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**Special
Marconi Award
Section**

Vol. X, Number 16 August 7 - 20, 1995	U.S.A. \$4.95 CANADA \$5.95	0 744 70 81947 9	08
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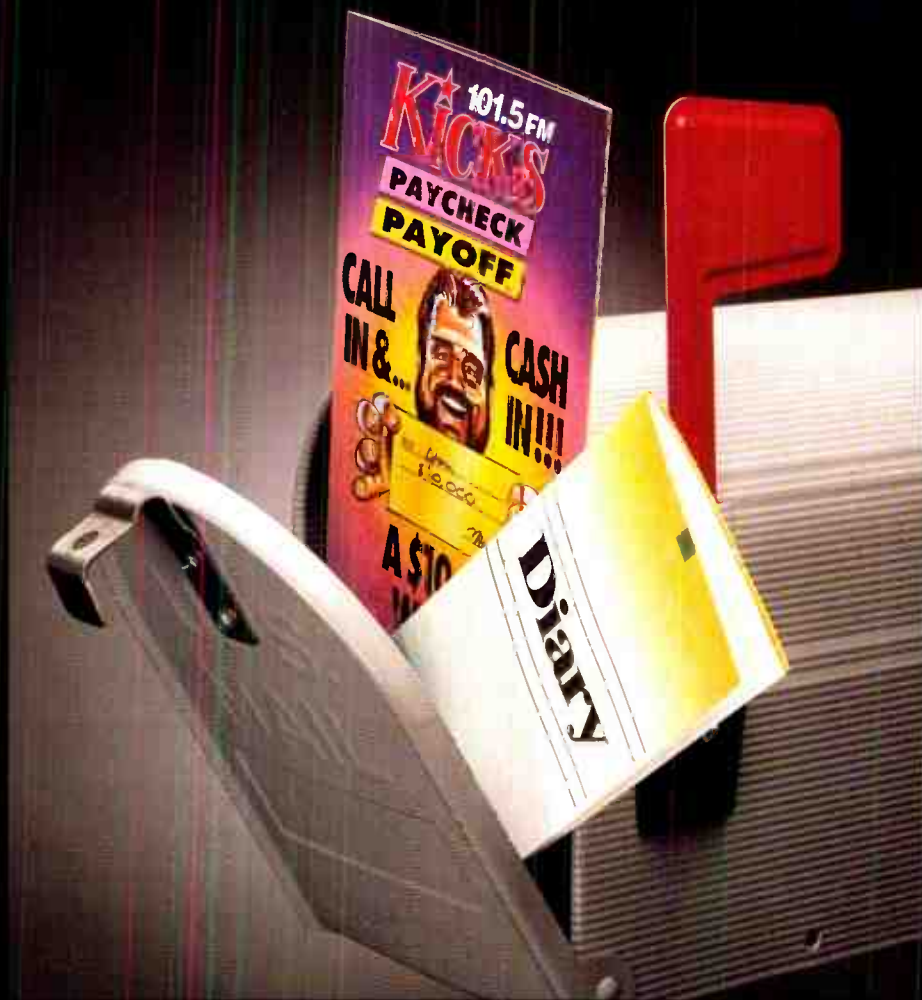
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World Radio History



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SPECIAL MARCONI AWARD SECTION

The time has come once again to recognize Radio's best of the best ... You've marked your ballots, the tabulation has begun and the trophies are being made. And now ladies and gentlemen ... the nominees for the 1995 Marconi Awards ...

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INTERVIEW Dr. Laura Schlessinger

She is energetic, witty, humorous and compassionate with a courageously outspoken perspective on honor, responsibility, commitment, character and happiness. A look at the woman who dispenses no-nonsense advice to more than 9,000 callers each day. ▶

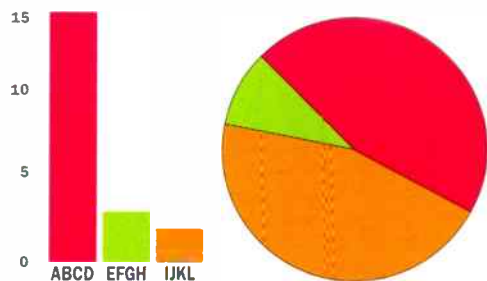


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Translating 'Numbers' Into Sales Opportunities

We asked those who do sales research to tell you how you can translate the 'numbers' into sales opportunities.



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Correction ... *Radio Ink* inadvertently listed a wrong telephone number for *Prime Sports Radio* in Special Report in the July 24-August 6 issue. The correct number is 214-401-0972. We regret the error.

COMING NEXT ISSUE:
August 21

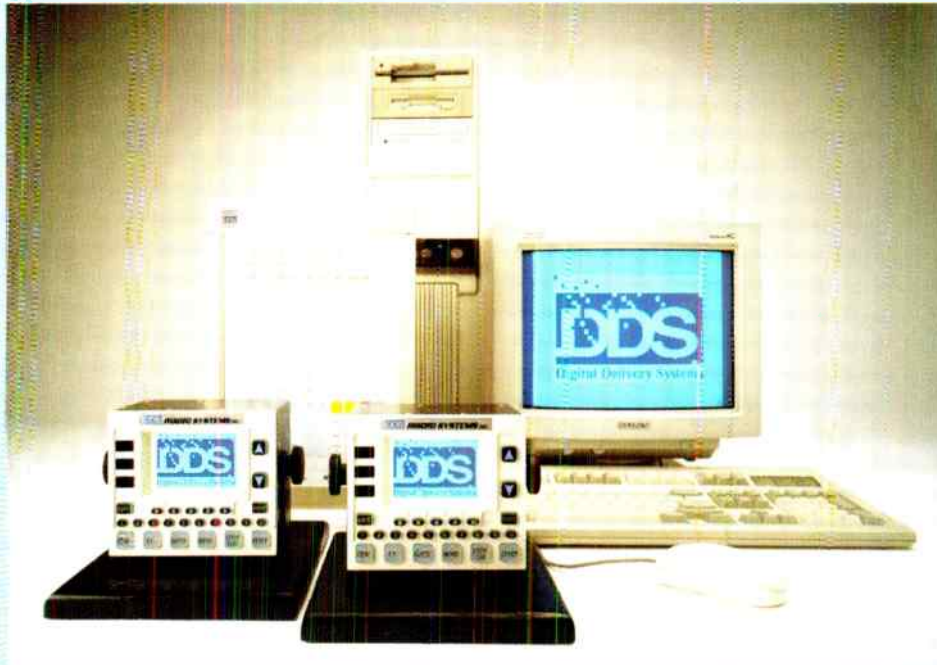
- David Brenner
- NAB Preview & Tools For Programmers

Cover photo by Jeanette Hill

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PUBLISHER'S NOTES

Are You Looking At Radio In The Same Old Way?



Watching technological advances today is fascinating.

Because of our relationship with Radio industry suppliers who want to show their wares to the press before they show them to the general public, and because of the many companies who bring "investment and ownership opportunities" our way, I've recently seen some technological advances which are mind-boggling. As a result, the one thought I walk away with is that many parts of our industry will change, as will the nature of how listeners use Radio, and how we create and deliver our product.

If you look up Radio in Grolier's Encyclopedia it says that "Radio is a form of communication in which intelligence is transmitted without wires from one point to another by means of electromagnetic waves."


Radio infers, as described above, that our delivery means is that of mass transmission via electromagnetic waves. And though that form will not go away anytime soon (perhaps never), Radio will take on new forms, as will the product we deliver.

In the area of product, Radio will not just be sending entertainment. We will be sending data for messaging (paging), visual images, moving pictures, and much

more. We will be using our transmission technology to distribute new software en masse to all the computers in the world which will be automatically received on a Radio receiver within the computers.

From the standpoint of delivery systems, transmission as we know it will not be limited to Radio transmitters. Believe it or not, the wire will become more important for each of us as broadcasters. Currently, rough forms of technology exist which will be dramatically improved in the near future. The Internet will be used for real-time receipt of audio and visual images from the Radio, offering true interactivity to listeners. The phone lines in every home will be used to deliver new forms of Radio broadcasts, as will satellites and their ability to reach homes, cars and portable Radio sets. HDTV's system also allows for up to 16 subchannels of audio transmission which can be received anywhere like present-day Radio.

The point in all of this is not to frighten, but to make you aware that if we think of Radio in its present terms, both from a product and delivery standpoint, we will not embrace the future, thus allowing others to capture something for which we are the logical software providers. I encourage you to turn your head away from today's pressing business priorities for a while, and study the new developments which you'll eventually need to embrace.

I, for one, will be more curious than ever as I enter the exhibit hall at the upcoming NAB Radio show. 

Eric

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Radio Reunion

It was a rip-roarin' time at WCBS-FM's Radio Greats Weekend at the Museum of Television and Radio in New York, where live broadcasts were done along with a lot o' reuniting. 1) Dan Ingram sat with himself and later 2) l-r with a smiling Ed Baer and Dean Anthony. 3) l-r How much greater can you get than these guys posing together, Charlie Greer, Ron Lundy, Les Marshak and "Cousin Bruce" Morrow. 4) Or the pose with (top l-r) Greer, Don Baldwin (a.k.a Don Davis), Mitch Lebe, Anthony, and (bottom l-r) Baer, Herb Oscar Anderson and Dan Daniels. 5) l-r Getting nostalgic were Marshak, Lebe, Baer and Morrow displaying a WMCA "Good Guy" beach towel. 6) Sharing some memories on-air were Anthony and Jocko Henderson. 7) l-r Making an on-air Oldies dream team were Ingram, Greer, Chuck Leonard and Lundy. 8) Over at the CBS studios Ted Brown showed up for some on-air fun with Baer. 9) Talk about having fun, members of the programming staff, Chris Angelo, PD Joe McCoy, Al Vertucci and Radio veteran Joe O'Brien did just that with Lundy at the mike in-studio. 10) And being the wacky howler he was, the late Wolfman Jack (Bob Smith) did his trademark "Clap for the Wolfman" at the MT&R in front of a live studio audience. We miss you Wolf.

Charitable KIIS

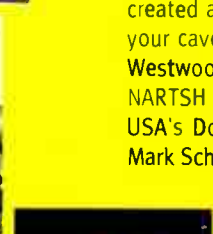
The stars came out for KIIS-FM Los Angeles' KIIS & UNITE III, raising more than \$200,000 for the pediatric AIDS foundation. 11) The big surprise was none other than material girl Madonna, showing up on stage to introduce a new group on her Maverick label, U.N.V. (Universal Nubian Voices) and later 12) posing with (l-r) Warner Brothers' Chris Cirst, KIIS' Vic "The Brick" Jacobs, PD Steve Perun and MD Tracy Austin, and Maverick's VP of promotion, Terry Anzaldo. 13) Also on tap to kick off the KIIS & Unite Radiothon with Rick Dees was (back to front), Beverly Hills 90210's Brian Austin Green and Frasier's Jane Leeves. 14) And the always charitable British rockers Duran Duran entertained, winning the prize for most goofy outfits at a charity event. l-r: Duran Duran's Simon Le Bon and Nick Rhodes, KIIS' Dees, John Taylor and Austin, and Duran Duran's Warren Cuccurullo.

NARTSHtoric Convention

Well if you don't know why this year's National Association of Radio Talk Show Hosts convention in Houston created a big stir perhaps you should open the blinds in your cave. 15) While Rep. Dick Gephardt (D-MO) and 16) Westwood's Larry Khan did their "speaker" thing, 17) NARTSH regulars TalkNet's Bruce Williams, 18) Good Day USA's Doug Stephan (r) with WFTL-AM Ft. Lauderdale's Mark Scheinbaum and 19) Mutual's Jim Bohannon (r) with Sen. Kay Bailey Hutchinson (R-TX) did their thing. 20) And of course there was the man of the hour, Mr. Freedom Of Speech, G. Gordon Liddy, showing the cameras his uncanny resemblance to Joseph Stalin.

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Nominees

The time has come once again to recognize Radio's best of the best as more than 100 stations and personalities vie for the opportunity to win a 1995 NAB Marconi Radio Award. In this, the 75th year of Radio, the Marconis take on special meaning, not only because of the medium's staying power but also because this year's competition received a record number of nominations.

This year's award show will be hosted by legendary Radio personality and NAB Hall of Fame inductee, Gary Owens, and will be held Saturday night, September 9, at the La Nouvelle Orleans Ballroom in the New Orleans Convention Center. The Temptations will perform courtesy of Premiere Radio Networks.

You've marked your ballots, the tabulation has begun and the trophies are being made. And now ladies and gentlemen ... the nominees for the 1995 Marconi Awards ...

STATIONS OF THE YEAR

Major Market



- WALK-AM/FM Nassau/Suffolk, NY
- WBZ-AM Boston, MA
- WDVE-FM Pittsburgh, PA
- WINS-AM New York, NY
- WJLB-FM Detroit, MI

Medium Market



- KLBJ-FM Austin, TX
- KLEF-FM Anchorage, AK
- WHO-AM Des Moines, IA
- WILM-AM Wilmington, DE
- WMT-AM Cedar Rapids, IA

Large Market



- KSHE-FM St. Louis, MO
- WFBQ-FM Indianapolis, IN
- WHRK-FM Memphis, TN
- WSOC-FM Charlotte, NC
- WZZK-AM/FM Birmingham, AL

Small Market



- KOEL-AM Oelwein, IA
- KROC-AM Rochester, MN
- WDLB-AM Marshfield, WI
- WHIZ-AM Zanesville, OH
- WQCB-FM Brewer, ME

PERSONALITIES OF THE YEAR

Major Market



- Jonathon Brandmeier**
WLUP-FM Chicago, IL
- Bob Collins**
WGN-AM Chicago, IL
- Mark & Brian**
KLOS-FM Los Angeles, CA
- Mike Roberts**
WVEE-FM Atlanta, GA
- Neil Rogers**
WIOD-AM Miami, FL

Large Market



- Rick Crandall**
KEZW-AM Denver, CO
- Paul Franklin & Aunt Eloise**
WTQR-FM Winston-Salem, NC
- Bev Johnson**
WDIA-AM Memphis, TN
- Bob Kevoian & Tom Griswold**
WFBQ-FM Indianapolis, IN
- Carl P. Mayfield**
WSIX-FM Nashville, TN

Medium Market



- Jerry Carr**
WMT-AM Cedar Rapids, IA
- Tom Kinard**
WJMX-AM Florence, SC
- Tom Rivers**
WSPT-FM Stevens Point, WI
- Bob Robbins**
KSSN-FM Little Rock, AR
- Don Weeks**
WGY-AM Albany, NY

Small Market



- Bob Duchesne**
WQCB-FM Brewer, ME
- John Murphy/George House**
WAXX-FM Eau Claire, WI
- Bob Spangler**
KNPT-AM Newport, OR
- Dave Visscher**
KATH-FM Bozeman, MT
- J. Douglas Williams/Becky Myles**
KWOX-FM Woodward, OK

For your Marconi consideration...

CBS Radio's 1995 NAB Marconi Award Nominees



CHR Station of the Year
1992 Marconi Winner
WBBM-FM Chicago



Oldies Station of the Year
1990, 1991, 1993 Marconi Winner
WCBS-FM New York

We'll be pulling for you on September 9th!

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CBS RADIO DIVISION

STATIONS OF THE YEAR BY FORMAT

AC/EZ



WALK-FM

KOEL-AM Oelwein, IA
KOSI-FM Denver, CO
WALK-FM Nassau/Suffolk, NY
WLHT-FM Grand Rapids, MI
WRSR-FM Worcester, MA

Big Band/Nostalgia



WCEW-AM

KEZW-AM Denver, CO
WAMB-AM Nashville, TN
WMMB-AM Melbourne, FL
WROD-AM Daytona Beach, FL
WQEW-AM New York, NY

CHR



AM/FM



NNK-FM



WZEE-FM

KDWB-FM Minneapolis, MN
KIIS-AM/FM Los Angeles, CA
WBBM-FM Chicago, IL
WNNK-FM Harrisburg, PA
WZEE-FM Madison, WI

Classical



KVOD-FM



WCRB 102.5FM

WCLV-FM



WCRB-FM

WGMS-FM

WQXR-FM

KVOD-FM Denver, CO
WCLV-FM Cleveland, OH
WCRB-FM Boston, MA
WGMS-FM Rockville, MD
WQXR-FM New York, NY

Country



WGAR-FM

KKBQ-AM/FM Houston, TX
WGAR-FM Cleveland, OH
WQCB-FM Brewer, ME
WSIX-FM Nashville, TN
WUSY-FM Chattanooga, TN

Jazz

KNIK-FM Anchorage, AK
KSDS-FM San Diego, CA
WBJB-FM Lincroft, NJ
WNWV-FM Cleveland, OH
WUEV-FM Evansville, IN

News/Talk/Sports



KFGO-AM Fargo, ND
WFAN-AM New York, NY
WIBC-AM Indianapolis, IN
WILM-AM Wilmington, DE
WLS-AM Chicago, IL

Oldies



KRTH-FM



WCBS-FM



WQSR-FM

WWSW-AM/FM

KRTH-FM Los Angeles, CA
WCBS-FM New York, NY
WJMK-FM Chicago, IL
WQSR-FM Baltimore, MD
WWSW-AM/FM Pittsburgh, PA

Religious/Gospel



KCMS 105.3FM

KKLA-FM



KCMS-FM

KSKY-AM

WOLC-FM

KCMS-FM Seattle, WA
KKLA-FM Los Angeles, CA
KSKY-AM Dallas, TX
WAVA-FM Washington, DC
WOLC-FM Princess Anne, MD



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Mike Roberts

of V-103

on their Marconi Award nominations

for

Urban/R&B Station of the Year

and

Major Market - Personality of the Year



◀ 12

STATIONS OF THE YEAR BY FORMAT

Rock

KROQ-FM Los Angeles, CA
 WDVE-FM Pittsburgh, PA
 WFBQ-FM Indianapolis, IN
 WKQX-FM Chicago, IL
 WPXC-FM Hyannis, MA

Spanish



KGST-AM

KGST-AM Fresno, CA
 KLOK-AM San Jose, CA
 KNKN-FM Pueblo, CO
 WRMA-FM Miami, FL
 WXDJ-FM Miami, FL

Urban/R&B



WEAS-FM



WJLB-FM

WVEE-FM

WEAS-FM Savannah, GA
 WGCI-FM Chicago, IL
 WJLB-FM Detroit, MI
 WUSL-FM Philadelphia, PA
 WVEE-FM Atlanta, GA

**NETWORK/
 SYNDICATED
 PERSONALITY
 OF THE YEAR**



Limbaugh



The Fabulous Sports Babe

Dick Bartley,

"American Gold," "Rock & Roll's Greatest Hits," and "Yesterday Live" ABC Radio Networks

Rick Dees,

"Rick Dees Weekly Top 40 Countdown" ABC Radio Networks

Tom Joyner,

"The Tom Joyner Morning Show" ABC Radio Networks

Rush Limbaugh,

"Rush Limbaugh," EFM Media

The Fabulous Sports Babe,

"The Fabulous Sports Babe" ABC Radio Networks

**LEGENDARY
 STATION OF THE
 YEAR**



KGO



WSB

Atlanta, GA

KGO

San Francisco, CA

KSL-AM

Salt Lake City, UT

WBZ

Boston, MA

WOR

New York, NY

17 ▶

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STATION BULLETIN '95

Issue 14, Volume 3, 1995



TFT's EAS 911* offers a simple solution to new FCC requirements for EAS testing. Stations save money & listeners!

44% Tune Out During EBS Tests: What to Do!

(Santa Clara, CA) 23% of people surveyed by The Eagle Group said they "always" change stations or turn off the radio when the EBS tone comes on, and another 21% said they change stations, or turn the radio off "sometimes", for a total of 44% "lost" listening.

TFT, the company sponsoring the survey, points out that stations are losing tremendous

advertising revenues each time the tests take place. "We estimate combined stations are losing upwards of \$60 million per year", a spokesman for TFT stated. "With early adoption of our EAS 911 equipment, stations will increase their listener retention, thus adding to their overall ad revenues immediately!"
Eagle surveyed 400 people in (Cont. pg.9)

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Forum



(Top row l-r): Tyler Cox, Jhani Kaye, Dave Martin, Dale O'Brian
(Bottom row l-r): L.J. Smith, Jack Swanson, Dan Vallie, Rusty Walker and Phil Wilson

In Radio, the Marconi awards are as big as the Oscars, the Emmys or the Grammys. But what do people in the business honestly think about an award that honors and congratulates the best in the medium? Well since we couldn't ask Marconi, we opted for asking several consultants and PDs from around the country: "What do you think about the Marconi awards?"

**Ted McAllister, VP
E. Alvin Davis & Associates
Cincinnati, OH**

I've always been very puzzled as to how the nominees are chosen. First of all, I don't think the NAB even asks for a composite tape and aircheck so actual product quality is never really taken into consideration. And the people voting on it ... are they armed with all the research information from an audience perspective to say: "All right let's go down a checklist, we know the audience wants the following, which of these Radio stations accomplishes that the best?" Which to me, as a consultant, as a programmer, is the way you evaluate the quality of a product.

I have a big problem with what the guidelines are and how things are determined. If you ask me in the abstract who's the best jock in the world and I've never heard any disc jockey in my life, how can I make that evaluation? The people who vote are told, "We're going to send you in 25 words or less why these people believe they're the best jocks," but they can never hear them, and they're

supposed to make a determination? There's a real flaw in that. Certainly marketing comes into play; there's no one right road up the mountain. Different people can hear different things in a composite tape. But without having a tape of the Radio station and judges who are experts in programming, and particularly in the format category, I don't know if you're getting an objective evaluation.

I'm not sure exactly who's voting other than a panel. And that panel could include managers and people who have no idea from a product standpoint whether these stations sound good or not. I'll give you a great example ... two years ago KOOL-FM in Phoenix was nominated and won as Oldies Station of the Year. The very next day the ratings came out, they had a new competitor, KPSN-FM, which had been in the format for less than two books and beat them. Now how can KOOL be the Oldies Station of the Year when they're not even the Oldies station of choice in Phoenix? Shouldn't ratings have some validity here? Ratings certainly are more than just the quality of the product. There's signal, there's the

competitive balance in the market, and you may be marketing well but somebody else may be pouring in the dollars. There's a lot of variables involved. But certainly if a Radio station is No. 3 in a market 25-54, I don't know if that qualifies it as being station of the year.

**L.J. Smith, Programmer/Consultant
BP Consulting Group
Seattle, WA**

I can't give the Marconis much validity until I find out a) who does the voting, b) what's the criteria for being nominated, and c) what's the criteria for winning. How can I award an award to someone when I don't even know why they're being awarded? What is the Marconi, what does it represent? Give the Marconi to who figures out how to regulate the Marconi awards.

**Dale O'Brian, PD
WMXL-FM
Lexington, KY**

I think that the Marconis are a good thing.

I think that Radio stations, particularly the Heritage Radio stations, the legendary stations that have done so well for so long, deserve to be recognized. I think it's difficult for everybody in the Radio business to vote because many people just aren't familiar with the stations. They just have to go on who's been in the trades the most, or whose call letters they've seen in the trades the most, unless they're a real student of the business who has just picked up every little thing about every station in the country. I think a lot of people are just so busy with their own situation that they may not be as well versed in the history of a lot of these Radio stations as they should be if they're going to be voting on them.

I think the system is ineffectively objective. It's objective in the sense that everyone is voting, the PDs and GMs are voting on this, but it's ineffective because so many of them do not know anything about the Radio stations they're voting for. The station or the person who has the most marquee value is the one who's going to win. Sure Rick Dees is going to win. Everybody knows he's going to win. Is there any Radio guy in America, in the world, that doesn't know his name? Everybody is going to vote for him, especially if their station runs him and he gets good ratings or if they just like the guy. There are probably people in every single market who deserve a Marconi award but it's just not going to happen because that's not the nature of it.

**Jhani Kaye, PD
KOST-FM
Los Angeles, CA**

The question or criticism of lack of objectivity with nominating some and not others can be said of any award show. Having been nominated twice and won two Marconis ourselves, we're very pleased and honored. It's an acknowledgement of the hard work that's been put into the product. It brings along a lot of prestige within our own industry. I'm not sure that it does that much in terms of sales. But it's certainly a wonderful morale booster for the staff. People are very proud of the award and like showing it off when we have visitors inside the Radio station.

**Tyler Cox, PD
WBAP-AM
Dallas/Ft Worth, TX**

I think the Marconis are a good thing. I wish that there could be more effort going into the judging of the recipients, more than just a 100-word description. I think that leaves a little

room for interpretation as to whether or not some, not all, recipients are actually deserving of the award.

I hate the connotation of saying they're not objective. I don't think they're trying to be un-objective. I just would like to see a little more content in terms of the analysis of the nominees. I don't have a problem with nominating yourself. In every news competition you get involved with and other kinds of categories you nominate yourself, you submit your best work. But I think that the concept of the Marconi awards is an outstanding thing and is definitely something that should be encouraged and continued.

**Dan Vallie
Vallie/Gallup
Chantilly, VA**

I think the Marconis are a good idea. As a matter of fact I was on the planning committee the year the NAB decided to establish them. The whole concept behind it was that there was no official award ceremony that the entire industry respected and held as a standard. And it should be held up as a standard for the industry. At the time we were the only official entertainment industry that didn't have an award ceremony and as we started thinking about it, it became obvious that the industry should have one and the NAB appeared to be the most likely organization to do it.

As far as people writing their own descriptions, if there's a better way, I think that should be discussed. I couldn't suggest exactly what that way would be. But it should be as unbiased and objective as possible. It's easier to say these things than to get them done. Someone has to take time and investigate it and then be very thorough with it. I think that's something that the NAB would hopefully take on seriously with the next committee for the next nominees. And the people who vote on it should take it seriously as well. Sometimes it's as simple as opening up an Arbitron book or talking to somebody, because everybody knows everybody it seems, and saying, "Are those guys in that market really doing all these things they say they're doing?" And the people who do win should be really distinctive and leaders in the industry in the areas in which they're nominated.

**Jack Swanson, PD
KGO-AM
San Francisco, CA**

I think anytime you do awards in any industry whether it's film — the Oscars, music — the Grammys, or Radio — the Marconis, because you're talking about such a large

industry, it's always tough to cover every base. I think you have to strike a realistic balance between making sure you're giving enough awards so that everybody has the opportunity to compete and win, and not so many awards that they lose their value or you end up with a 12-hour awards program.

I think the NAB has done an excellent job over the years in making the Marconis happen. I certainly remember the NAB convention before there was a Marconi banquet and I think it's really been a plus both for the convention and for the industry. It's a wonderful program in the sense that everybody votes, every PD and GM to my knowledge in the country gets a ballot, which is a huge project for the NAB to undertake. And they've broken it up well enough that almost every format and market size has some opportunity to be recognized. I think it's been a very good thing for the business.

It's always flattering and an honor to be recognized by your peers whether you're nominated or you're nominated and win. Since most of our success in Radio is determined by either advertisers or listeners, none of whom necessarily have any expertise in our profession, I think it's really nice to be recognized by people who are professionals in the business. I don't know what the process is, but it's always struck me that it's included industry leaders and a cross-section of people from smaller markets as well. It's a very tough thing when you're dealing with 10,000 Radio stations. It's a very difficult job; I don't think it's ever a perfect system. I'm not sure the Oscars are ever perfect. But given the option of having the Marconis or not having the Marconis I don't think there's any question that the Marconis have really added something to the professional image of our business.

**Phil Wilson, PD
KGGO-FM
Des Moines, IA**

I don't think the Marconis are necessarily a good thing or bad thing. It's nice to have something within the industry that recognizes excellence. I think that's the one thing that I would say needs to be stressed a little more in the Marconis. There needs to be more excellence recognized rather than longevity or popularity within the industry. Just because a Radio station has been on the air a long time, doesn't necessarily make them a great Radio station. All in all though it's good to have an outlet where our peers can recognize each other.

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**Rusty Walker, President
Rusty Walker Consultant Inc.
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I think the way they have it segmented right now is pretty good. I know a lot of folks aren't too crazy about the one award that crosses all formats. I think it's good because we're part of the same spectrum. Just the overall Marconi makes sense because we're naive to think that if we're a Country station or an AOR station or whatever, that we don't have some cross-format flow. Because that happens in every market and in some markets, as much as 20 to 40 percent of the listening is flowed across the format.

There's some big mystery as to how you're selected and what criteria and I think that's fine as well. Those people who have problems with the selection process of the Marconis can organize their own award based on the criteria that they like. Because you can't satisfy everybody. Some of these folks might think it should be based totally on ratings performance, other folks think revenue performance, and others think it should be based totally on licensing responsibilities/service to the communities, etc.

Quite honestly I like the ambiguity of the process. Having been in Radio for some 30 years now, you look back at some of the legendary stations of the past and a lot of their "magic" was almost the fact that they were giant, ambiguous Radio stations. And it feels like, particularly when you look at some of the stations that have been honored by the NAB over the past several years, they're looking to keep that "bigness" alive. I still think that's a good thing to push folks to pinnacles of achievement that aren't totally

delineated by ratings performance, revenue performance, or whatever.

**Dave Martin, President
The Radio Consultants
Minneapolis, MN**

First of all we applaud the concept. These are the awards that Radio gives to itself. A nomination process being one where stations can nominate themselves is ultimately the fairest. The very structure of the nominating process is inclusive. And what we find encouraging and unique is that there have been various campaigns that have been mounted by nominees to solicit and encourage voting for themselves. And that's terrific too, because that's good marketing.

The protection the awards have in terms of their veracity, their objectivity, or in terms of just plain common sense, comes in the balloting. One would say it becomes difficult at times to vote when you get it narrowed down to three very deserving Radio stations. You can argue all day that "Forrest Gump," which is the largest grossing picture of that calendar year, may not be remembered as a classic piece of film a century from now, or two decades from now. And that's not the issue. The issue is a group of people voted and they voted that picture, picture of the year. And you'll have just as many people saying, "'Pulp Fiction' lost, I can't believe this, what a travesty..." Well, that's true in any competition. And let's face it, the Marconis are a very healthy competition and may be the best stations and the best personalities win.

The folks who are really the competitors in this or any other arena tend to be the folks who are persistent, who, even though they lose one round are going to be back. And I think that's part of the excitement of the Marconis. It's Radio's night, it's the industry

praising itself. And some of the toughest critics in the world are the folks who work in Radio. Over time it would be a difficult argument to make that the quality of the winners since the beginning of the Marconis have not indeed reflected the most deserving players and leaders within our industry.

This is ultimately a level playing field. We would much prefer this system to be self-nominating and voted on by those in the Radio industry than have an outside "objective" board or panel decide who to nominate and award. Or far worse would be awards where there is no input and no balance from balloting. Eddie Fritts and John David deserve high praise for making this award possible and free from politics.

By the way, here's how the Marconi nominees are selected ... Marconi nominees are selected in 22 categories through open nominations received from NAB member Radio stations. The nominations are reviewed by a special task force of NAB member broadcasters (who cannot select themselves) who narrow the nominations to no more than five in each category.

In mid-July, NAB member Radio stations each receive a profile booklet of the nominees and two ballots, one for the general manager and one for the program director. Each GM and PD may vote for only 5 of the 22 Marconi awards, that is one nominee in each of the following categories: Station of the Year (only in the voter's market size), Personality of the Year (only in the voter's market size), Station of the Year (only in the voter's format), Legendary Station of the Year and Network/Syndicated Personality of the Year. The ballots are returned to the accounting firm of KPMG Peat Marwick in D.C. for tabulation.

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CASE STUDY



Dwight Case

What personnel needs distinguish, or are particularly inherent in, a duopoly?



John H. Rook, President • Rook Broadcasting Inc. • Coeur d'Alene, ID

Competition in the Radio industry is facing a potentially debilitating threat: legislation has passed the Senate (S.652) and the House Commerce Committee (H.R. 1555) that allow a few conglomerates to dominate the Radio industry. You would think the broadcast, cable, publishing and telephone industries were broken the way Congress is trying to "fix" them. In Radio's case, how much fixing does an industry need that counts 95 percent of the American public as weekly listeners. The playing field is no longer level for the single station operator to compete with a large competitor who gives discounted or free advertising on one or more stations tied to the purchase of time on their other stations. Since duopolies, our audience

share has increased substantially while revenue has gone in the opposite direction. In Spokane three group owners now control a dozen stations with inordinate leverage in setting advertising rates. Deregulation of telecommunications is a laudable public goal. But a scheme hatched by the lobby of big broadcasters, under the guise of deregulation, that promotes monopoly ownership at the expense of market competition and diversity, is hardly what the public needs. ☐



John Cullen, VP/GM • WSSL-FM/WMYI-FM • Greenville, SC

At SFX, the needs of duopoly have underscored our belief that personnel issues are best addressed in the selection process. Core competencies are now only the starting point for hiring and subsequent promotion. Like so many other industries, Radio is faced with the need to seek personnel with more of a team orientation, a higher willingness to accept and deal with monumental change and a facility to handle increasingly complex issues.

We have long embraced the concept of "Franchised Excellence" forcing the decision-making process more toward the staff level, so people responsible for the implementation of a project or plan are often the architects of that plan. For this reason, we attempt to assess initiative and willingness to accept responsibility in the interview and hiring process. Our goal is to hire those people capable of earning autonomy and to continually offer additional challenges and the opportunity to develop new skills. The resulting sense of pride of "ownership" and personal satisfaction is an important component to the success of any business. It is imperative in the harried pace of a duopoly. ☐

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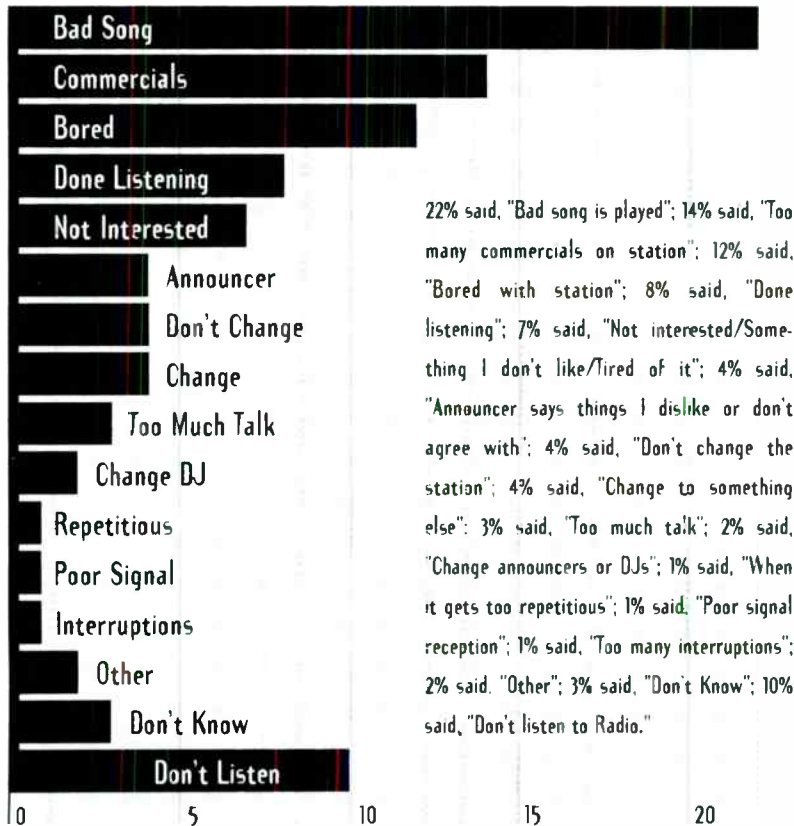
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For what reason do you most often turn off or change the Radio station you are listening to?



22% said, "Bad song is played"; 14% said, "Too many commercials on station"; 12% said, "Bored with station"; 8% said, "Done listening"; 7% said, "Not interested/Something I don't like/Tired of it"; 4% said, "Announcer says things I dislike or don't agree with"; 4% said, "Don't change the station"; 4% said, "Change to something else"; 3% said, "Too much talk"; 2% said, "Change announcers or DJs"; 1% said, "When it gets too repetitious"; 1% said, "Poor signal reception"; 1% said, "Too many interruptions"; 2% said, "Other"; 3% said, "Don't Know"; 10% said, "Don't listen to Radio."

Source: Radio Ink—Vallie/Gallup Radio Poll of 1,001 persons 18+, margin of error ± 3%

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KMOX-AM
 St. Louis, MO



Jonathan Little, PD
WOLX-FM
 Madison, WI



Jack Alix, Ops Manager
WXTR-FM/WXVR-FM
 Washington D.C.

WGN Radio has been around since the early days of Radio, so we have plenty of reasons to celebrate the anniversary of the industry. We will do so in many ways including a remote broadcast from the Museum of Broadcast Communications in Chicago on Friday, Oct. 27 from 7-9 p.m. The broadcast will take place during the Radio Hall of Fame Show weekend and will be hosted by 28-year WGN Radio veteran Roy Leonard.

In addition, during the month of October, the station will do a series of programs surrounding the history of Radio and the future of the medium. The programs will air on "Extension 720" with Milt Rosenberg, and will focus on topics such as *American History Through Radio* (complete with highlights from guests' Radio archives), and *WGN Radio: 70 Years in the Business*. We'll bring back some of WGN Radio's greats, along with the current talent and management to look back on the history of the place and its future. ☒

KMOX is celebrating 70 years of broadcasting this year. The K in KMOX stands for Kirkwood (the St. Louis suburb where the station was originally located), the MO for Missouri and the X for Christmas (KMOX signed on in 1925 on Christmas Eve). To celebrate, KMOX is putting on a live Radio play to be broadcast from a local theater near our actual anniversary. The actors will be KMOX air talent, community leaders, athletes and other special guests. There will be cameo appearances from KMOX voices from the past. The program will be produced with live sound effects.

Later this year, KMOX will air special IDs and vignettes highlighting the rich tradition of one of America's most-admired Radio stations. As Radio celebrates 75 years, it is very important to recognize the past; but more important to look to the future. After all, Radio is again known as the "new medium." ☒

To celebrate Radio's 75 years, listeners to WOLX, Madison's Oldies station, got a real blast from the past June 9-11 as 80 former Madison, WI, Radio personalities returned to the airwaves for a Madison Radio reunion.

About 160 DJs, news reporters and sports broadcasters were contacted. Some returned to Madison for the celebration. Others sent taped greetings.

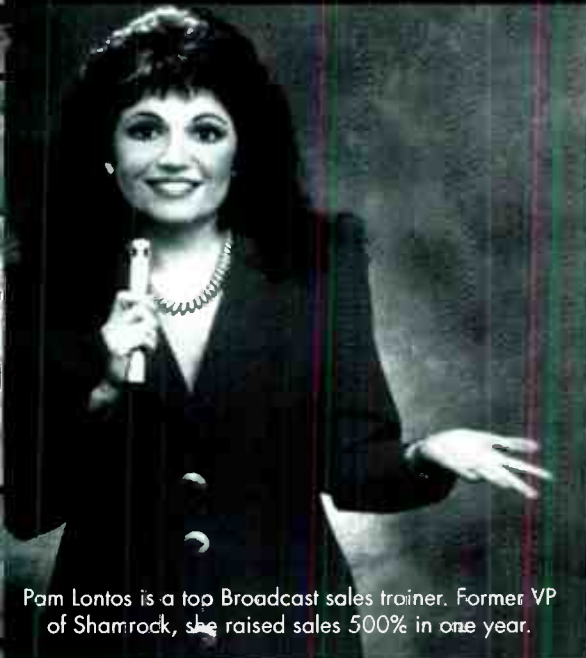
The broadcasters were welcomed back to Madison with a Friday night reception. Then, Friday evening through Sunday, shifts of announcers representing different stations in different eras talked about their Madison Radio memoirs, in between appropriate oldies from the WOLX library enhanced by some of the old station's jingles. The listeners who called in loved it. The whole weekend was recorded and fans and participants continue calling for tapes. ☒

WXTR/WXVR is the Washington D.C. area's only '70s station simulcasting the pop, rock and soul of the decade on two frequencies: 104.1 and 103.9. "The all new XTRA 104" was the home of the legendary Wolfman Jack. His career in Radio is a tribute to him and to the medium which celebrates its 75th anniversary this November. To coincide with the anniversary date, we will promote the 75th birthday of Radio with a four-day winning weekend — Nov. 2 through Nov. 5, 1995.

We will feature hourly vignettes about the hallmark changes in Radio's history and every 75 minutes we will give away a Radio specially designed for this occasion. Since we are a '70s station, we will also feature the the top 75 hits of that decade along with the 75th anniversary theme. ☒

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by Dave Gifford

Managing Change 10 Guidelines

Employees react differently to change. Whereas the silent minority might see a big-picture gain, the vocal majority doesn't like change, period. After all, change is usually something that happens to you, not for you, and it almost always takes you by surprise.

The negative side effects of change can make employees feel uncomfortable, overwhelmed, insecure, vulnerable, threatened, fearful or all of the above, with the result that those who are impacted most immediately focus on what they stand to lose rather than on what they stand to gain from a given change. Predictably, they choose either to reject change on the grounds it really isn't necessary, or to treat it as yet another "flavor of the month" management decision certain to be forgotten by next month.

Regardless, the most certain thing about this business is change, so here are 10 guidelines on how to manage it:

10 Guidelines

1. Make sure what you change doesn't create more problems than it solves. Is it necessary? Is it practical? Can it be easily implemented? Will it achieve the desired result?

2. Do not dish up too many changes at one time. Reason: change is easier to manager in small bites or stages. Therefore, change only that which you have to change in order to achieve the desired result.

3. Determine your strategy. Who will the change affect? How will it affect them? Who, among the supporters, should you liaise with to pre-test the change? Who is likely to resist the change and how can you disarm them

before a behind-the-scenes anti-lobby gets organized? And who among the resistors owes you? Perhaps it's time to call in your markers, a favor (their support) for a past favor.

4. Days to weeks ahead, discreetly pre-sell the need for the change, i.e., to change a package-driven sell to selling long-term, you might set up same with: "If only we could find a way of hitting target without the end-of-the-month panic that always goes with it. Who needs all that stress?"

5. You can't manage change until you first "sell" change. Keep in mind, what you perceive as a minor change, your employees will perceive as a major change and, face it, you cannot get employees to do what you want them to do, willingly, without their consent. Key word: willingly. And since management can change behavior but not attitudes, the trick is to change your employees' behavior by first attempting to influence a change in their attitude. Key word: influence.

6. Hold a good news/bad news meeting, at which you detail the specifics of the change. Next, qualify and quantify why the change is essential and why, ultimately, said change will benefit each affected employee.

7. Be flexible. For major changes, be prepared to either give up something (the good news: less paperwork, a desired changed of policy, an improved compensation plan, etc.) in exchange for their support, or offer them decision-making participation as to which of three approaches (to the same change) they prefer, the least of which you'd be happy to go along with.

8. Anticipate resistance. To drive

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- Make sure what you change doesn't create more problems than it solves.
- Do not dish up too many changes at one time.
- You can't manage change until you first "sell" change.
- For your employees' support of a major change, be prepared to offer something in exchange and/or solicit an even better alternative.
- Anticipate and be prepared to overcome resistance.
- Hold back one compelling benefit as your "clincher."

home the point that no change is not an option, prepare a list of the consequences they're likely to encounter if a failure to change hurts the station's ability to compete. Plus another list of how they have benefited from past changes. Next, in response to the "Yes, but" rebuttal that follows, be prepared to overcome same with your own "Yes, but" counterarguments. But for closure, always hold back one compelling benefit of the change as a "clincher."

9. Be prepared to solicit alternative solutions. Obviously, if your employees come up with an even better solution, it's a change they're also more likely to embrace.

10. Finally, after they buy into the change, however amended, hold them responsible and manage every stage of the change process up and down the implementation chain.

Dave Gifford is a sales and management consultant from Santa Fe, NM. He may be reached at 1-800-TALK-GIF.

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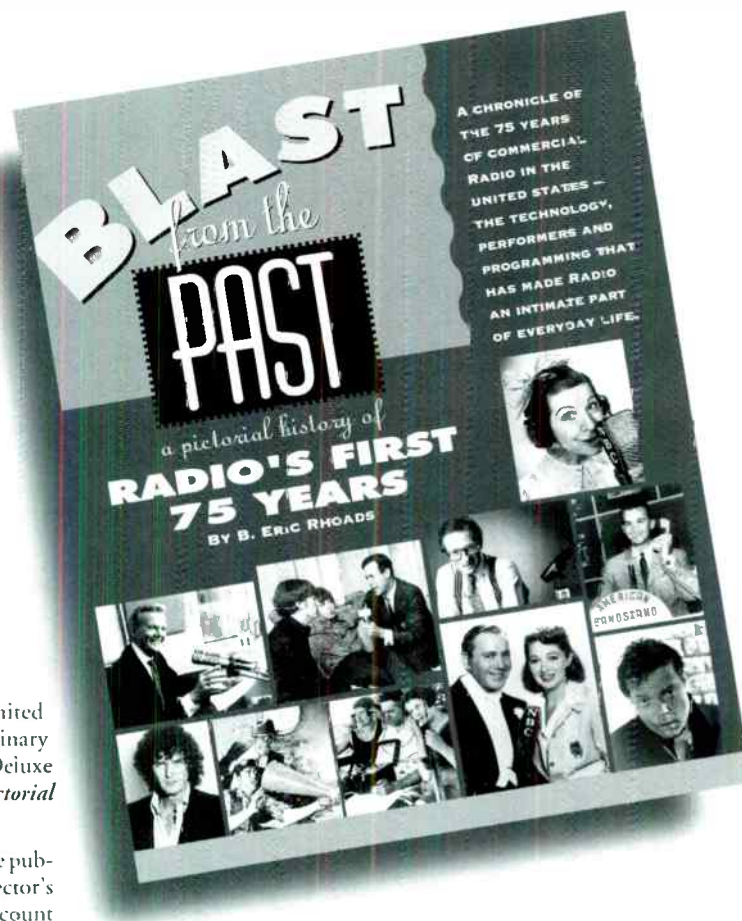
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World Radio History



by Norm Goldsmith

It's Halftime Now What?

Ask yourself how many of the following statements apply to your operation:

1) 1994 was either a record year, or very close, and the second half was outstanding.

2) In the second half we got rates we couldn't believe and used inventory you didn't even know you had.

3) Our revenue continued to boom in the first quarter of 1995, as business in general was good, and advertisers felt they had to be on the air even at higher rates than usual.

4) Recently however, growth has diminished, with a slowdown in avail requests and bookings.

Certainly it's not time to hit the panic button, but every coach knows that a shift in momentum is a good reason to call time-out. As it happens, we're at mid-year, a natural opportunity for a time-out to regroup and develop some effective strategy for the rest of the "game."

Let me suggest four key things you might want to do during your time-out: *review*, *re-focus*, *re-strategize* and *re-energize*. Here's how ...

Review

What has happened, why, and how has it affected us?

Yes, things have been great, you've been on fire. But did you start the blaze or was there another arsonist? Were the increases station/salespeople-driven or a result of factors beyond your control? It's important to know for two reasons. First, if you weren't in control of the reason why transactional business was good, you certainly won't be when it isn't. Second, are some of your AEs, particularly those who made more money last year

than ever before, in a comfort zone? Were they producing or processing?

Re-focus

Change is certain, progress is not. If you do what you did, you'll be lucky to get what you got and that simply isn't good enough anymore.

Is everyone on your team focused on future challenges rather than past successes? Do some people believe they have made enough money to "do it their way?" Are they looking at the future through paradigms of the past?

Have you created and communicated a clear vision of the new team mission, with an individual focus on each player's new or changing role? Does everyone share your sense of urgency to anticipate opportunities and create change, or are some content just to respond when it happens?

Re-strategize

Strategy without tactics is hoping that it happens. Strategy with tactics makes it happen. You may be doing things right, but are you doing the right things?

We're very big on strategic plans in this industry and they are necessary. But think about doing a strategic/tactical plan with no numbers. For example, instead of just *how many* developmental calls the AEs will make, focus on *why* they will make them. Do they think they have to, need to, or have the ability to make them effectively. Therein lies the difference between compliance, commitment and belief.

Your strategic planning process should address what must happen tactically and psychologically, with goals, standards and expectations for *activity* as well as *billing*; *quality* as well as *quantity*;

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- We're at mid-year, a natural opportunity for a time-out to regroup and develop some effective strategy for the rest of the "game."
- There are four key things you might want to do during your time-out: review, re-focus, re-strategize and re-energize.
- Truly great players have three common denominators: overwhelming passion; total commitment; and personal accountability.
- Use your mid-year time-out to get your team to understand what it will take to succeed in the second half.

and *how well* people perform instead of just what they bill.

Re-energize

Red Auerbach once characterized Larry Bird by saying, "Everyone else comes to play ... Bird comes to win." Les Brown said at last year's RAB MLC that in the 1994 Super Bowl "Buffalo hoped to win ... Dallas expected to win."

Truly great players have three common denominators: overwhelming *passion* for what they do; total *commitment* to succeed; and personal *accountability* for their performance. The importance of these characteristics in our context here is that they energize the player regardless of the circumstances.

Use your mid-year time-out to get your team to understand what it will take to succeed in the second half. It's halftime coach — find a locker room, re-energize the team and win the game.  Norm Goldsmith is president of Radio Marketing Concepts and founder of the Leadership Institute for Managers. He may be reached at 214-490-3311.



by John Lund

Get the Most From Your Research Ask the Right People the Right Questions

Competition to garner more listeners is fierce. Music research, perceptual and tracking studies, focus groups, and advertising effectiveness studies can lead a station to a larger audience, greater time spent listening, and increased advertising.

But, many common research errors have been observed. Problems result in wasted time, money and compromised results. The following can yield productive results that garner the most important opinions about your station's future — those of your listeners.

Specific Goals & Targets

The right questions must be asked of the right people. Write goals for the research project. If exploring the station's image with current listeners is a goal, do the same for your competitors.

Identify your target listener and make sure your research does the same. Perceptual research should be conducted with "heavy users" of commercial stations, those most likely to become P1s, who spend at least an hour a day listening, and are permanent residents for at least six months. Those who are screened to participate should reflect the 20 percent of a station's cume that accounts for 80 percent of the AQH. If attaining larger ratings is the goal, the study should survey a segment of the population that replicates the ratings in terms of demographics, gender, race, and zip codes by county.

Quality Control

The screening process must assure a perfect sample: those persons who are core and potential core listeners. Serious errors can occur in screening. Avoid inbreeding that comes from surveying only

those who already listen to the station or are "research regulars." Or "focus groupees." Don't use a contest winner's list or you'll just be researching "reactive" listeners and not speaking to the "passive" listener who makes up 90 percent of a station's audience. Perceptual, focus, or music research sessions should not survey "regulars" who may come from civic clubs which use this as a money-making project, or unemployment offices. While such practices may reduce screening costs, effectiveness suffers.

Perfecting the Process

Focus and auditorium music sessions need a "controlled" environment. Research should be fun for the participants. Testing TV commercials and talent airchecks will reduce fatigue during long sessions. Focus groups and auditorium music tests must be proctored. Ask unruly or noisy participants to leave, and delete their answers from the results.

All telephone interviewers must be supervised. A large number of respondents should be called back by supervisors to assure verification.

Data Tabulation

Displaying the raw data in computer tables in various breakouts will aid interpretation. Your research firm should provide complete breakouts showing all demo and sex cell combinations to properly analyze results. Obtain detailed verbatim remarks for every question displayed by demo.

Interpretation

Research is a tool that should be tempered with market changes and competitive influences. The research special-

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- Identify your target listener and make sure your research does the same.
- If attaining larger ratings is the goal, the study should survey a segment of the population that replicates the ratings in terms of demographics, gender, race, and ZIP Codes by county.
- Serious errors can occur in screening. Avoid inbreeding that comes from surveying only those who already listen to the station or are "research regulars" or "focus groupees."

ist should be totally aware of the local market and how each competitor sounds before making recommendations.

Sample size is important. Because 600 people completed the survey doesn't mean 600 people answered each question. Make decisions using a large sample.

Avoid the tendency to conclude AQH share from a perceptual research project, although station cume ranking may be projected. Perform similar tracking studies regularly to show trends in listening.

While music research is summarized in rankers, use individual song profiles to redesign the music library. To assure reliability in auditorium testing, test one song hook twice and compare results for both instances.

To get the most from your research investment, ask yourself: What do I really want to learn from the market's Radio listeners? If the research tells me to make changes, am I prepared to do that? What needs to be done to implement change? 

John Lund is president of The Lund Consultants to Broadcast Management and Lund Media Research. He may be reached at 415-692-7777.



by Pam Lontos

Group Presentations That Sell

It's What You Say and How You Say It

Why do some salespeople sell to groups so easily while others, who are more polished, use fancier words, and have more information, bore them? The answer is charisma—in what you say and how you say it.

For clients to take the advice of a salesperson and buy, they must see him as an expert. When certain words and phrases are used, such as, "I think," "perhaps," "maybe," or "Here's a promotion you might like," the clients lose confidence and are afraid to buy. If you sound insecure, why should they believe you?

Words You Should Use

1) Speak with verbal commands such as: "You should be on our station to reach the customers you need." Or, "This promotion will make you a lot of money."

2) As a salesperson, you must persuade the group to take action on your advice. You are not there to impress them with your vocabulary; you are there to persuade them to buy commercials on your Radio station. To move them to action, use action words such as: "It's time for you to take control of your financial future. Jump on it!"

3) Use post-hypnotic suggestions throughout your presentation. This example not only makes the clients want to use your Radio station, it also ensures fewer cancellations and more repeat business. "After you have been on our station for several months, you will notice your newspaper ads are working better for you." Notice the phrase, "for several months," to program the clients to buy long-term advertising.

4) Use the word "you" repeatedly. Advertisements with the word "you" get more than double the response rate. "When

you advertise on our station, you will reach your 35- to 55-year-old customers who you said are the main buyers of your products."

5) Charisma is "energy." Elvis had it, Tina Turner has it. Shake off your inhibitions and let yourself go. Give them your all. Exercise daily and get enough rest. If you don't have energy, how can you impart your enthusiasm to others? Have spunk in your voice. Be animated.

6) Along with energy, speak from your heart. When you speak from your head, you sound canned and phony. If they don't trust you, they won't buy. Be honest above all. Focus on your clients and helping them — instead of your ego.

7) Emphasize the important words in your sentence, the ones that will benefit the client. "When you advertise on our station, you will increase store traffic." "When you advertise on our station, you will make more money."

8) Use absolutes like "never" and "always." You will instill more confidence. "You should always have at least 18 commercials per week." "You should never go without advertising."

9) Use "Yes" nail downs in your presentations that get the group to think yes in their mind. This moves them closer to buying. "Do you want more traffic?" "Do you want to reach people who buy more items per customer?"

Body Language

1) Watch your body language. If it is inconsistent with your words, you won't look sincere. The clients won't trust you and won't buy from you.

2) Stand tall with good posture.

3) Smile naturally. A genuine smile involves the eyes. A phony smile is from the nose down. People subcon-

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- **Why do some salespeople sell to groups so easily while others, who are more polished, use fancier words, and have more information, bore them? The answer is charisma — in what you say and how you say it.**
- **Speak with verbal commands such as: "You should be on our station to reach the customers you need."**
- **Be relaxed and natural to inspire trust and likability. Being overly businesslike is a turn-off and puts up a wall.**

sciously feel this and won't trust you or buy from you.

4) Make it fun. People buy from people they like. So laugh and make them laugh.

5) Nod your head "yes" occasionally. This causes the clients to nod their heads yes also and sends a subconscious, positive message about what you are saying.

6) Be relaxed and natural to inspire trust and likability. Being overly businesslike is a turn-off and puts up a wall.

7) Use open body language. Don't cross your arms and put a barrier up between you and the group.

8) Make and maintain eye contact. Look different people in the eye for 4 to 6 seconds each. Be sure to include front, back, right and left of a room. Don't leave anyone out. This technique also makes it easier for you. If you are nervous about giving a presentation to a group, eye contact one at a time is like talking to one person which is easy to do.

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

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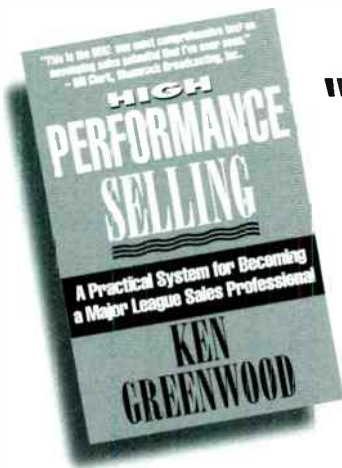
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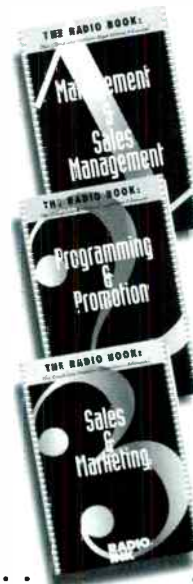
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by William P. Suffa

'It's The Content, Stupid' Embracing New Technology

The most important question facing the Radio industry is not, "What technology will transmit our signals in the future?" But rather, "How are broadcasters going to cope with the new technology and competition that will ensue?" The importance of this question became crystal clear as I listened to the presentations that were given at the International Television Symposium in Montreux in June.

I just looked at my notes from the "New Technologies-Future Shock" management session. In bold letters are the words: "It's the content, stupid." That's what we're selling in broadcasting — content. The need for delivery of that content to mobile listeners is not going to change — and that is something Radio does well. But technological changes are on the horizon that will alter the playing field — and broadcasters must be prepared to lead the country into new technology, or face the possible loss of audience and revenue.

The history of Radio is replete with stories of creative use of regulatory pro-

cesses to prevent the implementation of new technology. One need only read "Empire of The Airwaves" to see several good examples of regulatory manipulation: the best example is the setback that faced FM broadcasting when broadcasters using Armstrong's technique were forced to move from the 50 MHz band to the 88-108 MHz band. Yet, looking back, it's easy to see that FM offered superior fidelity ... and AM was doomed to its current fate.

Divided On Digital

So what about today? As I see it, the Radio industry is divided on what to do next. One faction has embraced digital technology; others are scared of digital. Some feel that digital is too expensive; others see the potential savings from use of this technology and recognize that others will make the investment if they don't.

The future? Well, it is clear that digital production, storage and transmission will become the norm. Already, there are potential competitors chomping at

QUICKREAD™

- Broadcasters must be prepared to lead the country into new technology, or face the possible loss of audience and revenue.
- The Radio industry is divided on digital, yet it is clear that digital production, storage and transmission will become the norm.
- No longer can we as Radio broadcasters sit back and collect the cash.
- Planned obsolescence is not only necessary; it's essential.

the bit: HDTV will carry capacity for extra audio channels in its digital coding; Microsoft, RealAudio, and others are planning real-time audio distribution on the Internet and the Microsoft Network (Microsoft plans video, too); PCS systems will carry the capability to send digital audio in its bandwidth (don't fool yourself, the PCS bidders will want to recoup their investment somehow); private satellite-based systems will carry the ability to transmit direct broadcast signals. And, of course, let's not forget

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the nearly worldwide adoption of L-Band digital broadcasting using the Eureka system. The United States, in part due to broadcaster objections, declined to re-allot L-Band for broadcast use.

Seamless Digital

I see a future where a seamless digital communications system exists. This will include wired (telephone and computer networks) and wireless (broadcasting and PCS/Cellular) technologies. Radio broadcasters can be an important part of that future, but there must be a willingness to embrace new technologies and techniques.

It's easy to become complacent with the status quo. It's even easier to sit back and delay capital purchases (or minimize investment) to increase return on investment. Unfortunately, failing to make appropriate investments can give other new competitors an opportunity to invade the market. No longer can we as Radio broadcasters continue to sit back and collect the cash. We must be willing and able to change ... and willing to eliminate unprofitable services.

We are living in an era of rapid change, reduced government regulations (or, arguably, protectionism), as well as new global cooperation and competition. These rapid changes mean that the Radio industry must define what its "core competency" is, and make all reasonable efforts to improve that competency.

Planned obsolescence is not only necessary; it's essential. It seems to me that as long as broadcasting has both content and program delivery functions, then there must be planned obsolescence in both.

William P. Saffa is principal engineer for Saffa & Cavell Inc. in Fairfax, VA. He may be reached at 703-591-0110.

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AUTO REPAIR

:60 LARRY'S SPEEDI LUBE (parody on "The Brady Bunch") (sfx: loud '70s music under for a few seconds then suddenly cut off and sound of car dying) Jan: Oh no, oh no, oh no!!! Marcia, what's wrong with the car?! Marcia: I don't know Jan ... Now we're going to be late for the Davy Jones concert! I thought Greg checked it before we left?! Jan: Oh no ... he said we should take it to Larry's Speedi Lube for an oil change! Marcia: Jan, how could you forget!! Jan: Well I'm sorry Marcia ... (hyper) ... I just hate being the middle sister. I hate it, I hate it!! (sobbing) I get blamed for everything! Marcia: Let's just see if we can make it to Larry's Speedi Lube ... Maybe I won't miss too much of the concert! Jan: (very hyper) What about me?! Everything's always Marcia, Marcia, Marcia!!! Anncr: Tag, Jeff Wine, WCHA-AM/WIKZ-FM Chambersburg, PA

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COFFEE HOUSE

:60 CAFE LATTE Vc. 1: In 1965, Lyndon B. Johnson took his oath for his first full presidential term, after having served a 14-month period following John F. Kennedy's assassination. Vc. 2: In 1975, the Pittsburgh Steelers won the 9th Super Bowl, as they defeated the Minnesota Vikings (sfx: cheering under) Vc. 1: In 1985, Live AID was staged in Philadelphia and London ... It raised 70 million dollars for African famine victims. Vc. 2: And now, in 1995, you can become part of history on a local level ... as the newly opened Cafe Latte invites you to indulge in their "sacred grounds." Take a break from exams, overtime at the office, or just the hustle and bustle of every day ... with a steaming mug of coffee! At Cafe Latte you'll be torn between all the delicious options. Choose from espresso, cappuccino ... Lin Gurney, WPIC-AM/WYFM-FM/WRBP-FM Youngstown, OH

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SPORTING GOODS

:60 SEVIGNY'S HUNTING & FISHING (sfx: outdoor sounds then rustle in bushes) (continue sfx throughout) Man 1: (whisper throughout except where noted) Psst ... Larry. Man 2: (whisper throughout except where noted — annoyed) Will you be quiet. You'll scare away the deer. Man 1: Psst ... but, Larry ... Man 2: What!?! Man 1: Can I borrow a couple of bullets? (sfx: rustling) Man 2: Here. Man 1: Psst ... Man 2: Now what? Man 1: Can I borrow your gun? Man 2: (yelling) What!?! (back to a whisper) I thought you said you were prepared to go hunting. Did you go by Sevigny's before we left? Man 1: Uh ... Well ... No? Man 2: No wonder. If you went to Sevigny's in West Rutland you would be prepared. They carry all the hunting supplies you'll ever need. They carry camos, boots, top brand deer rifles, ammo, black powder, hunting licenses ... Jennifer Peterson, WJEN-FM/WJAN-FM Rutland, VT

RADIO INK

PRINTING

:30 PIP PRINTING (sfx: Parcel opening in background) Male: Our brochures from PIP Printing are in! They look really professional, and the color is crisp and sharp. Hmm, 1500 brochures — thought I ordered a thousand. (sfx: party/noisemakers in background) 3 or 4 voices: (yelling, excited) Surprise!!! Anncr: When was the last time you got something free for being a valued customer? Now at PIP Printing, order a thousand or more one-, two-, or three-color brochures. And you'll get 500 more of the same free! Place your order today, you'll be pleasantly surprised! Offer expires September 30th, 1994. PIP Printing, 23 Park Ridge Drive, Stevens Point. Sarah Stillwell, WIZD-FM Plover, WI

RADIO INK

FURNITURE

:30 VAUGHN LIQUIDATION CENTER (Chinese or "tinny" sounding music underneath) Woman: Honey, is this really necessary? Man: Yes, we have to eat to survive! Woman: You know what I mean. This sitting on our kitchen floor in kimonos eating with chopsticks! Man: I'm just trying to make the best of our situation. Woman: Well I can't take it anymore. Once and for all I'm going to the dinette super sale at Vaughn's (door slams) (pause) Man: Gosh, I wonder if she knows she still has her kimono on?? Anncr: Stop in at Vaughn's dinette super sale. Three-piece dinette sets as low as \$159 and seven-piece dinette sets as low as \$299. Unbeatable savings and a large selection! Save today and every day, at Vaughn's Home Furnishings in the Meadowview Center, Kankakee. Julie Lambert, WKAN-AM/WLRT-FM Kankakee, IL

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PRODUCE STORE

:30 KATHY'S COUNTRY STORE (sfx: music is slow soft fiddle) Anncr: (slowly and with a slight southern accent) Remember running down to the corner store. Well, there's a new store on the corner. Kathy's Country Store. The only place in these parts where you're invited to sample the produce and can buy homemade goods in Mason Jars and gunny sack. Kathy's Country Store is like a walk back in time and so are the prices. They've got fresh produce, dairy products, candy and cold drinks. So ride on down to Kathy's Country Store, tie your horse up at the door, wipe your feet and come on in. (sfx: in background, woman rings big dinner bells and shouts "come and get it") Anncr: Kathy's Country Store can be found in the downtown mall. Kathy Zaleta, WINA-AM/WQMZ-FM/WKAV-AM Charlottesville, VA

RADIO INK

INTERVIEW

DR. LAURA

She is energetic, witty, humorous and compassionate with a courageously outspoken perspective on honor, responsibility, commitment, character and happiness.

She is Dr. Laura C. Schlessinger, who dispenses no-nonsense, straight-to-the-point advice about relationships, kids and life's crossroads on her internationally syndicated Radio show, which receives more than 9,000 callers each day.

Born in Brooklyn, NY, she received her Ph.D. from the physiology department of the Medical School of Columbia University in New York, and her post-doctoral certification in marriage and family therapy from the USC Human Relations Center in Los Angeles.

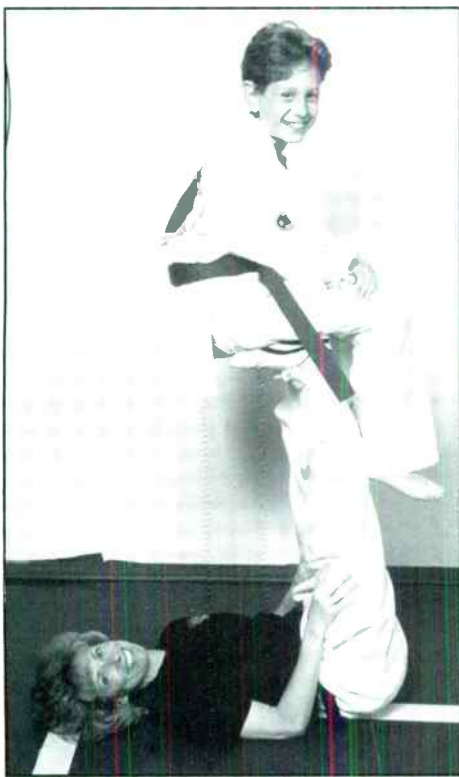
Her Radio career began by accident. While visiting Los Angeles in the late '70s she heard the Bill Ballance show on KABC. Ballance was one of the first Talk shows geared toward women and 'intimate' discourse. Dr. Laura called in (as "Cathy") to respond to the question of the day and Ballance was intrigued by her 'on-air' personality. He had the producers call her after the program and one month later invited her to join him once a week on-air as the 'human sexuality' expert.

After one year with Ballance, she began her own program on KWIZ-AM/FM in Orange County — this Radio career advancement was again by accident. She got this job when she and Ballance were invited to be interviewed on the one Talk show on this all Rock station. The host was exceedingly rude to her and was fired that night by the station manager because of his unprofessional behavior. The very next week Dr. Laura began her own program. Within one year her ratings share was above 7 on Sundays from 9 p.m.-midnight.

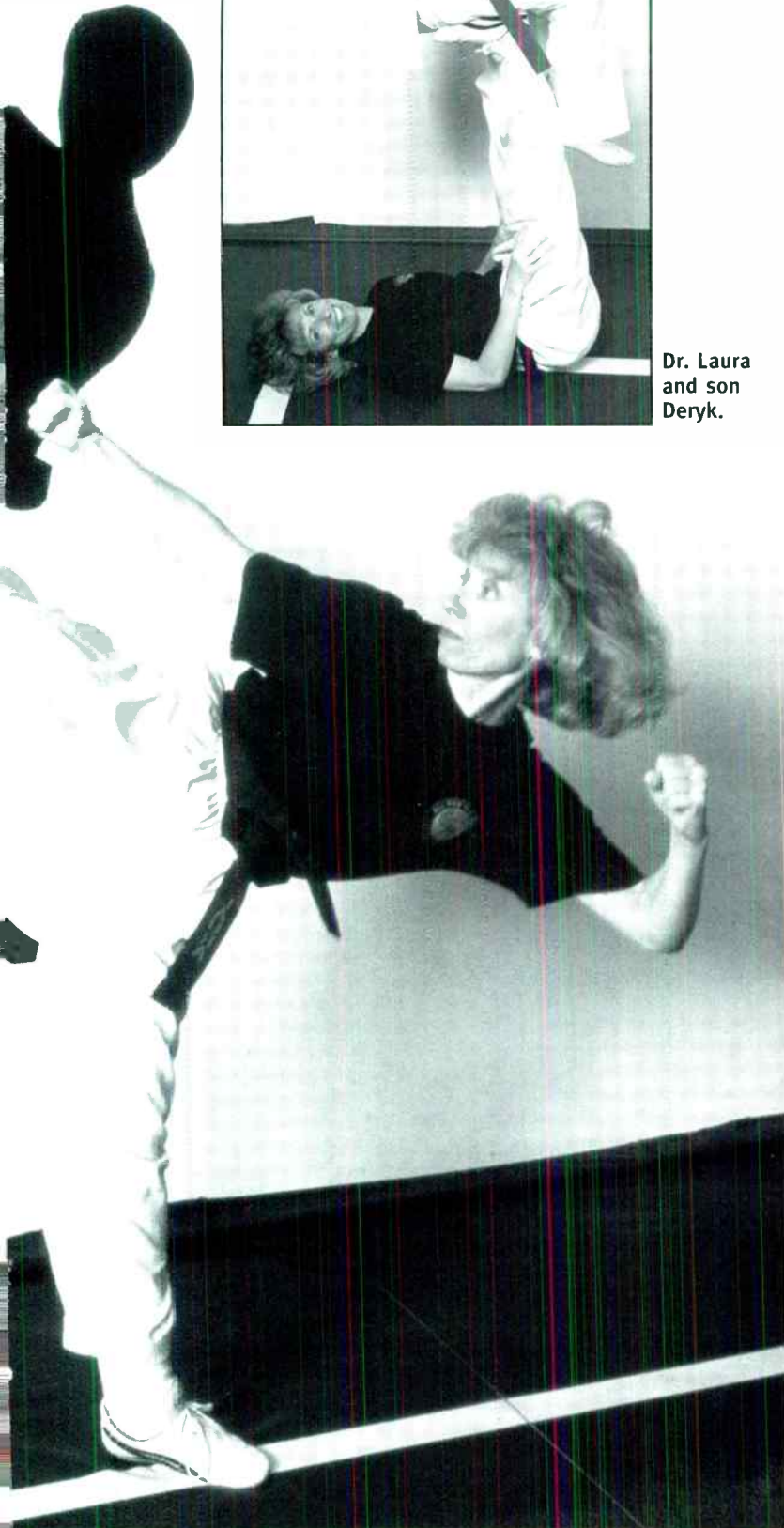
From KWIZ, she went to KABC on weekends and then KMPC where she had the highest ratings on the station. After KMPC went Newstalk, Dr. Laura did stints on a number of L.A. stations and then had a self-imposed 'time out' to have her son. When he was three, she resumed her Radio work first on KWNK in L.A., then briefly on the Sun Radio Network and then to KFI-AM in L.A. where she ruled the airwaves weekend nights and then 9 p.m.-midnight Monday through Friday and 8 p.m.-midnight Saturday. On Sept. 16, 1991, her program on KFI was moved to noon-2 p.m. Monday through Friday where she continued to set records for high ratings.

On June 27, 1994, her Radio program was expanded to three hours and internationally syndicated in the United States and Canada. Today she is the most listened to Talk show host in Canada, and the third most listened to host in the United States. There are invitations to expand syndication to Europe, Asia and Australia.





Dr. Laura
and son
Deryk.



INK: Let's talk about your recent success. You have recently gained a lot of new affiliates and the program is really taking off. How do you feel about all of this?

DR. LAURA: Gratified, it's been a long haul and hard work. I'm asked a lot of late how it feels to be successful, a star. All I know is that I still get up at the same time, I still go into the studio at the same time, talk to folks from the same dimly lit studio, answer mail and go home. My life hasn't really changed very much in terms of routine. What has changed is that I can't go anywhere and speak without heads shooting around and people going, 'Oh! You're Dr. Laura.' This all makes me worry about brushing my teeth and combing my hair. I had a wonderful thing happen the other night. We were in a Japanese restaurant and a child was sitting on a highchair at another table close enough that I could reach over and tickle her face. All of a sudden, this two-year-old girl starts yelling, 'Waa, waa, waa.' So I turned around naturally, just because you do when there is any noise, and the father says, 'Oh, my God! Did she disturb you? I'm so sorry.' I said, 'Hey, that's what kids are supposed to do.' Well, thank God I said something like that because the next thing out of his mouth was, 'Oh! You're Dr. Laura.' That in and of itself is not very scintillating, but the punch line is that he had called me on the show five years ago. He said that he and I talked about traditional families and such and that the joyful adoption of this little girl was the positive result of that call. I'm looking at this small child, whose presence in this restaurant and this family is in no small part due to a five-minute conversation some five years ago. I'm often having chance meetings with past callers who 'update' me. That's why I do this show.

FAMILY VALUES

INK: You've been very outspoken about family values. In *Talk Radio*, there's the right which is very strong on that and yet there seems to be a big push against it from the left. Where do you think *Talk Radio* is going related to that?

DR. LAURA: It is interesting that you bring up that polarity, because basically the talk show hosts are mostly political speakers. As far as I am aware, I am the only one who is pragmatic as to what people are actually doing in their own personal lives. People call me and say: 'Gee, I'm divorced, the kid is living with the mother and she's remarried. He's calling him daddy and calling me daddy loc.' I say: 'Excuse me, excuse me, you folks are the ones who got the divorce and moved physically apart from each other. Now she and you are both remarried and making new babies, doing the mix and match family thing, and you are expecting the kids to have the mind-set that this all never happened and you're this icon called daddy? It doesn't work that way. You have to be there hands-on for the title of 'daddy' to be meaningful to these little children.' So I'm not talking abstractions, or political wrangling, I'm getting down in the dirt and getting my hands in the blood. People call who are deciding whether or not to have abortions or to put up babies up for adoption, or whether to get into bed with this person or how to deal with the deception of that person ... when we talk about values, I'm actually on the line with people discussing what they're going to do in the next hour of their lives.

INK: A lot of people might look at your show cynically and say, 'It's just entertainment.' From a broadcaster's standpoint, I would think that many of them would look at it and say this is an opportunity to get high ratings. How would you address that?

INTERVIEW

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DR. LAURA: I know that there are major Talk Radio players who cop-out to the awesome responsibility and impact we make as hosts by saying, 'It's just entertainment.' I'm not one of them. I'm dead serious about what I'm trying to convey with respect to principles and values, but I realize that the experience must also be entertaining. I understand that the folks in 'suits' are doing business. I'm pleased to tell you that when I talk to PDs and GMs, who'll call my office concerning promos, liners and such, that they'll inevitably tell me: 'God, you're doing so great for me with the numbers. It's just incredible. You have this message, and the numbers and the message are working together!' So the reaction I consistently get from the executives is that they are happy as businessmen that the show is working, that the numbers are up, and that they are feeling a sense of spiritual satisfaction that something useful is happening simultaneously.

INK: There are a lot of people in our industry who are putting things on the air that they morally disagree with, but they know it sells.

DR. LAURA: I find that objectionable.

INK: Yet there are many who are doing it and experiencing that internal conflict.

DR. LAURA: Well, I think that's what's special and unique about my show. It gives you the opportunity to not have to sell out, and to do good business. Although, every now and then, somebody has a tiny problem. We had one station say that they got a call from somebody, who said that they really liked me but were upset that I 'spoke to homosexuals as though they were human.' That's a

Dr. Laura with (l-r): Carolyn Hold who produces and takes calls, and Larry Metzler who engineers and keeps the music library.



**RADIO
INK** 36

quote. So while there may be an unhappy reaction to some specific point made on my program, the overall judgment is strongly positive.

WHAT ABOUT TALK?

INK: Do you have any particular feelings about where Talk Radio is going?

DR. LAURA: What I can see is that too much of it is just junk. Junk Radio is what I call it, which is too bad. I mean, isn't it incredible that you can turn on this little plastic box and hear the words and ideas of people all over the country. It's so amazing. To have it wasted with uninformed people yelling and screaming and trying to froth up the water so that people will listen is very scary. I think the only type of political Talk that ought to be on is the Michael Jackson brand. He is the epitome of what Talk ought to be.

INK: Why do you say that?

DR. LAURA: Because you have intelligent discourse. You have information. He's incredibly witty, so you get the entertainment value while you are learning things you need to know.

INK: Do you think in a case like Michael Jackson's, however, that it is above the lowest common denominator?

DR. LAURA: Well, if so, I believe in scraping them off the floor and raising them up, not dropping down with them.

NOT A SIDESHOW

INK: For those who have not had the benefit of listening to your show, let's talk a little bit about what it is and what it is not.

DR. LAURA: It is not clinically dull, voyeuristically exploitive, sugary sweet, pyschobabble-ridden, or an excuse-ridden forum for everyone's self-centered, irresponsible behaviors. Whew! It is not a sideshow like the TV-shows-named-alter-people. I get a ton of mail that reads, 'Gee, I never thought I would have liked anything that was psyche-oriented.' My show is more than a psych show because I take strong stands, make moral and value judgments and philosophize all over the place. I never say, 'Well gee, considering your background that's why you killed 10 people. I understand. You really couldn't help yourself.' My show reinforces personal accountability. My show is — is very direct. It deals with the individual freedom we have to make choices, the responsibility we have to be ethical, and the value there is in doing



things from a moral and ethical viewpoint. I don't tell people that God is going to strike them dead — it's hard to sell that one — you don't see many thunderbolts coming down, and bad things do happen to good people ... so that framework is a little lost. I do it on almost an issue of pragmatism. If you do things in an honest and ethical way and people know that they can count on you you're going to have their love, attention, affection, involvement and investment. I try to make what have been religious morals and values understood as pragmatic, to increase their general acceptance.

INK: So you don't bring religion into it?

DR. LAURA: Philosophically and conceptually, I guess I do. In my next life I'm going to be a Rabbi. My husband Lew says that I am one in a way right now, and that the airwaves are the synagogue. I am constantly reading Jewish literature and philosophy. It is the groundwork for me personally and in my way of thinking. Judaism is very entrenched in ethical behavior. What's interesting is that I have a huge file of letters from priests, ministers of innumerable denominations thanking me for the stances I take. As one president of a Midwest Bible college said when we spoke on the phone: 'You are such a god-send, because nobody can dismiss you as some right-wing religious fanatic because you are a nice little Jewish girl.'

INK: Unfortunately, it is not very popular in media circles, or so it seems, to be morally sound these days.

DR. LAURA: Well, that's why I think my program is blazing a trail. It is doing something unheard of. It is a 'nonreligious show' dealing with morals, ethics and personal responsibility. It is doing exceptionally well in the ratings. Rhode

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Island had a 1,600 percent increase in ratings in one book. Can you imagine? When they first handed me the numbers after the first books in some places, it shocked me. I hoped it would do well, but the speed at which it has done well is what has taken me by surprise.

INK: One of the things that Radio people get very frustrated with is when someone "new" hits the scene and gains popularity, they oftentimes abandon Radio and move into television because there is more money and ...

DR. LAURA: I'm not television struck, because it limits the intimacy tremendously. I guess it's the difference between having a passion about that one-on-one interaction and what it creates, and simply wanting to be a star. My passion is in Radio. If some television project were totally under my control and would in no way interfere with my Radio work, I might consider it on a weekly basis. But, it's difficult for TV talent to maintain control. If I cannot be true to my idea and my vision, I'd rather not do it. I don't want to put TV stardom down; there are some nice things that come with it. But I'm Radio first. It is in my blood. I will die at a microphone of very old age. They will have to haul me out posthumously.


WORDS OF WISDOM

INK: Do you want to impart a little wisdom upon other talk show hosts or people running Radio stations about how you feel they should operate Radio stations and perhaps what their responsibilities are to their listening community?

DR. LAURA: I'd like to, but I don't know how listened to I'll be because the bottom line seems to be very mercenary. I'm hoping that I'll be a role model or living proof that shock and exploitation are not the only things that work. Besides, why become a bottom feeder? Let me explain my point this way: Orthodox Jews do not eat standing up. I know, you want to know what they'd do at McDonald's when they're in a hurry ... I don't know. But McDonald's isn't kosher so what difference does it make. What makes us special and humans is the values we give to otherwise mundane actions like eating. Orthodox Jews sit while eating because animals eat standing up ... and to be human is to be

different from the animals ... special. So, putting that value on that mundane act and embracing it elevates the act and you. Having sex within a committed, loving, marital relationship sanctifies the sex and makes it special. Animals just do it if one is in heat and another happens by. So, if you take these 'natural' actions and discipline them to some extent, they have more meaning.

Well, we can do the same thing with Radio. Here we have an incredible opportunity. It's just sound waves. You can broad-

cast anything over them. Elevate it! I think that initially the garbage takes over and people flock toward it because it is easier and unchallenging — which can be uncomfortable. But I still think that if we had a more universal attitude that we needed to elevate ourselves, that is, make ourselves special as people, spouses, siblings, citizens, and friends, that we'd put more effort into quality. I realize that means to take financial risks ... but "The Little Mermaid" did much better than "Judge Dredd" ... there is hope. 

SIDELINES

◆ Leisure activities: **Black Belt Hapkido Karate, collecting "Star Trek" memorabilia and unique teapots, powerboating and machine knitting.**

◆ Recommended reading: **If I'm not reading a "Star Trek" novel or a mystery, then it's either psychopathology or, my favorite, ethical, spiritual and historical lessons of great Jewish thinkers and writers.**

◆ Mentor or role model: **Harriet Tubman, southern slave who worked for the 'Underground Railroad.' Living proof that not having a family (dysfunctional or otherwise), not having legal freedom, not having a day of peace or much reason to hope, does not have the power to defeat courage.**

◆ The most interesting person you know is: **My son, Deryk. The most interesting combination of little kid and wise old man.**

◆ If you had 30 minutes to sit and talk with one person, whom would you choose? **Victor Frankl, psychiatrist. Confinement in a concentration camp renewed his conviction in the inherent responsibility and freedom of any person under any circumstances to choose to do 'good,' even those doomed to die.**

◆ If you were granted one wish, what would it be? **A classic Harley.**

◆ If you could go back in time, where would you go? **To when the dinosaurs were obliterated ... such a mystery.**

◆ Whom did you listen to on the Radio when you were growing up? **Murray the K and the Swinging Soiree.**

◆ What did you want to be when you grew up? **First a TV weathergirl, then a chorus line dancer, then a female Mr. Wizard, then a Nobel Prize winner in medicine, then a college professor ... then I found myself.**

◆ What is your pet peeve with Radio? **Too much content-less raving passing for Talk Radio.**

◆ The most embarrassing thing that ever happened in my career was ... **My first day ever on Radio when I was buried in so many euphemisms by a very shy male caller that I had to be told on the commercial break that he was talking about masturbation; some expert I was.**

◆ What has been your most elusive goal? **Sustaining a sense of contentment.**

◆ Of what achievement are you most proud? **I am my kid's mom.**

◆ As a listener, what is your favorite format? **Oldies Rock (no chatter) and Michael Jackson, KABC L.A. (intelli-talk).**

◆ What advice would you give someone who wants to get into Radio? **It has to be in your blood.**



TRANSLATING 'NUMBERS' INTO SALES OPPORTUNITIES

We asked those who do sales research to tell you how you can translate the 'numbers' into sales opportunities ...

AccuRatings by Tripp Eldredge

AccuRatings provides a fully integrated selling resource. AccuRatings subscribers receive both quantitative and qualitative information in each of the quarterly reports. And AccuRatings subscribers receive regular faxed updates with the latest market results.

Here's how account executives and sales teams all over the country are translating numbers into important and financially rewarding sales opportunities.

Build on Your Partnership with Agencies and Advertisers

AccuRatings account executives are building strong partnerships with advertisers because by using AccuRatings, they can provide the buyer with up-to-date and relevant information.

For example, 1) you can send out weekly faxes on important market developments in order to keep buyers on top of the ever-changing Radio landscape. You can give buyers the latest information as the buy is being placed, not from months earlier.

2) AccuRatings gives you timely information and flexible information with AccuRatings for Windows. Now you can show, for example, where regular Northside Mall shoppers live by zip code; the qualitative profile of a Sears shopper; where high-income country music listeners live; and more. It's a powerful, locally-collected database avail-

able to Radio stations or advertisers, and it's easy to use.

And 3) with AccuRatings, you can give your advertisers an easy-to-read report, based on the way people use Radio today.

Support for Your Premium Rates

AccuRatings gives you a powerful tool to increase your rates and support the value of your Radio station. Here's how:

1) AccuRatings can show a growth story when it's happening. AccuRatings weekly faxes are perfect for the competitive and quick-changing environment for Radio in the '90s. Now, you

can give buyers support to go to their boss with real data showing your success early, whether you're a new station or on the turnaround.

2) AccuRatings is ratings research with integrated qualitative. That means the qualitative you're using came from the same listeners of the station, at the same time the listening was gathered. And, AccuRatings qualitative is fresh because it's done quarterly.

3) Sell the exclusive nature of your audience. According to Arbitron and AccuRatings, people spend almost all their time (75-80 percent) listening to one station. AccuRatings provides in-depth analysis of those core listeners. AccuRatings subscribers can illustrate and quantify the profile of their station's core listeners, and how the only place to effectively reach those listeners are on their core station.

4) AccuRatings sample sizes and excellent response rates give you insurance against wobbles. Whether you're selling rating points, core listeners, qualitative, or persons, stability in the data is key.

5) Finally, AccuRatings can help you negotiate the rating point. With AccuRatings, you can approach a CPP negotiation with verifiable, quantifiable evidence that you should receive more of the buy.

Tripp Eldredge and AccuRatings may be reached at 800-777-8877.

Keeps you informed on Chicago Radio's latest changes via



WCKG: Debuted Howard Stern in mornings March 29, 1995			
Mon-Sun 6A-12M	F'94	W'95	Wks 1-3
P12+	2.1	2.3	2.5
M12+	2.7	2.9	3.4
Mornings			
P12+	2.0	1.7	2.2
M12+	2.4	2.1	2.5
WMAQ: Changed to gavel-to-gavel O.J. trial coverage in February, 1995			
Mon-sun 6A-12M	F'94	W'95	Wks 1-3
P12+	2.2	3.1	3.4
A25-54	2.0	2.5	3.5
WJJD: New format (all talk) debuted November 21, 1994			
Mon-sun 6A-12M	F'94	W'95	Wks 1-3
P12+	2.5	0.9	1.2
A35-64	2.1	0.9	1.3
Etc.			

At CBS-owned WBBM-FM Chicago, GSM Paul Agase sends out a weekly fax to 100 agencies and clients keeping them apprised of interesting stories going on in Chicago Radio.

The Arbitron Company by Bill Rose

There's no place that buzzes with quite the same intensity as a Radio station right before the new book comes out. Will we be up a point? Down a point? Or, gasp, none of the program director's changes did a doggone thing. But, regardless of what the number one station is, your station does *something* better than anyone else, and the numbers — if you know where to look — can be just the tool needed to understand it. Here are a few examples:

Problem No. 1: You're losing ad dollars to daily newspapers, because advertisers don't understand radio's value.

Solution No. 1: Demonstrate how much time a typical Metro listener spends with Radio.

People may pick up a paper to browse the headlines, but Radio listeners frequently tune in and stay tuned. You can illustrate the strength of Radio as a medium by calculating time spent listening (TSL) using the P12+ Metro AQH (00) totals found at the bottom of the page (M-S, 6A-12M) in your Local Market Report. Often, you'll find that listeners tune in to Radio for several hours a week, compared to the short amount of time readers spend with newspapers before banishing them to the recycle bin.

Once you know the TSL of a typical Metro listener, then you can estimate

how much of the population those listeners account for:

$$\text{Weekly TSL} = \frac{\text{Average Persons} \times \text{Number of Hours in Daypart per Week}}{\text{Cumulative Persons}}$$

Solution No. 2: Compare Radio's reach by demographic with other media.

Although some advertisers may believe that newspapers have more mass-market clout, Radio actually has remarkable reach. For example: Using Persons 25-54 in a hypothetical Metro, Radio delivers 955,600 (Metro total) of them over the course of a week. The Persons 25-54 population of one Metro is 985,200. By dividing these two figures, you learn that Radio delivers better than 97 percent of this vital market segment. In most metros, you'll probably find that Radio reaches nearly everyone in the broader target demos (12+, 18-34, 25-54) over a week's time, every bit as impressive, if not more so, than the average newspaper's circulation.

Problem No. 2: Your station ranks third in its 25-54 target demo.

Solution: Demonstrate efficient delivery of the target audience through percent composition.

Percent composition is a simple calculation that illustrates how much of a station's audience is made up of the

advertiser's desired target market. For example, let's assume that KBBB is the third-ranked station, and KAAA is number one with persons 25-54.

KAAA's Persons 25-54 Percent Composition:

$$\frac{\text{Persons 25-54}}{\text{Persons 12+}} = \frac{26,200}{70,400} = 37\%$$

KBBB's Persons 25-54 Percent Composition:

$$\frac{\text{Persons 25-54}}{\text{Persons 12+}} = \frac{12,500}{21,600} = 58\%$$

Even though KAAA has a much larger audience, only 37 percent of that audience is composed of Persons 25-54. So, with KAAA, the advertiser would be wasting much of his/her advertising budget on people outside of the target. Here's the monetary analogy: For KAAA, 37 cents on the dollar will reach the target; for KBBB 58 cents on the dollar will reach it.

Despite numerous ways to demonstrate your station's strengths, the numbers still can't close a sale. They are simply the bridge between what an advertiser needs and what your station has to offer. The salesperson's job is to articulate this logical connection. Then, with some creativity, the numbers will surely add up to success.

Bill Rose and Arbitron may be reached at 212-887-1300.

The Griffin Reports by Craig Harper

There is no question that in today's selling environment, qualitative and product usage information should be a vital element in every presentation. Not a sometime thing or a "use as needed" product, but an integral part of the sales effort.

The reasons are readily apparent. More formats, compressed shares, more media choices, more sophisticated advertisers, and a change in how many

advertising decisions are being made. Manufacturers' representatives, distributors and brokers want and need more information than a ranker presentation or station performance with 25-54 adults. This is especially true in light of the sophistication of media competitors.

We urge our clients to keep in mind the four primary uses of this type of market research. The uses are:

- **Audience justification.** We don't mean

just presenting size of audience or that one station has 1,000 more listeners than another. Rather, showing that the station is reaching the *exact target audience* that the advertiser needs to reach.

- **Documenting the economic value of the audience.** This is often overlooked. Radio salespeople tend to talk about ratings and shares instead of the *value*

The Griffin Reports

continued

of their listeners to the advertisers. A station's audience is worth millions of dollars in purchases of goods and services, and that's the important thing.

- **Being a consultant.** Truly being able to show the advertiser how to get the best results for their advertising dollar.
- **Justifying rate.** If the previous three things are done well, this pretty much takes care of itself.

Here's an example. Recently, Don Raines, station manager of WQUT Johnson City, TN, participated in the annual presentation to a major beer brand. If his presentation had been based on ratings, Don would have been a poor second in the market and his inclusion in the media plan would have been in jeopardy. Don concentrated on the percentage of his audience who bought beer and how they compared (indexed) to the market. It turned the presentation around. Not only did he get the buy, but Don got the rate he wanted. He did it by justifying his audience, not with ratings, but with their consumption of the advertiser's product.

Beer Consumption 6+/Week
Composition Percentages
For Radio Station Weekly Cumes:
WQUT-FM



	Composition Percentage	Index to Market	Number of Persons
Purchased	20.51%	182	14,900
Plan to purchase	4.27%	124	3,100
Purchase and/or Plan	20.51%	177	14,900

Source data is from The Griffin Reports Radio Report for the Tri-cities market, Spring '94. Access Serial Number 000001. Licensed to Griffin Research, Inc.

Here's another example. Gene Millard, general manager of KFEQ-AM/KSJQ-FM St. Joseph, MO, was working with a bank that spent most of its money in newspaper. By using The Griffin Reports, Gene was able to demonstrate that the newspaper was not reaching the bank's primary customer for retail products like auto loans and checking accounts. Acting

as a true marketing consultant, Gene was able to illustrate that a media mix of Radio, with some newspaper, would get better results. He documented the economic value of the listener (millions of dollars in new auto loan potential, for instance) and sold an annual schedule which was 25 percent more than the amount he had received the previous year ... and at the rate he wanted. Gene also used The Griffin Reports to track the results, documenting dramatic market share increases for the bank after one year.

Primary Financial Institution
St. Joseph, MO Trade Area Adults 18+
'93 '94

1st Bank Maryville 1.22% 4.18%

Primary Financial Institution
Nodaway Co, MO Adults 18+
'93 '94

1st Bank Maryville 5.13% 20.41%

These two examples illustrate that qualitative market research, skillfully used on a consistent basis, is a key element in building revenue for Radio stations. *Craig Harper and The Griffin Reports may be reached at 901-853-3090.*

Marketron

by Jerry Cronin

Marketron has approached the "translation of audience numbers into sales opportunities" differently than other third party processors. We have written brand new windows applications for both qualitative services (Scarborough and Media Audit) as well as a quantitative (Arbitron) research and proposal program. Our priority in writing these programs was to make them as efficient and easy to use as possible.

The uniqueness of the proposal program is that it links directly to the Marketron traffic system, which in turn is connected to a demand pricing system. This represents an enormous advantage to the salesperson as well as management. Within the proposal the salesperson is able to see, for any daypart, the exact number of avails left to sell and the computerized price for those avails. At the

time the proposal becomes a contract the salesperson no longer needs to write up a contract. This is done with one computer command that reads the proposal and turns it into a contract. The pending contract is then electronically sent to the sales manager for approval. Upon approval the contract goes directly to the traffic director's system for examination. It is then scheduled by the traffic system.

The only entry necessary throughout this path was the salesperson entering the original proposal. The efficiency, the speed and this error-free paperless system is the direction that Marketron has taken in translating numbers into orders.

The "numbers" become the hub of the system. The proposal entry starts the entire chain of events. For this reason Marketron has built into the proposal a communications package that

will allow a salesperson with a laptop to send the proposal, through wireless communications, back to the station for the above process to take place. This will provide the salesperson with more latitude in moving from one call to the next. The proposal can also be transmitted through the stations internal e-mail system or the Internet.

Marketron feels that by making the most of the technology that is and has been available to use, we provide management with opportunities to view and understand their inventory in ways they have never seen before. Once a sales opportunity is opened the knowledge and finesse and the execution to produce the best return on that sale is our design. *Jerry Cronin and Marketron may be reached at 415-341-4004.*

The Media Audit

by Bob Jordan

The starting point of a winning sales program is a thorough knowledge of your station's audience beyond just age and gender.

Stage-in-life cycle, life styles, and socioeconomic characteristics are the building blocks of a qualitative story. They are the ingredients that provide insight into audience strengths that can make your sales presentation much more powerful.

For example, consider the following two Radio stations with similar demographics, but dissimilar life cycle and socioeconomic characteristics; they may buy the same products but in different degrees.

tage over WAAA. But as demonstrated in the table below, each station has its own unique strengths when audience quality, in terms of an advertiser's desired target audience, is taken into account.

Both stations have audience strengths that in some cases will be important to the same advertiser. An automobile dealer for example. Almost a third of each station's audience plans to buy a car, van or truck during the next 12 months. But if you consider the economics of each station's audience and the differences in life stages — young singles versus young marrieds with children — it doesn't take much thought to determine that each station's audience will be interested in different

models and sizes. Also

evaluation is greatly improved. As you can see, differences in stage-in-life cycle have a far more dramatic affect on purchasing than age demos. The presence of children in the household has a real impact on how we spend money and forces us to make changes in our activities as well as where we purchase goods and services. Where and how we purchase food changes with the introduction of children into the equation. Just over one-quarter (26.6 percent) of WBBB's audience eat at full-service restaurants two or more times per week versus only 8 percent for WAAA. But in the supermarket, WAAA is the clear winner with an average weekly expenditure of \$126 versus \$92 for WBBB.

Other life style classifications like Yuppies, Affluent Full Nesters, Affluent Empty Nesters, Affluent Blue Collars, Working Women and Working Mothers all add other dimensions to the selling proposition that will give you a better understanding of your audience and thereby improve your ability to add something extra to a presentation that explains why your audience offers an advertiser something beyond a single ranker analysis on a product or retail category.

Radio stations that invest in qualitative research, conducted with a sound and reliable methodology, will be the winners of tomorrow's highly competitive marketplace.

Bob Jordan and The Media Audit may be reached at 713-626-0333.

PROFILE OF TWO STATIONS

Audience Composition	WAAA	WBBB
Age 18-49	94.8%	97.2%
College Graduate	18.6%	50.6%
Average Annual Income	\$49,557	\$60,689
Professional/Technical/Managerial Job	17.7%	50.6%
Single/Under Age 35/No Children	12.6%	49.7%
No Children In Home	66.6%	29.5%
Frequently Eat At Full Service Restaurants	8.0%	26.6%
Average Weekly Supermarket Expenditure	\$126	\$92
Plan Purchase Car/Van/Truck Next 12 Months	29.3%	30.1%
Audience Ratings		
Age 18+ Rating	7.1%	8.8%
Age 18-49 Rating	9.3%	12.5%

If the buy was going to be based on a ratings ranker, WBBB has a clear advantage

over WAAA. But as demonstrated in the table below, each station has its own unique strengths when audience quality, in terms of an advertiser's desired target audience, is taken into account.

Both stations have audience strengths that in some cases will be important to the same advertiser. An automobile dealer for example. Almost a third of each station's audience plans to buy a car, van or truck during the next 12 months. But if you consider the economics of each station's audience and the differences in life stages — young singles versus young marrieds with children, each station's ability to put together a more convincing sales

presentation is greatly improved. As you can see, differences in stage-in-life cycle have a far more dramatic affect on purchasing than age demos. The presence of children in the household has a real impact on how we spend money and forces us to make changes in our activities as well as where we purchase goods and services. Where and how we purchase food changes with the introduction of children into the equation. Just over one-quarter (26.6 percent) of WBBB's audience eat at full-service restaurants two or more times per week versus only 8 percent for WAAA. But in the supermarket, WAAA is the clear winner with an average weekly expenditure of \$126 versus \$92 for WBBB.

Strata Marketing Inc.

by Bruce Johnson

Just as Radio has evolved over the last 10 years, so have the services of Strata. Our powerful ratings analysis programs are backed by a team of seasoned sales and service personnel who deliver unlimited service at no extra cost to you. Strata's programs are easy to use — just point and click to build a comprehensive presentation using spreadsheets, graphs, and reports.

Strata's Windows-based VIEW ratings analysis software automates the Radio selling process. Analyze your station's performance through trend, rank, audience composition, reach and frequency, and daypart analysis. You can "link and launch" from one program to another to instantly analyze your station's audience. The "link and launch" feature saves you time because you are not required to

enter survey, daypart or demographic data again. Our open spreadsheet design allows you to add multiple demos and dayparts to a single report.

Strata's new qualitative program, Q-VIEW, targets a market for multimedia campaigns by assessing valuable demographic, lifestyle, and consumption patterns. You can compare Radio to newspa-

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Strata Marketing Inc.

continued

per or show the combined penetration and efficiencies of broadcast and print. A spreadsheet "wizard" walks you through the creation of qualitative respondent profiles with a list of report analyses to choose from. Q-VIEW supports a variety of industry qualitative databases such as Media Audit, Scarborough, AccuRatings, Simmons and Leigh Stowell. Both VIEW and Q-VIEW are integrated to the most popular Windows graphing programs, including Excel, Lotus 1-2-3 and Quattro Pro. A simple click on a toolbar button provides an instant graphical representation of your ratings data.

VIEW and Q-VIEW are linked to a central contact management client and prospect database program called AXIS. AXIS was built by Strata for the Radio industry; it tracks Radio specific information such as demos and agency schedules in the format you require. AXIS is a true multi-user system that is network



compatible. Define spot placement and sales packages and let AXIS automatically distribute this information to the account executives. AXIS allows a qualitative profile created in Q-VIEW to be graphed and embedded in a letter in your word processing program. This letter will detail your proposed schedule, showing your station's qualitative "merged" penetration segment of the market. The mail merge feature lets you

send the letter to an existing client database or new business prospect list. Make the choice to fax directly to each recipient or print a hard copy to mail out later.

To enhance the support offered to our subscribers, Strata will establish a direct link to our customers through an e-mail phone line connection, providing instantaneous survey, schedule, and graphical file transfer. This means the station has the ability to reproduce or modify the files sent to them by Strata's

service department for a customer's presentation. Debbie Buckley, former Midwest Radio division manager for Arbitron Radio, now GSM of WRCX Chicago, recounts a recent experience where immediate service made a difference: "With their assistance we were successful in securing the \$100,000 increase we were looking for."

Bruce Johnson and Strata may be reached at 312-222-1555.

Tapscan, Inc.

by Drew Simpson

The TAPSCAN systems utilize market data from syndicated market research companies such as Arbitron, AccuRatings, Media Audit and Market Statistics, among others, to allow the Radio salesperson to intelligently assemble a "Thesis" marketing approach which accomplishes several goals in the sales cycle at the Radio station:

1) Identify a market condition which is unique to a specific advertising category, such as department stores, insurance companies, etc. The station would typically use the TAPSCAN Retail Spending Power (RSP) system to identify actual sales volumes geographically to analyze market share possibilities for the client.

2) Profile actual business activity and identify all of the players in a vertical industry, for competitive analysis, and to identify opportunity which can create rev-

PROSPECTOR Business Category Profile
New and Used Car Dealers
in the Cityname METRO Trading Area

County	Dealers	% of Metro
DeWitt County	65	13.8%
Cherokee County	71	15%
Henry County	108	22.5%
Franklin County	62	13.1%

TAPSCAN Retail Spending Power
Retail Sales Profile
New and Used Car Dealers
in the Cityname Metro

Total \$7,855,453,000 annually in New and Used Car Dealers in the Cityname Metro

KPPP-FM Can Help Your Dealership Increase its Share of the more than \$7.8 Billion Spent Annually in Metro Area New and Used Car Dealers

Here's KPPP-FM's Spending Power Profile for New and Used Car Dealers in the Cityname Metro Area, using total weekly listenership estimates.

Age Range	Spring 1995 Arbitron Weekly Audience Persons	Rating	Annual Spending Power in New and Used Car Dealers	% of Sales
12-34	426,800	25.3%	\$532,301,000	6.8%
18-44	346,800	28.2%	\$511,057,000	6.5%
18-49	582,000	24.6%	\$1,192,889,000	15.2%
25-48	423,900	22.3%	\$1,020,871,000	13.0%
25-54	476,800	22.7%	\$1,199,319,000	15.3%
35-64	347,900	21.9%	\$1,031,723,000	13.1%

Consumers in the Cityname Metro spend \$7,855,453,000 annually in New and Used Car Dealers. KPPP-FM listeners (age 12 and over) spend an estimated 21.2% of that total.

Tapscan Inc.

continued

enue for the client, and subsequently, the Radio station. TAPSCAN's Prospector system provides the sales volumes, and an assessment of credit worthiness prior to a sales call, along with intelligence on parent companies, key personnel, etc.

3) Reveal possibilities for an overall media marketing approach for the client or prospect, including unbiased evidence of each medium's strength or weakness, and the role of the station(s) in the media mix. The QualiTAP system, using Scarborough, Media Audit, Griffin, MRI, or Simmons data provide a market level qualitative profile of media product usage, along with lifestyle profiles of the market in order to associate the station characteristics with the desired target audience.

4) Initiate a strategy which provides a reasonable return on investment (ROI) by executing the advertising schedule for one or for multiple stations or media. The TAPSCAN system is the vehicle for this process, using data from Arbitron, AccuRatings, Willhight, BBM (Canada), or other available Radio research data. The reports that are generated at this point are in desktop-published form and presentation-ready. The actual campaign information is also ready in electronic form to be fed to any traffic system at a Radio station.

5) Audience numbers, whether they are defined as qualitative or quantitative in nature, funnel into TAPSCAN's GridONE system along with station inventory supply and demand factors to

provide realistic pricing of inventory. This process, integrated with the core TAPSCAN sales presentation systems, accomplishes both the marketing goals of the advertiser and the financial targets of the station.

With the TAPSCAN Desktop marketing philosophy, Radio stations can take the "integrated systems" approach to control all aspects of their sales efforts. The benefits from having all of the TAPSCAN systems integrated together are realized by the station and by the advertiser since both parties now can truly understand and exert control over the sales and marketing function of their respective businesses.

Drew Simpson and TAPSCAN may be reached at 205-987-7456.

Willhight Research Inc.

by Jim Willhight

One of the problems Radio has had in presenting its marketing ability is not knowing how to show a retailer the value of a specific advertising campaign.

Willhight Research Inc. has designed a specific product called the Market Value Potential™ (MVP™) Reports to assist in the process.

The tools needed are as follows:

- 1) A standard Willhight Research Audience Measurement Report showing AQH Persons and Weekly Cume Persons.
- 2) The Willhight Research's WillReach™ PC Software.
- 3) The Willhight Research's MVP™ Expenditure Report.

For an example, we will use data for KDUK-FM, a CHR station, in the Eugene, OR, market (12+ population 246,500).

KDUK will be making a presentation for an advertising campaign for Guaranty Chevrolet-Pontiac-Olds-Geo. The advertising campaign is designed to run for one week with a minimum frequency of three. Since the dealership has a large variety of new vehicles ranging

from Olds to the Geo, the target for this campaign is 18+ adults.

Step 1) Using the Willhight Research WillReach™ PC Program, we select the market (Eugene) and enter a frequency requirement of three in the program. The program shows us that 25 weekly spots (Monday-Sunday ROS) will give us the following:

Frequency: 3.1
One Time Reach: 13,768 18+ Adults
Percentage Reach: 64.3% of Station's Weekly Cume 18+ Adults

Step 2) Using Willhight Research's new product, the MVP™ Expenditure Report, we find that \$1,172,000 will be spent by KDUK's 18+ audience (per week) on a new vehicle.

Step 3) We know that the 25 weekly spots will reach 13,768 listeners or 64.3 percent of KDUK's 18+ Adult Weekly Cume. Multiply the weekly MVP™ (\$1,172,000) by 64.3 percent. One finds that 25 weekly spots will reach an audience that will be spending \$753,596 on that specific product during the same week.

Step 4) Convert the data into the MVP

Power Ratio™. At \$28 per spot, the cost for this flight is \$700. By dividing the MVP™ amount of \$753,596 by the cost of the flight (\$700) one finds the MVP Power Ratio™ to be over 1076 to 1.

This means that for every dollar Guaranty Chevrolet-Pontiac-Olds-Geo spends on this advertising campaign, over \$1000 will be spent on a new vehicle by persons who hear the spot. With the average listener hearing this spot over three times!

In summary, the KDUK listeners who hear the auto dealer spot (an average of three times) will spend over \$700,000 on a new car or truck within the week that they hear the spot!

The data report here is from actual Willhight Research Inc. data. The rate is an average reported by the station.

We have found that our new product, MVP™, in conjunction with our standard audience measurement data and WillReach™ program, is a powerful tool giving a consumer profile of each station's listeners and the listener Market Value Potential™.

Jim Willhight and Willhight Research may be reached at 206-431-8430.

MOVERS & SHAKERS

★**Richard A. Ferguson**, president and CEO of NewCity Communications, has been elected chairman of the Radio Board of the NAB. 202-429-5350

★**Ellen Strahs Fader, Louis Leonardelli and Bob Damon** have been named VPs at Katz. Fader, formerly with Osborn Communications, is now VP, investor relations with Katz Media Group. Leonardelli has been promoted from senior accountant to VP, financial services for Katz Media Corporation. And Damon, formerly with Ernst & Young, is now VP, corporate controller for Katz Media Group. 212-424-6454

★**Carey Davis** has been named VP of sales development for Group W Radio. Davis had been GSM of WINS-AM New York. 212-885-2720

★**Glenn Horine** has been appointed VP of sales for SportsFan Radio Network. He had been director of sales promotions for Time Warner Sports. 212-875-8863

★**Walter Powers** has been promoted from director of client services to VP/programming for Broadcast Programming. 800-426-9082

★**Dave Nichols** has returned to Nashville-based Film House as VP of marketing. Nichols had been executive director of Country Radio Broadcasters. 615-255-1000

★**Tom Perry** has been appointed VP/director of sales and regional manager of Major Market Radio Sales in Chicago. He held the same position for Major Market Sales/Detroit. 212-916-0524

★**Michael J. Brochstein** has been named senior VP of sales for Westwood One Radio Networks Division. Brochstein had been a sales executive for Turner Broadcasting and Blair Television. 212-611-2052

★**Paul Gregory** has been appointed VP/SM for ABC Radio Networks' new San Francisco sales office. Gregory was previously VP of sales planning in the New York Office. 214-776-1644

★**Doug Sterne** has been named VP/GM of WMVP-AM Chicago. He had been director of sales at KNBR-AM/KFOG-FM San Francisco. 312-440-5270

★**Mark Pucci** has been named senior VP/GM of Capricorn Records. Pucci had been Capricorn's VP/publicity & media relations. 615-320-8470

★**Jody Williamson** has been named VP/GM of the Illinois and Wisconsin Radio Networks. Williamson had been GSM at the Networks. 312-943-6363

★**Mike Crusham** has been appointed VP/GM for KLBJ-AM/FM and KHHT-FM triopoly in Central Texas. He had been with WWSW-AM/FM Pittsburgh. 512-832-4065

★**Dennis Mellott** has been appointed GM of WSDR-AM and WSSQ-FM Sterling, IL, and WZZT-FM Morrison, IL. Mellott was previously LSM at the Illinois and Wisconsin Radio Networks. 312-943-6363

★**Tammy Kay Kinzer** has been promoted from LSM to GSM of WAXQ-FM New York. 212-819-3194



1-800-226-7857 CLASSIFIEDS

■ HELP WANTED

ARBITRON is looking for radio people who know the meaning of customer service. See page 19.

NYC Digital Audio Mfr Seeks:

SYSTEM SALES

Technical sales position for dynamic self-starter to expand our growing nationwide customer base. Use your creativity, technical knowledge, and organizational skills. Travel, run seminars and demos, and close deals. PC/Windows install./config. exp. req. Send resume/letter to Blind Box 844A c/o *Radio Ink*.

SUPPORT SPECIALIST

Energetic individual needed with strong interpersonal and troubleshooting skills to provide phone and on-site technical support. Extensive customer contact and travel. PC, Windows, LAN, rel. database exp. req. Send resume/letter to Blind Box 844B c/o *Radio Ink*.

■ HELP WANTED MANAGEMENT

American Radio Systems seeking top 50 stations. See page 16 for details.

Growing group seeks street-savvy, management-caliber talent for immediate placement in new acquisition. If you're a dynamic leader/trainer with strong sales credentials, we provide an opportunity where your talents can finally be appreciated. Resume to (the Real) Howard Johnson, WRCQ Radio, 225 Green Street, Suite 906, Fayetteville, NC 28301. E.O.E.

GSM needed for expanding triopoly in the Northeast. Top 75 market. Includes a Class B FM. If you have sales management experience and want to work for a client-focused, promotional-oriented group, send resume in confidence to: Blind Box 727 c/o *Radio Ink*. E.O.E.

GSM — Can you hire, train, motivate and sell better than your competition? NW Ohio City's only FM-FM combo is seeking candidates who have two-five years experience with a proven track record. Send resume to: WZOQ/WYRX, 710 North Cable Road, Lima, Ohio 45805.

■ HELP WANTED MANAGEMENT

Incredible opportunity for sales manager in Corpus Christi, Texas to join top-ranked CHR, News/Talk AM and start-up FM duopoly. Must enjoy cool beaches, fired-up sales staff and hot market potential. Resume/references to: GM, P.O. Box 9757, Corpus Christi, TX 78469 (512) 883-3516 EOE.

Major Market Adult Standards AM station seeking experienced GSM. Experience with Retail/Direct skills, Event Marketing Driven Sales, Agency Development, and National Sales a must. Top 25 experience a plus. Tremendous opportunity for growth & advancement. Send resume to Jim Hooker, WAIT Merchandise Mart, Suite 1547, Chicago, IL 60654. E.O.E.

Sales Manager. Top-rated Fresno duopoly KFSD/KEZL is seeking a local sales manager. Fresno has projected radio revenues at 25 million for 1995. Centrally located in California just two and a half hours from the Bay Area, three hours from LA. Affordable housing, great place to raise a family!! Successful candidates should have a minimum of two years sales management experience. If you have a strong track record and want to grow with a company who rewards results, fax resume to: (209) 251-3347 E.O.E.



HELP WANTED MANAGEMENT

Selling GM with management experience needed for NC combo. Contact personnel, Curtis Media Group, 3012 Highwoods Blvd., Suite 201, Raleigh, NC 27604. EOE.

HELP WANTED GENERAL SALES MANAGER

Dame Media's top-rated central PA stations, WKSB/WRAK/WFRY/WFRE, are looking for experienced take-charge leader for creative team of advertising professionals. Successful applicants must have strong sales and people skills, proven bottom-line performance and integrity. Send letter/ resume/salary history to James Dabney, GM, P.O. Box 3638, Williamsport, PA 17701. EOE

HELP WANTED NEWS DIRECTOR

On-Air Radio News Director. Longview/Tyler, Texas. We are looking for an aggressive, hard working person not afraid of responsibility and long hours. Good writing under deadline pressure a must. Successful candidate will have developed radio skills with a desire to learn more and wear a few other hats as well. If this is you, call KEES Talk Radio (903) 295-8182. E.O.E.

HELP WANTED SALES

WDHA/WMTR Radio is seeking AE with college degree, plus a minimum of 2 years experience in radio sales. Choice candidates are aggressive closers who maintain rate and inventory integrity, yet are service-oriented relationship builders. Promotional creativity desirable; expertise in Arbitron/Maximiser a must. Send resume/cover letter and earning requirements to: GSM, WDHA/WMTR, 55 Horsehill Road, Cedar Knolls, NJ 07927 Fax: 201-538-3060. No phone calls please. An EOE.

We're looking for sales professionals for positions in our production library, morning show services and programming divisions. If you are an experienced, self starter please fax/send your resume and references to: Rick Lemmo, Vice President Sales & Marketing, TM Century, Inc., 2002 Academy, Dallas, TX 75234. Fax: (214) 406-6890. (No calls, please).

HELP WANTED SALES MANAGER

Maine's largest market needs a sales manager for 50,000 watt well-established FM station. Expanding group with great growth potential. Must have retail as well as agency skills. Must be a killer of the first order. John Bell, P.O. Box 9739-1080, Portland, ME 04104 EOE.

SITUATION WANTED MANAGEMENT

**Been There!
Seen It!
Done It!**
Group Head - Owner
GM - GSM - SM
AE - PD - DJ
If your company is looking for excellence in leadership, then your company is the one I am looking for!
Reply to Blind Box 850 c/o Radio Ink

Need creative, versatile, experienced GM? Will relocate. Dave (217)-245-0043.

Sales Manager. Posting 50%+ sales increases in 1995. Good leader, trainer and salesperson. Major and medium markets. Minority Candidate. Call 1-800-841-5168.

SITUATION WANTED NATIONAL/REGIONAL MANAGEMENT

What You Are Seeking Is Seeking You. GSM that believes in leading not controlling a staff. Trained by the best the Radio industry has to offer and ready to train and develop your staff. An innovative thinker and bottom-line driven. Send inquiries to: Blind Box 747 c/o Radio Ink.

SITUATION WANTED PROGRAMMING AND PRODUCTION

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

EQUIPMENT FOR SALE

Comrex 2XP two-line encoder and Shure M267 mixer, both two years old, mint condition, one owner. \$2800 for both. Robert Crayhon (914) 632-4565.

Classified Ad Rates
All orders and correspondence pertaining to this section should be sent to: RADIO INK, 224 Datura Street • Suite 701, West Palm Beach, FL 33401
Call (407) 655-8778 or fax to (407) 655-6164. Classified listing: \$1.50 per word. Classified display: \$130 per inch. Blind box: \$15 per issue. All ads must be prepaid and if not paid by deadline may be subject to cancellation. Checks, Mastercard, Visa and American Express accepted.

YELLOW INK™

COLLECTION CONSULTANTS

Szabo Associates, Inc. 404-266-2464
Media Collection Professionals. Local, National and International Receivables. No other offers you so many value-added services.

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SUBSCRIBE NOW—get 26 crisp, usable :60s that sell, every month. (Or try us out—send \$29 for your sample pack of 10 great :60s.)
Hire a copy pro for less than \$2 a day!
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Circle Reader Service #170

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CREATIVE COPYWRITING WORLD-CLASS PRODUCTION
Productions
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If your salespeople are sitting in front of computers trying to write copy, they're not out selling. We turn around persuasive copy in 24 hours. SUPERIOR production in 48. Equip them and send them out. Overseas inquiries welcome
Contact Bill Flowers at Urbanwild Productions
Phone (207) 583-9911 • FAX (207) 583-2328

Circle Reader Service #171

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Financial solutions! Accounting and tax services ... single station or group ... Fixed monthly fee ... Also bank financing and refinancing plans, purchase investigation analysis and sales presentation packages at per diem rates. References from industry leaders. McEntee & Associates P.A. 407-640-3585 ask for Bill.

Gary Stevens & Co. 203-966-6465
America's leading independent radio broker. Fax 203-966-6522

LISTING AD RATES

LISTING (NAME & PHONE)	13 ISSUES \$195	25 ISSUES \$300
ADDITIONAL PER EXTRA LINE	65	100

BOX AD RATES

AD SIZES	13 ISSUES	25 ISSUES
1"	\$975	\$1,750
1-1/2"	1,403	2,572
2"	1,872	3,360
3-1/2"	2,291	4,112
3"	2,691	4,830
3-1/2"	3,071	5,512
4"	3,442	6,160

Replies to Blind Box numbers should be addressed to: Blind Box (#), c/o Radio Ink • 224 Datura Street • Suite 701 • West Palm Beach, FL 33401



YELLOW INK PAGES™

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Media Brokers, Consultants and FDIC Approved
Appraisers — nationwide. Fax: 303-231-9562.
Al Perry.

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LINERS • IDS • PROMOS
ALL FORMATS 800-459-DEMO

INDUSTRY ORGANIZATIONS

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"Money Machine"

Gives your station instant impact ...
Create excitement
with cash
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Sales turnarounds and troubleshooting. In-
station and group owner sales training. Sales
management & advertiser seminars. New ac-
count sales and client development. Takeover
counsel to first station owners.

MARKETING AND PROMOTION

Listener's On-Air Participation Builds Loyalty!

The game I.N.I.T.I.A.L. Response® Radio
tests who you know based on their initials.

*Inventor with the initials G.M.
Painter with the initials M.C.*

Answers come from limitless categories ...
Today's news ... history ... the music or
entertainment industry ... you decide.

For more information call:

CURRY GAMES, INC.
1-800-766-9880

2004 12th Street, Suite 7
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Circle Reader Service #174

J * U * M * B * O EVENT TAPE™ Be Everywhere!



ONE COLOR
Budget Express
\$299 +S/H
3000 ft.
Low One-Time Set Up

Also Available:
BunchaBANNERS™
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FirstFlash!

1-800-21 FLASH
(1-800-213-5274)

Circle Reader Service #175

MARKETING AND PROMOTION



INFLADABLE IMAGES ...

Attract attention to your station events
with a customized giant inflatable.
Perfect for your next BIG promotion!
Blow up your mascot or create your
own shape and event.

Contact: Lenny Freed
(216) 273-3200 ext 137
Fax: 216-273-3212

INFLADABLE IMAGE INDUSTRIES
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It's better than
Brand 'Z'!



KD Kanopy®
KD Majestic—
Aluminum frame is 25%
lighter and 40% stronger
than the Originals.
10' x 10' or 10' x 20' includes
a heavy duty carry bag.



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Creative Media Management, Inc. 813-536-9450
Direct mail and tele marketing for radio...business
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PAINTER CAPS — T-SHIRTS — BANDANNAS.
Inexpensive Premiums That Work! English,
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800-277-0031. Gorgeous screening.



MARKETING AND PROMOTION

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This Las Vegas style one-armed bandit distributes custom printed "coupons," "incentive offers" or "prizes."

WIN NEW BUSINESS!

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- Shopping Malls
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Call today for information on how you can start winning new business with the Jackpot Machine

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Look No Further!!!

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CRAZY FOR BROADWAY!

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Music by these great composers:

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JEROME KERN, GEORGE GERSHWIN,
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Circle Reader Service #180

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Broadcast Programming 1 800-426-9082
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Radio Music formats on CDs and tape. The local alternative to satellite programming.

GIVE CLIENTS A REASON TO ADVERTISE

Short programs, jingle/spot packages ... for Easter, Christmas, Valentine's Day, National Music Month, Sherlock Holmes' Day ... and more!

Call
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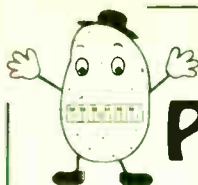
(501) 224-1111
ask for Cindy or Dick

Circle Reader Service #181

Rick Dees just bought some Hiney again. My Hiney is for sale in your market too! Call big red Hiney 817-595-4550.

Circle Reader Service #182

PRODUCTION



RADIO POTATO™

- SWEEPERS
- PRODUCTION MUSIC
- NEWS/TALK PACKAGES

FOR A FREE DEMO, CALL
800-GOT-NUPIS
(800-468-6874)

Circle Reader Service #183

Sell your products
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Circle Reader Service #184

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PROGRAM DELIVERY
YOU CAN
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To receive media kit and details on special introductory rates



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Circle Reader Service #185

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Rain or shine, here's a custom-formatted, personalized and localized weather forecasting system your audience will stay tuned for every day.

SPEAKER/TRAINING

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

SYNDICATED PROGRAMS

Dr "Red" Duke's Health Report
has been a TV success for more than a decade. By popular demand it is now available for radio as 5 segments weekly of 40-seconds each. For complete details, call
Mark Carlon,
713/792-4633.



Circle Reader Service #185

SALES PROMOTION PLANNER

ideas you should start planning now

NOVEMBER

HGrocery & Turkey Sales
Jewelry

TARGET PRODUCTS

Toys
Electronics

Clothing
Major Appliances

DATES TO REMEMBER:

3 Sandwich Day
11 Veteran's Day

4 Sadie Hawkins Day
16 Great American Smokeout
24 Busiest Shopping Day

7 ElectionDay
23 Thanksgiving

NATIONAL

Diabetes Month

CREDIT CARD SPENDING

The day after Thanksgiving is the biggest shopping day of the year and usually generates 3 to 4 percent of Christmas sales for retailers. More customers means more credit card usage. More specifically, card carrying customers spend three times as much as those without store cards. In fact 20 percent of all annual spending is done with credit cards. Two-thirds of all families have at least one retail credit card. Higher household incomes (50,000+) have the highest percentage of business credit card use and own seven or more cards. Encourage your retailers to start early to get customers signed up for credit cards before the holiday rush. Use credit card names in the commercials to increase card spending. (Source: The Seasons of Business by Judith Waldrop, American Demographics Book, 1992)

HOLIDAY HAPPENINGS

- "Turkey Bowl." Have a bowling tournament with frozen turkeys at a grocery store or bowling alley.
- "See It Before You Can Rent It." Give away free rentals of movies before they are available for rental.
- "Shop Till You Drop." Be at the mall the day after Thanksgiving, broadcast, give out shopping bags with sponsor logos, merchandise and coupons.
- "Bikes for Tykes." Collect used bicycles and tricycles for the needy.
- "Feed the Homeless." Go on the air and solicit restaurants to donate food for the homeless.
- "The Turkey Tune-up." Cross-promote a tune-up client and grocery store and give \$ off a turkey with every holiday tune-up and \$ off a tune-up with every turkey.

SEPTEMBER QUICK FIX™

- "Monday Night Football Live From Your Home." Send your night DJ live to a winner's home for a party for 15 people and supply refreshments from a sponsor.
- "Cosmetic giveaway." For Self Improvement Month give away promotional packages from Clinique or Estee Lauder while they are hosting their gift with purchase promotions for added value.
- "Singles ads." Run single ads on the air and have sponsored by a dating service or night club. (Use commercials for the ads.)

DATES TO REMEMBER

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

NATIONAL:

Self Improvement, Cable TV, Literacy and Baby Safety Month

OCTOBER QUICK FIX™

- "Blue Jean Day." Declare one day before a fair, rodeo, or big outdoor event "Blue Jean Day." Everyone is to wear jeans to work. Tie in sponsors, get a declaration from the mayor, and give away prizes to the offices that participate.
- "Drive for Your Dinner." A car dealer gives away dinners with each test drive.
- "The City's Largest Pumpkin Patch." A car dealer hides plastic pumpkins all over the lot for children to collect prizes from on Halloween.

DATES TO REMEMBER

9 Columbus Day
14 Dessert Day
16 Boss's Week
21 Sweetest Day

22 Mother-in-Law Day
31 Halloween

NATIONAL:

Adopt a Shelter Dog, Country Music, AIDS Awareness, Pizza, Popcorn and Car Care Month, Baseball World Series

DECEMBER

TARGET PRODUCTS:

Toys; Christmas Sales; Credit Cards; Jewelry; Appliances; Office Supplies

DATES TO REMEMBER

9-16 Hanukkah
21 1st Day of Winter
25 Christmas Day
31 New Year's Eve

JANUARY

TARGET PRODUCTS:

Ski Equipment & Resorts; Clearance Sales; Weight Loss Centers & Products; Fitness Centers & Products; Office Supplies; Tire Dealers; Cold & Flu Season

DATES TO REMEMBER

1 New Year's Day
4 Trivia Day
8 Elvis Presley's Birthday
15 Martin L. King Jr. Day
28 Super Bowl Sunday

NATIONAL

Pizza Week, Soup and Eye Care Month

* *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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GRAPEVINE



▲ Getting literal on their listeners, KCLX-FM San Diego kicked off the hot season by launching, "Summer," with a note attached informing the lucky person who found her of winning a dinner for two at the city's Planet Hollywood. Well, a nameless avocado farmer found her 40 miles from the launch site and decided he'd rather cash in on some tickets to Earth Wind & Fire. Unfortunately, because Summer is station property, KCLX couldn't comply with the farmer's other request to ... "keep her as a souvenir."



▲ Is that Lady Margaret Thatcher way down there at CBS Radio studios with Gil Gross? The former British Prime Minister was promoting her new book, "The Path to Power" and dropped by to see Gil and chat with listeners.



▲ "Uh, hi, my name's Garth and this is my friend Lon. What's your major?" Brooks dropped in recently on Lon Helton, host of Westwood One Entertainment's "Country Countdown USA."



▲ Marking the occasion of joining the New York Stock Exchange recently, the gang at Infinity Broadcasting put a 30-foot high Radio at the 11 Wall St. entrance of the NYSE. (L-r: Infinity Chairman Gerry Carrus, NYSE Chairman Dick Grasso, Infinity President/CEO Mel Karmazin, Infinity Co-chairman Mike Wiener and Infinity CFO Farid Suleman)

SEND PHOTOS OF YOUR

organization's major events to: **GRAPEVINE**
c/o Shawn Deena • 224 Datura Street • Suite 701 • West Palm Beach, FL 33401

PRODUCT NEWS

New from Michael Corbett, of the Michael Corbett Company Marketing Advisory Services is, *How to Make the 33 Ruthless Rules of Local Advertising Work For You*. It's a book that focuses on the business of advertising rather than the selling and it is done from the viewpoint of the advertiser rather than the media. So if you're in sales, you'll want to read it — before someone else does. 407-744-2404



The time has come once more for *The U.S. Consumer Electronics Industry's In Review: Entertainment & Education Yesterday, Today & Tomorrow* ('95 Edition). It covers all the highs and lows of last year and then some. 703-907-7674

• **Promotional pasta.** Need a new way to approach your promotion? How about pasta and pretzels? Then perhaps you

should check out Shapes Unlimited. They can do logos, call letters, animals you name it — in creative pasta and pretzel shapes. Recently featured on the Howard Stern show with their Pasta Erotica (self explanatory) Shapes Unlimited will put together a package customized to your station's needs. And the best part is, you can eat it. Fusilliness eh? 212-251-0062

Recently updated with all new information is the four-color *Radio Marketing Guide And Fact Book For Advertisers* from the RAB. The wide range of data includes Radio audience profiles, specific target consumer groups, competitive media and individual Radio format profiles. And it's got all those colors too. 214-753-6700



Wayne Campbell and company at Filmhouse have their new Fall 1995 Demo reel available, showcasing two of the year's most

talked about TV campaigns for New York's WRKS and Philadelphia's B101, along with the story behind the latest campaign of KCBS-FM Los Angeles. You'll laugh, you'll cry, you'll watch it again and again. 615-255-4000

• **Producers ...** Radio One Network and the Moon Mullins Company have announced a liaison to create a Hot New Country format ... One-On-One Sports Networks has acquired SportsRadio Network increasing its base from 170 to more than 290 Radio stations ... and Taylor Satellite Network is currently working on delivering Talk Radio direct-to-home via satellite just like cable along with "on-demand program access through the Internet." Stay tuned.



SEND PHOTOS OF YOUR NEW PRODUCTS, services and programs to: PRODUCT NEWS
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BLAST FROM THE PAST™

Hanging out and feeling groovy ...

These strapping young men aren't just fun-loving nature boys. They're the 1971 on-air staff of WMC-FM Memphis (FM-100). Take a close look at the mustached fellow in wallpaper patterned shirt. He's none other than Barnstable Broadcasting President Dave Gingold, then known as David Day. L-r: PD Mike Powell, MD Ron Michaels, Jon Scott, Day ... er, Gingold, Win Bush and Greg Hamilton. This pose by the way was for the cover of WMC's album, "We Love This Tree!"



SEND US YOUR OLDIES!

We're looking for old photos! (They will be returned.) Send them to: "BLAST" c/o Shawn Deena, 224 Datura Street • Suite 701, West Palm Beach, FL 33401. Put your name and address on the back of each photo with "please return." Include a description of the photo and any people pictured.

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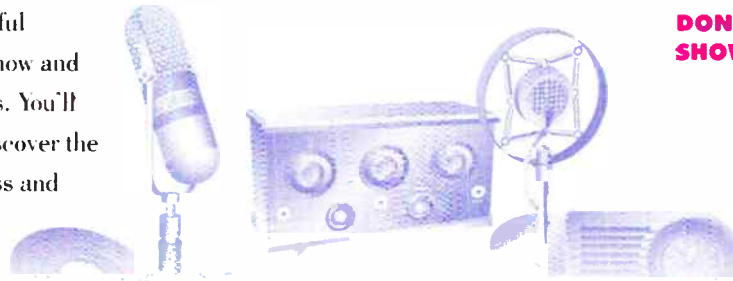
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- Mel Karmazin and Lowry Mays, CEO's of two of the worlds largest, most influential radio groups, explore "Radio: Today's Trends, Tomorrow's Opportunities."



- At the NAB Radio Luncheon Ben Cohen and Jerry Greenfield of Ben & Jerry's Ice Cream share their



secrets to success and Nancy Widmann, President of CBS Radio, receives the National Radio Award.



- "Opportunity '95 the Complete Radio Job Fair" provides managers and owners with an opportunity to meet qualified individuals seeking careers in radio.

- Join FCC Chairman Reed Hundt at the Friday morning FCC Chairman's Breakfast and meet Commissioners James Quello and Susan Ness, along with other high level FCC staff,



as they take part in a variety of regulatory sessions.

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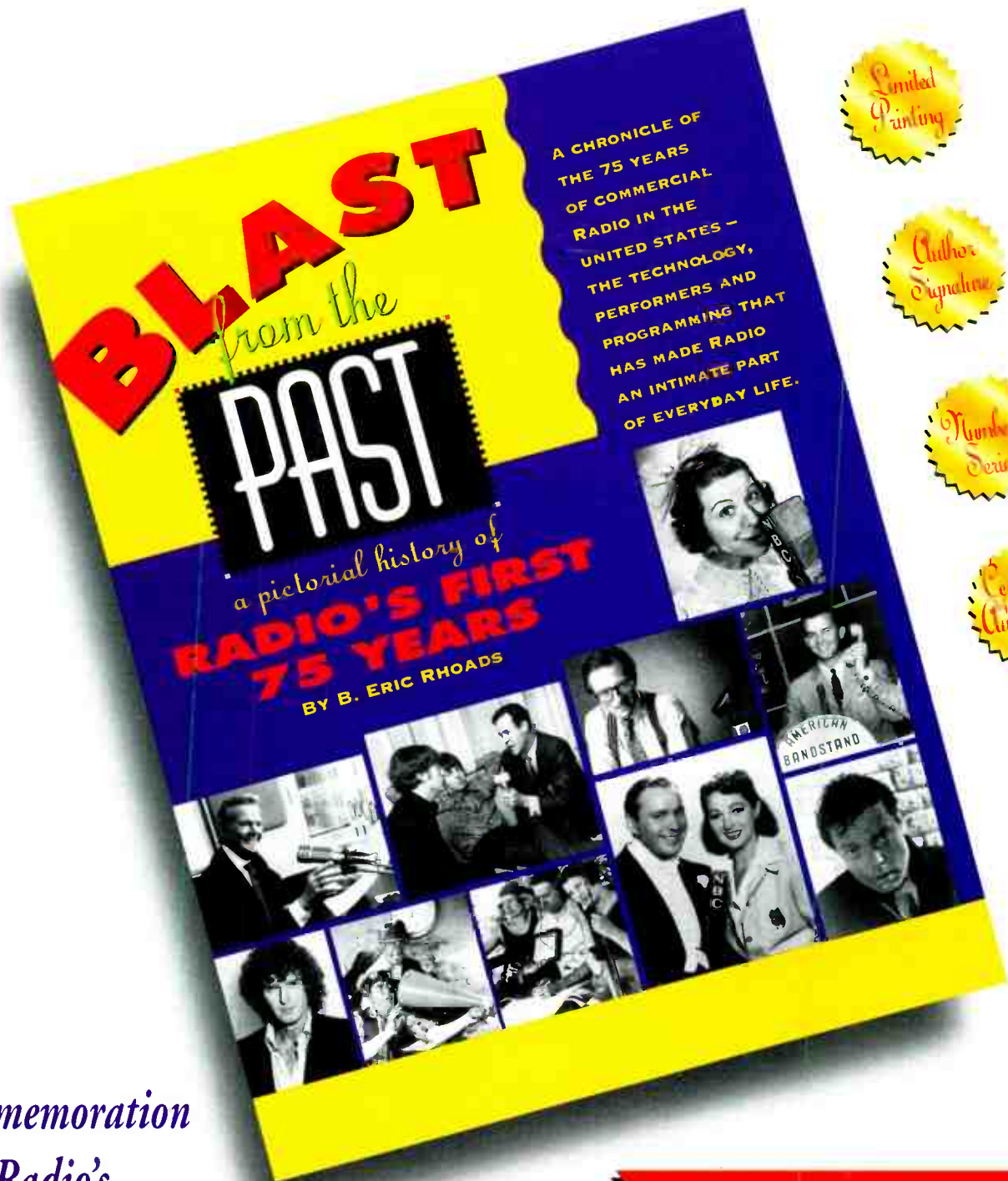
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