

Radio's Premier Management & Marketing MagazineSM

RADIO INK

'96
FORMAT
OUTLOOK

The Cost
of Turnover

Starting
A New
Talk
Station

**KATHY
MARIEN**
FINANCING
BROADCAST
ACQUISITIONS

Vol XI, Number 6
March 1996

U.S.A. \$6.95
CANADA \$7.95



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Tom Cuddy
Vice President/Programming
(212) 613-8921

October 27, 1995

Bob Shannon
TM Century
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Dallas, TX 75234-9220

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Tom Cuddy

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RADIO INK

Radio's Premier Management
& Marketing MagazineSM

VOL. XI • NUMBER 6 • MARCH 11, 1996

INTERVIEW

**Kathy
Marien**

14

*As president/
COO of
Allied Capital
Lending
Corporation, a*

*small business lending company, Marien discusses
what makes a successful Radio operator, how
someone can get started as an owner in today's
broadcast environment, and what she believes
deregulation can do for the Radio industry.*



SPECIAL REPORT

**Format
Outlook**

1996



30

*Radio Ink
asked some
top consult-
ants which
formats will gather*

*strength and which will weaken by the end of
the year.*

Cover photo by: Joe Rubino

DEPARTMENTS

Publisher's Notes	4
Letters	5
Product News	6
Grapevine	7
People In Ink™	8
Forum	9
News	10
Million Dollar Club™	11
AD INK™	19
<i>Ad-Dendum™, Success Story, Ad News, Q&A</i>	
SALES INK™	23
<i>Hot Tips, NonSpot Revenue, Sales Meeting, Managing Sales, Sales Promotion Planner</i>	
PROGRAM INK™	27
<i>PD Forum, SoundBites, Talk Talk, WebSite-ings™</i>	
Advertiser Index	37
Blast From The Past™	38

COLUMNS

Management	12
<i>The real cost of turnover. by Philip Jay LeNoble</i>	
Sales	24
<i>Overcoming F.E.A.R. by Pam Lontos</i>	
New Business Development	25
<i>Winning the race for revenue. by Bob Keith</i>	
Programming For Management™	28
<i>Airchecks: What you should look for. by Terry Patrick</i>	
Talk Radio	29
<i>Starting a new Talk station. by Walter Sabo</i>	

COMING NEXT ISSUE

- ▶ **What Howard Stern Has To Say About The Radio Industry!**
- ▶ **What To Know Before You Go [to the NAB Convention]**

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Circle Reader Service #104

When looking for Radio salespeople in the past, I would often look for people who listened to my Radio station. The idea was that someone who loved the station as a listener would be able to sell with more passion. If I was looking for a sales manager or a GM, I would often look to people who had previously been “in the format.” The theory was that certain formats required a different type of sell. That of course has been how a lot of us have operated. Because of sales and management mind-sets, many of us even went so far as to divide the sales staffs of our AM and FM because people had a tendency to sell one over the other.

Today our selling environment has changed dramatically. Our sales staffs are selling three or four stations now and will soon be selling six or eight. Each station has its own unique format, nuances, and purpose. No longer are our salespeople able to be format specialists... only Radio marketing specialists. That's even changed as some Radio companies have their sales team selling five stations, billboards, and other media services in the market.

As a result of these changes we will need to re-train our industry sales and management force with entirely new skills. We can no longer survive on one product's success, but on the combined success of all products. New forms of packaging, marketing, and negotiating skills are not only important, but crucial.

Radio has its biggest opportunity yet as the telecommunications bill's effects

unfold. As an industry we should see Radio's biggest advertising share ever. To be effective we'll need to reinvent our structures, jobs, and how we physically handle life with six or eight stations and multiple cultures. Coordination of all strategies will become imperative, as will re-education of the customer.

Though this period will bring Radio's biggest windfall of success, it could be most trying as we adjust to a brave new world. Our industry has touted the importance of training for years. This is the time it becomes the most critical. Our industry's independent sales trainers, and the Radio Advertising Bureau's training department need to rise to the occasion and bring scores of fresh new material that will apply to a dramatically new selling environment. The National Association of Broadcasters needs to fuel our industry with new information on how we restructure our operations and merge our cultures. Those of us in the trade press need to look for ways of communicating the successes and failures, and offering cutting-edge ideas for managers and programmers. Most important, you need to become proactive and make the re-education process imperative in your own organization.

Moses has parted the waters. As we prepare to cross into Radio's new millennium, it's important we all know how to swim.

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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.

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LETTERS

V Chip Already Installed It's The On-Off Switch

An unfortunate moral of history is that great damage is often done by those seeking to do good! The Children's Crusade in the Middle Ages is a classic example. Well-meaning gentry loaded their young off to the Middle East to liberate the Holy Land from the infidel. The children were massacred.

The V chip appears to be another well-intentioned effort to do good, and oddly enough, in the name of children. It is my fervent hope that our children's freedom of choice is not massacred as their gentry eagerly load them off on another "holy crusade."

I suggest that the V chip was installed in the very first television, and there is no need for another. It was called the on-off switch then. I hope the same people remain in charge of that on-off switch today, the people who purchase the set, and no one else.

**Mike Ginsburg, VP/GM
KWNR-FM
Las Vegas, NV**

New AD INK™ Will Bridge Gap

There is so much information in the Radio industry that it is hard to stay on top of it all. I applaud your publication in its commitment to providing the industry with the latest news in simple, easy to read sections. I enjoy your new features including your AD INK™ section. Both the advertising community and Radio have had its share of differences. I believe this section will help bridge the gaps that now exist. AD INK™ will become more vital as we progress in the years ahead.

With my 14 years in the Radio industry, I now get the full, concise picture on the happenings in our industry.

**Kevin J. McCarthy
SRDS Radio Advertising Source
Des Plaines, IL**

Points On Stern Make Sense

You've done it again! Your points on Howard Stern are well-thought-out and make great sense.

**E. Alvin Davis
74777.715@compuserve**

Stern At NAB? No Thanks!

I do not agree that it would be good to have Howard Stern speak for NAB. I agree with you: "I'm more a believer in self-regulation than imposed [government] censorship."

But self-regulation implies being a responsible member of the community. In my opinion, Stern is not. Stern has exploited the community. He has terrific ratings, to be sure.

But other reprehensible members of the human race have also been popular. Al Capone was a popular figure in his day. So was Adolph Hitler. So was Jim Jones of the People's Temple. They all exploited other individuals. In that particular way, they're similar to Howard Stern.

I don't believe it is appropriate to reward irresponsibility by honoring the irresponsible one with a speaking invitation. Asking someone to speak somehow implies that you believe what he has to say is important. I have not heard Stern say anything important up until now, and I see no reason to think that will change.

"His talent goes beyond his content." Sure it does. It goes all the way to his ability to titillate, offend, shock, embarrass, annoy.

Are we afraid of Howard Stern?

Hardly. We simply have better things to do.

**Lee McIntyre, President/GM
Good News Radio 89.7 FM
Riverside, CA**

Radio Wayne Awards A Hit ... Again

Congratulations on your Radio Wayne Awards! Again this year, it was a big hit at the MLC.

**Mark Storie, President
The Radio Werks Inc.
New Bern, NC**

ADDRESS ALL LETTERS TO: LETTERS • 224 Datura Street • Suite 701 • West Palm Beach, FL 33401. Or fax to 407-655-6134. EMAIL: Radiolnk@aol.com. Each letter should include your full name, address and telephone number, and may be edited for clarity or space.



PRODUCT NEWS

Writer's Unblocker. Copywriters, salespeople, and promotions people alike, here's a tool that will help you find a "better way to say something." **Writer's Edge™** from IdeaFisher Systems will help you do things like find 672 ways to say "red" or 1,402 ways to say "love." With more than 1,500,000 linked entries, this reference system of the English language and American culture contains song and movie titles, pop culture,

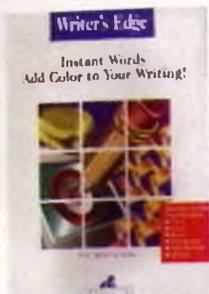
analogies, aphorisms and the list goes on. **Writer's Edge** is \$39.95 and works with Microsoft Word, WordPerfect and AmiPro or it can stand alone. Just think, you won't have to walk around the station anymore asking people how to say "giveaway." 800-289-4332

New from Comrex is Nexus — a complete ISDN codec, terminal adapter and NT1 in one package. Setup is done through a keypad with LCD display and features memory dialing for frequent connections. The input is switchable between microphone and line levels and

the output is a variable mix of local program and codec return. The unit is also compatible with other Comrex codecs as well as many other manufacturers and runs about \$2,300. 508-263-1800



SEND PHOTOS of your new products to: Product News, c/o Shawn Deena, 224 Datura Street • Suite 701, West Palm Beach, FL 33401.



First quarter doldrums? Pump up your sales with Talk America's per-order spot ad plan (One-On-One Sports has already raked in \$125,000+...and counting!)

The program log is looking mighty thin this time of year. Lots of PSAs, promos, and loooong music sweeps. That's why you should look into Talk America's per-order spot ad program. It can really make a difference in your first quarter sales figures.

As our friends at One-On-One Sports (the largest 24 hour live sports talk radio network) would attest, it can make a big difference.

Satellite Radio Network would agree. They've seen over \$41,000 and change from Talk America per-order spots.

What's that? You've been burned by per-order outfits before? We know. We've heard the stories. And there's nothing we'd like more than for you to call our clients and get a "reality check" from them. We'll send you a list of names and

numbers along with our free company brochure.

But since you're curious, here are some of the reasons why Talk America has become the leader in direct response per-order advertising:

We find the right products, with price points between \$69.95 and \$200, that appeal to the mass market. That's right: No \$19 mops or \$20 magazine subscriptions that generate nothing but pocket change. Our products are heavy hitters.

Talk America's copywriters are seasoned pros who push listeners' hot buttons with precision.

We assign stations a unique 800 number so we can track calls with pinpoint accuracy.

Our calls center is staffed by trained sales reps, and our close rates are well above the national average.

Talk America's in-house fulfillment and customer satisfaction departments ensure that the people who buy our products... your listeners...are treated with respect and integrity.

And now the really good part: Your take is 25%. A new check arrives in your mail every week.

Don't let avails go by unsold during the first quarter. Put Talk America to work for you. There's no risk...and the rewards can be very sweet.

~~free~~
Call for a brochure:
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ext. 4002



TALK AMERICA
A World of Marketing Opportunities
510 Congress Street, Portland, ME 04101

Circle Reader Service #105

GRAPEVINE

► Sparkomatic. *Late Show With David Letterman* Super Bowl correspondent Sparky Mortimer stopped by the CBS Radio Sports booth to say hi to Jim Hunter (l) and Matt Millen and to discuss the tough duties he had during the event — like interviewing the Dallas Cowboy Cheerleaders. Kids these days.



▲ Last Words. In an attempt to save their dying ABC sitcom *Champs*, the cast headed to New Orleans to appear on the *Walton & Johnson Morning Show* on WCKW-FM. Cast member Kevin Nealon said, "When word gets out that we did an hour on this show with John Walton and Steve Johnson, it will either save the show or we will be canceled immediately." The show was canceled later that day. L-r: Ed Marinaro, Nealon, Walton, Timothy Busfield and Johnson

Holy Ghost! Actually it's Ted Neeley who plays the divine one in the now touring *Jesus Christ Superstar*. He was visiting Danny Bonaduce at Chicago's WLUP-FM. You can't see it but they're both levitating. ▼



SEND PHOTOS OF YOUR ORGANIZATION'S MAJOR EVENTS TO: Grapevine c/o Shavn Deena • 224 Datura Street • Suite 701 • West Palm Beach, FL 33401

Hoop It Up With Prime Sports Radio



Celebrating his second season with PSR, Bill Walton, NBA Hall-of-Famer and NBC TV analyst stays on top of the game with outspoken and provocative commentary. Speaking from years of experience, nobody knows basketball like "Big Red". Catch Bill Walton Talking Hoops Thursdays, Saturdays and Sundays on Prime Sports Radio.

Basketball isn't the only game being played in America. From college to professional sports in any arena, Prime Sports Radio has it covered. With unrivaled doily coverage, PSR scores big numbers in the competitive game of sports radio.

It's A Full-Court Press With This Line-Up On Prime Sports Radio!



Kevin Kennedy's **AMERICAN LEAGUE CLUBHOUSE** Weekly analysis of the American League by the Boston Red Sox Manager, beginning this spring on PSR.



James Lelton's **LIFL** The former NFL great joins PSR during football season with insightful commentary and eloquence second to none.



Kenny Smith's **NBA DIARY** Point guard of the two-time defending world champion Houston Rockets brings his on-court perspective Tuesdays on PSR.



Maxx Hammer's **INSIDE THE RING** Maxx Hammer, a 20 year broadcast veteran takes you "inside the ring" for a comprehensive look at the world of professional boxing Thursdays on PSR.



Denis Potvin's **SLAPSHOT WITH DENIS POTVIN** NHL Hall-of-Famer and Fox TV analyst takes you inside the game of hockey Tuesdays on PSR.



THE SOUND OF SPORTS

FOR MORE INFORMATION CALL (214) 868-1921

Circle Reader Service #106

PEOPLE IN INK™



RAB MLC '96

The annual RAB Marketing Leadership Conference went off without a hitch and with another year of record attendance. Of course we were there to honor Evergreen's Jim de Castro (1) and Scott Ginsburg as our Executives of The Year. But we also took the opportunity to snap some shots of folks just having a good time. Like (2) l-r Leslie Jones and Sid Proctor of WMFR-AM/WMAG-FM High Point, NC, and Alice Hansen of WHSL-FM High Point, NC, who were in demand. Enjoying a fine beverage were (3) l-r Jack O'Brien of WZNZ-AM/WROO-FM/WSTF-FM Jacksonville, FL, Robert Howard of Don Davis Auto Group and Candis Brooks of the RAB. (4) Some folks danced while others (5) had their butt sketched (no, really) and some just went for the simple portrait like (6) Glenn Hicks of KLVI-AM Beaumont, TX. Later (7) Hicks and Sam Stern of WJAN-FM Manchester Center, VT, posed as did (8) l-r Ron deCastro of WHLI-AM/WKJY-FM Garden City, NY, and Lee

Robinson of WMXD-FM/WJLB-FM Detroit. And caught in the "Hey it's a camera" pose was (9) Sean Luce of KKRW-FM Houston.

And The Winners Are ...

The 6th Annual Radio Ink Radio Wayne Awards had a winner who's always "Fabulous" and a manager from way down under. Here they are: (10) Overall Broadcaster of the Year — Bill "Be Fabulous" Burton, president of the Detroit Radio Advertising Group. (11) General Manager of the Year — Larry Summerville of Doug Gold's MORE-FM Auckland, New Zealand. (12) Sales Manager of the Year — Gary Rozynek of American Radio Systems' WBMX-FM Boston. (13) Street Fighter of the Year (AE) — Lori Snyder of EZ Communications' KZOK-FM Seattle. Congratulations to all the winners and nominees and good luck next year.

SEND YOUR "PEOPLE IN INK" PHOTOS TO:
Shawn Deena • 224 Datura Street • Suite
701, West Palm Beach, FL 33401

How are you preparing for the spring rating period?



Jerry Schnacke, VP/GM • WTAX-AM/WDBR-FM/WWTE-FM • Springfield, IL

We strive to produce compelling programming on all three of our facilities. Even though our market is rated only in the spring, we stress that the "Book" is an ongoing process. If you have not been executing throughout the year, why would listeners suddenly come on board in April?

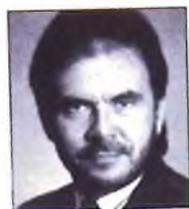
We ask our talent to be brilliant at the basics.

This year, education of the on-air talent about Arbitron's methodology and how this translates to winning the battle of

unaided recall was a priority. It amazed me, the misconceptions that existed on the part of the very people that our success is dependent upon.

Here's our tune-up list:

1. Are we fulfilling the expectations of our target audience? If I'm in the demo, would this be my favorite station?
2. Make sure staff understands the goal and buys into the game plan.
3. Know the competition.
4. Invest in marketing.
5. Have fun; it shows. And remember, this isn't dress rehearsal; this is our life.



Reggie Jordan, GM • WTVR-FM • Richmond, VA

The preparation for all the rating periods are thought out and decided upon well in advance of each survey. We put together our promotion plan at the same time we prepare our annual budget, with concentration mainly on the Spring and Fall Arbitron, however, we promote throughout the year.

Our major campaigns are then in place, and it still gives us time to modify, if necessary, due to changes in the local marketplace. Lite 98 features billboards year-round, TV in

strategic months throughout the year, weekly "Work Escape Weekends," our office promotion "Lunch and a Limo," and our ongoing \$1,000 guarantee for our "No Repeat Workday," plus Lite 98 is involved in numerous community events throughout the year. At Lite 98 we have a minimum of two major promotions a year and market research around the Spring and Fall surveys to keep the station fresh.

What are we doing to prepare for the Spring rating period?

I recommend an ongoing process to be prepared in advance to avoid surprises — keeping you ahead of the game.



Wayne K. Brown, President/GM • WBAV-AM/FM & WPEG-FM • Concord, NC

For spring promotion we'll be doing a promotion to increase our TSL. It's called the \$1,000 Mystery Jam Box contest. People will have a chance to win every day. They have to listen for a certain sounder at a particular time every day and when you hear the sounder, you call in

and correctly identify what was in the Jam Box for the last hour. The listener is then forced to listen for a full hour each time around in order to pick the right song. We did this same

promotion in the fall and it was tremendously successful; we're still reaping the benefits. Currently we're number one in the trends 12+ and 18-54 and tied for fifth with adults 25-54. Another contest we just did right after the holidays was the "Pay Your Bills" contest. People send in their bills and we would randomly select a bill to pay up to \$1,000, more than once a day. This created a database and people are always broke after the holidays so it worked out wonderfully. For spring we're also going to do a special Mother's Day show with our very popular personalities, the "Breakfast Brothers."

IF YOU WOULD LIKE TO RESPOND TO A FORUM QUESTION, CALL SHAWN DEENA AT 407-655-8778.

IF 90% OF YOUR STATION IS MUSIC, WE'LL MAKE SURE YOUR MUSIC IS 100% RIGHT.

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and see why!**

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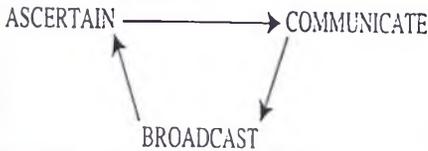
Circle Reader Service #107

Quarterly Issues - Programs Report The FCC Still Wants to Know

by Andrew J. Siegel

There are two April filing dates station personnel must remember. Your taxes are another column. However, on April 10, your station's next quarterly Issues - Programs report must be in your public file. Like taxes, the key to lessening the pain of filing is preparation.

Section 73.3526(a)(9) of the FCC's rules requires that the report contain "a list of programs that have provided the station's most significant treatment of community issues during the preceding three month period." This means you need to do three things: ascertain the issues important to your community; communicate these issues to your programming staff; and broadcast programming responsive to these issues. This is an ongoing process.



There are a number of painless ways to ascertain the issues important to your community. You and your staff already talk daily to people in your community, whether it be at meetings, luncheons or sales calls. You and your staff already read local newspapers and magazines and belong to various community organizations. These sources help you know

what's important to your community and should be kept on a list in the station's files (not the public file). Invariably, you will notice that a number of local issues keep coming up in your conversations.

Once identified, the next step is to communicate these issues to your programmers, and to do programming responsive to some of these issues. Pick about five issues and make them the subject of your public affairs programs. For your station's protection, some of these programs should run outside of graveyard shifts, even if it is only 7 a.m. Sunday.

Presuming you have ascertained the issues and broadcast programming responsive to some of them, review the programs you have broadcast. Select the programs that gave these identified issues the most significant treatment. Your Issues - Programs report should then list the issue, the program that treated the issue, the time and date it was broadcast, the duration of the program and a brief narrative of how the program addressed the issue. For example:

GOVERNMENT

Dateline: 2/4/96 7-8 a.m. Mayor Jane Doe discussed the recent tax increase designed to improve the town's schools.

Because you are only listing significant programming, the total report should be approximately three pages. (The FCC has frowned upon long reports which contain a laundry list of every public affairs program the station broadcast that quarter). It must be placed in the station's public file by close of business on April 10. The good news is that once it's in the public file, you're done. Relax, take a deep breath, and start the preparation for the next report due July 10 ... followed by reports due October 10 and January 10 of each year.

Andrew J. Siegel is broadcast counsel for CBS Inc. The views expressed herein are entirely his own. He may be reached at 212-975-7292 ©1996 Andrew J. Siegel

**Commodore Founder
Carter Burden, Legendary GM
Bill Cunningham Die**

Carter Burden, founder and chairman of Commodore Media died recently at the age of 54 of a heart ailment at his home in New York City. His legacy with Commodore will continue to grow as the telecom bill gives the company even more room to expand.

Legendary GM Bill Cunningham, who has been out of Radio the past few years, was killed in an automobile accident in Indianapolis recently. Cunningham is well-known as the GM who put Heftel's Y-100 on the map in Miami in the '70s.

The Radio industry's only teaching-workshop dedicated exclusively to sales management development. For a free prospectus, dial **1 800 TALK GIF**

DAVE GIFFORD'S



- SAN FRANCISCO (March 18-20)
- ORLANDO.....(April 1-3)
- ATLANTA.....(May 6-8)
- SANTA FE.....(June 24-26)
- CHICAGO.....(July 15-17)
- BOSTON.....(August 5-7)
- DALLAS.....(September 16-18)
- SEATTLE.....(October 28-30)
- PHILADELPHIA (November 18-20)
- LOS ANGELES (December 9-11)

Circle Reader Service #108

The Real Cost of Turnover

A Dollars and Sense Approach



Philip J. LeNoble

During the last 11 years of reported labor practices (1984-1995) within the broadcast sales business, the average cost to a station for a lost local sales employee has been cited as \$67,000. (A sales employee loss refers to all

losses of revenue as a result of their departure): \$12,000 during the first six months in direct costs related to compensation and employee benefits; \$30,000 in immediate lost sales due to lack of budget for, or as a result of, defective or no sales training; \$15,000 in start-up costs in development of local-direct/base business; \$5,000 in lost local-direct sales activity as a result of time spent solving continuity and production difficulties; \$4,000 to \$7,000 average receivables lost as a result of credit/collection problems.*

If Radio, as one of the main segments of the broadcast business, is ever to grow beyond 6.8 percent of all advertising revenues, station owners and managers must enhance their commitment to lessening employee turnover.

Turnover: An Activities-Based Cost

If we view employee sales turnover as a cost we should add turnover to all sales expenses. To figure the turnover expense, consider the research which shows there is a 68 percent turnover rate per year per sales department at stations in markets across the country.

Stations might consider the concept of activities-based costing (ABC) as an inclusion to the normal accounting practice. Grocery chains, major drug and beauty care chains, general merchandise and the latest of the category killer businesses have been increasing the practice of ABC over the last five years. Activities-based costing takes into account the variable costs added to the sales, distribution and delivery system. No longer do the major companies consider only their "gross margin." [Gross margin is a percentage of gross profit calculated as the sale minus the cost of inventory.]

To relate the concept from these industries to Radio, the costs of all sales activities like salesperson start-up costs, insurance ben-

efits, training and sales promotion (because they are activities based) must be added to the overall cost of the sales employee.

Because we know what the cost of turnover is we *could* factor in salesperson turnover as an additional activities-based cost and therefore subtract it from the sales departments' end-of-year revenue report.

In broadcast sales, there are several activities which are cost based and can be broken down into three specific activities:

1. Direct sales activities include the actual time spent in the field such as driving time, the frequent visits made to get the appointment, the additional visits made to consummate the sale and time spent at the client's location during a remote broadcast.

2. Indirect sales activities are time spent servicing, such as handling of complaints, copywriting, collecting and all time spent at the station involved with developing and executing any client sales promotion. Following the initial sale, we need to consider time spent developing the client's long-term business.

3. Nonselling activities are those activities involved with any time spent reporting the sales or planning sales, writing traffic orders, revisions, production orders and all time spent reselling pre-emptions. Additional time must be charged to time lost by attending meetings.

We pretty much know that all of the activities are cost based and, for the most part, should be figured into the cost of a sales account executive doing business.

While the general merchandise, grocery and health and beauty care industries have accounting procedures of calculating their activities-based costs which are subtracted from the gross margin, shouldn't Radio consider accounting for the \$67,000 annual cost of salesperson turnover as activities based? If so, then what besides continuous, professional training and updating of each salesperson's techniques and practices could the Radio industry do to reduce turnover?

*The study of turnover, conducted by the author, is an incremental study of sales practices involved 261 Radio and television stations from 1984 to 1995.

Philip Jay LeNoble, Ph.D., is chairman of Executive Decision Systems Inc. of Littleton, CO, a Radio sales training firm. He may be reached at 303-795-9090.

QUICKREAD

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► If Radio is ever to grow beyond 6.8 percent of all advertising revenues, station owners and managers must enhance their commitment to lessening employee turnover.

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Kathy Marien

FINANCING BROADCAST ACQUISITIONS

Since 1992, Kathy Marien has been president and chief operating officer of Allied Capital Lending Corporation in Washington, D.C., a small business lending company. Prior to joining Allied, she had been financial consultant to eight-station Radio group Wilks & Schwartz Broadcasting in Springfield, MA, and to USA Mobile Communications Inc. in Cincinnati. Before that she had been group vice president, broadcasting, of Communications Equity Associates in Tampa, FL. From 1981 to 1989 she was senior vice president, manager, communications lending for Bank of New England in Boston, and from 1975 to 1981, she was assistant vice president, lending officer, credit analyst for Connecticut National Bank in Hartford. From 1973 to 1975 Marien taught the principles of economics at Virginia Wesleyan University and Norfolk State University.

Marien has a master's degree in economics from University of Pennsylvania.

As a lender, Marien discusses what makes a successful Radio operator, how someone can get started as an owner in today's broadcast environment, and what she believes deregulation can do for the Radio industry.

INK: What difference do you see from the 1980s to the 1990s?

MARIEN: Probably the biggest difference I see is that in the 1990s the operators are the ones who are getting the financing as opposed to the financial players. I think that the shakeout in the late '80s and early '90s woke a lot of people up to the fact that Radio is very much a business that requires people who understand how to run a Radio station, not just people who know how to put a good financial deal together. Also it is becoming more and more important for Radio, and I somewhat don't like to see this happening, to be big. Duopoly has had a very positive impact on the Radio industry in terms of dealing with some of the excess number of Radio stations that existed after 80-90 was enacted but, at the same time, I think it has put Radio operators in the position where they need to own

more than one station in most markets to truly remain competitive in the long run.

INK: What are your feelings about the multiples of cash flow that people are paying for Radio stations which are substantially higher than they were in pre-duopoly days.

MARIEN: The multiple that is being reported may not be really applicable in terms of what the buyer is truly paying because, when you institute a duopoly, the level of cost savings that you can achieve are less than a lot of people had hoped when duopoly first became available. There are, nevertheless, cost savings that can be realized particularly in terms of office space and some of the general administrative management of the Radio station. As a result, the 18, 12, 13 multiples, if on historical cash flow without accounting for some of those changes, and without accounting for some of the

revenue synergies that you may achieve, is probably from a lender's perspective.

INK: How comfortable are lenders with prices based on projections of revenues and savings?

MARIEN: Expense savings are one side where lenders can get reasonably comfortable. There have been enough duopolies put in place now that we have some history to go by to see what is truly achievable. The revenue side is a little harder. Anytime you look at projections, the real assessment is, has this operator been able to do it before?

INK: So past history.

MARIEN: Where operators have already done similar types of revenue increases in other markets there is no reason not to expect them to do it in these, because the Radio station they were acquiring was underbidding their existing market share.

CHARACTERISTICS OF SUCCESSFUL OPERATORS

INK: What do you think are some of the characteristics of successful operators?

MARIEN: That's an interesting question. I was very fortunate in the 1980s to lend to some of, what I consider, the best operators in the business. I think one of the things all of them had in common was that they were creative and flexible. They could react quickly to unexpected market changes but, interestingly enough, they very seldom were taken by surprise. They were very aware of what was going on in their marketplace. In most cases, they could take proactive steps to protect their flanks. They were all also very good at finding and attracting talented people to



work for them, and they all loved Radio. **INK:** You said they took proactive steps. That was back in the '80s before they had the luxury of being able to take the proactive steps of buying other Radio stations to protect themselves.

MARIEN: All of them were constantly researching their audience and their competitors' audience, finding out what the audience in their marketplace was looking for, seeing where their competitors were inching into their territory, adjusting their programming, adjusting their promotional activities. In some cases, radically changing formats. One operator had a marketplace where they had a Beautiful Music

station for years and years and just coined money, but the revenues had been declining a little bit. They came to me and told me that they needed to change the format because they could clearly see that within two to three years they were going to have trouble making money in that marketplace with that format. They wanted to know how I, as their lender, was going to react when they took about 25 percent of their cash flow and eliminated it overnight.

INK: How did you react?

MARIEN: Interestingly enough, after they explained what they wanted to do and why they wanted to do it, I told them to go ahead and do it because they were

right. They had to change the format of that Radio station and the timing was perfect for it. They had read the market well enough that, while we had expected that the cash flow for the group would drop by about 25 percent that year, it actually stayed flat because the first year that Radio station actually made money. From a lender's perspective, that is the kind of operator, or kind of borrower, we want. The last thing we want is the borrower who suddenly has a "buggy-whipped" company.

INK: What do you mean by that?

MARIEN: The operators who stay current

16 ►

SIDELINES

- ◆Leisure Activities: Reading, bridge.
- ◆Recommended Reading: **Sword of Shanara** series by Terry Brooks, anything by Elmore Leonard.
- ◆Mentor/Role Model: **Bob Benbow** — He taught me that the secret to success is hiring great people and giving them the freedom to succeed, the encouragement to try new things and to reward them for their efforts.
- ◆The most interesting person you know is: **Stanley Marsh**, a television and cable entrepreneur with a questioning mind and a highly tuned sense of whimsy.
- ◆If you had 30 minutes to sit and talk with one person, whom would you choose? **Ayn Rand**.
- ◆If you were granted one wish, what would it be? To have more free time to spend with friends and family.
- ◆If you could go back in time, where would you go? To the royal court at the time of the Hapsburgs.
- ◆Whom did you listen to on the Radio when you were growing up? **Cousin Brucie**.
- ◆What did you want to be when you grew up? A teacher. Of course I haven't grown up yet so I still have time.
- ◆What is your pet peeve with Radio? **Shock Radio**, whether it is the result of personalities or promotions.
- ◆The most embarrassing thing that ever happened in your career was ... spilling a glass of ice water in my boss's lap at my first business dinner.
- ◆What has been your most elusive goal? Creating a balance in my life between work and personal time.
- ◆Of what achievement are you most proud? The team of people I was able to put together at **Bank of New England** and worked with for eight years.
- ◆As a listener, what is your favorite format? **Jazz**.
- ◆What advice would you give someone who wants to get into Radio? Learn the business from the bottom up. Get a job working at a station at whatever level you can. Make sure you learn the fundamentals of how to run a business. Successful Radio is more than format, music, technical.

INTERVIEW

◀ 15

with what is going on in the Radio industry both from a technological perspective and a regulatory perspective, and don't think they can run their Radio station the way they did in 1970, because it is not the same business.

INK: Any other characteristics you look for?

MARIEN: We have to look at those operators' ability to generate revenue in their market and convert it to the bottom line. We are looking for successful operators who have the ability to run a business. In one instance where I legitimately lost money, as opposed to just sort of having the business fall apart, the operator truly ran the Radio station badly. He understood Radio but he did not understand how to run a business.

INK: For somebody who is looking to advance in the business, do you recommend that they learn more about the financing side, the business side?

MARIEN: If they ever expect to own a Radio station, absolutely. Because the only way that they are ever going to attract the level

of equity and debt financing that they want is to understand how to run a business. I can't rely on a disc jockey, or a programmer, who has never managed a budget to know how to meet a payroll every week and, if they can't do that, they are going to have trouble running that Radio station profitably and are going to have trouble paying my loan back.

INK: Will we see more women and minorities moving into ownership?

MARIEN: Absolutely! I think you will also see more women moving into positions where they are presidents and CEOs of Radio broadcast companies. Allied has been around for 35 years and is actually a group of eight separate companies, five of which are public and, of those five public companies, two of them have women as presidents. Now, if you went back five years ago you would have been hard-pressed to find a woman as president of any public company, let alone two in one family of companies. I think the broadcasting industry is headed in the same direction.

HOW TO GET STARTED

INK: You said earlier it is becoming more

important to be big. How does somebody get started as an owner in today's broadcast environment?

MARIEN: You probably have to set your sights lower in terms of market size to get started. If you're looking at individuals who are managing a group of stations for some of the larger operators and decide to go out on their own, my guess is that they will be able to find equity backing to buy a small group of stations, but probably in the lower end of the middle markets, down in the 75 and below range, and maybe start with one market.

RETURN ON INVESTMENT

INK: What type of return are you looking for when lending to finance acquisitions?



Marien at the Ninth Annual Bayliss Media Roast. L-r: Jim Bayliss, Joe Bayliss, Tom Schattenfield, Tim Menowsky, Paul Kagan, Brad Bedford, John Bayliss, Kit Hunter Franke, Alice Bayliss and Marien.

MARIEN: First of all, you have to understand that in Allied Capital Lending, my maximum loan size is one million dollars, so I'm dealing with small-market Radio. Quite frankly, if the operator isn't pulling at least a 30 percent operating margin, he probably is not doing his job right. The operating margin is really a function of format. If it is satellite delivered, clearly your margins are significantly higher. Other markets where, because there is no satellite-delivered programming and they have format competition and need to spend money on promotion, etc., a 25 percent operating margin is what we are seeing. I don't think that there is any real magic number there other than looking at the margins and making sure that the expenses being made are logical.

INK: It sounds that as a lender, you are very much in favor of satellite-delivered or low-cost programming.

MARIEN: No. Don't misunderstand my comments. I firmly believe that Radio is a local business. What is good in one market, may not work in another. Some-

times satellite-delivered programming is a good alternative, or is the right choice, for a particular Radio station in a particular market. It may be totally wrong for another station in another market. My reliance as a lender is on the operators I am dealing with to know what is right in their marketplace to be able to consistently generate the kinds of revenue they need to and, then, manage their expenses so that they can deliver the bottom line.

GOING PUBLIC

INK: Do Radio companies that are public need to operate differently than companies that are not public?

MARIEN: Yes. As I look at the way I need to think about my business, and as I listen to a lot of my good friends in the Radio industry who have gone public, all of us bemoan the fact that, to one extent or another, we are somewhat restricted in our decisionmaking because of the needs of satisfying our shareholders, satisfying the analysts who follow our stock so that, on a quarter-to-quarter basis, we perform. In my mind, they have truly hurt the productivity in this country because of their concentrating on quarter-to-quarter and their inability to understand the need to invest for the long term.

INK: Is that handcuffing operators? Going back to the story about the proactive owners willing to lose 25 percent of the revenue for that year. Can somebody make a decision like that today?

MARIEN: It depends on the size of the public company. If you've got a company that is big enough and it is one station, you can probably get away with it because, if it is a small enough piece of your overall company, you can probably deal with it.

INK: But, 25 percent of the company?

MARIEN: If you are going to do it, it is going to take a lot of intestinal fortitude and a willingness to recognize the fact that your stock is probably going to take a whopper of a hit, at least on a short-term basis and, if you've guessed wrong, the penalties are a lot stronger than they might have been historically. Historically, if you guessed wrong, the bank forced you to sell the Radio station. What happens now, if you guess wrong, those stock options you had just became worthless and you could end up with a shareholder lawsuit. So you have to think a lot

longer and a lot harder before you make that radical of a change.

INK: Do you think revenue will become more stable with duopoly as you have fewer operators in a market dividing up the revenue pot?

MARIEN: I think it has to become more stable, but you are still going to have the quarter-to-quarter fluctuations. Advertising revenues and the rate of increase in advertising revenues, fluctuates from year to year with the strength of the economy, so that kind of up and down is not going to change much, although the depth and the height are probably going to be a little bit smaller.

WHERE'S THE ECONOMY GOING?

INK: Where do you see the economy going in 1996?

MARIEN: Oh, that is a tough one. The reports that I hear are that the economy is slowing down, but it should perform at about the same level of growth, which is about 2.5 percent, real GNP growth, in 1996. This seems to be a pretty consistent opinion. The other thing we have going for us in 1996 is that there is an election in November. I don't think I can recall an election year where we had a really bad economy.

INK: The last couple of years, Radio has

18 ▶

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◀ 17

seen double-digit growth. As a lender, if you see a couple years of outstanding growth in the industry, how much does it influence your decision?

MARIEN: Well, I had the great fortune to live through the '80s and it is probably the misfortune for current borrowers to come to me that I did. I remember we had years and years of double-digit advertising growth and all the projections, and most of the loans we made bet on the fact that the double-digit advertising growth would continue into the future. A lot of the

companies that got into trouble in the late '80s and the early '90s, got into trouble because they bought the properties and borrowed money based on double-digit. Double-digit advertising growth suddenly went to very low single-digit advertising growth and, in some markets, it went dead flat. All of a sudden, when principal payments started coming due, there was no cash flow because the revenues were just not there. They still had the audience share that they said they were going to get, they were running their stations efficiently, their expenses had been kept under control, the growth just was not there. So if you look at the last couple of years in

the Radio business, which you are absolutely right have been terrific for Radio, you have to say, what happens if we suddenly go back to the four percent growth that we had for a while. Can the station still support the level of debt? I think lenders are doing that kind of sensitivity analysis now.

IS HISTORY REPEATING ITSELF?

INK: You don't see history repeating itself, then?

MARIEN: Unfortunately, I do see it happening in some instances where I see some deals getting made. But I think the vast majority of the deals that are getting done today and the vast majority of the lenders who are making loans today are looking at these things much more realistically than we did in the '80s. I include myself in that group that made some loans that we probably shouldn't have made. We all bet that things would continue the way they were.

INK: How is the Radio industry different from other industries you lend to?

MARIEN: I guess there are a couple of principle differences, one being the level of regulation. As a lender, the ability in the case of a problem to sell the business. I've got a partner in that process at the FCC. I think the second difference is that the regulation also works for us in that the number of competitors is limited in a marketplace. Only a certain number of licenses, so there is sort of a base value to the business. I think management is critical regardless of what kind of business you finance.

INK: What do you think deregulation is going to do for the industry?

MARIEN: I think it makes a lot of sense, provided the industry remembers the excesses of the '80s. I think you'll get more money spent on programming and less money having to be spent, perhaps, on fighting off the competition, and that can only be good for the listeners in the long run. I don't think Radio will ever lose. The people who are really growing in this industry are the ones who understand that it is the local flavor that makes the Radio station successful. One of the challenges that I heard at the last Radio show was making sure that as we grow bigger, we don't forget that we've got to have good, solid people locally and reward them well so that we keep good, solid Radio operators in the local markets.

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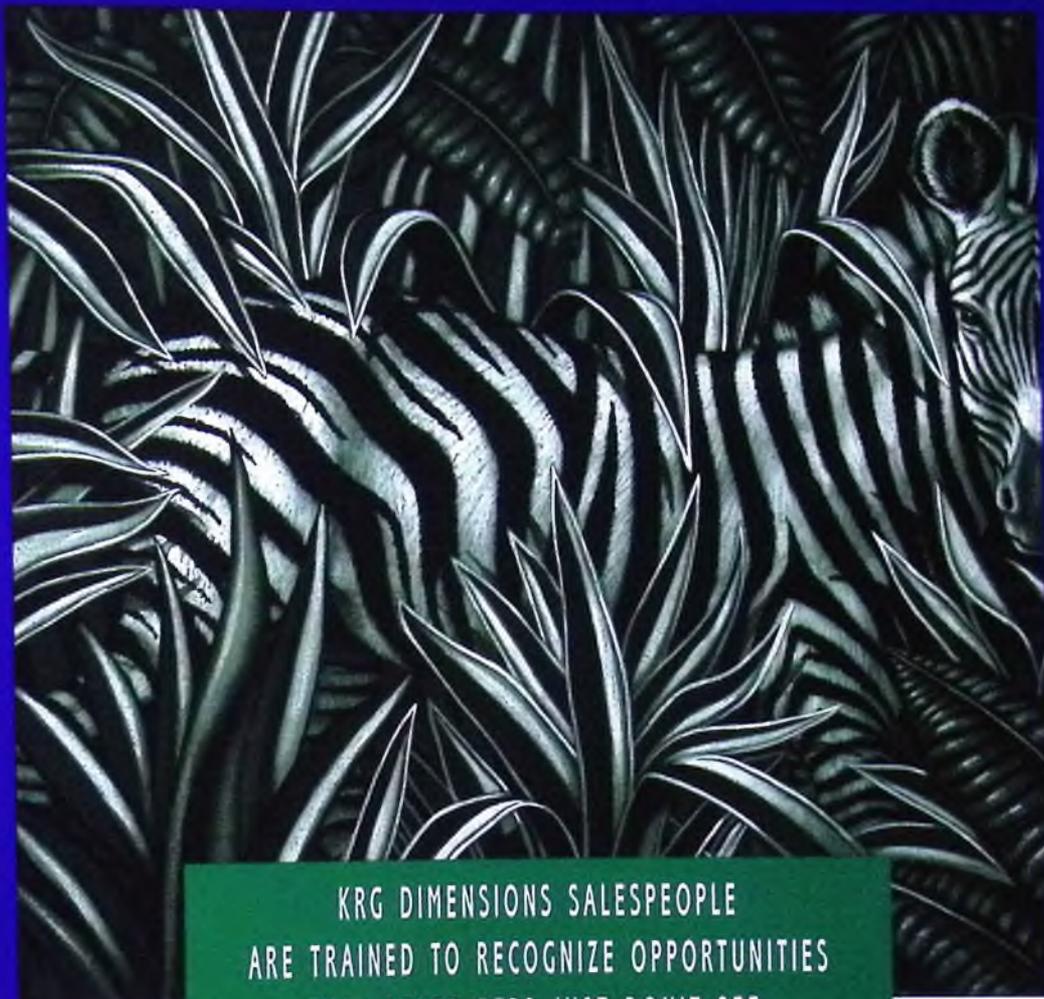
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INTERVIEW

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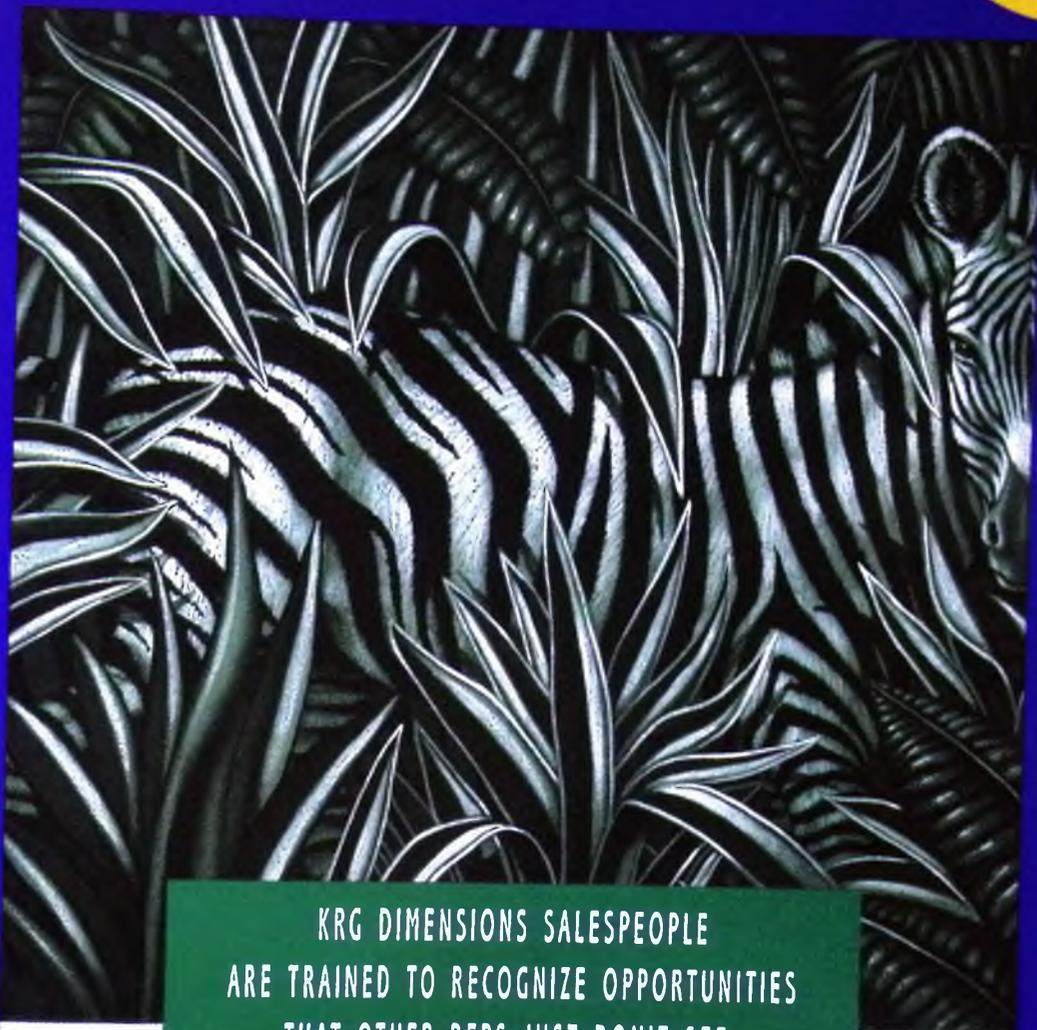
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INSIDE

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- Radio's Driving Chevy Cavalier and Geo Metro



Looking To Tap Into The Marriage Market?

- Engaged adults are heavier users of Radio than any other medium.
- On average, first time married couples are 2.3 years older than a decade ago.
- Each year, approximately 2.4 million people marry.
- The number of weddings peaks in August and is lowest in January.
- The average couple spends \$15,000-20,000 on their wedding.
- The average reception hosts 175-200 people, who each spend an average of \$70-100 on a gift. Ninety percent of all couples register for gifts.

Source: Simmons

Radio Commuters Are Heavy Department Store Shoppers ...

- 96% commute to car by work
- 92% listen to the Radio while car commuting
- 49 minutes is the average amount of TSL while car commuting.

When they get to the office 45% have a Radio there.

Source: Arbitron in cooperation with the RAB

New Way Of Car Buying

After years of dreading the car-buying process, American consumers are now being offered new car-buying options that are springing up in a variety of places:

- Warehouse clubs build networks of dealers who are willing to give discounts in exchange for access to the clubs' vast customer bases.
- Giant auto malls now carry several different lines of cars, giving the consumer the opportunity to compare price and quality in a single location.
- Used-car superstores are offering a huge selection ... vehicles and no-haggle pricing.

These new ideas collectively still represent small numbers in the \$605 billion U.S. auto market, but J.D. Power & Associates Inc. claims, "People are realizing there are new choices available, and they are not going to want to buy cars the same way again."

Source: Business Week via RAB's RadioLink

RADIO: A Safe Bet With LoJack

"With 95% of our ad budget spent in Radio, it's played an instrumental role in our tremendous growth since 1986."

— Jim Meserve, Former National Marketing and Advertising Manager

Marketing Challenge

The LoJack Stolen Vehicle Recovery System, an innovative auto theft protection device, was invented in 1978 by a retired Boston police commissioner. A transponder, installed in the vehicle, electronically tips off police to the location of stolen cars.

The device is sold mainly through new car dealers. The marketing challenge for LoJack was two-fold.

- Primarily they needed to introduce and develop LoJack as a new product category. "This product was virtually unheard of until 1986 and we needed to make people aware that something of this nature existed for car owners," says Meserve.

- Once the category was established, the company's secondary challenge for LoJack became building loyalty for the LoJack brand.

Solution

Because of the high auto theft rate in urban settings, the most obvious place to market an anti-theft device was metropolitan areas. LoJack began its marketing campaign in Boston, introducing it to the public primarily through Radio. As the awareness of the unique anti-theft device grew LoJack began expanding from its one market base into several major markets including New Jersey, Chicago, Detroit, Miami, L.A., Virginia/Washington D.C. and Atlanta.

LoJack chose Radio because of its ability to deliver to a specific audience at very reasonable rates. The audience they most needed to reach was the professional, car-owning, urban-dwelling and commuting adults. The fit was perfect since 86 percent of that target listen to the Radio while driving to and from work. After its successful introduction in the Boston area LoJack shifted 65 percent of its

budget to morning drive times.

Meserve scheduled LoJack commercials on the top three or four morning drive stations, Monday through Friday, in most major markets. The spots were placed on AOR, CHR, Country and News/Talk stations to target urban professionals 25 to 49 years old. Initially the creative consisted of live on-air reads by DJs who retold accounts of people whose sto-

FIGHT BACK WITH LO/JACK[®]

len cars had been successfully recovered with LoJack. As the product became more widely recognized, the creative graduated to the "I Got It Back With LoJack" news features.

The spots revolved around emotional, real-life accounts of people who'd had their vehicles recovered by LoJack. To add credibility to the news feature creative approach Meserve developed for LoJack, the news reporter (Ed Danbury) was introduced as a recurring LoJack spokesperson. During the course of the campaign a variety of different testimonials were in constant rotation on each station.

Results

According to Meserve: "Radio is cost effective and enables us to efficiently reach our target audience. Based on our recent research, awareness to the LoJack brand name in Boston is nearly 97 percent. Our advertising is what drives the businesses and every year since our introduction in 1986 we've grown. We started in the Boston market and have moved into nine major U.S. markets as well as Greece and the U.K. Every time we run a Radio campaign we notice a spike in business; and the more money we put into Radio the greater the response."

Source: Radio Advertising Bureau



Arthur Mitchell, Senior VP Creative Director, Chevrolet Car, Geo, Chevrolet Motorsports, Campbell-Ewald Advertising, Warren, MI

How does Radio figure into your advertising mix?

Mitchell: Radio is a very important portion of our media mix. We use both national and regional Radio; we buy network and spot. It's a critical means we use to help define and market our brands be-

cause we use it strategically, rather than just tactically.

Are you using Radio more or less and why?

Mitchell: We're definitely using more Radio. The targets for vehicles like Chevy Cavalier and Geo Metro are light television viewers — and heavy Radio listeners. Radio is a great way to reach young, active adults-on-the-go.

What do you like most about Radio?

Mitchell: Aside from the benefits to our clients, there are some things that I particularly like about it from a creative

perspective. When you produce Radio, there aren't a lot of people trying to "help" you. There's no director, line producer, camera man, makeup artist, grip, electrician, etc. You don't have to worry about the weather. You don't run out of daylight. Plus it gives you a chance to write. I really believe that good Radio paints a picture you'd probably have a hard time filming.

What do you like least?

Mitchell: It's very difficult to write. Honestly, I don't think too many people understand how hard it is to write great Radio. Writing bad Radio commercials is easy — I guess that's why I hear so much bad

Radio advertising. And I guess that's another thing I don't like about Radio. You have to listen through an awful lot of bad commercials.

How can Radio better suit your needs?

Mitchell: More research. I know that sounds strange coming from a creative director, but the truth is, we don't know a lot about Radio commercials. How do consumers react to a sound-only medium? What kind of frequency do we really need? What's the burn-out factor? Radio spends a lot of time and money providing ratings accountability. I think we need some measures for creative accountability. 



Campbell-Ewald Advertising

ADNEWSTM

• A New Report from BIA shows the growth of duopoly operated stations making a major impact in the industry. Here's the breakdown:

The Detroit Radio Advertising Group has moved to 3250 West Big Beaver Road, Suite 403, Troy, MI. The new number is 810-614-7244 and the fax is 810-614-5293

Market Rank	Market	# of Stations	# of Duo Stations	% Share	Duopoly Station Revenue (in \$000)	1995 Market Revenues (in \$000)	Est. Duopoly Rev. Share
1	New York	45	15	33.3	227,700	451,700	50.4%
2	Los Angeles	64	22	34.4	239,900	511,600	46.9%
3	Chicago	76	18	23.7	184,800	326,700	56.6%
4	San Francisco	42	24	57.1	150,250	212,400	70.7%
5	Philadelphia	36	14	38.9	112,200	194,100	57.8%
6	Detroit	44	14	31.8	92,000	170,000	54.1%
7	Dallas/Ft. Worth	44	18	40.9	107,750	202,900	53.1%
8	Washington D.C.	45	14	31.1	106,000	201,700	52.6%
9	Houston/Galveston	47	17	36.2	94,800	188,100	50.4%
10	Boston	46	15	32.6	134,900	179,100	75.3%
Total		489	171	35.0	1,450,300	2,638,300	55.0%

• Clear Channel Communications and The Interep Radio Store now have an exclusive national representation agreement. The meshing creates Clear Channel Radio Sales. Keymarket Communications moves their entire 26-station group to Interep.

• Mercury Awards add a new category: Hispanic Radio advertising. Recognizing Spanish Radio with two new awards: a \$20,000 gold and \$5,000 silver trophy, bringing the total jackpot to \$225,000. Hispanic entries will also be eligible for the overall \$100,000 Radio-Mercury Gold Award. Chairs Don Bouloukos of ABC and Stu Olds of Katz have named Mac Tichenor to head the Hispanic competition. Eligible spots must have aired during calendar 1995. The Radio Creative Fund Mercury Awards are June 12.

• Moved. The Radio Advertising Bureau Headquarters and National Marketing Center has moved its NY office to 261 Madison Avenue, 23rd Floor, New York, NY 10016. The new number is 212-681-7200 and the fax is 212-681-7223. Also

• Multi-Market filed to issue \$5 million additional shares of stock which could yield more than \$50 million to help pay for new acquisitions. 

KatzKorner

Glenn Corneliess (1957-1996)

Katz has lost one of its best. Glenn Corneliess, a nine-year veteran with Katz Radio, died unexpectedly on January 17, 1996, from a massive heart attack.

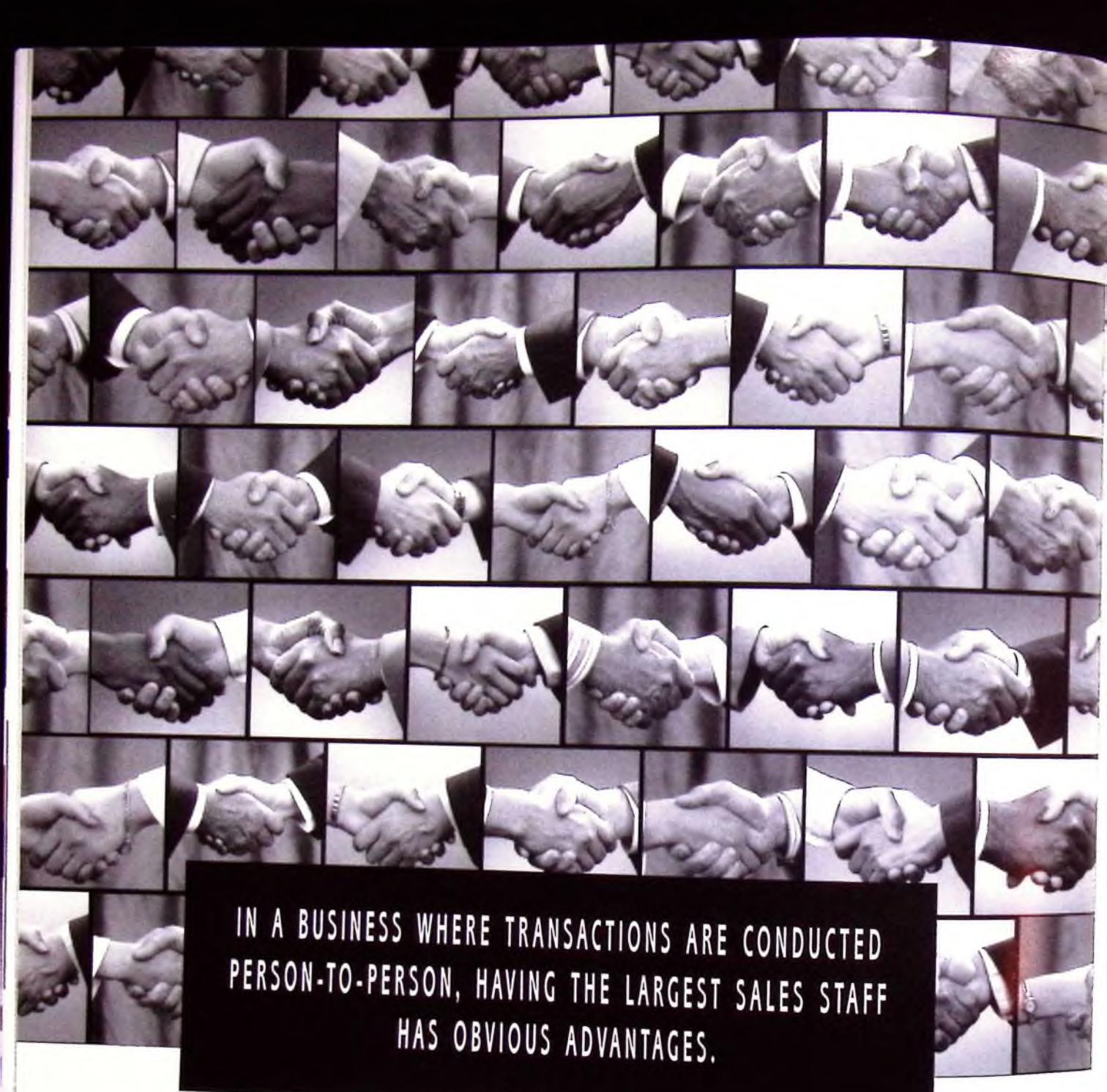
Glenn was a quality individual who was well-loved by everybody. He was an extremely bright man who took a lot of pride in his work and his family, both of which he was remarkably dedicated to.

In a world where books are judged by their covers, Glenn Corneliess was certainly a must-read.

Glenn is survived by his wife, Kathy, and their three children, Kaitlin, 11, Brian, 8, and Patrick, 2.

The Glenn Corneliess Memorial Trust has been established in honor of Glenn for the benefit and education of the Corneliess children. For more information, please call Mike Agovino at Katz. Donations to the trust can be sent to Mike Agovino, Katz Radio, 125 W. 55th Street, New York, NY 10019.





IN A BUSINESS WHERE TRANSACTIONS ARE CONDUCTED
PERSON-TO-PERSON, HAVING THE LARGEST SALES STAFF
HAS OBVIOUS ADVANTAGES.

Selling national spot radio isn't something that's done over the phone. It's something that's done in person between media buyers and account executives they can trust. That's why the Katz Radio Group is committed to maintaining the largest sales staff in the business. Because the more talented salespeople you have, the more relationships they can cultivate. And the more sales they can make. Having the

largest sales staff is just one of the things the KRG has done to make it the most successful sales rep in the history of the business. It's also one of the reasons why the Katz Radio Group has four of the top five billing rep firms and the top Spanish-language rep in the business. The Katz Radio Group — KRG Dimensions, Banner Radio, Christal Radio, Eastman Radio, Katz Radio, Katz Hispanic Media & Sentry Radio.



The Katz Radio Group
SUPERIOR PERFORMANCE MAKES US THE BEST

Circle Reader Service #115

Sales INK™

Practical Hands-on Selling Tips and Ideas

HOT TIPS

Hot Quote

"We have two ears and only one tongue in order that we hear more and speak less."

— Diogenes

Good First Impressions

Try this simple tip to help you project a good first impression: Notice the color of a person's eyes as you shake hands. Why it works: You'll gain strong eye contact in a way that shows you care.

Source: *Secrets of Power Persuasion*, by Roger Dawson, Englewood, NJ

Success Tip

Start treating yourself as if you are the most important asset you'll ever have. After all, aren't you?

Source: *Making It A Winning Life*, by Dr. Wolf J. Rinke, Clarksville, MD.

Kinesthetic Thinkers

- "Kinesthetics" account for about 40 percent of your prospects.
- They are so driven by how they feel about you that they ignore what they see and hear.
- They need to have a positive, gut feeling about you before they trust you.
- They will not develop trust in someone who does not function on the same gut level.

Source: RAB

NONSPOT REVENUE by Susan Johnston

- The Muttsquerade Parade (a mini vendor event). Dress up your dog for Halloween. Co-sponsored by a regional supermarket chain, a regional dog food company plus lots of community involvement with local law enforcement, McGruff the Crime Dog and the local ASPCA. Paid co-sponsorship for promotion only.
- Refrigerator Magnets — everybody loves 'em. The design reinforces our call letters and frequency. Sold to regional lawn, pet and garden supply group with five area locations. They split the cost. The magnet is attached to a card that features redeemable store coupons on the back. Magnets are distributed at each store

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HOT TIPS

Ask If You May Ask

Try asking the buyer for permission to ask questions. Why? First, it's polite. If you're going to ask several questions, it's common courtesy to alert the other person to see if he has any reservations. Second, it is a built-in reminder to yourself of what you will do next: Ask questions. Finally, and most important, if the buyer agrees, he's made a strong commitment to answering your questions, and you'll be less likely to encounter stalls.

Source: *Value Added Selling*, Tom Reilly

Learn Your Lessons

When you've made an unusually tough call or sales activity, evaluate how this successful sale went. What preparation helped you maintain your composure? What didn't work? What could you have done to boost your performance?

Source: *Successful Closing Techniques*

Quack Selling

"You will sit a very long time with your mouth open before a roasted duck flies in." This Chinese proverb reminds us to not wait for success to happen. We need to take action today.

Source: Jim Taszerak

location with a station activator card attached to our data base. The buy covered the cost of the magnets with plenty of profit left over. No spot schedule was involved; promotion only.

- The WHCU/WYXL Bridal Expo ... No spots, promotion only, cash up-front. We get over 200 brides (women 18-54) plus moms, dads and fiancées. The vendors get a computerized mailing list within one week after the show. We're sold out every year.

Our promotion director and sales department plan events that are sellable and will achieve our goals to reinforce our brand image with our advertisers, listeners, our community ... and to make money ... of course.

Susan Johnston is VP, GSM of WHCU-AM/WYXL-FM Irbaca, NY. She may be reached at 607-257-6100.

SALES MEETING

by Jon Heibel

AGENDA

1. **Review of daily planners:** Each salesperson's plans for the day. Who they plan to see and what they plan to accomplish.
2. **Accounts receivable report:** Each salesperson's reports on progress of past due invoices.
3. **Monitor reports of competition.**
4. **Demonstration:** Various topics such as negotiation, copywriting, overcoming objections, presentation skills and other issues.
5. **Discussion of any upcoming events, promotions or ideas.**
6. **Weekly goals:** A report of what each salesperson plans to accomplish that week, and a daily review of their progress.
7. **Conclusion:** A time for anyone to bring up a success story, any challenges, or something that is on their mind.

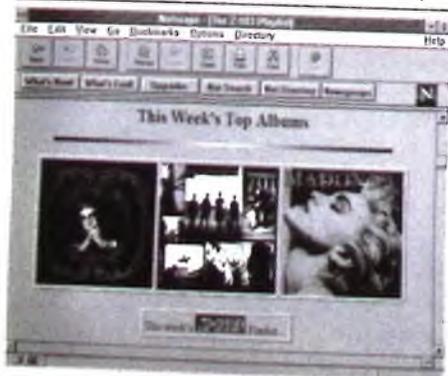
Accountability: Every day, all of us commit ourselves to a plan. I monitor the progress each salesperson is making toward their goal on a daily basis.

Awareness: Reviewing promotions coming up, recent developments in our community and what our competition is doing keeps everyone a step ahead.

Involvement: The belief level of our sales staff is critical to our success. ☐



Jon Heibel is GM of KJVV-AM/KZNC-FM Huron, SD. He may be reached at 605-352-8621.



SALES

Overcoming F.E.A.R.

by Pam Lontos



Your top biller is no longer selling. Your new people aren't making enough calls. Your station's billing is suffering. You have a severe problem — your salespeople have been infected with the dreaded disease called F.E.A.R.

The first place this disease strikes is the brain, causing salespeople to continually repeat phrases such as, "This person won't buy," "I'm not good at selling," and "The economy is bad." After F.E.A.R. attacks the brain, it then renders the person's fingers immobile so they don't make scheduled appointments or follow-ups. This leads to sales paralysis and muteness at the time of closing.

Salespeople stricken by this disease often rest waiting for the symptoms to go away. They don't. The only known cure lies in action. They must do the very things they fear. Action must come before belief — and it's the belief system that must be changed in order to vanquish F.E.A.R. The letters F.E.A.R. stand for False Evidence Appearing Real. This is when the mind believes something to be real and action is taken on that belief even though it is false. The only limitation one has is in one's own mind.

If we believe that we can't do something or don't deserve something, our actions will be subconsciously directed at fulfilling that belief. Often you'll see a person have an extraordinary month only to drop below average for the next couple of months so that the average is exactly what he's been billing all along. The one good month exceeded his comfort zone so he had to take action (or inaction in this case) to bring reality into synch with his belief system.

Salespeople face constant rejection and it causes them to lose confidence and belief in themselves. They then voice doubts about what they can do. This is a self-fulfilling prophesy. To stop this cycle, whenever a doubt enters your mind, clap your hands loudly and yell "Stop!" Now rephrase your thoughts in a positive way. If you've been thinking "I can't sell this client," change it to "I'm a great salesperson and after he hears what I have to say, he'll want to buy from me!"

Expand Your Comfort Zone

One of the oddest expressions of F.E.A.R. is the fear of success. We all develop comfort zones. Virtually everything is controlled by comfort zones. We make the amount of money we feel comfortable making. We have the types of relationships we are comfortable with. Sometimes our comfort levels are far below what our potential is. When this happens, the comfort zone needs to be expanded.

Renowned psychologist William James discovered that whenever there is a conflict between the will and the subconscious mind, the subconscious wins. Therefore, the way to break the bonds of F.E.A.R. is to change the picture you carry in your subconscious mind. Action must precede the belief. Too often people wait until the feeling of accomplishment or confidence comes before they take action. This feeling does not come. They must start with the action. The belief and confidence comes later.

This is done with written affirmations that are read and re-read over a period of 30 days because research shows that it takes 30 days to change a habit. Affirmations are written in the present tense and are specific. If you say "I will bill \$40,000/month," your subconscious mind will always put it in the future. If you say "I want to bill more," you could achieve your goal with only a \$1 increase. Instead say, "I am billing \$40,000/month."

When your mind starts to believe the affirmations you start to achieve them. ☐

Pam Lontos is president of Lontos Sales & Motivation Inc. She may be reached at 107-299-0125.

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Circle Reader Service #117

MANAGING SALES

How do you spot and deal with burnout?

Bob Sparr, Director of Sales • WGN Radio • Chicago, IL



The subject of burnout and how to deal with it is a complex area not easily covered in just a few paragraphs, however there seem to be some common beliefs regarding this topic.

Most burnout symptoms are usually pretty obvious. Disorganization, lack of self-motivation, apathy and an absence of focus are all indicators that a person who is normally organized,

self-motivated, concerned and productive may be experiencing burnout.

Dealing with burnout requires understanding, caring and patience. A good starting point is to analyze a person's lifestyle. Is there a balance between their business and personal life. Has a person's career become so consuming that it supersedes family and friends, social and religious relationships.

A big factor in burnout is stress. That's why it's important to have a balance between the physical and mental aspects of your life. Adequate physical activity helps to reduce stress and in turn promote clear thinking.

Volunteer and charitable involvement can be an excellent way of adding a dimension of fulfillment to one's life. The diversion from the routines of day-to-day business activities often play a positive role in overcoming burnout.

And it's alright, after conscientious analysis of one's reality, to come to a conclusion that perhaps the only solution to a case of burnout is a change of job environment. ☐

NEW BUSINESS DEVELOPMENT

Revenue Rule: +20% Winning The Race For Revenue

by Bob Keith



Imagine how things are and imagine what could be. It sounds like a '90s ad for Coke, but it's not. Where is it written that you have to sell spots to make money? Sooner or later we'll all be working for Wall Street. How are you going to meet their demands for growth?

Unless your station encourages collaboration between sales and programming, you're not taking advantage of the full revenue potential of those four little letters that someone paid all that money for.

Nonspot revenue is the only way to increase revenues dramatically without increasing the number of commercial units or raising rates in markets where you don't set the rate, you just sell it. Nonspot revenue requires more than sales — it requires marketing. The Radio sales manager of the future will be a hybrid; part sales and part marketer — smarketer! A station should garner 20 percent of its revenue from nonspot resources. Sales reps should spend 20 percent of their time selling it and be paid 20 percent more for doing so.

Client cross promotions, events, direct mail, interactive

phone systems, all represent a huge source of nonspot revenue. Partnerships with printers, FSI companies or premium providers can be profitable too. The best part is these are new dollars for Radio. You are growing Radio's share of the market not just taking more of the same pie.

For example, stations historically offer free listener concerts. It could be easily repackaged for nonspot with a few minor changes. It would still be free but, listeners would be directed to visit retail sponsors during the days prior to the event to pick up tickets. The first 100 people to visit the new Gas-N-Go on Main Street would receive a pair of tickets free. The next day another business would be pro-

moted until all of their 100 tickets were given away and so on. Run the campaign for 30 days and charge retailer clients \$\$\$ for the free tickets, signage at event, and station announcements. No commercials — a wealth of new revenue. Listeners still get their free event. Sponsors get traffic. It's a win-win combination.

Why aren't sales and programming at more stations teaming up on nonspot programs?

Managers of the future will have to be as much marketer as manager in leading their stations to the areas of greatest profitability. ☐

Bob Keith is president of Keith Vendor Concepts, a sales and marketing firm specializing in new business development. He may be reached at 415-922-7275.



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Circle Reader Service #118

SALES PROMOTION PLANNER

ideas you should start planning now

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TARGET PRODUCTS

Boating Supplies
Gifts & Jewelry
Hunting & Fishing
Major Appliances

Bridal Market
Mobile Homes
Lawn & Garden

DATES TO REMEMBER

4 Kentucky Derby
12 Mother's Day
26 Indianapolis 500

5 Cinco De Mayo
12-18 Police Week

5-11 Pet Week
18 Armed Forces Day
27 Memorial Day

NATIONAL

Mental Health, Barbecue, Physical Fitness and Photo Month

MAKE WAY FOR MOM

Eighty-five percent of American Women are mothers by their 45th birthday. Popular gifts for moms are apparel and accessories including jewelry, intimate apparel, casual wear, cosmetics, fragrances, candy and flowers. Mother's Day is the second most popular holiday for giving flowers (the rose is the most popular choice) and the second largest day for restaurants (next to Thanksgiving). For the hard-to-buy-for-Mom think about nontraditional Mother's Day clients, like movie passes, video rentals, massages, hair cuts, magazine subscriptions and trips! (Source: Mother's Day/Father's Day Council; *The Complete Retail Planner*, by Barbara Wold).

THE MOST FOR MOM

•"Find a Date for My Mom." A restaurant will play the dating game with the children fixing up their Moms with contestants.
•"Mother's Day Marathon Sale." Retailers have demonstrations and sales in each department to show shoppers the latest gifts for Mom.
•"Queen for a Day." Mom is registered to win a limo ride, makeover, shopping spree and fancy dinner.
•"Mother's Little Helper." On a certain day, a department store or retailer can provide shopping help to children. Mom will drop off kids and helpers will pick out and wrap the gifts.

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Circle Reader Service #119

APRIL QUICK FIX™

•"Win a Temp." Workers write in and tell why they need a day off and a temp service will provide the help.

•"Bundle of Baskets."

Almost any retailer can sell baskets for Easter. (They don't all have to ruin your teeth or waistline). Toys, hardware, cosmetics, golf supplies, books, cooking supplies, and flowers all can be a hit!



•"Count the Chicks." A retailer with lots of traffic will display baby chickens for Easter, and customers will guess the number to win a free shopping spree or other prizes.

DATES TO REMEMBER

1 April Fool's Day
4 Passover Begins
5 Good Friday
7 Daylight Savings Time Begins
7 Easter
15 Tax Deadline Day
22 Earth Day
24 Secretaries Day

NATIONAL

Home Improvement, Keep America Beautiful, Lawn & Garden, Recycling, Humor and Alcohol Awareness Month

JUNE

TARGET PRODUCTS

Bridal Gifts; Graduation Gifts; Men's Wear; Hardware; Air Conditioning; Boat Dealers; Home Improvement; Car Care; Sporting Goods; Film & Camera

DATES TO REMEMBER

6 Teacher's Day
14 Flag Day
16 Father's Day
21 1st Day of Summer
Graduation
Bridal Events

NATIONAL

Dairy, Safe Boating, Adopt A Cat, Black Music and Rose 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 Siles, creator of The Siles System Radio Day Planner. She may be reached at 919-546-6119.



Program INK™

Ideas About Radio Programming

PD FORUM

What adjustments are you making for the spring book?



Becky Brenner
KMPS-FM
Seattle, WA
Seattle is an extremely competitive Radio market.

While we do not subscribe to Arbitron, we do invest in other forms of research to help us with strategies and tactics.

There are a few key areas that we like to fine-tune: the music is freshened, the level of contesting is stepped up, promotional clutter is reduced and the aircheck sessions are more frequent. It is also critical to make sure that the on-air sound and outside marketing are in sync.

To help improve our TSL and increase cume, we run the Secret Sound Contest. It generates so much excitement that our interactive phone system averages 3,000 calls per week. It's one of those contests you can play along with in your head even if you're not an active contest player.

Community involvement is something we focus on year-round. You can never do too much bonding with the communities you serve.

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Ralph Snodsmith

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Bob Potts
WQCB-FM
Brewer, ME

As far as our on-air sound, very little. I

think any good Radio station strives to sound its best every day, book or no book. Individually, my entire staff consistently works to improve their abilities, from improvising concisely,

right down to running a tight board.

We are always promotionally active; during the book we try to remain focused on a few big contracts. For our Listener Appreciation Show we give away over 5,000 tickets to a concert featuring a well-known Country artist.

We also make a concerted effort to be more visible. We

get involved with a number of public events, including a spring fair sponsored by the local YWCA. In addition, we do an annual "Q106.5 Spring Tour," where each weekend we visit a different bottle club or Country dance hall, emceeing, playing games, awarding prizes and basically just staying in front of our listeners.



Gary Ratski
WMAX-AM/
WTRX-AM
Flint, MI
With our All-Sports format,

"book" numbers are not as vital as they would be for stations with other formats. We stress to current advertisers and potential clients the advantages that our loyal listener base can give them for specialized marketing and promotional campaigns. Our "number" may not be as large, but the support to advertisers given by our listeners rival that of the more popular music stations.

As a result, we don't make that many changes from book to book. We continue to maintain our commitment to a strong game broadcast schedule that complements our round-the-clock Sports Talk format. Scheduling changes at the network level allowed us to bring back a popular local Sports Talk show during afternoon drive. We must be doing something right with increased "numbers" in both listenership and revenue.

IF YOU WOULD LIKE TO RESPOND TO A PD FORUM QUESTION, CALL SHAWN DEENA AT 407-655-8778.

► **Alternative Days.** New from ABC Radio Networks is MR-35, a 24-hour Adult Modern Rock format centered on the 35-year old Alternative listener. It's release is set for March 25. ... And on the launch pad for **Jones Satellite Network** in May is a new 24-hour format called **Rock Alternative**. This Mainstream Rock format is aimed at the 25-44 crowd.



► **Nights-Talker.** Veteran broadcaster and Rock 'n' Roll Hall of Fame inductee **Joey Reynolds** recently sealed a permanent contract with WOR-AM to do the midnight to 5 a.m. gig.

► **Howard Stern** will be part of Infinity Broadcasting through the end of the century. A new contract was inked in New York for Stern to continue his syndicated morning Radio show plus launch the "Howard Stern Radio Network" later this year.



► **Chuck Collins** of WTOU-AM/WKDD-FM Akron, OH, has been named Barnstable Broadcasting's 1995 Program Director of the Year.

► **TM Century** and **A-WARE Inc.** announced a marketing agreement for the sale and distribution of the full line of A-WARE software products including MusicMaster, one of the world's leading music scheduling software packages.



► **New VPs.** Dan Spice (l) has joined The Lund Consultants to Broadcast Management Inc. as VP of programming and format development. Also, five-time "PD of the Year" Dave Shakes has joined Alan Burns and Associates as VP/consulting.

Airchecks What You Should Look For

by Terry Patrick



It has been my experience that most program directors have had very little, if any, formal training in the area of coaching their air talent. In the end, it is still "what comes out of the speakers" that matters most.

Here are some areas to pay particular attention to when critiquing talent airchecks:

- Is the station name (call letters or nickname) being put on a pedestal? Some of the great Top 40 stations in the '70s (KHJ, KFRC, CKLW) did an excellent job of elevating the call letters on the air ... the station name really cut through. It is amazing how many times I hear these name "impressions" thrown away ... no enthusiasm, pride, and totally rushed. As Radio listening becomes more fragmented, you simply can't afford less than outstanding delivery of the station name, always.
- Does the air talent sound passionate about the music and format concept? If they don't sound excited about the songs, artists and type of music we play, can we expect the listener to be? It's easier for talent to get excited about a new contest or new song, but are they enthusiastic about the things that matter most to the audience (normally the songs the talent is most tired of playing).

• Does the talent — within the boundaries of the format — inject "color"? Or does it appear that they are just going through the motions, doing the minimum? In the age of value-added is the talent using a colorful word selection, an extra verb, sentence, or voice inflection to bring life to their breaks?

• Is the air talent relating to their listeners' world? Do their breaks fit the lifestyle of the listener or is the talent relating to themselves?

• Does the talent use his or her voice as a personality vehicle? Is it a "Dragnet" delivery or is the talent using the basics of good communication skills (stressing key words, varying rhythm and speed, changing voice texture, using the pause for effect) to sound more interesting?

• Critiquing is most effective as a tool when done with frequency and consistency. If you set a modest goal of improving just two breaks per hour, that's about 17,400 times per year that your station sounds more interesting, colorful, dynamic to your listeners.



Terry Patrick is president of Patrick Programming Services, a Radio consulting firm based in Seattle, specializing in strategy development and executing, as well as PD coaching. He may be reached at 206-277-9683.

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Circle Reader Service #121

Starting A New Talk Station Ingredients For Internal Success

by Walter Sabo



The genius awards go to the brave management team that leads a Talk station through its first year. Having witnessed a few births, here are some observations to help make the first year easier.

The purpose of the format is to get a reaction. Don't be surprised when you do.

The dirty secret is that it's not about talking to callers, it's about getting callers. Callers respond to provocative hosts. A host lacking opinions is a host that will lack an audience.

Hosts will — if they are good — also provoke your best friend, advertisers, spouse, chamber of commerce, governor, members of Congress and every letter writer. When that happens, smile, thank the skies, and go to sleep with the knowledge that your format is working.

Advertisers who need to see immediate, direct results are the ones who will enjoy your new format. Salespeople who are connected to that revenue stream are to be cultivated. Not

all music format sales personnel will effectively make the transition; others will thrive. Be prepared to make prudent changes.

Sell the audience. Don't walk down the path of defending to advertisers every topic or argument that they may find objectionable. After about a month you'll discover that every topic troubles somebody. Keep them focused on your new ability to deliver customers to their door! Your listeners are primed to respond to ad copy.

It's a show. The essence of all entertainment is conflict. Sitcom: Daughter brings home biker boyfriend. Dad takes a look at the leather jacket, voila! Conflict. When you feel really uncomfortable about what you hear on your station — assuming it's legal — that's probably when you're hitting home runs.

Spontaneity. Talk is a great format because it maximizes Radio's inherent strengths: Live. Unrehearsed. Local. No screener can keep every wacko off the air ... and shouldn't. The most powerful Radio drama is the moment the host answers the phone and no one knows what's going to come out. If you try to overcontrol that, you will have a boring station.

Talk stations that have been around for years are run by managers who are confident and well-paid. Their success makes it easy for them to forget the first year — and that should help you get through it.

Walter Sabo is president of Sabo Media, a management consulting firm based in New York. He may be reached at 212-604-3005.

TALK TALK



The topic: "Life is stranger than fiction." I was fielding calls on real-life episodes of the weird kind. A guy calls in with one he's read in a golf magazine. It was reported that a black helicopter landed on a fairway, the pilot got out of the copter, grabbed one of the balls of a game in progress, then flew away. I asked the caller what he made of that. "I'm baffled," he says. My husband, Paul, who is also my engineer/board op, then chimed in with this — "There's just one thing I want to know. In the U.S.G.A. rule book, if a black helicopter lands and takes your ball, is that a two-stroke penalty?"

— Laura Lee, host
The Laura Lee Show

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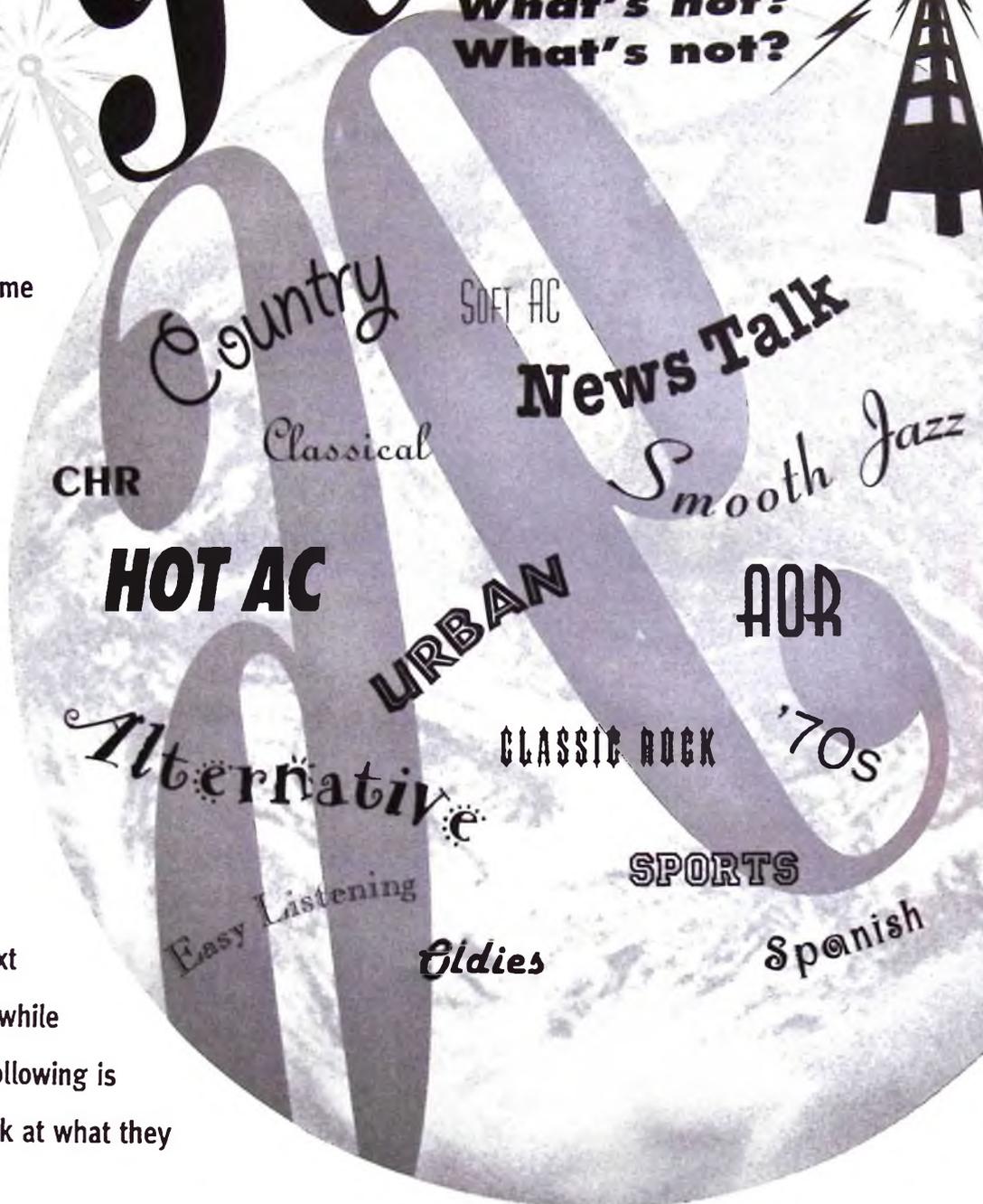
Circle Reader Service #122

Format Outlook

**What's hot?
What's not?**

Radio Ink asked some of the top consultants in the industry for their opinion on what formats will gather strength and which will fade by the end of the year. Most of the respondents believe Alternative will become the next mainstream format while '70s has peaked. Following is a more in-depth look at what they had to say.

1996



Guy Zapoleon Zapoleon Media Strategies

Top 40. It's happy music. America needs a Radio station that is guaranteed to make people feel good ... and that's what Top 40 is all about.

The rebirth of the 10-year contemporary music cycle has begun as all four of the major music types have become Pop ... *Pop R&B* — Boys II Men, Janet Jackson, TLC; *Pop* — Hootie and the Blowfish, Mariah Carey, Seal, Whitney Houston; *Pop/Rock/Alternative* — Gin Blossoms, Alanis Morissette, Green Day; and some *Rock* — Pearl Jam, Stone Temple Pilots, Tom Petty.

Mass Appeal Top 40 formats will again reappear all over America and dominate markets.

Soft AC/Traditional AC. With the trend in AC to lean toward Pop Rock/Pop Alternative music, many of its format competitors will be handing over big audience shares. Many of the 30+ female fans of more traditional AC artists don't want to sit through the likes of Blues Traveler and the Goo Goo Dolls, to hear Mainstream AC. Add to this the format's base of Soft AC standards by Lionel Richie, Chicago, and James Taylor and you have two major AC segments creating one huge share.

With the lower bottom line of this format, the Arbitron advantage for workplace stations and the changes in its main competitors, Soft AC/Traditional AC will dominate 25-54 adults in most markets this year.

Hand This stage of the 10-year music cycle dictates that those niche formats that don't evolve into more traditional formats may fall on hard times. Hot AC must either become the Adult Top 40s for their market or move back into Mainstream AC; Arrow/70s formats must either move toward becoming Classic Rock, AC, or Oldies by the end of '96.

Jon Coleman Coleman Research

Hand The hottest format by the end of the year will be Hot AC. Why? In 1996 the most mass appeal music form — Blues Traveler, Hootie & The Blowfish —

will become the primary domain of Hot AC. AC stations should start to be imaged for this music by mid-1996, thereby drawing a broader audience than in the last several years. Also, by mid-1996 CHR stations and Alternative stations will begin to lose their exclusive domain.

Talk Radio should also blossom in 1996. In the wake of the O.J. trial, election issues and controversies will spice up discussions and engage listeners.

Hand No significant problems should surface for any format in 1996. Alternative Rock could weaken slightly from 1994 and early 1995 levels. Whereas in 1994 Alternative Rock was credited both with being "Alternative," and with playing the new, mass appeal Alternative or New Rock sound, a number of different Radio stations now play these sounds and formats. Alternative Rock stations will be harder-pressed to achieve stellar shares.

Country will continue to be strong, but not explosive. Too much is happening in Contemporary music for Country to dominate younger demos.

Robert Hall ABC Radio Networks

Hand Adult form of Modern Rock. Alternative/Modern Rock stations will become so popular that they will deliver mainstream audience sizes. But to keep their edge, they will need to play music that appeals to the younger end of the demo. This opens up a significant opportunity to give the maturing upper end of the Alternative/Modern Rock demo the oldies they grew up with and the currents and recurrents that don't turn them off.

Spanish. Spanish programmers will continue to niche and begin reaching out to the non-Hispanic listener. The trend toward English-speaking or bilingual (Spanish) programming will continue and thrive. General market programmers will see more sharing with these formats and will need to strategize accordingly.

Hand Country stations that are too hot. Research is showing a Hot Country backlash. This is being manifested as a yearning for more Oldies depth from everyone over 25. Stations that blindly follow the Hot Country bandwagon are in for a nasty shock.

All formats that don't get with the trend toward big talent. Big talent will

be used to put music formats over the top and drive brand loyalty over and above the music mix. Smart operators will use big talent to insulate their franchises from attack.

Mike McVay McVay Media Programming

Hand Each market situation is different. When you look at the national ratings you can see what formats have increased and what have decreased. Country remains a strong rating-wise as does AC and various forms of Contemporary, albeit these formats are all compacting and are closer together than ever before.

While Mainstream AC looks as if it has decreased in overall ratings, the combined ratings for the various permutations of AC are greater than they were a year ago.

Mainstream AC is actually becoming the Soft AC of today while Hot AC is softening slightly to become more mass appeal. Therefore, AC continues to be one of the strongest formats in the country.

Top 40 is on the rebound. There are three reasons. First, these stations have either leaned more mass appeal/Pop Alternative or Dance/Urban. The format is more clearly defined today than it was in the past. Second, many markets now only have one CHR station while other formats are fragmented with two or three stations. Third, Arbitron's recent sampling changes that target multi-person households give an advantage to CHR and other youth-driven formats as the children of the household will control the Radio.

Hand '60s-based Oldies/'70s-based Oldies as fragmented formats are leading to the decline of the nostalgia-driven music arena. While there are still markets where Oldies are dominant, the shares are lower today than they were in the past. To be decade-driven versus music-driven places limitations on what songs you will play. The Oldies format is not going to go away, but it is better as a duopoly format than it is as a standalone.

The Urban format is another that saw decline in 1995 and will see de-



Guy Zapoleon



Jon Coleman



Robert Hall



Mike McVay

SPECIAL REPORT

◀ 31

cline in 1996. The accumulated shares of Urban will actually grow, but fragmentation of the format into Mainstream, Dance/Rhythm, Rap/Dance, Urban AC, and Urban Oldies-based AC will lead to lesser shares for the Mainstream Urban station.

Alan Mason Paxson Communications

 NAC or Smooth Jazz has grown leaps and bounds, yet is at the start of the success curve. During the early '90s the format began to divorce itself from the musicologists and allowed experienced programmers to apply their trade. The result was a boom in 25-54 ratings. Given demographic trends, there is a huge opportunity to appeal to people as they "gray," the need for relaxation grows.



Fred Jacobs



Corinne Baldassano



Frank Cody



Dave Shakes

On the other end of the spectrum is Alternative. Highly focused, applying successful programming knowledge and techniques to a new brand of music, these stations have shown considerable success. Stations trying to be Modern Rock, the AOR version, will have much less success than flat-out Alternative stations, which are CHR based.

 '70s stations are finding that without significant promotion and marketing, they aren't compelling enough to sustain TSL. With rare exceptions, '70s stations will lose their audience shares.

Where once Country and Young Country had very distinct differences in sound, now the two have melded together into a single, music-driven format that leaves the listeners with no clear choice. In '96 we'll see the second place Country stations losing ground to the top dog and the third Country station in a market changing formats.

Fred Jacobs Jacobs Media

 If the definition of success is imitation, then Alternative will continue to be a big winner in 1996. But the format's attractiveness is what will con-

tinue to make life more challenging for Alternative operators. In more and more markets, stations will continue to add Modern Rock artists to their mix.

Some stations will simply take existing Alternative stations head-on. Others will take a more AC/female-leaning approach. In either scenario, Alternative stations will find their once private beachfronts continuing to erode.

 The format that may have the toughest time is '70s Oldies and Arrow outlets. While they had an attractive marketing handle during their debuts, the audience is demanding more. These stations will be forced to become more than jukeboxes or face even greater declines. Against a focused Classic Rock competitor that features a morning show, promotional commitment, and stationality, '70s Oldies and Arrow stations will need to develop these attributes quickly or fade into obscurity.

Corinne Baldassano SW Networks

 1996 is the year when the Alternative format really becomes a mainstream player. We've seen more stations converting to this format in the last year, and there are ratings successes to go along with the format conversions. This is the format of choice for young people in their 20s and early 30s and I expect to see explosive growth throughout the year.

Urban AC is the other growth format for 1996. WRKS New York showed that there is room for yet another variation on the Urban format and in fact, Urban AC may become the hottest segment of the genre because of its attractive demographics.

 Unfortunately, AOR and Classic Rock are going to continue their downward trends. Mainstream AOR is beginning to look like the CHR format of a few years ago — a little bit tired, with no strong musical identity anymore. The most innovative acts are being co-opted by the Alternative formats and the AORs end up sounding like either wannabes or has-beens. Classic Rock may have finally forced "Stairway To Heaven" into extinction. This format that relied so heavily on the heritage music of the '70s and '80s has nowhere to go. It'll end up being a niche player in markets where a limited number of owners control the airwaves.

Frank Cody Broadcast Architecture

 Smooth Jazz will continue to be a big winner through 1996. The format has tremendous momentum and hasn't even reached its peak.

No other format delivers such desirable demos and better qualitative. It's economical to operate, doesn't need to be propped up with heavy marketing, doesn't require an overly expensive morning show. Best of all, Smooth Jazz generates passion in adults. It's become the preferred mode of Radio relaxation for many baby boomers. If you have any doubt, check the demographic tables for 1996 through 2002.

We also see good things in store for Rhythmic Mainstream Hit Radio.

 Many stations have niched themselves into tiny corners, forgetting that most people love hit music. Meantime, politicians will be falling over each other as they attempt to demonize Rap music.

'70s Rock will also continue to suffer. A museum is a nice place to visit but no place to live.

Mollie Christensen Radio One Network

 At Radio One we are betting a lot of time and money on the belief that the two winning formats of 1996 will be Adult Alternative and Mainstream Country. In the process of contacting hundreds of stations by phone and mail, you begin to get a feel for where the energy is heading.

 The losers of 1996? Because life goes on, some of the Oldies formats will seem tired and repetitious — even to die-hard boomers. For the same reasons, Easy Listening will be left behind as a new generation focuses on today's creative artists and music.

Dave Shakes Alan Burns and Associates

 CHR and Hot AC will be two big winners this year.

I think dance hits will create a new sense of fun for Alternative or Hiphop flavored Top 40s. I predict several "new" morning shows will emerge as huge talents for the format, and several operators will use a secret weapon — listener-interactive programming and marketing tools

33 ▶

that use telephones and Websites to make Radio more relevant to young people.

Hot AC is over the hump of last year's core artist transition. Pop Alternative bands will have more hits and old-guard Hot AC core artists will be reborn as "legends" ... providing two points of music passion. Hot ACs that make listeners feel like they are "escaping from work" will make inroads against Soft ACs that "sound like work." In at least one market, a Hispanic-influenced Hot AC will have impact. The opportunity for a nationally syndicated Hot AC lifegroup morning show will continue to grow and someone will emerge with the wit of a "PG" Stern.

 My prediction for two disappointments of the year is the same as the winners: CHR and Hot AC. CHRs need to be more wary than ever of hearing "we've always done it that way." Additionally CHRs that don't exploit their dominance of "youth culture" will face decline as they are repositioned as being irrelevant to their core.

Some Hot ACs will not deal well with the dilemma of serving the '96 music taste differences between 25-34 and 35-44. They may abandon the former core artists too rapidly, or miss the opportunity to claim new artists too slowly.

Dan Vallie Vallie•Richards Consulting

-  • News/Talk format, particularly in this election year.
- Country is leveling off, but at a high level.
- Urban/Urban AC, good format, and there is less fragmentation.
- Rhythm AC. This format will pull adult numbers and can be clearly positioned.
- Spanish. It's big, obviously has to be the right market.

- Jazz, will continue to grow benefiting from a large ethnic audience.

- The turnaround format in '96 is CHR, just choose the right CHR variation. CHR has not been in vogue, but it will be a winner and moneymaker into the 21st century.

- A slow but steady growth format is Christian. It's frequently overlooked but continues to grow and become more professional.

 • The original versions of the '70s formats.

'70s will eventually establish as a format, but not in '96, except as a duopoly partner with rare exception. The thing to watch is not the number of stations doing it, but how many sustain success.

- "Hot Talk." Good idea, good concept. There may be some indications of success in '96 but not to a large degree. Will work eventually, but, again, not yet.

Mike Henry Paragon Research

 News/Talk — Due to the presidential campaign and election, 1996 will be another year in which News/Talk stations enjoy extraordinary attention. A steady stream of major news stories has kept these stations in the forefront. Look for News/Talk to continue its market share growth in 1996 and beyond.

Alternative — The Alternative music revolution is now in full swing and 1996 should prove to be a coronation year for the format. Alternative formats have left not one but two 18- to 34-year-old formats — AOR and CHR — in its wake. 1996 will also be the year AC stations jump on the bandwagon in a big way.

 '70s Oldies — The format has yet to back up the hype that surrounded its unveiling and 1996 will be a year in which many of these stations look for greener pastures. Music and Radio splintered in the 1970s, and so will this format

... back into the grasp of AORs, Classic Rocks, ACs and purer Oldies formats.

Alternative — No, Alternative will not fall on hard times in '96, but it is the format with the most to lose this year. Alternative must prove that it can produce more than the hit of the minute, maintain core artists over the long haul, build a music library, not lose its unique position to more mainstream stations that play the best that Alternative has to offer, and in essence, not fall into the same cyclical trap that has created an early end to previous Top 40 formats.



Dan Vallie



Mike Henry



Dennis Constantine

Dennis Constantine Constantine Consulting

 Deregulation will change the ways a lot of Radio companies do business. You'll find groups that own large chunks of Radio real estate will want to own the "Rock" franchise or the "women" franchise. This will affect the way many stations make their format decisions.

By the end of this year, we will see two formats show dramatic increases. In the Rock arena, stations will realize the importance of the baby-boom generation. Many 30+ Rock stations will find success catering to the needs of the aging rock 'n' rollers.

The other area of potential is in the return of Rhythmic CHR and Hot AC. Many CHR stations have become fascinated with Alternative music. In markets where the rhythmic side of music is being ignored, stations will find success bringing this style of music back.

 The luster will come off the Alternative format. There are only so

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SPECIAL REPORT

◀ 33

many people who enjoy this type of music, and with so many places on the dial where you can hear Smashing Pumpkins, this music style will burn.



Jaye Albright

There are still markets that have more Country Radio stations than there are listeners to support them. Research has shown that there is basically one type of Country listener. Most markets won't be able to support more than two Country stations and those that are the third deep in their market will be looking for new opportunities.



Bill Moyes

Broadcast Programming Seattle, WA Jaye Albright, Country programmer-consultant



Roger Wimmer

 News/Talk and Country will be winners in '96. News/Talk will fragment — Business, News, Sports, Hot Talk and Mature Talk. With intensified interest in upper demos, these stations can all do well. Though it may drop marginally and faces increased competition. Country will remain the favorite adult music format.

 Rock-oriented formats are troubled. Alternative is hot or cold, depending on who's talking. Classic Rock

has peaked. Classic Hits and '70s formats are fragmenting. Stations must reinvent themselves or face severe problems.

J.J. Cook, CHR/Hot AC programmer-consultant

Alternative music is about to splinter, formats will too. Where CHR and Hot AC stations play the "best" Alternative hits, Alternative stations lose steam. Good CHR stations will have a good year, playing the hits.

Mike Bettelli, AC programmer-consultant

AC stations programming too young, face diminishing returns and risk losing their core audience. ACs can win by focusing on their unique audience niche.

Bill Moyes The Research Group

 News/Talk and Country will in all likelihood still be the big winners. A lot of people feel Country is in trouble but the average station share has fallen because there are just a lot more Country stations splitting up the available pie. When you analyze the size of the total Country market across America you see some shrinkage, but really very little ... in the neighborhood of five percent off its peak years. Country is challenged in that the new product coming out these days hits a lot of fans as 1) having a "sameness" to each other and 2) not having a base in big-name Country stars, the way the hits of the early '90s did. But, as a format, it will still be one of the big winners at the end of '96.

The thing that has the most potential for growth through '96 is a group of different types of music which — one way or another — are referred to as Alternative: Adult Alternative, Alternative Rock, "Pure" Alternative, Alternative Pop, etc. This is not so much any one format as a bunch of different types of music that are being put together by various stations in different ways. Where they really understand the proper targeting for their market, you're seeing some real "home runs." This music is fresh and new, and fun to listen to. The question is its evolution from here and that's what people will watch.

Roger Wimmer The Eagle Group

Assuming that there is a pool of about 10 major Radio formats from which two can be selected to succeed and two can be selected to fail, a person who has no knowledge of the Radio industry has about a two percent chance of correctly predicting the two formats that will fall into each of the categories.

However, we can increase our odds at developing successful formats by keeping a close watch on the likes, dislikes of the listeners. The advantage we have is that we know these characteristics change constantly and the leading formats of today may not be near the top tomorrow.

Placing any credibility on a person's predictions (no data foundation) of Radio format "winners" and "losers" is probably not wise.

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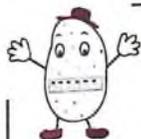
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ADVERTISER INDEX

Dave Gifford International	10
Italey Productions	26
Jones Satellite Networks	17
Kalz Radio Group	19, 21, 22
Lontos Sales & Motivation Inc.	18
Marketing/Research Partners Inc.	9
McVay Media	33
Media Touch	13
Media Venture Partners	11
National Association of Broadcasters	40
One-On-One Sports Radio	38
Prime Sports Radio	7
Radio One	34
Radio Profits Corp.	4
SJS Entertainment	29
Stepping Stone Productions	25
Szabo Associates	26
Talk America	6
Tapcan Inc.	23
TM Century	2
USA Radio Network	18
WOR Radio Network	27

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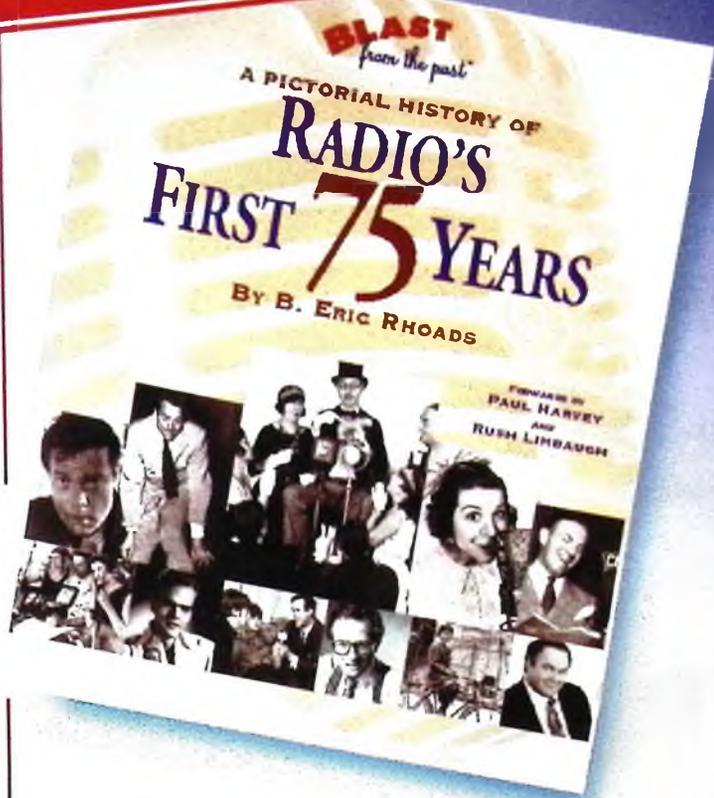
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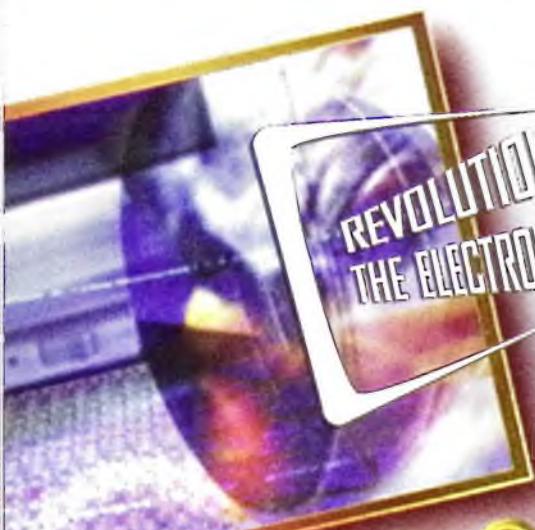
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