions — with each party putting up equal parts — is being called **MUSICAM Express**.

This deal goes beyond the speculation over whether DAB is ready for prime time. What it does is put an instant-access digital delivery system into nearly a third of the industry — the 3,500 stations that make up the myriad parts of Infinity: **Westwood, Unistar, Mutual**, etc., including Infinity's 26-owned stations. That's instant programming, news, commercial advertising and data over satellite, digital phone circuits, computer file servers or whatever is the best way to get it there now.

DaX is the Key

Key to the agreement is the VirteX digital store and send workstation called DaX — a "digital fax." The way the agreement is structured, the DaX units go into stations at no cost. They become the critical link in what could be a far-reaching source-to-listener chain. Imagine: networked music programs, syndicated shows and up-to-the-minute news, plus breaking hits right from the recording studio and commercials on the air within minutes of when the buy is made. Karmazin obviously sees dollar signs in the ad possibilities. He cited a hypothetical example of a blizzard in Colorado. The local station gets a happy call from the snow tire dealer and is supplied with a brand new, professionally produced spot from the New York City ad agency — ready to air within the hour. Getting a national spot buy on the air within the hour is also a possibility — a clear advantage for Radio on a national level. Karmazin said at the

press briefing where the deal was announced that Infinity intends to market the service to syndicators and advertising agencies as a way of paying for the set-up of the digital delivery.

Another company, **DG Systems**, has been pushing direct-from-the-advertiser commercials via digital delivery for some time. But of their 2,000 stations, DGS says only about 200 are wired up with the digital phone lines that can support the kind of high-quality, almost instant delivery VirteX is talking about through satellite and other circuits. And DGS has limited its scope to commercials, while VirteX and Infinity obviously want to include program suppliers and could even open up doors for the recording industry.

The VirteX development, however, will probably stimulate some new announcements from DGS, other suppliers, and other networks, making instant delivery a reality for all stations, and making the importance of a de facto standard throughout the industry of paramount importance.

The MUSICAM in MUSICAM Express, by the way, is the brand of bit crunching invented by **CCS Audio Products**, which was bought by Donahue's VirteX in February. CCS has become very protective of the MUSICAM name since VirteX got involved. It's the same brand which is used by the **USA Digital Radio** folks in their AM and FM DAB systems. The very same DAB systems National Semiconductor announced it would begin making receiver chips for — also at the NAB show.

DAB Easy Next Step

Karmazin and Donahue aren't pushing the DAB part of it, but Donahue was one of the founders of **USA Digital Radio** when he was a VP at Gannett. When Infinity's affiliates are set up with MUSICAM through the new VirteX-Infinity venture, the move to DAB would be an easy next step. And 3,500 stations begins to move strongly into the area

of de facto standard, for both **USA Digital's DAB** and **CCS' MUSICAM**.

The Infinity deal was a big boost for both VirteX and the MUSICAM name. Donahue says the new equipment will begin to be installed by this fall. Reliable rumor has it that **CBS Radio**, which has long worked with CCS in developing other MUSICAM products like its PACE system in the Washington D.C. newsroom, and is yet another partner of **USA Digital Radio DAB**, is the next likely network to ink a deal with VirteX. Stay tuned.



Mel Karmazin

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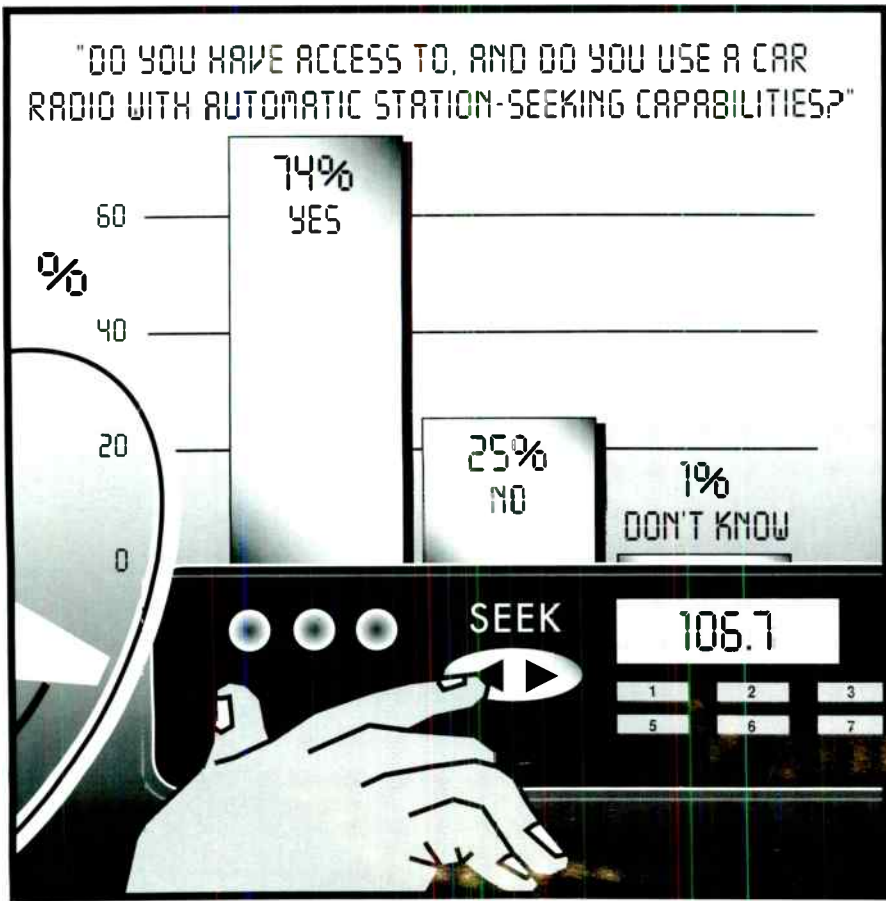
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- \$14.2 M:** WIBA-AM/FM MADISON, WI & WMAD-AM/FM SUN PRAIRIE (MADISON), WI; SELLER: DOUBLE L BROADCASTING L.P.; BUYER: POINT COMMUNICATIONS; BROKER: AMERICOM RADIO BROKERS
- \$4.5 M:** WOPA-AM CHICAGO; SELLER: CID BROADCASTING INC.; BUYER: WOPA-AM LICENSE CORP.
- \$3.75 M:** WAKX-FM HOLLAND, MI; SELLER: HOLLAND COMMUNICATIONS INC.; BUYER: MICHIGAN RADIO INC.; BROKER: BLACKBURN & CO.
- \$3.55 M:** WALL-AM & WKOJ-FM MIDDLETOWN, NY; SELLER: ATLANTIC MORRIS BROADCASTING INC.; BUYER: CRYSTAL COMMUNICATIONS CORP.; BROKER: O'GRADY & ASSOCIATES
- \$1.96 M:** WFTL-AM FT. LAUDERDALE, FL; SELLER: TRI-TALK RADIO L.C.; BUYER: PAXSON COMMUNICATIONS CORP.
- \$1.7 M:** WLAY-AM/FM MUSCLE SHOALS, AL; SELLER: SLATTON-QUICK COMPANY INC.; BUYER: D. MITCHELL SELF BROADCASTING INC.
- \$1.25 M:** KGRC-FM HANNIBAL (QUINCY), MO; SELLER: STAR RADIO CORP.; BUYER: TAYLOR BROADCASTING COMPANY; BROKER: WOOD & COMPANY
- \$1.07 M:** PREMIER BROADCASTERS STATIONS; SELLER: ESTATE OF GARRY WHITE; BUYER: RODNEY ETHELTON
- \$1.05 M:** WGKA-AM ATLANTA; SELLER: WGKA INC.; BUYER: ROY HENDERSON; BROKER: SAILOPS AND ASSOCIATES
- \$1 M:** WHFX-FM WAYCROSS, GA; SELLER: TELETRONICS INC.; BUYER: ROWLAND SOUTH GEORGIA RADIO INC.; BROKER: GORDON RICE & ASSOC.
- \$1 M:** WMAP-AM MONROE, NC; SELLER: ROLDAN BROADCASTING; BUYER: HELMS COMMUNICATIONS CORP.

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Source: Radio Ink—Vallie/Gallup Radio Fall of 1,002 persons 16+, margin of error ± 3%

SOLD!

KNBQ (FM), Omaha, Nebraska from Nebraska Broadcasting Corporation to Henry Broadcasting Company for \$3,500,000 cash.

Elliot B. Evers represented Henry Broadcasting in this transaction

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PEOPLE IN INK™

Commendations

It was a fine time at the American Women In Radio and Television's 20th Annual Commendation Awards in New York hosted by 1) CBS "60 Minutes" anchor Lesley Stahl. While some folks danced to the sounds of the 2) Kit McClure Band others mingled like 3) Hubbard Broadcasting's Linda Tremere and SA Communication Services' Sondra Lee with megaman Ted Turner. 4) Katz's Nancy Logan, reporter Maggie Cooper and Capital Cities/ABC's Krys Keller bonded, and 5) l-r Turner Networks' Sherry Cawley, Tampa Bay Interconnect's Nancy Hemenway, Steve Ingram, Krys Keller and NewCity Communications' Phyllis Ingram were dressed to the nines. 6) And what appears to be a very short Debbie Nigro accepted an award for her show *The Working Mom on the Run* aka *What the Heck Happened to My Life?* from TV talk host Jerry Springer. You can't see them but she was on rollerblades.

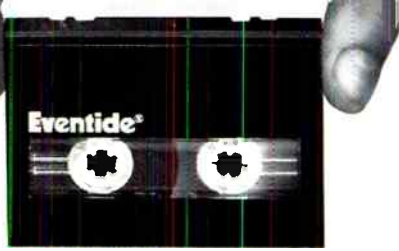
Ad Adventures in Motown

Fabulous ads and 7) fabulous food was the setting for the black-tied Advertising Comes Of Age: The History of American Advertising plus the Best of Detroit Advertising in the motor city. Among the dignitaries on hand were 8) Crain Communications' Keith Crain and General Motors' Phil Guarascio looking rather dapper. 9) l-r Also making an appearance were McCann-Erickson's Sean Fitzpatrick and wife Sue Ellen, and Cadillac's Peter Levin and wife Carolyn. 10) l-r And enjoying some cocktails were RadioH!'s Bill McDonald and wife Marti, Detroit Radio Advertising Group's Bill Burton and wife Carol, and McCann Erickson's Rod Burton.

Springtime for NARTSH

The National Association of Radio Talk Show Hosts' Regional Forum and Spring Board Meeting had 11) WRKO-AM Boston's Jerry Williams interviewing Congressman Joseph Kennedy (D-Mass) and 12) NARTSH president Gene Burns (r) posing with Major Talk's Michael Reagan. 13) She may have been *Lost In Space* but NARTSH Advisory Board Chair June Lockhart did find WHIO-AM Dayton's Mark Williams to take a picture with. 14) Also on the scene and bustin' a move was martial arts expert and teacher to congressmen and senators Jhoon Rhee (l) with syndicated columnist and talk host Jack Anderson. 15) And winner of the *People In Ink* Celebrity Look-alike contest this issue goes to WISN-AM Milwaukee's Curt Smith. If you don't know who he looks like well ... there's no hope for you.

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There's also a play-only model, the VP204, which is ideal for the GM's or PD's desk or for the group's main office. And both the VR204 and VP204 can playback any of the 24 channels recorded on an Eventide VR240.

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Do you favor additional deregulation, and if so, what specifically would you like or not like to have happen?



George H. Buck Jr., Pres.
GHB Broadcast Group
New Orleans, LA

I am firmly opposed to the proposed FCC deregulation of Radio. I was opposed to multiple ownership of Radio stations in a single market (duopoly). This has resulted in larger markets of a few ownership chains controlling most of the stations in a given market. This has resulted in the loss of "stand-alone" or "Mom and Pop" ownerships who have roots in their community. It has not been good for Radio or the communities they serve. Unlimited ownership of Radio in all markets will enhance this problem, resulting in price and programming control in the hands of a few.

I still feel the old FCC three-year ownership rule was good for the industry. The quick buying and selling of station for profit does nothing to enhance local Radio service. I also feel there should be a total restriction against the simulcasting of AM and FM stations in the same market. This results in the waste of a facility which could be put to good use to serve an alternative minority program interest segment of the population. ☐



McHenry T. Tichenor Jr., Pres.
Tichenor Media System Inc.
Dallas, TX

I strongly favor total elimination of Radio ownership limits, local and national. Existing antitrust regulations offer appropriate protections against anti-competitive behavior.

The competitive landscape continues to be terraformed at a mind-numbing rate. The pace of regulatory change has lagged far behind, typically requiring a severe industry dislocation such as occurred in 1990-91 to precipitate any response. To have within our grasp the opportunity for significant deregulation in the absence of such a crisis means that, for once, most in the industry may be able to deal with regulatory rationalization from a position of strength rather than one of desperation.

Those who oppose deregulation feel a vague sense of foreboding about more change and the prospect of suddenly being forced to compete with some of the biggest companies in the industry. Their fears are unfounded. All of us in the industry, as well as our audiences and customers, stand to benefit from the efficiencies of a deregulated trading marketplace. ☐



David Pearlman, COO
American Radio Systems
Boston, MA

In 1991 more than half of the nation's 11,000 Radio stations were operating in the red. In 1992 the FCC raised the ownership limits and the results have been spectacular. Economy of scale kicked in, the industry became stronger, the value of stations increased and Radio's overall ability to serve its markets improved. This continued path to an overall healthy financial state is being severely challenged by an exploding field of unrestricted competitors looking for Radio's share of listeners and revenues.

The bottom line for the Radio industry is that further deregulation has now become a mandate for continued survival. We must have the unrestricted ownership of our direct competitors. In contrast to our many rivals, Radio is deeply invested in localism. It will only survive if Radio has the financial strength to compete. We can only compete if the field is a more level one. That can only happen with a total lifting of ownership limits. ☐



Steven Goldstein, Exec. VP
Saga Communications
Stamford, CT

I certainly favor deregulation, but it is more likely to come horizontally rather than unilaterally. In medium and smaller markets, the fear of one or two broadcasters controlling an inordinate share is a legitimate concern. It's more likely the FCC will allow the industry to expand horizontally into additional markets.

As far as Saga is concerned, horizontal expansion makes a great deal of sense. The government's fear of concentration of media voices dates back to the Communications Act of 1934. More local TV and Radio stations, cable channels and new media opportunities on the horizon makes this concern benign.

If the FCC does allow vertical expansion, as a company you have got to ask yourself how much money you want to tie up in a single market. If a market has a down-turn, the exposure is huge. This may be the great leveler. ☐

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by Jack M.
Rattigan

Stop the Radio Wars Beware of the Enemy Within

Most people who know me consider me mild mannered and slow to anger. However, self-destructive events that seem to be proliferating in Radio have come to my attention and caused my anger to grow. Perhaps I am seeing isolated incidents, but here goes.

The IRA and Great Britain have a cease fire, Apartheid is gone in South Africa, the Israelis and the PLO have begun peace talks ... but Radio stations haven't gotten the word. Radio stations don't see what's happening in the world. If long-term enemies can work out peace settlements why can't Radio stations stop the Radio wars?

If long-term enemies can work out peace settlements why can't Radio stations stop the Radio wars?

Other media don't have to discredit us, we do it to ourselves. Lately I have observed a "virus of attacks" on Radio stations by other Radio stations. An on-air personality attacks another personality or attacks another station. Discrediting formats, people or images somehow makes them think they are "No. 1." A few weeks ago, I saw a full-page ad in a local newspaper in which one station vilified another station's program director for some music changes. I am sure the newspaper loved the money, and printing that page must have been fun. They must have said, "Look at these kids fighting in public and they are paying us to do it." A smart newspaper sales manager would make every salesperson carry a copy of

that page to show a client thinking about moving some dollars from newspaper to Radio, to think again.

Salespeople's negativism is even more common. A few weeks ago, a station changed to a new format on Friday. Another station was on the street Monday telling clients, "That format has never worked in this market and it never will." In reality, the format is so new it has never been on the air in the market.

'You People Are Vultures'

When a new advertiser's commercial is heard on a station every salesperson in town runs to tell them how stupid they are for advertising on "that station."

Not long ago a hotel manager told me that five Radio stations called on him within two days after his first commercial was

aired. He had been advertising on billboards and in the newspaper, and had used fliers for years and Radio salespeople never approached him. Then he added, "I'll never use Radio again. You people are vultures." He has cooled down but it took a lot of kind persuasion. The kicker to this story is the original schedule was a "Trade Schedule."

We have a tendency to blame the "loud mouth" DJ or talk show host for the on-air attacks, and the over-enthusiastic salesperson for "You are stupid to use other stations." Who's in charge? Successful business dictates responsibility rests with the manager. As long as management tolerates, or worse, encourages these practices they are doing more harm


QUICKREAD™

- Other media don't have to discredit us. We do it to ourselves.
- Newspapers love it when Radio stations attack each other in print.
- Salespeople must stop telling advertisers it's a mistake to advertise on other stations.
- Attacks on other Radio stations only give ammunition to other media.
- Great managers lead and present a positive image for Radio. They don't allow staff members to discredit it.

to their stations and our industry than anyone out there ever could.

I am told, "These are the '90s. We need gorilla tactics." So I checked my Funk & Wagnalls. Gorilla: "a wild creature; the bulk of brain is far less than that of humans; remarkably slow in adaptation, limited in intuitive, originality and insight." Nuff said.

Great managers lead and present a positive image for the industry and don't allow programmers, salespeople or promotion staffs to destroy our industry. It must be fun to be an advertiser or agency buyer and see Radio give them so many reasons not to buy Radio. Not many people bring their own rope to their own hanging.

I have a feeling that I may have ruffled a few feathers and some of my Radio friends will be upset. If so, then maybe I am not imagining all of this after all.  Jack M. Rattigan, CRMC, president of Rattigan Radio Services, Portsmouth, VA, is a station consultant, motivational speaker and conducts "in station" and association seminars. He may be reached at 804-484-3017.



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CASE STUDY



Dwight Case

In light of recent attacks on air personalities, what security measures do you take to protect your personalities and staff?



Bob Bruno, VP/GM • WOR-AM • New York, NY

The programming composition of WOR-AM is designed to be less inflammatory than many of today's talk stations. We are primarily advice and information driven however two exceptions in our line-up are Jay Severin and Barry Gray. Although both are controversial, issue-oriented, hot topic shows, they rarely draw more heat than angry listener phone calls or hate mail without return addresses.

Our major security problems generally come from listeners who occasionally cross the threshold of reality in the "stalker" category. In a recent incident, one such "fan" managed to elude building security and gained entry into the station. He wanted to meet a certain female host to give her flowers and letters he had sent to her. He was drunk and abusive. Fortunately, he was apprehended and escorted out as quickly as he got in.

Security has and will always be a major concern for us. We dialogue with a lot of people every day on subject matter ranging from sex to terrorism, so chances are pretty good in a town like New York that we are going to upset someone. It's the ones who can't distinguish the voices on the Radio from the voices in their heads that concern us. ☒



Douglas M. "Art" Sutton Jr., GM • WBCU-AM/WCRS-AM/WSCZ-FM • Union, S.C.

Imagine a place where almost everyone knows your name. Imagine a place where Main Street is still alive and well and the local AM Radio station still enjoys double digit ratings. Mayberry? No, it is Union, South Carolina, home of WBCU-AM, Union's Radio station since 1949. The original founders of WBCU had two prerequisites for their community's only Radio station. 1) It had to be authorized for unlimited hours of operation at 1,000 watts and 2) Its studios and offices had to be located on Main Street in downtown Union. WBCU's significance to the community was evident 10 years ago when its previous owner mentioned to a fellow downtown businessman that he might move the studios to the rural transmitter site. A few days later, he found himself the recipient of a petition signed by merchants asking that their Radio station stay put on Main Street. Residents of our community are always stopping by to speak with an announcer about a civic event and it's not unusual for one of our listeners to bring the staff a freshly baked pie or cake. But, bad things can happen in Mayberry. Union has become world renowned since the tragic drowning deaths of Michael and Alex Smith allegedly by their mother. Our security measures are rather simple ... fitting to our way of life in Union. Personnel are required to make sure that all entries to the station are locked before and after business hours. The personal telephone numbers of the station's staff are never given over the telephone to callers unless it is someone with whom they are personally familiar. Our personnel are told to never divulge a staff member's whereabouts. And finally, our studios are undergoing a major renovation which will place our main on-air studio at the front of the building making it visible from the sidewalk. You can never be too careful ... even here in Mayberry, U.S.A. I'm getting cost estimates on bullet-proof glass. ☒

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Circle Reader Service #114



by Philip J. LeNoble, Ph.D.

Radio's Melting Pot

Selling to Growing, Diverse Cultures

As the universe becomes smaller, it will be increasingly important to teach your client how to market and manage cultural diversities. The essence of the research is to provide you a snapshot of African-Americans, Asian-Americans, Hispanics, and the X-Generation. The sources for this article are the U.S. Census Bureau, SRI and Gallup, Roper Starch Worldwide and Strategy Research Corp.

African-Americans

This group consists of 33 million consumers and will grow 50 percent faster than the rest of the population through the year 2050. Thirty-eight percent earn \$15,000 or less; 24 percent earn between \$15,000 and \$29,000; the remaining 38 percent earn \$30,000 or more. This demographic group is a fiercely proud segment. In spite of the focus given to the prevalence of single-family households, the family and home are most important to this cohort. They are conscious of their lifestyle, culture and heritage, and perceive themselves quite differently than the rest of the nation's population. Sincerity is very important in advertising. So don't try to fool them. Put your commercials in settings true to their culture and tap into their music and fashion. But don't select only black media. They want you to remember that they are part of the mainstream and to respect it. Their buying power makes for 10 percent of all automobiles sold each year. Fifty-one percent of all cars purchased in 1993 were Japanese. African-Americans enjoy strong black role models in their commercials and tie-ins with the United Negro College Fund, the Thurgood Marshall Fund.

Hispanics

There are 24.2 million Hispanics in the population today, and by the year 2010, they will be the largest minority group in the nation. This is a group of big families with households of three or more children. This is a young and fast growing buying segment. In 1992 48.3 percent of Hispanics were under 25 years old and by 2010 16.2 million will be between 19 and 45. In 1995 Hispanics are expected to spend \$206 billion. While they can be reached with mainstream media, they prefer to be addressed in their native dialects like Cuban, Puerto Rican, Mexican. They like to buy products which fit their lifestyle and their families.

Asian-Americans


This buying group is expected to grow to 12.1 million by the year 2000, up 62 percent from today. The Asian-American is a well-educated, high-income cohort with a median 1992 household income of \$38,153. Thirty-nine percent of Asian-Americans complete college compared to 22 percent of white Americans. This a very brand-loyal group who don't want image advertising pitched to them other than the call-to-action type. They prefer information-oriented commercials. Once inside the store, they enjoy, where possible, to negotiate every aspect of the sale and have a tendency to drive a tough bargain for houses, mobile homes, motorcycles, and all automobiles including trucks.

X-Generation

They are 19- to 29-year-olds born between 1965 and 1976, and are 46 million deep with \$125 billion in consumer spendable income. They are poised to tap the top jobs beginning the year 2000

QUICKREAD™

- **As the universe becomes smaller, it will be increasingly important to teach your client how to market and manage cultural diversities.**
- **African-Americans perceive themselves quite differently than the rest of the nation's population.**
- **While Hispanics can be reached with mainstream media, they prefer to be addressed in their native dialects.**
- **Once inside the store, Asian-Americans enjoy negotiating every aspect of the sale and have a tendency to drive a tough bargain.**
- **To Generation X, value is more important than prestige or image.**

as a result of the labor shortage. They feel like they don't belong to any other demographic group. Often called the "no-hope" group, "nihilistic" and "disenfranchised," they are individuals who are defined by their idiosyncratic interests and accomplishments. They are realistically more optimistic than their older brothers and sisters. Advertisers need to show them how their products fit into their lifestyle. To this group, value is more important than prestige or image. They prefer honesty and a straight-shooter type approach. In the automobile market, the one-price dealers are the most popular. This is the group who likes to drive fast, drink soda and listen to loud music at the same time, and they often follow too closely. They also like exciting, challenging, experience-oriented appeals and like to push the envelope to the limit. 

Dr. Philip J. LeNoble is chairman of Executive Decision Systems Inc. in Littleton, CO, and publisher of Retail Insights. He may be reached at 303-795-9090.



by Flip Michaels

Five Clues of Radio Abuse

And How to Stop It

4:15 p.m. Thursday: AE Bob finds that a pizza chain that was using print (Clue No. 1) is now interested in advertising with Radio. "Can you give me something creative (Clue No. 2) for a 9:30 — tomorrow?" he asks the production director. "Sure, whattya got on 'em?" Suddenly, in one swift move, Bob shakes his pockets (Clue No. 3), finds the scribble-I-had-no-paper-business-card, hands it to the production director and walks away.

9:30 a.m. Friday: After an incredible presentation, including RAB figures, client testimonies, AE Bob convinces the pizza chain that Radio works. They sign a three-week deal at live spots per week ... (Clue No. 4) and it starts Monday morning.

Three weeks later: After everyone's hard work — 16 copy changes, five rotation schedules, eight make-goods, nine carts, one last-minute co-op announcement, 10 rotating tags — AE Bob takes the client's call only to find that he's unhappy due to no apparent response (Clue No. 5).

It's All About Frequency

This is when every successful, prof-

QUICKREAD™

- There are many tools to a campaign's success, but there's only one tool a client can possess ... frequency.
- Without it, copy and production are forced to perform at high, disappointing response rates.
- Why allow Radio to take such abuse? Work with clients in understanding that the secret to a successful and profitable advertising campaign is frequency.

itable aspect of Radio has just been abused. Days of work are at stake ... you will either make it or break it. What are you going to do, what can you say to a valuable, new client to make them understand? Tell them, "It's all about frequency." *Fre-quen-cy/fre-kwan-se/noun, pl-cies 1.* the secret to a successful and profitable advertising campaign. Then hand them a copy of this:

The first time someone reads [listens to] an advertisement, they do not read [hear] it.

The second time they do not notice it.

The third time they are conscious of its existence.

The fourth time they faintly remember having seen [heard] it before.

The fifth time they read [listen to] it.

The sixth time they turn their nose up at it.

The seventh time they read [listen to] it thoroughly and say, "Oh brother."

The eighth time they say, "Here's that confounded thing again."

The ninth time they wonder if it amounts to anything.

The tenth time they ask a neighbor about it.

The eleventh time they wonder how the advertisement makes its pay.

The twelfth time they think perhaps it may be worth something.

The thirteenth time they think it might be a good thing.

The fourteenth time they remember how long they've wanted such a thing.

The fifteenth time they're tantalized because they can't afford to buy it.

The sixteenth time they think they'll buy it someday.

The seventeenth time they make a

memorandum of it.

The eighteenth time they complain about their 'poverty.'

The nineteenth time they count their money more carefully.

The twentieth time they read [hear] it, they buy it.

— Thomas Smith 1855

There are many tools to a campaign's success, but there's only one tool a client can possess ... frequency. Without it, copy and production are forced to perform at an even higher, more likely disappointing response rate. Why allow Radio to take such abuse? You've done your part. Work with the clients in doing theirs. Photocopy the frequency piece and pass it on.

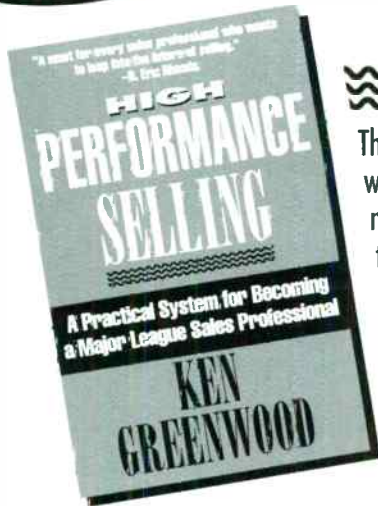
Flip Michaels is a production director at WAVA-FM Arlington, VA, and writes a monthly column, "The Cheat Sheet," in Radio and Production Magazine. He may be reached at 703-534-0320.



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by Mike McDaniel

Turn Names Into Money

Use Your Database for More Than Music Research

Database marketing is one of the buzz phrases making the rounds. Everyone is doing it. Even Radio stations. In its simplest form, database marketing means keeping a list of people whom you know listen and respond to your Radio station. Programmers use this database to refine the on-air sound. Promoters can use it to make some serious cash.

First, establish your database. Determine who can run the computer and type with few errors. Pick a database program that is easy to learn and that enables reports and lists to be even easier to print. With today's ever-expanding world of database programs available for the Windows™ environment, you should have no trouble finding one you like. Working in Windows gives you the luxury of customizing the look of your finished product.

Once you have the program, gather all those contest entry blanks and listener letters you have been keeping and begin the task of entering the names. Set the pace by entering only 100 or so names per day. Ask several people to put in 100 names a day. In a few weeks you will have a complete list.

Join the Club

Start thinking of new ways to collect names and what to call your collection. Most choose a "club" hook, i.e., "Country Club," "Loyal Listener Club." Some stations have hundreds of names and some have tens of thousands of names.

Once you have a computer full of "club" members' names you can send each one a regular newsletter, festooned with coupons and ads (sold for far more than the cost of printing and mailing).

You can offer club members first crack at concert tickets, bus trip seats or any other incentives to belong. Use the database for direct mail sales of station items, or to boost other station enterprises (one station rents pagers). Some stations print credit card-size membership cards that serve as listener discounts ("Show your cards at the door ..."). A database will work at any size station, even becoming a valuable profit center with as few as 1,000 names.

Your list becomes very valuable. You can "rent" the names to your advertisers as another service of the station. Imagine offering a new business a grand opening package on your station and a direct mail piece of 25,000. Be sure to break out the direct mail costs so you don't have to pay music licensing fees. Caution: control the mailings at the station and do not give a computer disk of your names to a third party. When you control the mailing and work with a printer or mailing service, your list will be used only as you propose. If you let the list out of your sight, embed it with several "ringers." One ringer could be your cousin Sadie, for example. She should receive only one mailing from the merchant to whom you "rented" the list. More than one, and you have a violation of your contract and a trip to your lawyer. It is just better not to let the list go; control it all times.

You can use the list to enhance your promotions. You can sort and categorize the list and use it selectively. As your list grows, so does your ability to be more than a Radio station. Remember, even the list with 27,535 names started with fewer than 20. This is a do-it-yourself proposition. For more so-

QUICKREAD™

- Programmers use their station database to refine the on-air sound. Promoters can use it to make some serious cash.
- Once you have a computer full of names, you can send each one a regular newsletter, festooned with coupons and ads (sold for far more than the cost of printing and mailing).
- You can use the database for direct mail sales of station items, or to boost other station enterprises (one station rents pagers).
- You can also "rent" the names to your advertisers as another service of the station.

phisticated approaches there are many industry specific companies who can also meet your needs.

Mike McDaniel produces the Action Auction promotion nationwide, has written a book about promotions, and owns and operates two Radio stations. He may be faxed at 812-847-0167.



What major event do you have planned for Memorial Day Weekend?



Randy James • WRQX-FM • Washington D.C.

We do have some summer events and promotions in the works. However, the question of what are our plans for Memorial Day Weekend is a loaded one. With the recent events in Oklahoma City and the tremendous response to this tragedy by Washington D.C. and the nation, another question arises. Do we sometimes corner ourselves too early in the year planning events, leaving us no room for spontaneous promotions? I totally agree with and practice pre-planning when it comes to station promotions and events, but what is wrong with having a safety valve plan which you believe would be a winning promotion and then leaving room for something that becomes available at the last moment?

This way, as in the case of the Oklahoma City Disaster, we would look at doing something for the benefit of the victims and their families. A benefit concert, fund-raiser on-air, etc. So the answer is we are, as always at this time, looking at two plans for Memorial Day weekend. One, a benefit for Oklahoma City or two, a listener appreciation party. I'll make that call shortly. ☺

Dale O'Brian • WMXL-FM • Lexington, KY

WMXL is in a unique geographic position this time of year. During April and May, the thoroughbred industry shows off its best and mix 94.5 is part of it.

April brings the spring racing meet at Keeneland, one of the oldest and most revered race courses in the world. The first week of May is "Kentucky Derby Week." Mix 94.5 is involved in a number of Derby related activities during the week, culminating with "Dale's Downtown Derby," a stick-horse race around a downtown hotel. The Derby is on Saturday and we're there live.

As for Memorial Day Weekend, we'll be giving away complete family cookouts including the grill, the food, cooking apron with the station logo and of course, some bug spray.

On top of all this, our spring promotion will be in full swing. We're giving away family vacations to Disneyworld. One trip for the entire family, regardless of the number of children, through June. ☺



C.J. • WIDG-AM/WMKC-FM • St. Ignace, MI

Northern Michigan is the destination of hundreds of thousands of vacationers; our economy is tourist driven. I can look out our KC Country studio window every day and see a national treasure — Mackinac Island. For KC Country, like so many broadcasters where your studios are in a small community but your listeners are found in our case, in 29 Northern Michigan counties, summers are peak Radio months — the Memorial Day Weekend starts it all. With KC Country's "Room to Roam," we ask listeners to call us with their fun destination whether it be the Memorial Weekend Pageant at Fort Michilimackinac, historic re-enactment, the parade in Mackinaw County, a backyard picnic, a trip to Tahquamenon Falls — whatever the KC Country listener is doing, a camp-out, golfing, biking, bird watching. Each person calling with, "KC Country where winning is fun and easy," will be interviewed and given a season pass to the Mackinac State Historic Parks, Colonial Michilimackinac, Historic Mill Creek and Fort Mackinac-Mackinac Island State Park. ☺

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by Eric Small

IVHS Friend or Foe?

Managed correctly, IVHS could be a significant source of revenue. Ignored, it could turn into a competitor for Radio advertising dollars.

IVHS (Intelligent Vehicle/Highway System) means applying high technology to improving surface transportation. A major goal of IVHS is to provide an information channel into cars that is dedicated to traffic information. In most cases the channel will be digital computer data, but some systems plan to use an audio voice channel. In essence, this ATIS (Advanced Travelers Information Systems) channel is a full-time traffic report.

In 1991, Congress passed the Intermodal Surface Transportation Efficiency Act, abbreviated "ISTEA" and popularly called "ice tea." As a result, several hundred million dollars of federal money is budgeted for IVHS projects each year. A good deal of money goes toward ATIS traffic information. A variety of technologies for delivering and displaying the traffic information are being tried. They range from simple announcements of traffic conditions, not

unlike the quarter-hour traffic reports now done during drive time, to jet fighter type see-through maps (heads-up displays) projecting congestion information and suggesting the best route. This mapping is sometimes custom, taking into account the location, direction of travel and destination of the specific car.

Why You Should Care

IVHS holds a lot of promise for broadcasters, both in its current demonstration stage and when it becomes operational.

In order for these traveler information systems to work, they need accurate, up-to-date traffic information. Most ATIS proposals include creating a traffic operations center of some type. That means that the quality of information being supplied to our traditional traffic services will increase significantly. Also, the new sources of information will increase a broadcasters' options for obtaining traffic reports.

Of even more direct interest to broadcasters is how all of this information is communicated to moving vehicles. By Radio of course, but because IVHS is

a newcomer in the battle to get valuable Radio channels, it will be many years before IVHS has its own frequencies. Faced with lack of Radio spectrum, IVHS discovered broadcast subcarriers. Over the next three to five years, IVHS applications will likely become the largest user of FM subcarriers (SCA).

Already new broadcast subcarrier technology has been developed just to service the needs of IVHS. In addition, the already operational RDS/RBDS channel on FM stations is finding important application in IVHS. In addition to being able to deliver brief traffic messages into passenger cars, RBDS is able to update highway variable message signs, both the portable ones used at construction sites and the large, fixed type found on limited access highways.

Profiting from IVHS

Broadcasters can cash in on this new technology two ways: by the traditional leasing of subcarriers to the various agencies who will want to send traffic information over them, and by participating

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- Managed correctly, IVHS (Intelligent Vehicle/Highway System) could be a significant source of revenue. Ignored, it could turn into a competitor for Radio advertising dollars.
- A major goal of IVHS is to provide an information channel into cars that is dedicated to traffic information.
- Faced with lack of Radio spectrum, IVHS applications will become the largest user of FM subcarriers (SCA).
- Broadcasters can cash in on IVHS technology by the traditional leasing of subcarriers to the various agencies who will want to send traffic information over them, and by participating in value-added activities.

in value-added activities. IVHS has always been promoted as a "public-private partnership." Exactly what that means depends on whom you ask, but the attitude of the federal government seems to be that private enterprise will take a major role in distributing IVHS traffic information and will thus be allowed to make profit from it. If the traffic information is being carried on the subcarrier of an FM Radio station to a few million cars, then it is reasonable for the station to be able to add a few spots to the data.

Being in a position to derive revenue from IVHS is a matter of planning, but there are steps you can take today to ensure that you will get the business when it is available. Contact your state Department of Transportation (DOT). Most have someone in charge of IVHS. Make them aware that your station is available to carry subcarriers and that your RBDS channel is available for VMS (variable message signs) and traffic signal control.

If the DOT official isn't interested, ask if there are any "IVHS operation tests" in your state and who is in charge. They may be interested. Also, the Federal Highway Administration has regional offices; contact them and ask the same questions.

Warning — if broadcasters ignore IVHS as a new advertising medium and just lease subcarrier to whomever wants it, you may find that your SCA is carrying a competitive service that is selling spots. Be sure that if anyone is selling spots on your SCA, that it is you. 
Eric Small is president of Modulation Sciences, Inc. He may be reached at 800-826-2603.



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Katz Radio Group



by Bill Richards

Formatic Filtering

The Art of the Process

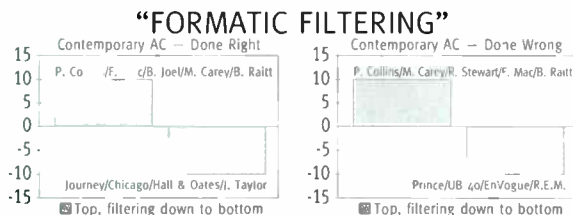
Much of what is called "intelligence" is our ability to recognize patterns. We recognize sequences (the order in which you put on your clothes), cycles (bird migrations), processes (how to convert flour, eggs, and milk into waffles), tendencies (if I smile at the checkout-counter girl, she'll smile at me), shapes (the stars that make up the constellation Leo), and probabilities (the likelihood of throwing a "seven" at the crap table).

If you apply these patterns to modern day programming, you'll find that there is more than one way to "skin a cat." Programming is an art form for which there is no known university of teaching. You learn as you go. If you're really serious about it, you'll study the successful programmers and try to understand what it is that they do that makes them so successful.

I believe that programming involves understanding the "Filtering of tastes" as they apply to your station and its format. Stations that are in trouble usually are caught up in going back to what used to

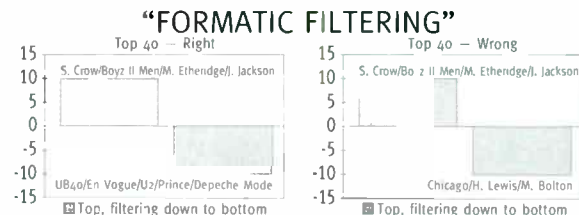
work. This is but one form of adjusting (Backward Motion) that a station engages. Other forms such as the "Theory of Formatic Filtering" stems from years of watching stations win and lose.

Let's look at a couple of different formats and see how this works. (Understand that this is meant to be looked at in general terms. Markets and conditions vary depending on the make-up of the market. But look at the general make-up of a respective format.) Try Contemporary AC.



Knowing which music and artists to keep as your format evolves is crucial to the success of your station. With the examples above it's easy to see that most stations wouldn't play many of these artists. Yet, as I travel across the country, I'm often surprised at the number of stations I listen to that fail to properly filter their

music. Let's look at another example, this time Top 40. (Remember again, it's filtering down, top to bottom).



Correlation, Cluster studies, or any number of other research terms are all designed to help you decide what belongs on your Radio station. Using the examples above, you might argue that Michael Bolton belongs on Top 40. Again, depending on your viewpoint, he may. However, I use it for illustrative purposes here to propose the theory that he doesn't, because he no longer meshes with what's on top. Nor does Huey Lewis or Chicago (or any number of others).

Formatic Filtering is an art. It is the essence of what separates good Radio

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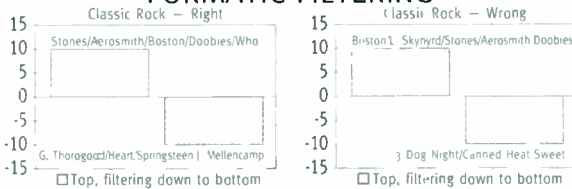
100% Non-Fat Radio!

QUICKREAD™

- "Formatic Filtering" helps you decide which music and artists to keep as your format evolves.
- Knowing how to identify and properly align your Radio station is the key to your success.
- As you filter your music, make sure that it not only achieves your formatic objective, but also fits the expectations of your listeners.
- If you have any questions about a song, leave it off.

stations from great ones. It's why Steve Rivers can play Motown records in Boston in his mix of music. Knowing how to identify and properly align your Radio station is the key to your success. It's not just a Contemporary format phenomenon. Here's Classic Rock — (again, this is interpretive).

"FORMATIC FILTERING"



Certainly some Classic Rock stations would play an occasional cut from the bottom of the right graph. I'm looking mainly at consistent performance and expectation.

As you go through your Oldies and recurrent lists heading into your next rating book, be thinking about what songs still belong. Ask yourself whether a song fits the overall sound you're trying to achieve. If you have any questions about a song, leave it off.

You must deliver on your audiences expectations. As you filter your music, make sure that it not only achieves your formatic objective, but also fits the expectations of your listeners.

So find a pattern. Recognize sequences, cycles, processes, tendencies, shapes, and probabilities. Decide whether it all fits into the scheme of what you're trying to do. Then those of us in the business will say, "Look, now there's someone who really knows how to win and make it happen!"

Bill Richards is president of Bill Richards Radio Consulting. He may be reached at 407-292-4424.

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INTERVIEW

ALLIANCE BROADCASTING

John Hayes is president and chief executive officer of Alliance Broadcasting. He organized the company in 1990 after spending 18 years in the Radio industry in various positions. He was president and chief operating officer of Fairmont Communications Corporation from 1987 to 1989; vice president and general manager of NBC's WNBC-AM New York from 1984 to 1987 and NBC's KYUU-FM (now KFRC-FM) San Francisco from 1979 to 1984; and general manager of KZOK-AM/FM Seattle from 1977 to 1978



Above l-r: Alliance Broadcasting's Gordon S. Herzog, SVP/Controller; Hayes; Jeanette L. Tully, EVP/CFO; and Rick Torcasso, SVP, Operations.

Back row l-r: Gary Taylor, Will Schutte
Middle row l-r: Scott Savage, Scott Meier
Front row l-r: Hayes, Tom Matheson



INK: Give us some background on how Alliance came about?

HAYES: Not unusually. I've worked for several companies of varying sizes and philosophical orientations in my career. I decided early on as a general manager that I wanted to start a company, but there were certain things that I felt I needed to achieve in my career first. The list included the successful experience of running a group and gaining an understanding of how investors' needs and attitudes toward our industry or other similar industries are formed. Mainly, I decided to get prepared in my career as a general manager to run a company and then make a focused and persistent attempt to start a company. This focus, in turn, allowed me to think about what made me excited as an operator, and examine what I thought was the right perspective on our business. I decided that the company that I initiated should be one where you could create stations that were truly new and better.

INK: Easier said than done. What was your operating philosophy?

STRICTLY STICKING ...

HAYES: First, we should start with stick turnarounds. Fundamentally, Alliance would become an operational play as opposed to a financial play. That is, we would attempt to create value in assets from operations as opposed to buying at a low multiple cash flow, hoping to rise with the market and then selling the asset at a higher multiple. Secondly, I believed that there is less inherent risk in a stick turnaround strategy than there is in the purchase of an asset based on a multiple of cash flow. The reason for this is that a stick represents a floor value for an FM frequency in a given market, if you buy it properly. Let's assume you pay 10 million dollars for a stick in Central City. You put another 3 or 4 million into working capital, equipment and so on. If things don't go well, you can sell that property for the 10 million dollars floor value and you've lost only your working capital. On the other hand, if you buy a mature station on a 10 times multiple of cash flow in the same market and the cash flow is 3 million dollars, you paid 30 million. Well, if things don't go well at the

mature station, you have a 10 million dollar stick and you've lost 20 million. So, I see less inherent risk in sticks.

INK: What are you basing your stick value on? Do you base it on Duncan's Stick Value, or ... ?

HAYES: No. I base it pretty much on a confidence level of what we can do with a stick in a given market. There are certain markets that we have looked at and passed on if we didn't think we could make the station work.

INK: Isn't that contradictory though? If your stick value is based on what you feel you can do, and you don't achieve it, how are you going to get that stick value back?

HAYES: You must pay somewhat close to what the market value for a stick is. We define 'stick' as a station with no cash flow, low ratings and low revenue share. Even if we found a stick and felt it was worth 20 million dollars to us but marketlace levels were 10 million, I'd need to be closer to the 10 million level in the purchase in order to be risk averse, so that if we failed in a turnaround attempt, we could sell the station, in turn, at fair market value. Another positive about acquiring sticks is that they are a fun and creative enterprise ... owning a stick allows you to create a station that is new and unique and differentiated to the market. In the acquisition of a station based on a multiple of cash flow, the last thing you'd want is to make substantial changes and create risk.

INK: You're saying the risk is too high to mess with success?

HAYES: Yes. You don't want to change anything fundamental about a station purchased based in a multiple of cash flow. You want to avoid risk at all cost. In many ways, it stifles an operator from attempting new concepts, new personalities, marketing campaigns, whatever.

INK: So you are not really looking at the current cash flow at all. Your anticipation is then, when you go into a market you will probably make changes.

HAYES: Well, that has been our strategy so far. I don't know if that is going to be the appropriate strategy for the future. It has been one of the core things about our company that we're built on and like about ourselves. I think we've got a good ability to create new stations.

TOM MATHESON



Tom Matheson is vice president/general manager of KYCY-FM San Francisco. Prior to joining Alliance in September of 1994, he was vice president/general manager of CBS-owned WBBM-FM Chicago from 1989 to 1994 and general sales manager of WBBM-FM from 1985 to 1989. He was also general sales manager at KRQR-FM San Francisco from 1981 to 1985 and worked in CBS National Sales in Chicago and San Francisco beginning in 1978.

INK: You've worked at a lot of different places, how specifically does Alliance compare?

MATHESON: I came to Alliance because I wanted a larger stake in my future and I wanted to have greater impact and more responsibility. I've known John for 16 years. At Alliance I have the autonomy to run KYCY the way I see fit. John has set the vision, values and core objectives for the company. As GMs he gives us the keys and says "go at it." He truly means it. I've looked into a lot of companies and this is rare.

INK: How do you implement the Alliance values, core philosophy and four operating objectives at your station?

MATHESON: With regard to values — honesty, fairness, aggressive, competitive, etc. — we start out by hiring people who share these same values. Then I try to reinforce them in the way I behave and encourage our people to act. Each company has its own character. The fact that Alliance is built around these values has helped us define who we are to ourselves and to those looking in. Everyone at the station knows what the objectives are. They know who our four constituencies are. We involve everyone in the planning process and we share our progress along the way. Every full-time staff member is bonused when we meet our cash flow objectives so they, too, have a financial stake in the station doing well. But it goes beyond that because this is not just a job to us — we're building something special here.

INK: What is your pet peeve with Radio?

MATHESON: I hear sales managers say "there's a lack of talent out there." That drives me crazy. I think there are a lot of talented individuals, but we use excuses as a crutch and help perpetuate mediocrity.

INK: Of what professional achievement are you most proud?

MATHESON: Taking B96 in Chicago, WBBM-FM, from one foot in the grave to the point where it became a revenue and ratings star for CBS. We're doing that right here, right now in San Francisco at KYCY.

INK: What has been the most embarrassing thing to happen in your career?

MATHESON: I'd like to tell you, but those of us who were present agreed to drape the "cloak of confidentiality" over the evening.

INK: Where do you see yourself professionally in 10 years?

MATHESON: Growing professionally with Alliance. This is going to be a company that helps define the future for Radio. I want to be a part of it all.

SCOTT MEIER



Scott Meier is vice president/general manager of WYCD-FM Detroit. Prior to joining Alliance in 1993, Meier had been president of Sports Radio Concepts Inc. in New York. From 1987 to 1991 he was general manager of WFAN-AM New York, and from 1986 to 1987 he was general manager of KJJO-AM/FM Minneapolis. Meier also held general sales manager and general manager positions at KSTP-AM St. Paul, MN, from 1982 to 1986 and was vice president of John Blair and Company Radio Sales from 1980 to 1982.

INK: You've worked at a lot of different places, how specifically does Alliance compare?

MEIER: Alliance is a "partnership" incorporating our investors, corporate management team and station management. Our purpose is to challenge each other whenever possible, empower our staffs to make their own decisions taking calculated risks, and do good things for our communities. It is the best of all worlds in this business.

INK: How do you implement the Alliance values, core philosophy and four operating objectives at your station?

MEIER: We are very open with the entire staff. Each quarter during staff meetings we dissect the P and L for all departments. Every staff person has the opportunity to see how we are performing, and ask questions. We are very specific about expectations in billing, expenses, ratings, and client and listener service. Staff bonuses are based on our achieving all of our goals as a station.

INK: What is your pet peeve with Radio?

MEIER: That there are station groups that manage sales in the Dark Ages. Management that still considers our product as second class, giving "bonus" spots at no charge, or having such limited vision for their companies that they have lost sight of our business as being entertainment as well as a community service, while still achieving cash flow.

INK: Of what professional achievement are you most proud?

MEIER: During a former life as GM of WFAN-AM New York, we were able to raise in excess of five million dollars for the "Tomorrow's Children Fund," in four years, during four 28-hour Radiothons. It not only proved the power of Radio and Radio audiences, but the money was used to build the WFAN/Don Imus Pediatric Center for "Tomorrow's Children." Everyone said we couldn't do something like this in New York; that a community that large wouldn't support this type of effort. The kids and parents of TCF know differently.

INK: What has been the most embarrassing thing to happen in your career?

MEIER: While visiting me during an air shift at my first job, my girlfriend sat on one of the turntables. It not only stopped the record in mid-play, it burned out the motor as well. The chief engineer and all the jocks were pretty angry as we had only one turntable in the studio and had to cue records one at a time until it was repaired.

INTERVIEW

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INK: Is it getting more difficult for you to find stations based on strictly the stick value today because of duopolies and everybody wanting to get that second or third property in the market?

HAYES: Well, pricing has certainly increased since the time we started Alliance in 1990. That was at a time when station values, both station assets that were based on cash flow and stick values, were headed downward. For the first two years, the biggest issue we faced in trying to acquire properties was to figure out what was the appropriate time to buy. If there is going to be a trough in pricing Radio stations, we wanted to buy somewhere near the trough. Otherwise, you're not creating as much value if things go well.

INK: Did this hold true with your first property?

HAYES: We were able to buy our first property at the very end of 1991 and I think we bought well. It was KRSR Dallas, now KYNG. We viewed KRSR as a stick and were able to buy it for a reasonable price with favorable terms. The next station that we bought was WDFX in Detroit, which was also a stick. We purchased that at a very favorable price. We went on to buy stations in Dallas, San Francisco and Seattle from '92 on into the early part of '94. During that time there was a rebound in the confidence level of the financial community in the Radio industry. Assets began to increase in value again in '93 and '94. You always see the cash flow deals leading the way and as multiples continued to increase from '92 to '94, stick values increased as well. As far as duopoly, and relaxed ownership regulations, it's clear that their impact has raised the value of all station properties, sticks or not. There has been a tendency among sellers these days, or those who are contemplating a sale of an asset, to want to wait and see how high is up. We've just come off three terrific years in revenue performance in the Radio business. It is pretty hard to think that any company with multiple Radio assets could look back over the last three years and say, 'Gee, we lost money.' That would have to be a pretty disappointing per-

formance, because revenue has increased in most markets at a double digit pace, so more companies are making more money and are reluctant to part with stations. It has given some companies that may not ultimately be in the business a little more reason to want to hang on to assets longer. We broadcasters have a lot of optimism about our business and I think that human nature wants to believe that by holding on, you can sell at a higher price later.

THE MONEY PEOPLE

INK: You have developed some very good relationships with money people. What is their attitude about the business right now?

HAYES: First of all, I should probably give you some background regarding our experience in Alliance with financial partners. When we decided to buy sticks, we realized that the only way we could finance this company was with pure equity. There was limited debt availability for sticks. In the beginning in 1990, I reached an agreement with Goldman, Sachs & Company to finance the start-up of Alliance and to provide equity capital for purchase of stick turnaround stations. Within two years of that relationship and on the eve of the acquisition of our first property in Dallas, we brought another equity partner into the company, Odyssey Partners, also an investment firm based in New York. As time went on, we found an institution that was impressed with our management track record and with the way we were able to buy stations opportunistically. That was Chase Manhattan Bank. Chase has been absolutely terrific since coming into Alliance in 1993 with a layer of senior debt. Odyssey and Goldman, Sachs have been very understanding of what it takes to start up a company like this. They've been very supportive of the things that we wanted to do at all the stations. They've been terrific partners and it hasn't been easy for them. By that I mean, the first station we bought, KYNG, did well from the beginning but the second station that we acquired, WDFX in Detroit, did not do well. We launched a News/Talk format in Detroit and just

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got absolutely killed with it. We pulled the plug after five months and the investors said, 'Hey, News/Talk was a good idea. We tried it. Maybe we didn't execute it real well, but at least you realized that the station wasn't going to succeed and moved on.' So, our equity partners have been great. Along the way, we changed the capital structure in the company once we were able to build up some cash flow and demonstrate that we're successful in our turnaround strategy. Now, Chase has led a syndicate of banks into Alliance credit: Bank of California, Banque Paribas, Union Bank and National Westminster Bank USA. This is a good, strong syndicate that allows us to go forward. I think it's a credit to Chase to come in with a significant level of senior debt on a company like ours when we were just starting to make the turnaround. It showed me that we've got partners on the equity side and also on the bank side who are not risk averse.

INK: You touched on turnaround strategy. Are there any other specifics related to turnaround strategy that you might be using?

HAYES: The stick strategy, as I said, allows you to create these things from 'whole cloth.' It allows you to come into a market situation and try something new and different. These days, breaking into an adult audience with a new Radio product is hard enough due to all the media influences, messages and devices that are available. We've found that the audience will give you a shot one time. If you are unique and, if you provide something that can't be had anywhere else, they come the station. If not, the audience moves on pretty quickly, back to their favorite stations. I mentioned our acquisition of WDFX in Detroit which was changed to WOWF, WOW-FM. It was a shot at a News/Talk format and ...

INK: By the way, I thought that was a great sounding Radio station.

HAYES: Why, thank you. You're one of a very few with that opinion. We tried to make a new, interesting, outrageous Talk station while still providing credible information with our

News product. As I look back on WOW-FM, I know we executed poorly at the beginning. We were unsure of what our product was, News or Talk. We should have been either all Talk or all News. Some of our Talk personalities did not connect to the word "credibility" very well. I think that hurt the News product, which was excellent. Anyhow, we launched WOW-FM January 4, 1993. By March 1st, we were dead in the water. The audience had come over, tried us, and rejected us. They went away, and they weren't coming back. By the time we figured out what was going on and what we would have to do in order to change the audience's perception of WOW-FM, we said, 'Hell, we screwed up. Let's move on.' Our focus as a company has been to create station personalities, or 'stationality,' an attitude about what the station is and what it stands for that is immediately understood. It must stand out, but it must also provide some value to the audience. Our stations must have an advantage that is clearly and easily recognized by the audience when they tune in. Typically, when we acquire a stick, we change the call sign and everything about the station. So, there is no real proactive interference about the station to the audience except for the fact that the station 105.3 FM might have been something last week that it is not today.

DECENTRALIZATION

INK: Let's talk about your decentralization philosophies. A lot of people talk about giving managers the autonomy they need to operate. In your particular case, you insisted that all the managers be on the cover with you because you felt they were responsible for the success of the company.

HAYES: They are the ones who are doing all the meaningful day-to-day work, I'll tell you that.

INK: How do you keep decentralization working effectively and still maintain the direction of the company?

HAYES: You start with a set of values and a core philosophy. That is, values that you can say we all share. This creates a certain kind of internal compass, if you will, as to who we are, what we stand for, the way we wish to see ourselves

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SCOTT SAVAGE



Scott Savage is vice president/general manager of KYNG-FM/KSNN-FM Dallas. He joined Alliance in 1992 when "Young Country" debuted on KYNG. KSNN was added later that year to form the first duopoly in the market. He was previously executive vice president and chief operating officer of Pinnacle Broadcasting in Dallas from 1990 to 1992. He also held positions as vice president and general manager of Texas State Networks in Dallas from 1988-1990, and as station manager and general sales manager of WNEW-AM New York from 1985 to 1988.

INK: You've worked at a lot of different places, how specifically does Alliance compare?

SAVAGE: Alliance is the most entrepreneurial company I've ever worked for which is what really drew me to the company. With John Hayes' decentralized operating philosophy and encouragement for risk-taking, it's like running my own business which has always been my goal professionally. It's a challenge that's highly motivational and brings a tremendous amount of pride when we're successful.

INK: How do you implement the Alliance values, core philosophy and four operating objectives at your station?

SAVAGE: First, every January, our annual business plan is presented to the entire staff at a dinner meeting. The four operating objectives are presented with specifics such as our goals for cash flow, revenue and audience shares. Then we review the strategies to achieve them including our marketing plan, research focus, programming enhancements and personnel development programs. Once everyone understands the business plan, we then develop a mission statement as a group so everyone becomes focused on what we're trying to achieve during the year. Formal reinforcement of the mission statement and value system takes place quarterly at staff breakfast meetings. The financial results of the previous quarter are reviewed as are our goals and marketing plans for the following quarter. Results of any research projects, major success stories from our sales department and other significant events of the prior quarter are also presented. In keeping with one of our most important values (fun) the meetings usually have some theme attached to them. The staff is very anxious to hear our financial results because all full-time employees receive a cash bonus upon achievement of our quarterly cash flow budget. This is another way to reinforce our first operating objective which is improvement in cash flow. We implement our values informally with signs and plaques all around the station.

INK: What is your pet peeve with Radio?

SAVAGE: Its lack of creativity and unwillingness to break format "rules."

INK: What has been the most embarrassing thing to happen in your career?

SAVAGE: Probably the most embarrassing thing to happen in my career would be describing my most embarrassing moment to your entire readership.

WILL SCHUTTE



Will Schutte is vice president/general manager of KFRC-AM/FM San Francisco. He began with Alliance as sales manager of KFRC in August of 1993. With the acquisition of KYCY-FM San Francisco in February of 1994, he became station manager, and in August of 1994 was promoted to the position of general manager of KFRC-AM/FM. He was general sales manager of KSFO-AM/KYA-FM San Francisco from 1991 to 1993 and was at Interep Radio Store in New York and Los Angeles from 1982 to 1991.

INK: You've worked at a lot of different places, how specifically does Alliance compare?

SCHUTTE: Alliance is a dynamic company with an aggressive, entrepreneurial approach to Radio. I have worked for big companies like NBC and J. Walter Thompson who are steeped in a staid traditional approach and I have worked for entrepreneurial companies like McGavren Guild/Interep in the mid-'80s. Alliance's business approach is both traditional and entrepreneurial. We have a firm set of guiding principles yet we encourage risk-taking and new ideas with all of our people.

INK: How do you implement the Alliance values, core philosophy and four operating objectives at your station?

SCHUTTE: We have developed a set of core values that really speak to how we want to conduct ourselves both inside and outside of the station. There is a lot of focus on the importance of a healthy work environment where integrity, fairness and trust are expected in all of our interactions. We have created a workplace where people are able to express themselves and be their best every day. Achieving the Alliance operating objectives is a natural extension of the work environment. They are achieved from the bottom up, not the top down.

INK: What is your pet peeve with Radio?

SCHUTTE: As an industry, we tend to have tunnel vision. As operators, we still focus too much negative energy and effort on fighting each other as opposed to working together to create new opportunities that benefit us all.

INK: Of what professional achievement achievement are you most proud?

SCHUTTE: I am most proud of the fact that I set a goal for myself many years ago that I have achieved. When I left the rep business in Los Angeles to return home to San Francisco in 1991, I wanted to be a GM in San Francisco by the age of 40. I made it with room to spare.

INK: What has been the most embarrassing thing to happen in your career?

SCHUTTE: When I was working for McGavren Guild in New York, I took a client on an agency call where I had never met the buyer face-to-face. As we arrived at the shop's address, it was obvious that the agency had moved, as there was not only no longer a building there but the previous address was in fact an excavation site. My tap dancing skills were put to the test right then and there.

INTERVIEW

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and the way we want to be seen. A couple times a year, I'll meet with everybody at the Radio stations. Hopefully, everyone, over time, will take away certain characteristics as to who we are. Not because we talk about them twice a year, but because the general managers share those values and implementation practices that reinforce and enhance those values on a daily basis. First of all, we want to conduct ourselves in our business in an honest, fair, and ethical way. We respect each individual and the contribution they make. We believe in individual advancement opportunities and rewards are based on merit. We're confident, competitive, and do not avoid risks. In fact, in many of our stations, we invite risks and ask what can we do to stand out. It really does start with knowing who we are and what we stand for. Then, we move on to part two, the operating objectives. We have four objectives. We orient the annual planning to these four objectives and we bring everybody in the Radio station into deciding the specifics of those objectives. Everything we do is tied to those four objectives: our managers tell their people, 'Look, if what you are doing right now doesn't connect directly to one of these objectives, stop doing it. Do something else.' There are only four things that matter.' The third element in the way Alliance approaches its business is that we have a shared view of four constituencies and how they are all interrelated to the business. We must satisfy our audiences, advertising clients, our employees and our financial partners. The Alliance logo is a square created by four smaller rectangles with a squared center. This logo represents the values at the center, the rectangles represent our four constituencies and the outside lines of the resulting square represent our four objectives.

INK: What are the four objectives?

HAYES: The four objectives are broadcast cash flow, share of market (which is revenue and audience) community service and personnel development. So, we've got a vision for the company, values that we share and objectives. We develop annual objectives from the ground up at the station,

rising from the individual departments on through the general managers. Those objectives and values provide the foundation for who we are, where we're going and how we want to go about our day-to-day work. With that foundation in place, it makes it pretty easy to have a decentralized company. No matter how good the airlines are, or how quickly you can move from one location to another I sure can't be in four places at once and I don't want to be in four places at once. Ultimately, it would be destructive to the business to have me walk in the front door and have everybody look to me for answers. If we are going to grow this company and have a presence in many markets, each station really needs to operate independently as a business that can react instantly and confidently to the needs in their community, both from the audience standpoint and from the client standpoint.

INK: What systems do you utilize to keep all of the managers on track?

HAYES: Alliance has the same systems that every other business in America probably has at their command. We have reporting systems, accounting systems and those kinds of things are not really unique to anyone. We just try to keep our systems to a minimum so that we don't wind up counting and recounting the same thing over and over again and so that we allow people to go out and do their job. There is also an understanding that there are certain things that are really important to us. We'd like to say that our stations sell time and maximize revenue potential. The fact is that we carry a higher commercial load than most of the stations we compete with. We are very focused on sales. It is one of our core philosophies, that, as a commercial broadcaster, our business is to sell time.

INK: The chicken and egg argument. In many Radio companies, you have the classic, 'Well, the programming department is more important than the sales department, and vice versa.' So, essentially, what you are saying is this Radio station was created for the sole purpose of generating sales.

HAYES: Let me put it in a different way and in a way that I think is more appropriate. In some companies, program-

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ming is the driver; in others, it's sales. Many have no driver. They just kind of hope things turn out well. In our company, we don't look at it as the 'chicken and egg' situation. We don't look at it as an either/or. We look at things and say, 'We want to have terrific audience levels and high sales.' How do we get to both places? So we come at it by asking, 'What is the ideal situation?' We always take the view that you can have your cake and eat it too.

SPOT LOADS

INK: You said that you are running pretty high spot loads. What kind of spot loads do you run?

HAYES: We run 15 units in morning drive and 12 units the rest of the day, pretty much. This might vary a spot either way at our stations, but those are about the general levels.

INK: Do you get a lot of objections from program directors when you are in highly competitive situations that perhaps 12 minutes is too many minutes?

HAYES: Our PDs are like all the rest of our department heads. They are on-board with the objectives from the beginning. The hardest thing we have to do is try to hire the right people at the start. That doesn't make us any different from anybody else in business, but we really seek people who have a similar attitude toward what the ideal station is, as a business. It is not that we never question how many spots are too many; we do. In fact, one of the things that I really like about our company is that we can have vigorous discussions, debates or arguments and they can be very passionate. But, at the end of the day, we figure out what it is we need to do and get it done together.

INK: Is there anything that we haven't touched on that perhaps you'd like to touch on?

HAYES: I do have two issues. One is a characteristic of Alliance and the way our general managers see their business. If any of our general managers had to make an organizational chart, they would put themselves at the bottom. At the top would be the goal of satisfying the audience and our clients. The Alliance organization chart would place the people at the top who

most directly interact with those two key constituencies, the sellers and on-air talent. Under that, you've got the people who provide the support and direction for the sellers and on-air talent, sales management, programming and marketing. On the next level, the support areas include technical, engineering and administration. Way down on the bottom of what turns out to be an inverted pyramid is the general manager. It just makes more sense to us to first create an organization that has priorities, as opposed to trying to create a station format, riding that format as long as it can sustain itself and then trying something else. We try to create a company first at each station location. The idea of a charismatic leader figure, all powerful general manager or CEO is crazy, in my opinion. Yet, if you look around our industry, you see company after company, station after station, where the CEO, or a general manager, is at the center of things making all the decisions and giving all the directives. My opinion is if you are going to build a company that is sustainable for many years, you really want to be a little bit deeper than that.

My final point is about the future. Radio has a fabulous future. It is the one true mass medium for the future. Think about all the changes that other media are going through today; then think about Radio. It is the first electronic medium and still unique in that it is portable, personal and you can use it in your car. Radio is immediate and ubiquitous. There are six Radios in the average American home. Radio doesn't have distribution problems. The audience doesn't have to learn how to use it. They don't have to find time to use it, because you can walk and chew gum with Radio at the same time. Radio is inherent in our society; it is an integral part of the fabric of our country and it will continue to play a major role for years to come. And, the economics of the industry are strong. Radio is getting 7 cents out of every advertising dollar in America now and if over time, we can improve that up to the 10 percent range, with the economics of how stations are operated, I think Radio continues to be both a great investment and a wonderful industry in which to have and sustain an exciting career.

GARY TAYLOR



Gary Taylor is vice president/general manager of KYCW-FM Seattle. Prior to joining Alliance in May of 1994, Taylor was vice president/general manager of KIOI-FM San Francisco from 1992 to 1994 and president/chief operating executive of Broadcast Promotion and Marketing Executives (PROMAX) in Los Angeles from 1990 to 1992. Taylor was senior vice president and general manager of the Unistar Radio Networks in Los Angeles from 1985 to 1990. He has held general manager positions at KRPM-AM/FM Seattle, and KZZU-AM/FM, KREM-AM/FM and KLTE, all in Spokane, WA. He was vice president and partner of *The Gavin Report* from 1972 to 1980.

INK: You've worked at a lot of different places, how specifically does Alliance compare?

TAYLOR: Alliance is unique in that its culture demands a willingness to join hands and jump off the broadcasting cliff. In other words, take a leap of faith to activate higher levels of creativity, risk and a belief in the individual. Alliance is one of the best because there isn't any ego involved. This stimulates an environment that's fun, exciting, challenging and rewarding where the parts (the people) are the whole (the organization).

INK: How do you implement the Alliance values, core philosophy and four operating objectives at your station?

TAYLOR: We begin with a WOTS UP (weaknesses, opportunities, threats and strengths=upgraded performance) analysis to determine ways we can enhance the core values of the company. We attack ourselves and then begin the birthing of a fully developed strategic and tactical plan that we ultimately marry to our business plan. This involved process requires the input of all departmental managers as well as the people involved in the daily task of carrying out the mission. When an entire staff is involved in the creation and direction of a property they assume responsibility for its success. This accountability or intellectual equity is the motivational thrust behind the achievement of our goals.

INK: What has been the most embarrassing thing to happen in your career?

TAYLOR: I did mornings on a CHR when I was in college. The station carried high school football on Friday nights. Often more than one game. Our sports guy got sick and someone said, "Let's get Taylor to do it, the price is right," (free — you get what you pay for, even back then). First Telco mis-wired the stadium, so I had to do play-by-play from the end zone. Second, the game was played in a rainstorm. Third ... no spotter (people who spot numbers on players making plays). Three minutes into the first quarter all numbers were muddled out, the two teams were at the other end of the field and I ad-libbed the entire game making up names from the program as I went along. Most of those kids never played that night, but they probably still have a tape from their parents of their "five minutes of fame," ... I got fired.

SPECIAL REPORT

Gadgets

at Spring NAB

3M introduces its 3M 986, formerly 966. The 986 is a versatile, high output music mastering tape that works equally well in a multi-track recording session or a music library program. Designed for high output music mastering, 3M 986 can be recorded in the standard +6 operating level, and it is bias compatible with other high output music mastering tapes. 612-737-9697

ABC DIGITAL [Australian Broadcast Corporation] introduces two products: D-CART and D-RADIO. D-CART is a multi-user, hard disk based digital audio system, designed to



replace conventional reel-to-reel and cartridge tape machines. It provides convenient, central audio storage and is a fast and precise editing device that allows simultaneous access to a large number of users. The D-RADIO Integrated On-Air System is controlled by a "virtual" console, termed this way because no audio passes through the desk. It's an assignable controller that sends messages to a digital mixer which can be located in another room allowing for reduced wiring and more flexibility. And it can mix up to 24 channels simultaneously, with

four bands of digital equalization and filters for cleaning up telephone lines or bad audio sources. +61 2 333 2209

ACCU-WEATHER INC. offers ISDN digital transmission of custom Accu-Weather forecasts and live reports. With this technology, the Accu-Weather forecast, available exclusively to one station in each market, has broadcast quality sound. 814-237-0309

ANDREW CORPORATION introduces new EIA connectors for 3 inch to 5 inch



HELIAX® cables which provide easy installation in tight locations plus FM band return loss (VSWR). Also available is the 3-1/8 inch, 50 ohm HRLine® rigid coaxial line. Its corrugated inner conductor automatically compensates for thermal expansion and contraction, eliminating the wear and catastrophic failure of "bullet" joints. 708-873-2859

ANTENNA CONCEPTS INC. has a single UHF antenna capable of transmit-

ting the full UHF range. Other new products include a pair of FM panels with single feed. The "Prodigy" features reduced aperture design for low weight and windload. The "Vari-Pol" antenna allows four different polarization choices in one antenna for MMDS/ITFS/PCS applications. Fully transportable omnidirectional VHF antenna and notch filter with 30 dB rejection within 1 Mhz of pass band added to new designs. 916-621-2015

AUDI-CORD CORPORATION introduces an improved Series NAB Cartridge Recorder/Reproducer. It features multi-color LED Level Indicators with "peak hold" capability. The new design also makes several controls more accessible and provides added protection against inadvertent switch operation. 309-452-9461

AUDIOTRONICS introduces a smaller footprint, fully modular Radio On-air and Production Audio console with features for Music or Talk formats. Available in 12, 18, 24 input frame sizes with desktop or drop-in mounting. Program, audition and 2 mix-minus buses round out this value-priced,



Gizmos

One thing is certain ... The world is moving into the digital era and time is overcoming earlier fears of crashing hard drives and "non-tape" equipment. In this issue *Radio Ink* takes a look at the latest developments we discovered at the recent NAB convention.

compact and flexible audio control system. Options available. 901-362-1350

AUTOGRAM CORPORATION introduces the CYA-3 (Cover Your Audio), a multi-function studio utility. It's used in conjunction with any audio console to provide lightning protection, line amplification, instant emergency loop-around in case of console failure, an additional headphone amplifier, an unbalanced line interlace and a 15v bipolar power source for other equipment. It's small, easy to install and intended to be placed close to the console. 214-424-8585

BAF COMMUNICATIONS CORPORATION introduces the SNV-19, a Ford

Van-based satellite newsvehicle destined for the Polish Radio Network RMF which maintains a U.S. Bureau in Washington, D.C. The SNV-19 utilizes a carbon fibre diamond shaped 1.5 meter Eutelsat compliant antenna and the BAF positioner weighing in at under 250 pounds. And it has a patented motoriza-

tion system developed for the U.S. Military Strategic Defense Initiative. The

SNV-19 premiered last year in Amsterdam and has been in operation for Optex, a U.K.-based uplink service. 800-633-8223

BROADCAST ELECTRONICS. The FM 5C 5kW SolidState FM Transmitter from Broadcast Electronics is highly efficient and power saving as well as self protecting from power surges and other atmospheric conditions. Also new from BE is: its AudioVault® with an emphasis on open architecture; a new interface with Orban's DSE 7000 audio workstation; new 2kW, 5kW and 250W solid state FM transmitters and a new 500 Watt AM; and BE has price cuts and four FM transmitters and its EX-50 FM exciter. 206-728-2741.

CBSI's multi-channel digital audio management system, Digital Universe, is close to completion. Digital Universe will have the capability to move multiple and simultaneous audio channels from the centralized audio server. Plus it provides a large number of linear digital audio channels from a centralized database and multiple, simultaneous access to an audio library. 800-547-3930

CCS AUDIO PRODUCTS introduces the new FieldFone, the first POTS (Plain Old Telephone Service) codec "in the world." It's fully bi-directional, alleviat-



ing concern over decoders, encoders or return cue lines. It works anywhere in the world and has rugged construction able to withstand rough field conditions. 908-739-5600

CIRCUITWERKES' SILENCER™ is a muted audio delay that removes DTMF tones (Touchtones®) from all audio lines. The Silencer™ combines with CircuitWerkes DTMF decoders and lets you control studio equipment without hearing tones on the air. It's ideal for unattended remote broadcasts and network automation. The Sub-03 subaudible tone decoder listens to the output of a satellite RPU receiver and provides a relay closure for all three subaudible tones. The Sub-03 accepts either balanced or unbalanced audio input and provides a balanced audio output with the tones filtered. Front panel indicator LEDs light for all three relay closures. 904-335-6555



SPECIAL REPORT

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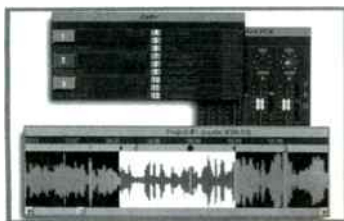
COMPUTER CONCEPTS' DCS — Digital Commercial System — audio hard disk system is the key to the fully integrated Radio station. The system includes; *Maestro™* — for music scheduling; *NewsRoom™* — a comprehensive Radio newsroom system; *StudioFrame* — a multi-track production system based on the TimeLine digital audio workstation; and *CartRack™* — which works in conjunction with DCS to provide a graphical representation of cart racks. 212-929-6108

COMREX introduces the updated DXP.1 & DXR.1 G.722 codecs for 15 kHz mono on ISDN, the DX-200 ISO/MPEG Layer II codec for 15 kHz stereo on ISDN, and the Codec Buddy remote mixer for use with any digital audio codec. 800-237-1776



COMSTREAM'S new DAC700 audio encoder/multiplexer is smaller and can automatically change its data rate and operating modes. More uplink channels fit into less rack space, and a spare DAC700 can dynamically configure itself to match any online audio uplink channel, giving users true, automatic backup for networks. 619-657-5248

DALET DIGITAL MEDIA SYSTEM introduces the ISDN transfer application which lets you remote control stations by transferring commercials and logs overnight, and the Call & Record application which lets journalists in the field use any phone to record their news bits directly onto the system. 212-370-0665



ISDN transfer application

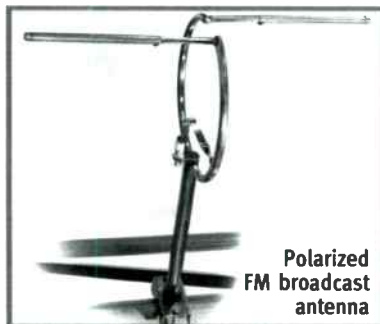
DATACOUNT INC.'S DARTS 7 takes advantage of faster CPUs and expanded file sizes, allows combined traffic for 8 stations, customized history reporting, inventory front loading/scheduling, ascii data exploration, and expanded statement history. Downloads and automatic log reconciliation to major digital automation systems is also available. And it's compatible with Novell and LANtastic. 334-749-5641

DENON offers up its new DN790R mastering cassette deck. The DN790R



incorporates all the features you expect like three heads and a three motor dual capstan transport. In addition, the new deck features Dolby S® noise reduction system, offering a 24dB improvement in the signal/noise ratio. 201-882-7460

DIELECTRIC COMMUNICATIONS introduces low power circularly polarized FM broadcast antennas for educational broadcasters, repeaters and class A stations. Features include field adjustable for frequency, arrays to 6 bays, stainless steel construction, integral mounts, and available matching transformer. 207-655-4555



Polarized FM broadcast antenna

ELECTRIC WORKS CORP/THE MANAGEMENT introduces The DLR



Digital Longform Recorder

(Digital Longform Recorder), a Win-

dows™ based programmable record/playback device with capability to record and/or play up to four sources simultaneously. Scheduling features automatic start of record or playback by time or closure, stop by time or closure, multi-segment recording, switching control of up to 16 units. Custom configurations are available. 817-625-9761

ELECTRO-VOICE INC. introduces the RE2000, a true condenser microphone for broadcast and recording studio use. Besides flat frequency response, very low self-noise and high sensitivity, a Constant Environment System (CEST™) keeps a constant temperature and humidity level near the transducer, for unparalleled consistency. Includes padded hard-shell case and shock mount system. 800-234-6831

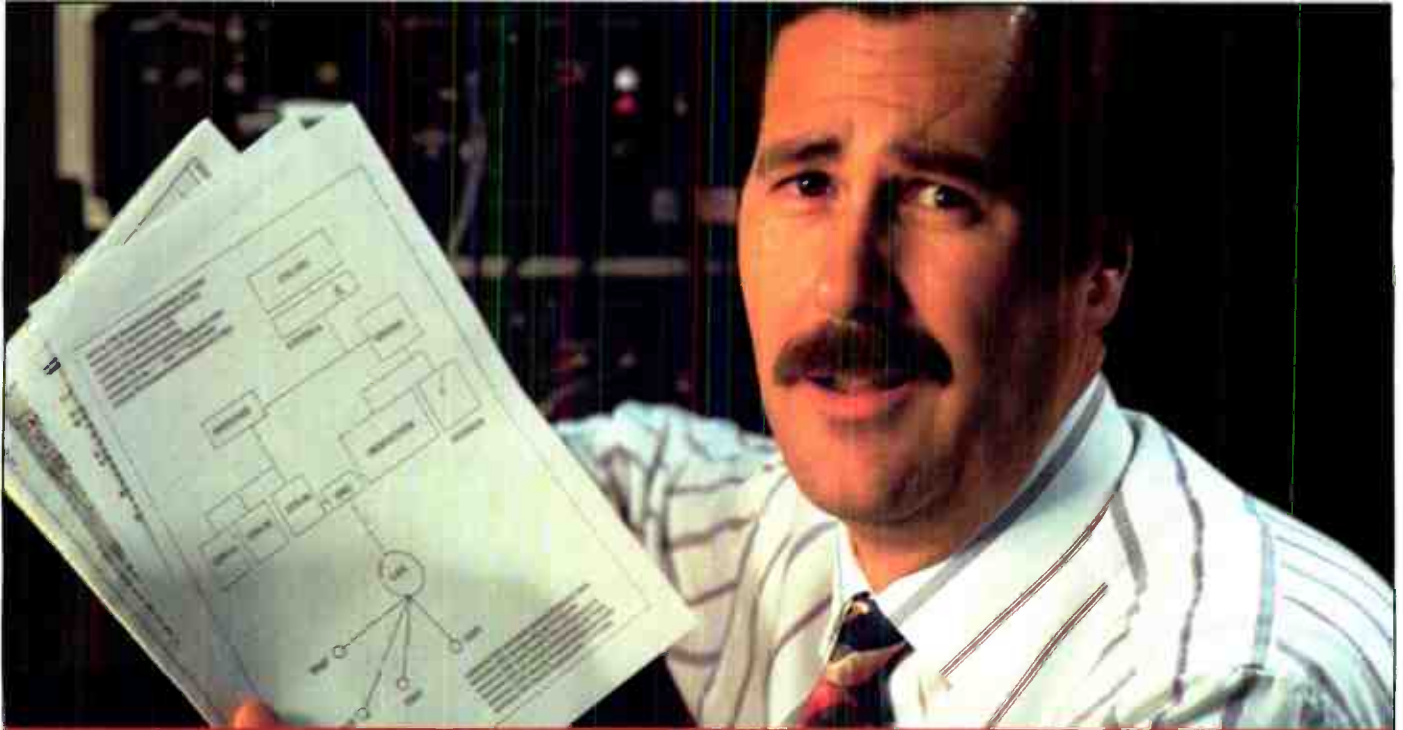


ENCO SYSTEMS INC. introduces DAID486x, a complete digital audio production, management and multi-output reproduction system for either live assist, automated or satellite programmed facilities. New features include advanced automated program transition options, comprehensive assembly editing, transparent links to third party audio and text editors, a fully interactive interface with a major music scheduling system, and the availability of music libraries pre-recorded on hard disk. 800-362-6797

FIDELIPAC introduces the DCR1000 MO with 230MB Magneto Optical disk drive, able to store 2 hours stereo audio with 15kHz bandwidth or almost 6 hours mono with 10 kHz bandwidth, and the MXE Console with 3 new optional modules: the 5-band mic EQ with pan, Talkback/Studio Monitor and Telephone Interface Module. 609-235-3900



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TRYING TO MAKE SENSE OUT OF DIGITAL AUDIO SYSTEMS?

There is a better way!

It's not easy trying to understand the conflicting claims made by different manufacturers when you're buying a Digital Audio On-Air & Production System, whether a single, multipurpose Workstation or an integrated, multiple studio setup. At one end of the spectrum, you're faced with a wide variety of simple "Cart Machine Replacements," and on the other, products whose complexity confounds even the most seasoned broadcast engineer.

The ENCO DAD486x Digital Audio Delivery System solves the problem! DAD is simply the most powerful On-Air & Production system available, yet its uncomplicated approach and inherent ease of operation makes immediate sense to any user.

- Intuitive On-Screen displays that are immediately familiar to operators. Optional Touchscreen makes operation quick and easy.
- Complete On-Air flexibility with various "Virtual Machines" for Live Assist, Automation, or Satellite Programmed operations. Interface to other equipment plus scheduling and billing packages. Seamless segue and voiceover transitions sound "Live" in all modes. Script capabilities can be included.

- Full production capabilities, including Graphic Cut & Paste Assembly Editing. Includes analog and digital inputs/outputs. Interfaces with most multichannel editing packages.
- Runs on DOS for proven speed, reliability, and compatibility with other equipment; not an operating system originally intended for multimedia applications. This is a professional tool meant to produce efficiency and profits, not entertain the staff!
- Operates on common off the shelf computers and network architecture. You won't be locked into proprietary hardware that may not be available whenever you need service.
- No monthly licensing fees. DAD is an outright purchase. Software upgrades are free for the first year.
- DAD is proving itself everyday in radio and TV facilities worldwide.

**Call Your DAD486x Dealer or ENCO
For Complete Information**

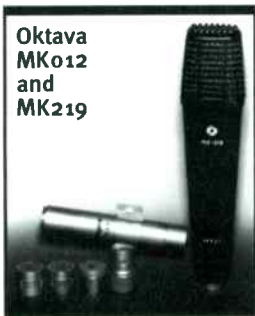
 **ENCO**
SYSTEMS, INC.

24403 Halsted Road, Farmington Hills, MI 48335 USA
TEL: 800-362-6797 or 810-476-5711 FAX: 810-476-5712

SPECIAL REPORT

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HARRIS ALLIED'S DRC 1000 from Zaxcom Audio is the world's first affordable digital Radio console developed especially for Radio. The basic unit is priced at about half of its television counterpart. In addition Harris Allied has been named exclusive distributor of the Russian manufactured Oktava MK012 and MK219 condenser microphones in the U.S. and Canada. 800-622-0022



Oktava MK012 and MK219

HARRISON introduces the 950 Series consoles, a competitively priced, high-quality audio mixing desk focused on Radio and television post production. Features include two stereo programs, four auxiliary sends, VSI interface, stereo



950 Series console

groups, equalization, patch and direct output, logic, tallies, or transformer coupling. 615-370-9001

ITC has some additions to the DigiCenter product line including: Audio Data Base Manager, Bi-directional Editor File Conversion and Transfer, CD Disc-to-Disc 4X speed Digital transfer, multi-tasking Operations in Workstations, Virtual Console, Virtual Scheduler — Schedule simulation software, and background HDD backups. Also, the DPR Series-10 digital cart machine, PC controller for switcher. 309-828-1381

INTERNATIONAL DATACASTING'S MPEG Pro Satellite Digital Audio Receiver is ideal for Radio networks and background music applications. The receiver performs SCPC BPSK demodula-

tion and outputs MPEG audio, data and control signals broadcast from the head-end at 128 kb/s. A low-speed auxiliary data channel is also provided. Every receiver contains a unique, secure address enabling individual control of the unit from the head-end. 404-466-9684

INOVONICS introduces two additions to their line of FM-stereo broadcast products. Model 708, a full-featured, digital synthesis, basic generator-only; Model 716, the "David-II," an upgrade of the firm's audio processor/stereo generator combination. 408-458-0552

LARCAN TTC has a new 500 watt FM Transmitter. The FMS-500 features include digital panel meter, remote interface, automatic power control, VSWR fold back, and LARCAN-TTC two year warranty. The transmitter includes the Model X Exciter. It's also available as Amplifier only or FM Translator version. 303-665-8000

LEXICON'S 300L is a new version of the mid-priced 300 digital effects processor (still available) which now supports the LARC remote controller. All



300L

operations on the 300L are controlled by the LARC. Version 3.5L software allows existing 300s with Version 3.x software to be controlled by a LARC. 617-736-0300

MARK IV AUDIO INC. introduces the DDA Network 7 designed specifically for on-air solo operations. It's available in



DDA Network 7

16, 24, or 32 modules with any combination of mono, stereo or telephone inputs.

Modules can be supplied with or without EQ, routing or ducking. 800-695-1010

MARTI ELECTRONICS introduces the ME-40 and SR-10. The ME-40 is a 40 Watt FM exciter with advanced features and attractive pricing. The SR-10 is a frequency agile remote pick-up receiver for the 450 and 455 bands with complete channel selectivity and 6 preset channels available. 817-645-9163

MEDIA TOUCH introduces the "Cart-wall" live assist system. Hundreds of music cuts, spots, IDs and sound effects are available instantly from a hard disk, or stacked in sequences. Also new is the "Better than Live" voice tracking for automation which allows pre-recording of voice for smooth, precise automation. 800-636-0123



MODULATION SCIENCES INC introduces the RDS-X receiver. It can be interfaced to variable message signs, with the ability to program custom messages. Users can address one, some or all receivers to select messages designated for separate groups. The RDS-X gives Radio stations an "On-Ramp" to the information superhighway. Also from MSI is the new PRD-3000 RDS monitor to measure RDS injection level. 908-302-3090

NADY WIRELESS introduces the 950 GS and 2000 VHF wireless systems. Both offer Nady's proprietary circuitry which delivers an unprecedented balance of quiet performance and uncompromised headroom, custom mic options on its handheld and lav mic transmitters and an industry-best 120 dB dynamic range. The new 950 GS UHF features up to 160 user switchable channels on the receiver and transmitters. 510-652-2411



2000 VHF wireless system

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NAUTEL'S NE50, 50 watt digital FM exciter comes with composite AES/EBU direct digital front end. And the solid state, modular Nautel FM10, 10 kW FM



transmitter in a single rack has a typical efficiency of 67 percent. A 20 kW combined version is also available. The new 12 kW and 60 kW XL series solid state AM transmitters offer 20 percent reserve power and 84-88 percent efficiency. 207-947-8200

ORBAN introduces the 8208 Digital Stereo Encoder for use in digital program distribution and other applications that require high performance stereo generation. For the DSE 7000 audio workstation, Time-Fit can change the running time of a spot by plus or minus 25 percent without adversely affecting audio quality. PC Remote control software for the 8200 is now shipping. 510-351-3500

OTARI introduces the Radar multi-track hard disk recorder; the MR-10 Mini-disc recorder/player; the CDC-600 dual drive, 360 capacity CD changer; the B-10 broadcast production and on-air console; the PicMix surround sound monitoring and panning system; and the STATUS digitally controlled analog console with console-wide image recall. 415-341-5900



PRISTINE SYSTEMS announces three production options to add to its digital automation system including the Pristine Audio Commander which records, plays and manages audio files, the Pristine VoiceTraxx, a new voice track system, and the Software Audio Workshop editing and multi-track mixing system for Windows™, from Innovative Quality Software. 803-370-2400

PROPHET SYSTEMS, INC. introduces WIZARD FOR WINDOWS™ Version 4.0 featuring a new local back-up strategy which virtually eliminates off-air time due to equipment failures. Also included are exclusive time and temperature announce removable optical drive, button bar with quick record, VoiceTRAC™ module, improved screen handling with quicker response time, and enhanced editor with scrubbing and undo. 308-284-8450

RADIO DESIGN LABS introduces six new audio products and a dual video attenuator in their Rack-Up™ Series of products and two audio products in their Stick-On™ Series. Rack-On products are 1/3 RU wide and Stick-Ons are about the size of a credit card. 213-957-9229

RADIO SYSTEMS' DDS Digital Delivery System is a multi-user/multi-task-



ing system that delivers up to 16 channels of audio simultaneously. Easy-to-use interfaces include a unique cart machine emulator or the Sound Slate direct access keypad. 609-467-8000.

ROLAND CORPORATION introduces the AR-200 Audio Recorder, a versatile digital audio recorder/player



DM-800 Multi Track Disk Recorder

for your pre-recorded announcement needs; the RSS-10 Roland Sound Space three-dimensional sound processor two-channel system; the AP-700 Advanced Equalizing Processor offering extensive EQing capabilities; the DM-800 Multi Track Disk Recorder, a 100 percent self-contained unit; and the RS-

422/DA-88 Interface for the DM-800 which allows the user to connect the DM-800 directly to a Tascam DA-88. 213-685-5141

SCOTT STUDIOS introduces a new two-track telephone recorder-editor in its touch screen digital hard disk Scott System. Scott has also lowered prices on its digital Scott System with music and commercials on hard disk and/or CD-ROM. 214-620-2211

SMARTS BROADCAST SYSTEMS' SMARTCASTER Generation 2,000 combines computer networks with high quality digital audio to make a flexible automation system. You can share audio files among several stations via Lan network or even dial-up phone lines, yet get full quality audio in stereo. 800-747-6278.

SONY CORP. OF AMERICA'S new MDS-B3 MiniDisc recorder/player for broadcast records instantly accesses 74 minutes of near CD-quality on a 2.5 inch optical disc. It is re-recordable up to one million times. Other features include direct digital interfaces for complete digital system integration, RS-232C port, headphone jack and timer/play control with automatic re-cuing function. 212-696-2000



STUDER EDITECH'S Dyaxis IIbv hard disk-based recording/editing system allows a large number of virtual tracks to be output simultaneously, eliminating the playback restrictions imposed by disk bandwidth or dense edits. A built-in automated digital mixer provides dynamic level control, panning, five-band parametric EQ and metering. Also the Studer 980 consoles feature an input



▶ 40

SPECIAL REPORT

◀ 39

stage with eight auxiliary outputs, direct channel out and n-1 "mix minus" output per channel. It also supports a 4-channel Dolby Surround® and proposed 5-channel "high definition" TV formats. Studer Editech 415-326-7030. Studer 615-391-3399

SUPERIOR ELECTRIC introduces the SL Series STABILINE® Uninterruptible

Power Supplies UPS systems with power ratings between 400 to 2200 VA. They utilize "boost/buck" tap system for tight output regulation and control over chronic low or high input volt-



age conditions. Plus it has advanced battery management technology for longer battery life. 800-787-3532

SVETLANA ELECTRON DEVICES

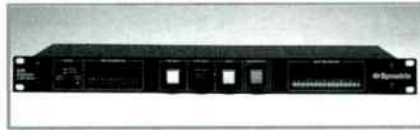
presents a new exact replacement power tetrode for the YC130/9019 used in 35kW FM transmitters. This tube is designed with a non-compromise full-power fila-



ment which assures long life performance. In addition, the Svetlana YC130 is manufactured with high alumina ceramic doped with chromium and molybdenum. This combination results in a true metal/ceramic chemical bond and gives the Svetlana tubes their distinctive appearance. The strong bond allows higher processing temperature and high temperature bake-out drives out gasses from

internal electrodes during vacuum processing. 415-233-0429

SYMETRIX introduces the Symetrix 610 Broadcast Audio Delay, designed for



live talk shows and eliminating unwanted comments by delaying the program until 7.5 seconds of audio is stored in memory. When a comment is made the "Dump Profanity" is pressed and the audio memory vanishes taking the comment with it. 206-787-3222.

TELOS SYSTEM/CUTTING EDGE

From Telos is the Zephyr which now integrates in a single unit — ISO/MPEG Layer III, Layer II and even G.722 coding schemes and an ISDN terminal adaptor. 20kHz stereo duplex, CD-quality audio on a single dial-up ISDN phone line. And from Cutting Edge comes the Unity FM and AM family of processors which implement software and hardware upgrades including remote software with augmented full-color computer screen graphics that emulate front panel meters and the ability to save processing settings to disk. Telos 216-241-7225. Cutting Edge 216-241-3343

TFT INC. introduces the EAS 911 Encoder/Decoder for the new Emergency Alert Messages. The EAS 911 is a low-cost and easy-to-operate system and will enable Radio and television stations to meet the deadline of July 1, 1996 for compliance with the FCC EAS rules. 408-727-7272



EAS 911

THE SPORTS NETWORK introduces innovative technology to its wire service in the form of information retrieval via a software package. It is TSN2000 with a search function that permits Radio and TV stations to create their own scoreboards and informational screens

for easier access to expedite and facilitate on-air reporting during limited time periods. 215-947-2400

TIMELINE announces that they will market a Radio production and post production version of their DAW-80 digital audio workstation. The combination of Computer Concepts' Digital Commercial System (DSC) and TimeLine's Studioframe™ system provides Radio broadcasters and producers with the most advanced platform for producing, editing, assembling, storing and retrieving audio-for-broadcast. 619-727-3300

VEETRONIX introduces the 03 series low profile panel mount switch that fits in a .625 square hole for mounting in panel. It has an outside size of .687 with .500 cap activated by 100 milliamp reed switch contacts. 800-445-0007

WARD-BECK SYSTEMS introduces the M450M Meter/Monitor system, the latest rack mounted audio metering product. It's been designed for utilization in central equipment and rack room environments for audio level metering and aural monitoring. Its features include a full size meter that conforms to ANSI C16.5, two input sources that are front panel selectable, an internal 2 watt power amplifier and speaker, and a wide input range. 416-438-6550

WHEATSTONE introduces the D-500 which has 4 stereo buses with AES/EBU and analog outputs. The A>D and D>A is



18 bit audio performance with future 24 bit capability. This digital console accepts inputs of different data rates, the 500's internal sync is selectable and the console's CPU utilizes multiple DSPs. Four types of input modules with contact closure and RS-232 machine logic. The D-500 is available in selectable configurations and mainframe sizes. Options include telephone mix-minus, tape remote, and line select modules. 315-452-5000

MOVERS & SHAKERS



J.R. Lorenzon



Dennis Seely

★**Todd L. Plunkett** has been appointed CFO of Trumper Communications Inc. Plunkett had been VP of Chemical Securities in the global media and telecommunications area. 708-789-0090

★**Christie Cole** has been named VP/sales for Group W Radio Sales/Dallas. Cole had been an AE with Group W. 212-916-0524

★**James Gustafson** has been named VP/GM of WCCO-AM Minneapolis. He had been VP/GM of LBJ Broadcasting Company's KLBJ-AM/FM & KHHT-FM Austin, TX. 212-975-3771

★**Owen Weber** has been named VP/GM of Group W Radio's KIKK-AM/FM and KILT-AM/FM Houston. Weber had most recently been CEO of HMW Communications Inc. 212-885-2720

★**Kisi Frank and Leslie Halpern** have new marketing positions at ABC Radio Networks. Frank, formerly an advertising sales representative with KEZW-AM/KOSI-FM Denver, is the new regional manager, affiliate marketing, southwest region. Halpern, who had been director of advertising has been promoted to senior director, marketing. 214-776-4644.

★**Dick Heatherton and Ken Mellgren** have new positions at Westwood One. Heatherton, recently an air personality for Westwood's Adult Standards/AM Only format, is now regional manager of the northeast region for Westwood One Formats. Mellgren, formerly regional director of operations and news for Metro Networks, is now manager of affiliate relations, northeast region for Westwood One Entertainment. 212-641-2052

★**J.R. Lorenzon** has joined KCS-FM Colorado Springs, CO, as an AE. Lorenzon is a CRMC with more than 15 years of Radio sales experience. 719-594-9000



Bob Michaels



Frank Stanitski

★**Arbitron** has elevated three individuals to top management positions. Bob Michaels, previously an AE with Radio Station Services (RSS), Dallas, is now team leader, Radio programming, Dallas. Dennis Seely, also formerly an AE with RSS, in Dallas, is now southwestern manager, RSS, Dallas. And Frank Stanitski, previously an account manager at WPOC-FM and a former manager of Arbitron Radio Product Group, is now eastern manager, RSS, New York. 212-682-6565 ext 226 or 212-887-1314

PRODUCT NEWS

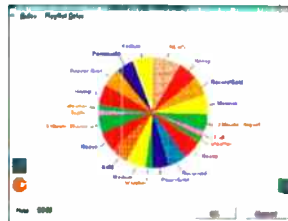
Stuffy, stagnating air in your studio?

Check out the Crystal-Aire® Modular Air Cleaning system by United Air Specialists Inc. The concealable system can "clean any combination of tobacco smoke, dust, pollens, odors and other contaminants."

And it can be adapted to virtually any room configuration and can be employed to serve more than one area at a time using multiple filtration. 513-891-0400



Logging made easy. New from Warren Media is Music 1™, a music scheduler with the Windows™ operating system. Designed to be an interactive tool, the system schedules music until it finds a slot where a song can't be scheduled without violating some format rule. It also lets you draw a format clock on screen and it takes "less than a quarter of an hour to do a log." Yeah but what do you do with all that free time? 512-392-2415



current info on Hip-Hip, Country, Alternative, Hard Music (rock) and Mixed Bag. Hey what about Baroque? 212-833-8527 or 5636

•**Chock full of stuff** is Energetic Music's Broadcast #5. The disc is filled with :60s, :30s and bumper cuts edited for commercials and 100 percent buy-out. With 82 tracks ranging from 7 seconds to 60 seconds the cuts cover Rock, Classical, New Age, Corporate and more. Company President Monty Smith says, "With our Royalty Free Music Library, our clients are licensed for unlimited use of the music on all of their projects, avoiding red tape and lawsuits in the process." But if you do get in trouble — don't call him. Call 800-323-2972 for a free catalog.

•**Expanding Flashback.** Radio Today Entertainment's syndicated *Flashback* with host Bill St. James has been expanded from two to four hours. Known as "Rock Radio's original time machine" the show combines the best in rock 'n' roll with actual newscasts, classic TV and movie clips and unforgettable commercials and comedy. The only thing you don't get is any younger. 908-873-1239

•**SW's World.** The latest creation from SW Networks is *SW Entertainment News*™, a service that will gather and disseminate entertainment news, interviews and information. Plans are to have it be a worldwide entertainment news organization via both Radio and on-line. The offering will be five feeds to SW Networks music programming affiliates featuring the most

SEND PHOTOS OF YOUR NEW products, services and programs to: Product News, c/o Radio Ink, 224 Datura Street • Suite 701, West Palm Beach, FL 33401.

AN OPEN INVITATION TO HINEY LOVERS



RICK DEES PICKS HINEY!

HINEY EXPOSED AGAIN!

If you are a former Hiney Wine licensee or just admired those two great Hineys from afar (Big Red and Thor), or just want to get some improved Hiney on the air, call the Hiney Winery today! Research shows there's a whole group of listeners that have never been exposed to our Hiney's. So, if you want to take a look into our Hiney, call for an information package. If you order today, we'll even give you stock in the winery...a share of common Hiney and some preferred Hiney as well.

**Call Thor Hiney at 817-595-4550
or my Syndication Rep, T.J. Donnelly
or Thom E. Vance**

AMATELLIN U

From the Writers of Hiney Wine
"AMATELLIN U" is a great scripted comedy feature created by the originators of Hiney Wine and offered to you by West End Media Group. "AMATELLIN U," the world's smallest rip-off 1-year university, offering degrees in Bait Shop Management and Construction Site Flag Wavin'. Have your own fictitious University complete with a merchandise line and revenue generating promotions. For more information or a Course Schedule, call... **817-595-4550**

Circle Reader Service #122

SALES PROMOTION PLANNER

ideas you should start planning now

AUGUST

TARGET PRODUCTS

School & Office Supplies	Fall Fashions	Luggage
Vision Centers	Computers	Book Stores/Colleges
	Musical Instruments	

DATES TO REMEMBER

Back to School	Summer Clearance Sales	11 Presidential Joke Day
	16 Elvis Died	
	28 Commercial Radio Broadcasting Day	

NATIONAL

Romance Awareness and Eye Exam Month

READING, WRITING AND RICHES

August sets us up for the second largest shopping season (after Christmas) of the year. An average of \$277 is spent on each child for their back-to-school clothes and supplies. The buying power of 4- to 12-year-olds is the fastest growing group in the past decade (including college students). Teenagers as a group are also growing. In 1994, high school enrollment will reach 13.6 million, one million more than in 1990. This age group is interested in enhancing their appearance with name brands, cosmetics, and jeans of all kinds. College students stock up on TV sets, computers, clock radios, microwaves, and dorm accessories. It's not too early to begin your back-to-school planning. (Sources: American Demographics Books, Population Reference Bureau.)

SCHOOL IS COOL

- "The Great Dorm Room Giveaway." Build a display at a retailer that wants to promote dorm & apartment furniture and accessories. Give away furniture or give free rental.
- "Free Books for a Year." Get a campus bookstore or retailer and have a drawing for free books.
- "Back-to-School Fashion Preview." Have a show at a mall with several clients.
- "Latch Key Kid Kits." Develop a kit with 911 emergency refrigerator card (sponsored), crayons, paper, pencils, Band-Aids, and other client items. Make them available through retail outlets.
- "Grocery Stock-up Remote." Host a remote with sampling, and couponing with all lunch box items. You can create station lunch boxes filled with sample & coupons to give away.
- "Pep Rally Patrol." Send DJs to different Pep Rallies during the school year. The promotion can be sponsored and items passed out.

JUNE QUICK FIX*

- "Tacky Tie Contest." Host at a remote or on location with the morning show the Friday before Father's Day. Give away free golf or sporting goods as prizes.
- "Sunset Photo Contest." Choose a restaurant, photo store, or any retailer that has a good view of a sunset from their location (sunset not a must from the location). Blow up the pictures and display a big grand prize. There are a lot of vendor opportunities.
- "Make Dad Mad." On the air have listeners call their Dads & tell a story that will make their Dad mad. Have a sponsor for prizes.

DATES TO REMEMBER

6	Country Music Fan Fair
	Teacher Day
14	Flag Day
18	Father's Day
21	1st Day of Summer
	Graduation

NATIONAL

Dairy, Safe Boating, Fresh Fruits & Veggies, Rose and Pest Control Month

JULY QUICK FIX*

- "4 for 4." A restaurant can offer "four burgers for \$4," or a retailer can offer "four bottles of shampoo for \$4," or any other appropriate offer.
- "Hot Hit Nights or Hot Country Nights." Work with a record label and an up-and-coming artist and host a party at a club or restaurant. Give cassette singles to the first 100 people and have a drawing for a CD player. Play the album and get listener response.
- "Search for the Ultimate Athlete." A sporting goods store signs contestants up to compete in a contest of skill for a big prize.

DATES TO REMEMBER

4	Independence Day
16	Ice Cream Day
	Christmas in July Sales

NATIONAL

Baked Bean, Ice Cream, Tennis, Peach, Hot Dog and Parks & Recreation Month

SEPTEMBER

TARGET PRODUCTS

Fall & Winter Fashions; Home Furnishings; Beer; Hunting & Fishing Supplies; Heating; New Car Sales; Carpet & Floor Coverings; Home Furnishings

DATES TO REMEMBER

4	Labor Day
10	Grandparents Day
17-23	Singles Week
22	Business Women's Day
23	1st Day of Fall

NATIONAL

Self Improvement, Cable TV and Literacy Month

OCTOBER

TARGET PRODUCTS

Heating; Ski Equipment; Furniture; Pet Supplies; Candy Vendors; Drug Stores; Fabric Stores

DATES TO REMEMBER

9	Columbus Day
14	Dessert Day
21	Sweetest Day
22	Mother-in-Law Day
31	Halloween

NATIONAL

Country Music, AIDS Awareness, Pizza, Popcorn and Car Care Month; Baseball World Series

* Radio Ink assumes no responsibility for the viability of the promotions mentioned. Stations are advised to check with legal council 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 919-846-6449.



RADIO INK

Radio's Premier Management & Marketing Magazine

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Radio Ink Mission Statement For Readers:

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

Radio Ink Mission Statement For Advertisers:

Radio Ink provides an upbeat, first-class, pro-Radio environment for advertisers wishing to associate their product with positivism, productivity and quality. Radio Ink strives to provide enhanced results and added value by offering strong, widespread, loyal readership of industry decision-makers. We make our customers our most important asset by providing services which focus on their needs.

To Subscribe or for Classified/Resource Directory Information Call:

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407-655-8778

EVENTS CALENDAR

1995

May 16—Radio License Renewal Seminar, Toledo, OH. 202-775-3511

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

May 24-27—Native American Journalists Association Annual Conference, Bismarck, ND. 612-874-8833

June 1-3—44th National AWRT Convention, Beverly Hills, CA. 703-506-3290

June 1-4—Am. Adv. Federation Nat'l Advertising Conference, Tampa. 202-898-0089

June 6-11—National Association of Hispanic Journalists Annual Convention, El Paso, TX. 202-662-7145

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

June 12-14—New Jersey, Maryland, DC and Delaware Broadcaster assoc. joint convention, Atlantic City, NJ. 609-860-0111

June 14—Radio Mercury Awards, New York, NY. 212-387-2156

June 22-24—Virginia Association of Broadcasters Summer Convention, Virginia Beach, VA. 804-977-3716

June 22-25—Nat'l Assoc. of Radio Talk Show Hosts Talk Radio Convention, Houston. 617-437-9757

July 13-16—Upper Midwest Communications Conclave 20th Anniversary/The Great Reunion, Minneapolis, MN. 612-927-4487

July 18—Radio License Renewal Seminar, Chicago. 202-775-3511

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

July 27-29—1995 Southwest National Religious Broadcasters Convention, Dallas. 318-783-1560

Aug. 5-6—Dan O'Day's Morning Show Weekend, Dallas. 310-476-8111

Aug. 16-20—National Assoc. of Black Journalists Annual Convention, Philadelphia, PA. 703-648-1270

Aug. 17-19—Morning Show Boot Camp '95, Atlanta. 404-926-7573

Aug. 23-26—Asian American Journalists Association National Convention, Honolulu, HI. 415-346-2051

Aug. 24-26—West Va. Broadcasters Assoc. Annual Convention, White Sulphur Springs, WV. 304-744-2143

Sept. 6-9—Associated Press Broadcasters Fall Board Meeting, New Orleans, LA. 202-736-1100

Sept. 6-9—SBE Engineering Conference, New Orleans, LA. 317-253-1640

Sept. 6-9—NAB Radio Show & World Media Expo, sponsored by NAB, New Orleans. 202-429-5335

Sept. 6-9—RTNDA 50th Internat'l Conference & Exhibition, New Orleans, LA. 202-659-6510

Sept. 14-18—International Broadcasting Convention Annual Meeting, Location TBA. 44-71-240-3839 in U.K.

Sept. 20-22—NAB Libel Defense Conference, Tysons Corner, VA. 202-775-3527

Oct. 5-7—Oregon Association of Broadcasters Fall Conference, Bend, OR. 503-257-3041

Oct. 5-8—Audio Engineering Society Convention, New York, NY. 212-661-8528

Oct. 7-10—Assoc. of Nat'l Advertisers 86th Annual Meeting & Business Conference, Boca Raton, FL. 212-697-5950

Oct. 14-17—RAB Board of Directors, Boca Raton, FL. 212-387-2100

Oct. 15-19—EIA/CES Fall Conference, Scottsdale, AZ. 202-457-8700

Oct. 18-22—National Broadcast Association for Community Affairs Conference, Seattle, WA. 602-325-0940

Oct. 19—Internat'l Radio & Television Society Foundation Newsmaker Luncheon, New York, NY. 212-867-6650

Oct. 19-20—Ohio Association of Broadcasters' Fall Convention, Columbus, OH. 614-228-4052.

Oct. 19-23—International Broadcasting & Telecommunications Show, Milan. 39-2/48-155-41 in Italy.

Oct. 25-28—SBE Broadcast Cable & Satellite India '95 Exhibition, Paragati Maidan, New Delhi. 317-253-1640.

Nov. 12—NAB Small/Market Mgrs. Roundtable, Washington, D.C. 202-429-5402

1995 Arbitron Survey Dates

- Spring March 30-June 21
- Summer June 22-Sept. 13
- Fall Sept. 21-Dec. 13

1996

Jan. 5-8—EIA/CES Internat'l Winter Consumer Electronics Show, Las Vegas, NV. 202-457-8700

Feb. 3-6—53rd Annual NRB Convention & Exposition, Indianapolis. 703-330-7000

March 2-4—NAB State Leadership Conference, Washington, D.C. 202-429-5402

March 20-23—Alpha Epsilon Rho Nat'l Convention, Los Angeles. 803-777-3324

April 15-18—NAB Annual Convention 1996, Las Vegas, NV. 202-429-5402

Oct. 2-5—NAB 1996 Radio Show & World Media Expo, Los Angeles, CA. 202-429-5402

FAX YOUR ORGANIZATION'S EVENTS TO:
Events Calendar, c/o Shawn Deena
407-655-6134.



1-800-226-7857

CLASSIFIEDS

■ HELP WANTED MANAGEMENT

Established, small group operator seeks individuals with sales and management experience to join expanding team. Progressive yet stable approach toward the industry. EOE. Reply in confidence to Blind Box 416 c/o *Radio Ink*.

General Manager, Sales emphasis. Top 70 Market. Salary, Profit Sharing. Fax Resume to Richard Rees, 512-472-1093. EOE.

GM/GSM of outstanding ability to lead best staff ever at Country powerhouse. 21+ shares over 14 years. Louisiana's "Radio Station of the Year" 5 of the past 6 years, NAB Crystal finalist 1995. Owner wants to enjoy life and travel. Radio management ideas, accomplishments, goals, and any information relevant to why I should hire you. Dr. Judy Karst-Campbell, KRRV, 1515 Jackson Street, Alexandria, LA 71301. E.O.E.

Group-owned Florida coastal property needs aggressive, motivated GSM. One who is a proven leader, not a dictator. A teacher & developer of conceptual sales and not just a numbers cruncher. Send resume and successes to Blind Box 621 c/o *Radio Ink*. EOE M/F.

HIGH LEVEL BROADCASTER NEEDED FOR SPECIAL PROJECT

Our company is seeking an individual who is well-connected in radio to take on a special project. You must know major players. Have the ability to get anyone in radio to return your call. Be able to influence industry trendsetters.

This is NOT a selling job, but a short-term PR project. Must have experience as a GM or higher or a radio related industry.

This is an excellent opportunity for the right person.

Reply to Blind Box 622
c/o *Radio Ink*.

■ HELP WANTED MANAGEMENT

Small, respected group operator seeking individual with broad experience to manage small market combo in desirable, Southern market. Successful candidate will have performance-based opportunity to purchase on very favorable terms. EOE. Reply to Blind Box 412 c/o *Radio Ink*.

■ HELP WANTED SPORTS MARKETING DIRECTOR

All Sports station carrying CBS, NFL and college needs sales professional with thorough knowledge of sports, who loves a challenge and is money motivated. Fax resume to Linda Stacy at 813-576-7570. E.O.E.

■ HELP WANTED SALES

Excellent opportunity for seasoned professional with can-do attitude and motivation. We offer choice list, salary, commission and bonus. Close to twin cities. Call (612) 693-3281 or Fax (612) 693-3283 Steve or Bob - KLFD. EOE.

Florida East Coast property has an immediate opening for an experienced account executive. Great benefits. Fax/send resume and compensation requirements to 407-636-4380, Sales Manager, 2405 Broadcast Court, Cocoa, FL 32922. No calls please. EOE.

■ SITUATION WANTED PROGRAMMING

Record Ratings! Format switch the day before ARB started. Results: 12+ 17.9 #2, 18-34 31.6 #1, 25-54 18.5 #2 (20 station book). Looking for next challenge AC or Country. Bruce Buchanan 407-745-2419.

■ SITUATION WANTED PROGRAMMING AND PRODUCTION

Programming, Production, On-Air, Sports since 1985. Degree, Computer literate. 205-758-6172.

■ STATIONS FOR SALE

STEAL IT! NE Ohio metro AM radio station. \$185,000. 216-544-9321



WANTED: Old AM Transmitting Tubes



They don't have to work, they just have to look unique. The funkier the better!

Call *Radio Ink*
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Classified Ad Rates

All orders and correspondence pertaining to this section should be sent to: **RADIO INK**, 224 Datura Street • 7th Floor, West Palm Beach, FL 33401

Call (407) 655-8778 or fax to (407) 655-6164. All ads must be prepaid and if not paid by deadline may be subject to cancellation. Checks, Mastercard®, Visa® and American Express® cards accepted. Direct mail for faxes to Linda Galiano.

Rates: Classified Listings (non-display). Per issue \$1.50 per word. Situations wanted: first 10 words are free, additional words: \$1.50 per word. Blind Box: \$15 per issue. **Word Count:** Symbols such as GM, GSM, AE, etc., count as one word each. Each abbreviation, single figure, group of figures, letters and initials count as one word. We also count the phone number with area code and the zip code as one word. **Rates: Classified Display** (minimum 1 inch, upward in half-inch increments): \$130 per inch. **Blind Box Numbers:** The identities of RADIO INK Blind Box holders are never revealed. When responding to a blind box, mail your reply to the box number c/o RADIO INK, 224 Datura Street • 7th Floor, West Palm Beach, FL 33401. If you do not want your reply to reach a certain company, simply indicate the company on the outside of your envelope. If the company named on your envelope corresponds with the box holder, your reply will be discarded.

CATEGORIES:

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

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COPY CLIPS

Below are nine different Radio spot copy ideas which have been used on the air successfully in various markets. Just copy this page, cut out the cards, put them in a filing box and use them as a reference for tried-and-true copy ideas. Send

your great Radio spot copy by fax to 407-655-6134, or mail to: Radio Ink, Attn.: Copy Clips, 224 Datura Street • Suite 701, West Palm Beach, FL 33401. Please remember to include your address, the copy category, client's name, your name, title, station and whether the spot is :30 or :60.



POOL TABLES

:60 OHIO BILLIARDS

(sfx: car driving) Kevin (real stuffy trying to show off) I made dinner reservations, then I thought we could go to that book review on "Shakespeare and His Past Life" ... Amy (thinking to herself) He thinks I'm impressed! "Mmmm ... sounds like fun." Kevin: After that we'll get a cup of coffee and discuss ... Amy (getting annoyed and thinking to herself) — I hate coffee and I'm not impressed! "Oh, great!" Kevin: Ahh ... Chopin my favorite! Amy: (getting more annoyed) — This has gone to far! "Hey, Kevin say we go to my house. I just got a new Brunswick Pool Table from Ohio Billiards!" Kevin: (thinking to himself) What a relief ... I hate Chopin! Anncr: Get real ... Go to Ohio Billiards! They carry the best selection of Brunswick Pool Tables! Brunswick offers lifetime written warranties backed by 150 years of experience! You get the best when you buy a Brunswick! Ohio Billiard's — your Brunswick Dealer — located on Everhard Road in Belden Village! Kevin: (thinking) Now, that's what I like, a gal who can play a good game of pool! Tag.

Kimberly Sarchione, WDPN-AM/WZKL-FM Alliance, OH

**RADIO
INK**

CAR DEALER

:60 GIBSON CHEVY-BUICK-PONTIAC

(sfx: romantic, Casanova type music underneath) Anncr: This month people all over the nation will be trying to woo those they love. Casanova: Daww ... ling, come with me to the Casbah. Anncr: Many will use the old tried-and-true technique ... Casanova: Honey, look roses! 12 of them! Anncr: And others think glittery jewelry is the way to go ... Casanova: Sugar Plum, your favorite. Another broach. This time, in the shape of a jellyfish. Anncr: Ahhh, love. While people everywhere are trying to find it, there is one place where folks are falling in love — Gibson Chevy-Buick-Pontiac-Geo, in Mommence. You'll fall in love with the cars. Plenty of '94s in stock and some '93s still remaining at loveable deals. You'll fall in love with the price. Gibson Chevy tries their hardest to give you, the customer, the best deal possible, and you'll love the people. Gibson Chevy believes in honest, no pressure selling by friendly, not "super-friendly" salespeople! Tag.

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

**RADIO
INK**

SUPERMARKET

:30 ANGELI'S 24-HOUR FOOD SAVINGS

Cash. It goes by a lotta names, but no matter what you call it, you could be winning it (upbeat music up & under) at Angeli's 24-Hour Food Savings! Wanna win some DOUGH? Stop by Angeli's Bakery. Wanna win a lotta LETTUCE? Try Angeli's produce department. Cool MOOLA? Go to Angeli's dairy section. Hey, head to their video department, and turn the silver screen to gold, hard green! All you need's a Cash Card — and you can get one at Angeli's, along with complete details and rules. What are you waiting for? Every card's a winner, at Angeli's 24-Hour Food Savings. Marinette and Menominee.

Greg LeBault & Dave Nesbitt, WMAM-AM/WLST-FM Marinette, WI

**RADIO
INK**

MOVIE THEATER

:60 PALACE THEATER

Football Fever is over and another kind of frenzy begins. (sfx: voices changing "Indy, Indy, Indy" and fade) Guess who's coming to the Palace Theater in Canton Friday-Sunday, February 10, 11 and 12th? Can it be? Yes! Fresh from his adventure at half-time at the Superbowl ... it's none other than (start sfx: Indiana Jones theme music and continue through spot) Indiana Jones! Here! In Canton at the Palace Theater! Hold your breath as Indy dares to enter the Temple of Doom. Listen to your (sfx: heart beat) heart pound on (sfx: echo) state-of-the-art Dolby 6 channel sound at the Palace Theater, Stark County's historical treasure. In Downtown Canton. Feel the unbelievable excitement as Indiana Jones and The Raiders clash over The Lost Ark. Lose yourself in the stunning special effects on a 70 mm, 3 story tall cinema screen. Know the power ... feel your blood surge and the adrenaline pump with (sfx: whip cracking) the one and only (sfx: different voice) Indiana Jones. Tag.

Mackie Berro, WDPN-AM/WZKL-FM Alliance, OH

**RADIO
INK**

DELI

:60 MAIN STREET DELI

Male: Oh, you really know how to satisfy my hungry appetite. Female: Bert, are you talking to your Vegi Pita again? Male: I can't help it. The Vegi Pitas from Main Street Deli are sooo good! They're stuffed with broccoli, cauliflower, carrots, celery, cheese, honey mustard, and delicious homemade house dressing! Female: I know what the Vegi Pitas are stuffed with ... you tell me all the time! Male: Main Street Deli is also offering a chewy soft pretzel with your soup or salad for just 50 cents! Female: That's nice Bert. Male: Did you know that Main Street Deli offers free delivery for orders over \$8. Female: I know Bert. We order from Main Street Deli every day! Male: Did you know that Main Street Deli provides catering service, too? Female: Yes Bert. Our last party was catered by Main Street Deli. Male: Mmm ... I just love my Vegi Pita from Main Street Deli ... It's stuffed full of broccoli and cauliflower and — Female: That's it!! I've had it!!! Make up your mind, Bert ... is it me or your Vegi Pita!!!! Tag.

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

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PAINTING COMPANY

:30 NEWMAN PAINTING & PREFINISHING

Have you ever had the pleasure to experience ... finger paints and crayons on your children's walls ... If you have, then call Newman Painting and Prefinishing, because "No job is too small." The Newman Painting Gang says ... "Children are our most precious gift." When they want to express themselves, call Newman Painting ... Steve will come out and show them the correct way to apply finger paints. Proud to be part of the Central Oregon Community. Newman Painting and Prefinishing ... Oh, and if you've never had the experience of finger paints ... then call Steve, he'll rent you a couple of his kids.

Dan Carty, KQAK-FM Bend, OR

**RADIO
INK**

WATER DISTRIBUTOR

:60 HERRMANN'S WATER

When I drink a tall, ice cold, crystal clear glass of Herrmann's Water ... (gets very upbeat, excited ...) I get the sensation of the wind whipping through my hair as I skim across the ocean on my Waverunner, under a clear blue sky ... I can feel the water spraying my face as I crest wave after wave ... In the distance, I see dolphins playing ... I ... Anncr: (interrupts) Get the sensation ... and taste the difference that Herrmann's Water will make in all your favorite summertime drinks. Because Herrmann's Water makes everything taste better ... From your early morning coffee ... to that thirst-quenching glass of iced tea after a tough tennis match ... to the sweet taste of Kool-Aid that your tiny tots prefer. No matter what your favorite drink is ... Herrmann's Chlorine-Free Water will make it taste better. But it's more than simply refreshing ... this pure, fresh, chemical free water is also healthier. Before the heat of summer arrives, call the water experts. Call Herrmann's Water for free delivery and installation of a water cooler unit in your home. Tag.

Lin Gurney, WPIC-AM/WYFM-FM/WRBP-FM Youngstown, OH

**RADIO
INK**

PHOTOGRAPHY

:30 PHOTO WORLD

B: Photo World Presents — "Darkroom Disasters" ... A: (sfx: door close) Whoa! ... It really "is" a "dark" room ... Now where is that developer ... (sfx: crash) ... Oops! B: ... At Photo World, they develop your pictures for you ... everything from slides and snapshots to 8 by 10 enlargements — While you wait ... A: ... So, I mix a little of this ... (sfx: pouring) ... and a little of that ... (sfx: bacon frying) ... Yeowww!! ... B: ... No muss, no fuss — just picture-perfect film developing ... A: ... (sfx: Keys in lock) ... No!! ... Don't open that ... "door" — Augggh!!! B: Whether you need binoculars, lenses, cameras, tripods, or any photo-fixin's ... see Photo World — Your photo source store on Durham Downtown ... (sfx: motor-driven camera).

Robert Watson, CIGM-AM/CIRQ-FM Sudbury, Ontario, CAN

**RADIO
INK**

LIQUOR STORE

:30 BEST BUY LIQUOR

(sfx: football game on TV in background ... couch potato type voice) Man: Hey Marge ... get me a beer will ya ... Oh, an one of those 'other' beers for cousin Ralphy here ... Marge: Ya got legs — get it yourself ... (sfx: fridge door opening) (Man grumbling in background) Man: Hey Marge ... where's that 'other' beer for cousin Ralphy? I just see the good stuff in here. Marge: That's all I bought. Best Buy Liquor offers the lowest prices in town on 6-, 12-, 18-, 20- and 24-packs of beers ... so I stocked up. Even if he's your cousin, I thought, what the ... Man: Marge ... I didn't know you cared ... Anncr: Beer prices are so low, even your relatives will drink it ... at Best Buy Liquors/IC Muggs where friends meet friends in Crookston.

Jo Gast, KROX-AM Crookston, MN

**RADIO
INK**

GRAPEVINE



Top: Making a late night appearance at Tower Records in Los Angeles to promote his new CD "Made in England" Elton John (and his hair) took a moment to pose with some KIIS-FM staff members (l-r) Island Records' Vicki Leben and Dave Barbis, KIIS MD Tracy Austin, Elton John, songwriter Bernie Taupin, and KIIS' Anita Dominguez. Left: And during the height of this



year's college basketball national championship, KIIS held a UCLA pep rally for the Bruins with the clean-pated KIIS' NASTYMAN at the mike doing his impression of a basketball.

•**Celebrity airwaves.** Seems that some of Hollywood's big names are stepping up to the microphone for Radio AAHS. Jack Nicholson recently narrated "The Elephant Child," Cher read "The Ugly Duckling," and "The Lion King's" Jeremy Irons told the story of "The Steadfast Tin Soldier." Add to that a recent CD done by Kenny Loggins called "Return to Pooh Corner," and oodles of other big names on Radio AAHS. Pretty soon you can expect Tom Hanks narrating "Forrest Gumbly."

XHTZ-FM San Diego PD Lisa Vasquez shows off their new pre-paid phone card spotlighting the city. Says



Yvonne Morris, national sales and marketing manager for Teledraft Inc. which provides the card's telecommunication services, "The Jammin Z-90 Phone Card will service thousands of listeners and attract worldwide phone card collectors." What she didn't mention was how to you're supposed to carry it. 619-498-3320

SEND PHOTOS OF YOUR ORGANIZATION'S MAJOR events to: Grapevine c/o Shawn Deena, 224 Datura St. • Suite 701, West Palm Beach, FL 33401

WRRK-FM Pittsburgh decided that giving away tickets to the Led Zeppelin Reunion concert with Jimmy Page and Robert Plant wasn't enough—so they had a contest in which 20 contestants lived on a vinyl banner for 7 days (any body part off the banner would disqualify you) in a parking lot. They were provided with food, bathroom breaks and WRRK staff on-site 24 hours a day. In the end six remained and one was randomly picked. Oh yeah, this was in March (You know like, "man it's cold!") All this for a pair of front-row seats to the Pittsburgh show, limo service, an official tour jacket, an autographed Gibson guitar and a four-day/three-night trip to Las Vegas to see Plant/Page a second time.



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SEND US YOUR OLDIES!

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