

# Radio Only

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SYNDICATED  
MORNING  
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ARE THEY  
FOR YOU?

OCTOBER  
1992



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THE MONTHLY MANAGEMENT TOOL



**COVER:** Morning show personality Howard Stern now on the air in eight markets and number one mornings in New York and Los Angeles after the Summer '92 Arbitron book.

## COVER STORY

- 10 **Syndicated Morning Shows — Are They for You?**  
Some stations are shifting the budget line for big morning show salaries into purchasing non-local syndication feeds instead. Listeners and clients are eating it up — but will it only work with Howard Stern?

## SALES

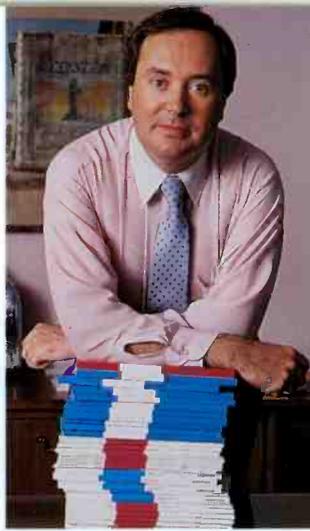
- 16 **Secrets of an Agency Dodger**  
Straight talk from a Houston executive whose only job is to help salespeople get face-to-face with their agencies' clients.
- 36 **Your Rep's Recession**  
How will the new mega-reps, some representing 200 or more stations, address your needs in this new era where they're also consolidating?

## LMA/DUOPOLY

- 22 **LMA Sales Traps**  
Here are the rate policies that will lead LMA'd stations into trouble. The trouble is — they're the ones a lot of joint sales operations are using right now.

## PROGRAMMING

- 30 **Why Stations Have Fallen in Love With Pillow Talk**  
Stations taking a new, successful approach to this nighttime programming tool are drawing even broader demos than their target.



## RESEARCH

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You'll probably need to spend money on a new computer to run Arbitron's MaxiMiser — but it might do the job of some other software you're already paying for. Is it worth the switch?

## OPERATIONS

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Putting politics and the excitement over in-band DAB aside, here's what managers and owners will have to do — and what they will have to spend — to get ready for DAB.

## MANAGING

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You'll have to do more than just install ramps to accommodate the disabled — adjusting work schedules is a new responsibility.

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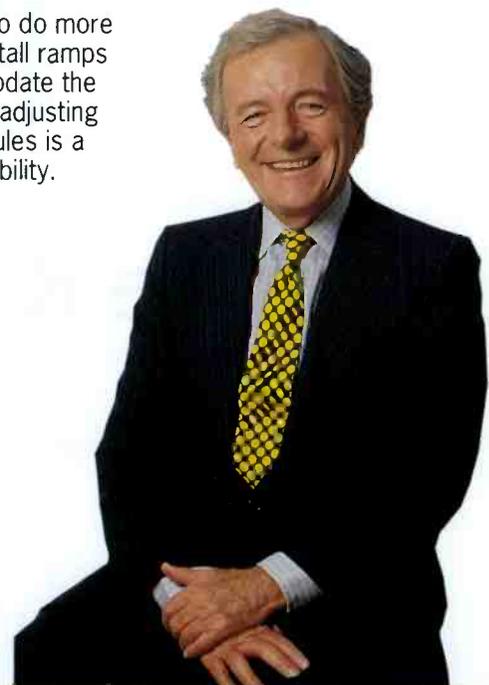
- 24 **FCC's Top EEO Cop**  
In his own words — what Rod Porter is looking for when he's policing station employment reports in the new climate of tougher enforcement.

## MONTHLY SALES PLANNER™

- 38 Enough promotions for October including a new twist on the Twelve Days of Christmas...plus 13 more ready-to-use sales ideas.

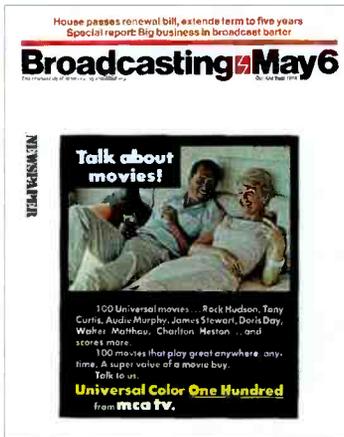
## ON THE AIR™

- 40 A contest just right for the current economy that puts listeners on the station's payroll...plus more ideas on how to boost ratings.

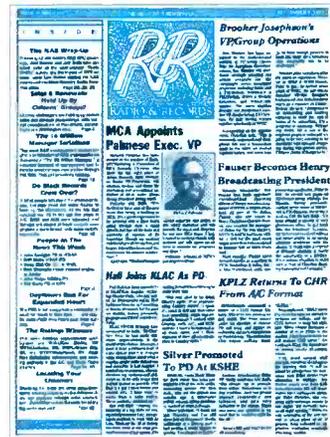


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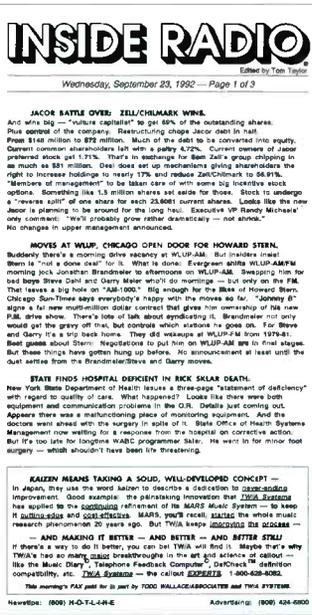


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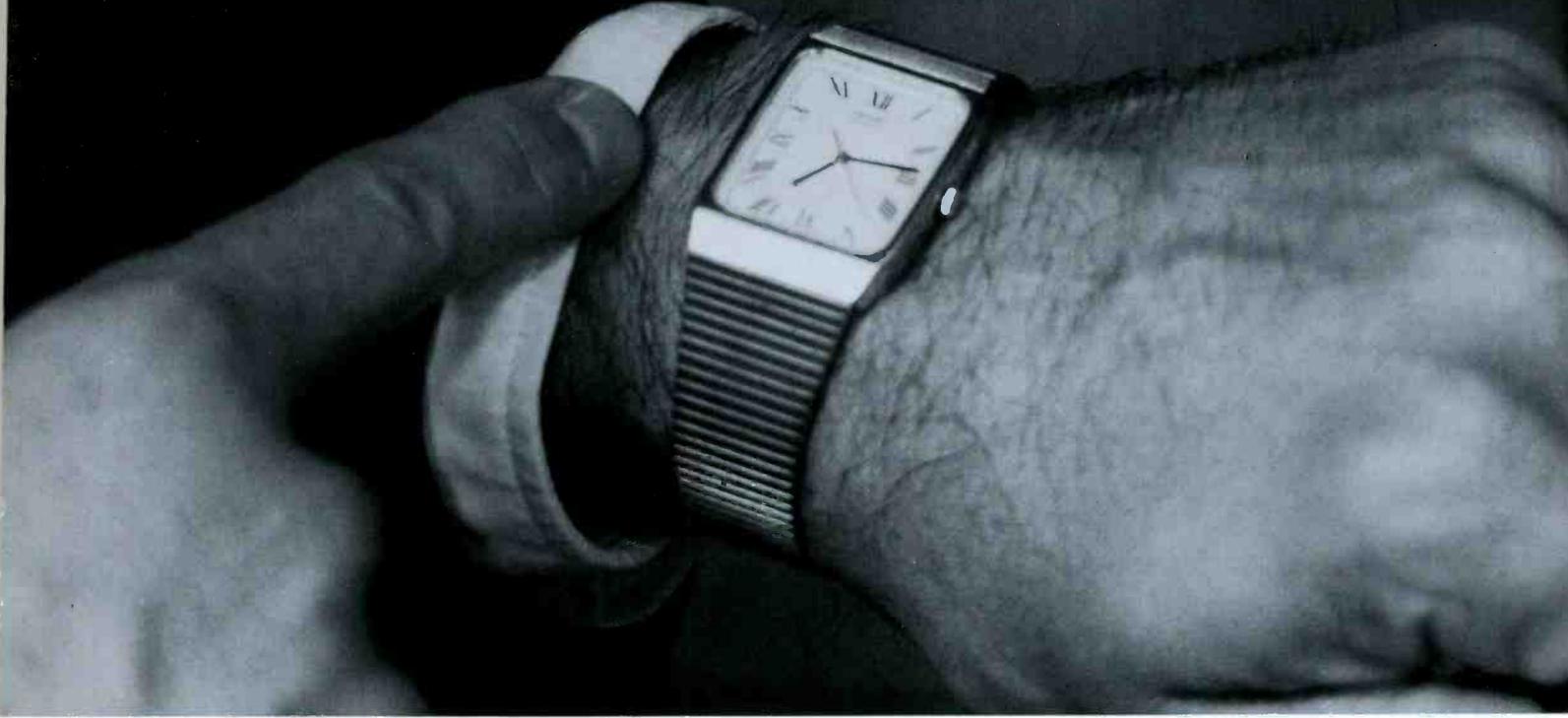
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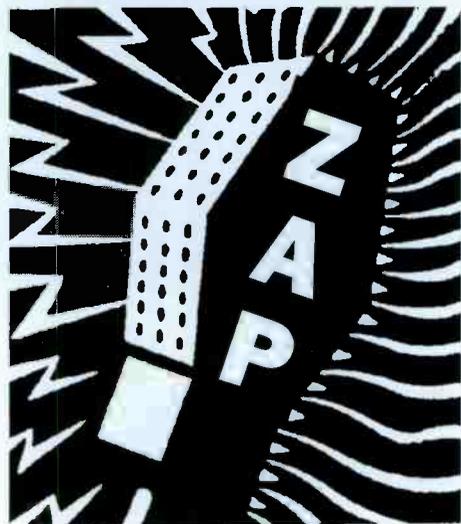
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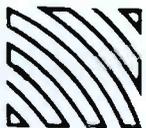
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# DEAR RADIO ONLY

## BETTER PHONES

Your article on improving a station's telephone performance (August 1992, page 16) is one of the best on that subject I've seen. Not enough stations devote adequate time or attention to their phone manners. In just one page, you covered virtually all the important issues. We've circulated the article among our department heads and begun an ongoing examination of our phone performance. Thanks for giving us the impetus.

Bill Haley, Promotion Director,  
WEAZ-AM/FM, Philadelphia

## SMALL MARKET HELP

I wanted to ask you about your future plans for magazine articles for my size market. Obviously, articles about Arbitron are not relevant — we don't have surveys, so we're free to program for listeners, not diarykeepers.

Even from a major market standpoint, I would think an emphasis on selling without survey numbers would be healthy. Too often audience surveys are used to sell station against station instead of selling the strengths of the medium. The best survey is the retailer's cash register.

Charles K. Frodsham, KSV-AM/  
FM, Beloit, KS

*Charles, there's no question that striking the right big market/small market balance is our toughest challenge. We do have to address Arbitron for the stations who have to program for it (around it?). But we try to include a strong mix of stories to be applied in non-rated markets.*

The Editors

## LATE ARRIVAL

I have just renewed my yearly subscription. I normally receive my monthly issues on the first

week of the next month. The problem lies when I want to avail myself of the Freebie card on that particular issue which says, "tear out and mail before (date at the end of the month)." Do you think there could be something done so that I could receive my issues on time?

R. Rodrigo Manuel III, Manila,  
Philippines

*The "mail before..." notice on our Freebie card is to encourage quick return mailing. No question — we'll cut some slack for our overseas subscribers. Our foreign mailing (now to 15 countries) should arrive to all subscribers by the end of the month that's printed on the magazine. Overseas subscribers should let us know by FAX (609-424-2301) if that's not happening.*

## FORMAT STEREOTYPES

I was very disappointed to see the cartoon on page 20 of your June issue. It shows lack of respect for the [urban] format and it is an indication that your magazine doesn't view the core audience of the urban format as individuals.

Let me say this, all African American males do not wear "X" hats. It is hard enough just trying to get the white males of this business to listen to an aircheck and call you in for an interview, let alone giving you an opportunity. This cartoon helps to continue the negative perception of black males.

LeBaron King, KEST-AM/KOBO-  
FM, Oakland, CA

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# THE SHRINKING OF RADIO

The radio industry, fearing the uncertainties of newly implemented FCC regulations and the prospect of an ailing economy, finds itself in a very desirable position.

The sustained bad economy has led the radio industry to acceptance of new realities. And there, many would like to leave it. After all, when the economy comes back strong, stations can shorten airshifts again, add another personality, go back to the on and off-air promotion this industry grew up on and everything will be back to normal again.

Or will it?

One worry is that now with LMA

**A sinking Mega Combo will still need research, consultants, ratings and promotion money. And, they'll need it apportioned individually by station...**

and duopoly arrangements receiving the blessing of the Commission, stations in smaller markets may be in serious trouble. What if the #1 station in the market combines their AM/FM with other stations to form the Mega Combo that should send fear into their competitors? Financial analysts already admit that such a power play could send values for the remaining stations in the market down dramatically.

What is it with these new rules, anyway? Aren't they going to hurt the stations that aren't doubled up? Maybe not. Take the proposed merger of Atlantic Properties and Pyramid stations in Boston — a whopping Mega Combo. Right now, all the stations combined would deliver about a 20

share. What happens if each of the four stations in the Mega Combo loses a share (it's been known to happen to the best of stations)? The partners would then own a 16 share — still mighty, but not as mighty. Even with efficiencies of joint operation (such as fewer PDs and a unified sales staff), this could spell trouble.

What of the notion of combining sales staffs to save money? Experienced salespeople will admit that it's hard to get one salesperson to focus on four different operations. In fact, after a fling with this type of setup, it shouldn't surprise anyone that someone will reinvent the separate sales force. What about a Blue Team, Green Team, Red Team and Orange Team to sell the four stations?

What does it all mean? Are LMAs/duopolies a good idea?

Quality, efficiency and salesmanship will be the superstars of the 1990s and it won't matter whether those qualities are found in one independently owned station or a giant Mega Combo.

A sinking Mega Combo will still need research, consultants, ratings and promotion money. And, they'll need it apportioned individually to each station, not together as a single expenditure to share. That would never work.

The one point to never lose sight of: Radio is a service delivered from one station at a time to one listener at a time. As long as that remains true, radio executives have nothing to fear and everything to celebrate under the new rules.

The downsizing of radio, then, refers to economic waste and the prospect of more LMA/duopoly arrangements as another way to search for efficiency.

There is nothing to fear as long as stations remember to invest the savings in their product.

**JERRY DEL COLLIANO**

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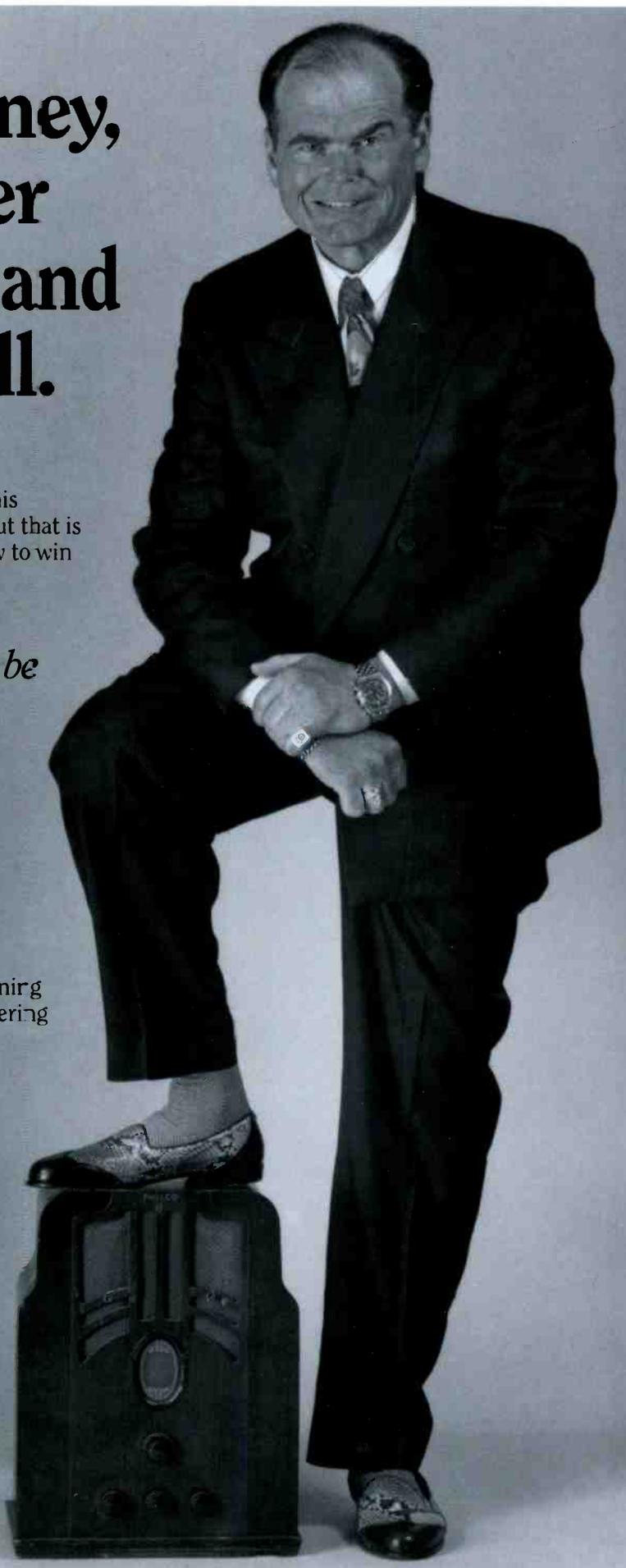
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# Syndicated MORNING SHOWS Are they for you?

It's about 8:22 on a Tuesday morning on WYSP-FM, Philadelphia and we're just coming out of a spot break. The pre-recorded liner leads us back to the Howard Stern show beaming in from New York, "Howard Stern all morning, classic rock and roll all day." Then we hear Howard reading, "Anyway, Mad Mike's Auction has the best selection of cars, vans and pick-ups and four-wheel drives anywhere." Oops. Howard's not done with his live spots yet. The Philadelphia audience just collided with one of Stern's New York commercials intended for his WXRK-FM audience. Unless they want to make a two-hour drive, Philadelphia listeners couldn't spend any money at Mad Mike's. Happens all of the time. Hearing that kind of sloppy production nearly every morning would drive most radio people nuts. But do the listeners care? Well, no. An 11-share on WYSP says it's a non-issue. So does Andy Bloom, former WYSP PD who now programs KLSX-FM, Los Angeles and still carries the Stern show. "It doesn't matter. If we rejoined Howard late — if we got back and he was in the middle of a bit — then we heard about it. But if we returned in the middle of a New York commercial, what I was more likely to hear was, 'Why don't you rejoin

**STEVE BUTLER**

Who buys Howard "Fartman" Stern? Toy retailers are near the front of the line.



# MORNING SHOWS

Howard at the exact moment he starts talking?"

And the answer would be, 'Well, it's a New York commercial, it doesn't apply.' And then the listener would say, 'Yeah, but when he does those New York commercials, he's funny.' The Stern live commercials are part of the entertainment value of the show."

The Stern broadcast challenges the radio axiom that most of us grew up with — that only locally-produced morning shows could be successful. The belief is so strong among radio people that even operators with satellite formats won't let go of mornings. Unistar's Ed Salamon: "Conventional wisdom has always been that morning shows succeed best when they are local. As a result of that, at this point in time, most of our affiliates do local morning shows and use the satellite for the rest of the day."

Bloom was the first to take the risk with an imported morning show. "In Philadelphia in 1986, we truly didn't know. We knew we needed to do something drastic. By the time I got to Los Angeles and we put Howard on in 1991, I knew the answer to that. And the answer is, funny is funny, entertaining is entertaining, talent is talent. Saturday Night Live transcends New York and is just as popular in L.A."

Stations in need of morning show repair will be willing to do what it takes. KLOL-FM, Houston GM Pat Fant just announced the syndication of his morning team, Stevens and Pruet. "I wouldn't be surprised if this

does not develop into the next radio trend — driven for no other reason than there aren't a lot of great morning shows out there. It's hard to grow your own."

A lot of managers shrug off the Stern phenomenon. It won't happen here. It won't work here. I don't want it here. But WNCX-FM, Cleveland PD

**"Don't try this at home — unless you are as talented as Howard Stern, the odds are that it's not going to work."**

Doug Podell — airing Stern since August 31 — knows differently. "I really thought that because of the size of this market, all eyes would be upon us. Because we're not in the top 10. Because this was considered, unlike the big urban cities, a conservative market. One week after Howard went on, I was getting calls from Indianapolis, Kansas City, Pittsburgh — a lot of markets of that size starting to look at the Howard Stern situation for their stations."

Podell says money won't be an issue — even in the smaller markets. The price tag won't blow you away. "I was shocked. I'm not really at liberty to give you the exact price, but I can say it was pretty dog-gone close to what we were already spending on a four-person morning show that was in the 3-shares."

Even Howard Stern is now addressing the other PD worry — sloppy production. Podell was able to deal with that in his contract. "There is a 70-second delay, and two things have occurred since Cleveland has come on that were not happening before. There's a cue voice-box, where you can hear the whole show 70 seconds before it happens, and we also get cue sheets from New York. We get their log FAXed to us."

But will syndication work for talent other than Stern? That's where the debate gets hot. Bloom: "Don't try

this at home — unless you are as talented as Howard Stern, the odds are that it's not going to work. I think there will be many more failures than there will be successes."

Maybe so, but some managers are predicting economics will drive the syndication movement. Call them morning show LMAs. WYNF-FM, Tampa GM Shawn Portmann syndicates morning duo Ron & Ron to WDIZ-FM, Orlando. "The economies of scale for broadcasters are making it more plausible for these types of shows because individual stations can't pay for top talent. But collectively, they can. The [originating] station gets help subsidizing the talent's income."

**W**hat's truly remarkable is that it's likely to be a grass roots programming and operations trend. Not pushed by the big networks, but by group owners setting up their own cooperative for morning shows.

Unistar's Salamon says the economics just aren't there for the traditional networks in the immediate future. "Network national advertising has been soft for the last couple of years, so one cannot count on the advertising support being there even if the product is successful. National advertisers are usually looking for coverage in at least 75-80% of all rated markets. And that's not a level of clearance that any show of that type has achieved, even though the individual station audience performances might be impressive."

None of the new morning show syndicators has an immediate interest in getting into the network sales business. Infinity could sell a Howard Stern package delivering millions of listeners in New York, Los Angeles, Chicago and Philadelphia. But it won't.

Infinity GM Ken Stevens manages Stern "affiliates" WYSP and WJFK, Washington. "Our view of radio is that we should be getting a lot more money on the average for the commercials we sell — given the number of people we reach — than we often do. I'm not terribly comfortable selling my inventory off in bulk to national advertisers who buy it on the cheap.>

WYNF-FM, Tampa sends the "Ron & Ron" show to WDIZ-FM, Orlando over fiber optic lines.



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# MORNING SHOWS

Particularly when I can get a much higher price using my own staff to sell it in my own market."

So Stevens gets to keep all 15 minutes of Stern inventory each hour. Anybody who wants to buy several Stern affiliates at once writes a check to each. "You can buy New York, Philadelphia and Los Angeles — but even that is handled separately. K-Rock gets its rate, WYSP gets its rate. And it's the going local rate — there's no discount because it's bought that way. If a client in Philadelphia or Washington would like to

**"Things like the newspaper and buying time on 'Mix 106' are very cool media. To tell you the truth, the big money is in the hot media...Some days it's like the difference between selling real radio and the spot between records on a jukebox."**

have Howard do his spot — but it's not running on all of the stations — arrangements can be made to have Howard produce the spot for that station. It runs only in his show. We have packages — obviously, they cost more — that enable you to buy Howard doing your spot."

Aside from all of the business reasons to avoid network-style syndication, KLSX' Bloom believes ratings success is tied to remaining small — especially where Stern is concerned. "To Howard's credit, rather than put it up on the bird and let a network give it to all of its affiliates who would do what they wanted with it — mar-

ket it in the way they wanted to market it, promote it in the way they wanted to promote it, take the content the way they wanted to — Howard has gone into each market and controlled the way it's been marketed, promoted and remained in control of its content."

But don't count the networks out yet. Unistar's Salamon may not feel the demand yet for hot morning shows to syndicate, but he wouldn't be surprised to see it eventually. "We're very encouraged by them, because it shows that radio stations around the country are continuing to expand their use of network services beyond where the conventional wisdom said networks were useful."

Overcoming objections from advertisers and listeners is no small piece of the puzzle. Fact is, even if it's not Howard Stern arriving in your market through syndication, it's likely to be somebody who is just as capable of creating emotional reactions.

Stevens says that's what sells better. "These kinds of shows — whether it's Howard, [G. Gordon] Liddy, Don & Mike, Rush Limbaugh, Greaseman, Dahl and Brandmeier — these are all very hot, powerful advertising media. Things like the newspaper and buying time on 'Mix 106' are very cool media. To tell you the truth, the big money is in the hot media — in the clients who are not looking for background environment. Some days it's like the difference between selling real radio and the spot between records on a jukebox."

It turns out advertisers are the first group to forget about the Stern controversies and focus on his drawing power. WNCX' Podell: "Locally, we have Kiddie City requesting Howard Stern live commercials. Parents like the show. Nobody believes this, and everybody thinks Howard's attracting the 18-24 rock dog listener, but it's really the 25-54 white-collar male. And career-minded women."

Sure, listeners keep complaining — and the talent causing the ruckus is hundreds or thousands of miles away. What do you do? Nothing, says Stevens — at least when it comes to

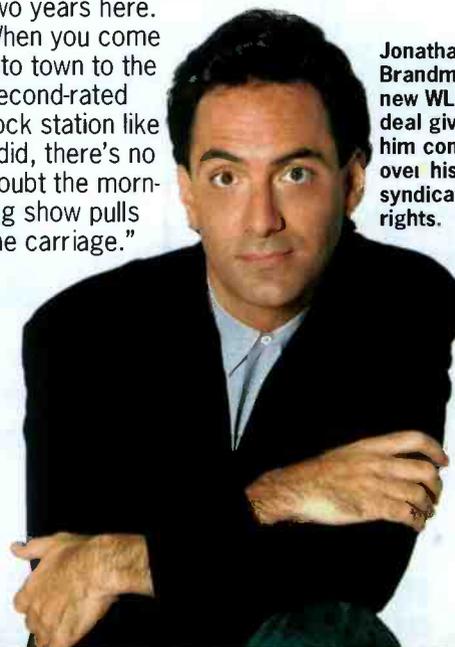
the talent. "It's still not any different than having him at your station — unless you're the kind of guy who, when you got a call from a listener, would walk into your morning talent and tell them not to do that anymore. Which would mean you're probably not going to be very successful because your talent is not very good and because they caused the kind of problem where you need to deal with them on that level — or you're just not a very good manager."

Podell figures he preempted many of the early listener complaints by setting up a well-publicized mechanism to accept them. "I have an opinion line where people can call. Right now, I take all of the calls personally. If they leave their comments and phone number on my voice mail, I get back to them. I told people to listen in doses, and get back to me — and a lot of those people did and a lot of those people were converted."

Ironically, it's broadcasters who are likely to be the last group to be "converted." Face it, do you really expect Howard Stern to ever be invited onto the stage of the Marconi Awards? Not even if he saves a few radio stations over the next couple of years.

You could call syndication of shows like Stern, Ron & Ron, Stevens & Pruett or Jonathan Brandmeier a quick fix for radio's morning woes — but it's the quick fix that took Podell years to find. "I would recommend it to any station going through the trials and tribulations I went through for two years here. When you come into town to the second-rated rock station like I did, there's no doubt the morning show pulls the carriage."

**Jonathan Brandmeier's new WLUP deal gives him control over his show's syndication rights.**



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**7**

**8**

**9**

**10**

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# SECRETS OF AN AGENCY DODGER

**He gets in the door by first going after client money that the agency doesn't control.**

Tim Raglin is Business Development Director at KZFX-FM, Houston. One week each month, he's on loan to the Gallagher Group, as a business development consultant for several radio stations, including WVRI-FM, Orlando and WRAL-FM, Raleigh. His duties include implementing sales programs which develop new business from existing clients by going to those clients directly rather than through their agencies.

**RO:** How do you convince stations that they need better control of accounts being handled by agencies?

**TR:** What's happening is the agencies are being held accountable for products or services being sold or moved, and they're finding that traditional advertising is not doing it. The unfortunate part is that not every agency understands the complexities of the client, and the best way to merchandise that product or service in that specific market.

What often happens is that the agency, in an attempt to better suit their clients, starts asking for promotions as part of the media buy. Most people don't buy a product or use a service because they could register for a trip, or because XYZ station was out there on a Saturday afternoon. So what we're saying is, "Let's utilize the philosophy of moving product or service, and instead of coming back to an agency when they ask for a promotion with a band appearance, let's come back with a synergistic program that may tie in another company or another entity and really give them the benefit of a successful program." In that case

we can work directly with the agency. Right now it's a knee jerk reaction; the agencies are saying, "Well, the clients are on us to help their business, so we want a promotion as part of the media buy." But that's just throwing water on the grease. It's not really doing anything, so what I do is come up with ways that, one, we can help the client direct, and two, work with the agency to solve the problem of moving product and service.

**RO:** What's the set-up for selling agencies at the stations you consult?

**TR:** Because of our understanding of a specific market, we'll have ideas that truly serve a client's best interest. Our station in Houston and the stations I consult have each set up a department called Retail Merchandising Partnership. I have the authority and the permission to go straight to the client under the Partnership. In many cases the programs that are set up involve more than one company. Like a Blockbuster and a Pizza Hut. A lot of the programs we do are at the retail level, and the agency has no control over dollars spent at the retail level.

Sometimes decisions need to be made very quickly in the best interest of the client, and usually clients are spending moneys that aren't directed at agencies in the first place, so their agency has no control over where that money goes. And that's how we're getting around that agency aspect.

**RO:** How does your program work?

**TR:** Randall's is a huge grocery store in Houston. They've got a video de-

partment. I work with a lot of manufacturers that sell products in Randall's. Through a joint meeting with the video buyer and Randall's VP of Marketing, we came up with a program designed to create extra volume into the video department — and have the manufacturers pay for the program. It's a direct mail piece, a radio schedule, and an in-store display opportunity.

The agency's not a part of the decision-making process, nor are they part of the financial process. This is a creative effort where we went directly to Randall's, they utilized their manufacturer dollars and put it together, and it kicks off in January.

**RO:** What happens with the AE who has that business' agency on his or her account list?

**TR:** We've found our program actually can help get agency business. Sometimes when you go directly to the client, and you're working for them and they appreciate your work, and they haven't been on the buy for a while, it's amazing how the phone rings all of a sudden and the agency's asking for rates.

If the agency's client was tied into another program that's a huge success, then the account executive can go to that agency and say, "Look, you're spending this amount of money with us — or you're not spending any amount of money with us — but look what we've done for your client that's different and successful. These are the things we can do and work together on." It's always a benefit.

**RO:** What do you say to a client who says, "I don't deal with advertising;

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\*Based on Arbitron, Spring 1992, 6AM-Mid., Mon.-Sun.

# DODGER

talk to my agency”?

**TR:** I'll say to them, “Are you telling me that if a program helps you move more product into the store, that you're not going to be able to make that decision?” When it's retail-specific, their agency cannot make the decision. The grocery stores are the ones who call the buyers; they're the ones who make the decisions. And once the buyers realize that we're not trying to get them to just buy radio advertising, but trying to get them to participate in a program that we've already established with the retailer that can do nothing but benefit them, then they see us automatically. Actually, getting new business appointments is a hell of a lot easier than getting in to see media buyers.

**RO:** Why is it worth going to the agency at all if they've been non-responsive?

**TR:** The agency should always be aware of what's going on — even if it's at the very last moment — because you don't want to screw up their relationship. There are a lot of programs where the agency does not have to be included because of individual businesses' moneys that

agencies aren't able to get into, or decisions that agencies can't make for the client. And it's not the account executive who has the agency on his or her list that's going directly to the client. It's people like me who have

**“We're not trying to undermine the agency's importance at all, but the agency's job and client's needs often aren't on the same agenda.”**

the marketing arm of the station who are going to the client, for either a specific program or a tie-in to another program.

We're not trying to undermine the agency's importance at all, but the agency's job and client's needs often aren't on the same agenda.

**RO:** What qualities should a GM seek if they're looking to hire someone whose job is to get direct business?

**TR:** It's probably easier to tell you what not to look for. To start with, GMs have made a lot of quick fixes; they've gone out to the food industry and hired manufacturer reps to gather their knowledge of the food business. A manufacturer rep's job in the food business is nothing more than to take a product, go through the grocery store and sell it and negotiate on the price. Most of them have no marketing knowledge, so their expertise in doing programs like this is very narrow. And their knowledge of the retail business can be very valuable, but you're not going to be able to bill tons of money because they conceptually don't always understand what's going on.

I would look for someone that has a very creative mind, some marketing and sales experience, that under-

stands media and how media works with different ideas. Someone that's aggressive, can think on their feet at all times and is not scared to make phone calls to decision makers.

Look for somebody that's worked in advertising in a medium, whether it's TV, newspaper or radio. Someone who understands what advertising's about and how it's beneficial, but someone that also understands marketing and how consumers react. When I have the time on weekends I'll spend a couple of hours in a grocery store, and go aisle to aisle and ask, “What are they buying? Why are they buying?” Watch the families. It's that kind of knowledge that someone that's in a position like this needs to have a grasp of. Sometimes they can find the answer within their own sales department, the young up and coming salesperson who's really trying to sell ideas.

**RO:** What would you recommend to a GM who doesn't want to, or can't afford to hire an extra person just to get around the agencies?

**TR:** I would advise any market that's still doing 90% or 80% agency business to find out about all the companies in their area — with or without agencies. Research them, find out what they do, what their marketing goals are, what their five-year goals are, what their next year goals are. Work with them to find out new ways to help their business. And the agency is but a small part of the major company; the agency just really projects their image. But the company has moneys to help move product or sell more insurance or whatever it is they're in business to do. You've got to find ways to help that company achieve their goal. And you can't do that by sitting at the phones talking with the media buyer or taking a media buyer out to lunch. All you're going to find out from that is who's doing what in the market, and all the gossip in the radio industry. You're not really doing anything good for the client. That's basically what happened in the '80s, and everyone in the radio industry made a lot of money in the '80s. But it's a lot more difficult now.

**KZFX-FM Business Development Director Tim Raglin (seated) helps salespeople like Ken Rogulski get more money out of their agency's clients.**



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**DUOPOLY/LMAS**

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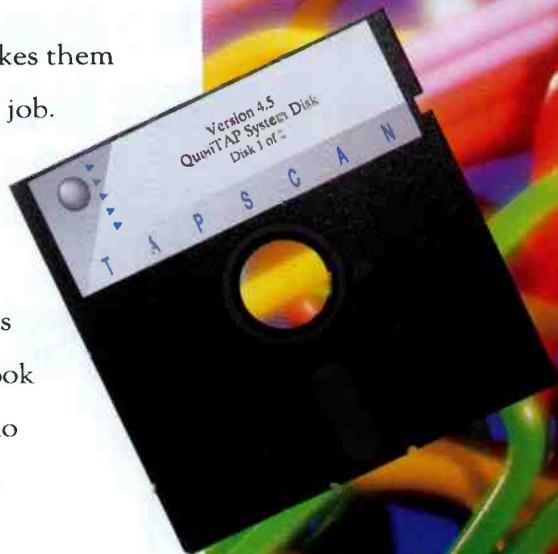
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# LMA SALES TRAPS

**Stations need to look out for their competitors and advertisers, because they're the ones who'll likely squeal.**

**P**rice fixing. Collusion. Anti-trust. The concerns most managers used to have about them have taken a back seat in radio's new joint selling arrangements — but FCC lawyers say that's a mistake.

The FCC's hands-off attitude about most LMAs and joint sales agreements has led some managers to assume owners have been given "wide latitude" in the area of combining advertising rates. Even though the FCC seems to have washed its hands of these activities, it doesn't mean the federal government is out of the picture altogether. Now's the time agencies like the Federal Trade Commission kick into gear and watch closely how stations devise their rate

cards under the new FCC rules. drafted by lawyers at Howrey & Simon in Washington, D.C. As the memo points out, "Even with the FCC's repeal of its regulations and endorsements of LMA, however, it should be emphasized that the use of combination advertising rates and LMAs raises a number of antitrust issues...The potential for illegal price-fixing and collusion, which the FCC regulations sought to prevent and which anti-trust laws prohibit, still remains."

So how do stations protect themselves from an antitrust inquiry? Dow, Lohnes and Albertson partner Kevin Reed: "They have to have separate rate cards, otherwise you've got evidence of collusion. What you want is to have separate rate cards, then offer a package." Reed says it's very important that stations let clients know, via the rate card, that they can buy each station individually.

Reed says even with separate rate cards, stations selling jointly and LMA'd stations must be careful about how they price themselves. "The key is to make sure the combination, joint rate or the package rate cannot be so low as to make the individual rate artificially high. So you can't say station A is \$100, station B is \$120, station C is \$150. That adds up to \$370. But we'll offer you all three stations for \$250. That's so artificially low that no one would buy the individual stations then, would they?"

The pricing, says Reed, must be "accurate" and "bona fide." Who determines that? "In case there was a civil action, the court would as a matter of its review. I suppose there could be some state agencies that might be involved. Sometimes there's fair trade agencies in states similar to the federal FTC. More likely than not, it would be a state attorney general's office."

Right now, there are no rules specifically relating to "undue concentration" of revenue. But Reed thinks revenue may be a factor the FCC might examine along with the 25 percent audience share.

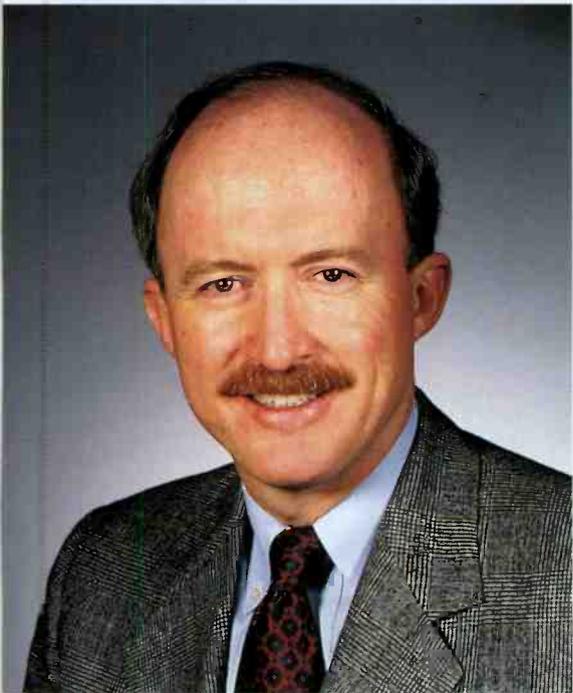
"For example, if you have 27 percent of the ratings, but your power ratio is such that you only have 15 percent of the market revenue and you can demonstrate that, then the commission may well say your revenue lags your rates so much that the ratings really distort a finding of concentration of control. I suspect there's going to be lots of new cases filed in this area with the FCC in coming years, because a lot of people will come in and make these arguments."

Reed's firm also offers an explanation in writing of their interpretation of the new laws for stations considering an LMA or joint selling.

**C**ontrol is another buzz word that station must now deal with. The commission makes no bones about the fact that in an LMA, the licensee must maintain ultimate control. One important area that's affected is political advertising. Ivins' interpretation of the new rules is that political ads can be sold jointly, but if a candidate shows up at the station that has brokered out its time, someone must be there to sell it to them.

"If a federal candidate with access requirements comes in, walks in to the studio, there has to be somebody there during normal business hours to sell him time. They have to be more than accessible. They have to maintain ultimate control over all their programming and finances and personnel. The commission has made it clear that if you do an LMA, that doesn't change the obligation of the station that's brokering its time in any way, shape or form. One aspect

Dow, Lohnes and Albertson partner Kevin Reed suspects that the future is full of yet unheard of challenges to LMAs and joint selling ventures.



cards under the new FCC rules.

Ben Ivins, Assistant General Counsel for NAB, makes available to stations interested in setting up an LMA or joint selling arrangement a memo

of that is that the station selling its time still has to, for political broadcasts, make that time available just on that station, at the station's rates. And if you get into joint sales, stations do have to be concerned about the impact that a joint rate would have on each of the stations' individual lowest unit rate.

"A candidate would have the option of the joint rate and if they just wanted to buy one of the three stations, then they could do that. And there would have to somehow be an allocation mechanism for allocating the discounts that might be provided. And that joint rate would then fall back to each individual station or a candidate to just acquire. They would not have to buy the joint package to get the benefit of price reduction."

Results Radio — a Joint Operating Venture (JOV) in Madison, WI between WMLI-FM, WTDY-AM/WMGN-FM — set it up so that the General Managers, who are all directors in the sales company, sell their own political. WMLI GM Bruce Peckover: "That way there is no blurring of the lines. We're strictly following FCC rules and when we write political orders, we just turn them over to Results Radio. If you read the FCC rules, the station manager or general manager, the licensee is responsible for that function. So we just choose to keep it clean as possible."

Even though rate cards are separate for the Results Radio "trombo", they've still been able to take advantage of demand pricing in a way that keeps everything above board. "That way we get around the FTC issues, because you want to be really careful about price fixing. We have a demand rate card for each radio station and literally the market drives the demand in pricing, which helps us maximize our inventory. But also what it does is you don't have managers sitting around saying 'Since we have this powerful combo, we're going to add it together and raise everyone's rates 15 percent.'"

The stations that belong to the Results Radio Group have wording in their contract that covers dividing the profit as well. "We go in and it's literally a floating percentage that whatever the demand price is on that radio station for that day, that's the

amount that goes to the radio station. So if a radio station has a real up in a book and another one has a real down, the profit taking is adjusted literally with every order. And it doesn't become this nightmare system because you're just taking it right off the demand cards.

**A**dvertisers seem to be the last to come on board with an understanding that stations LMA'd or jointly sold don't have to be bought as a package. Ken Casseri is GSM for Buffalo's Rock Network, an LMA of Metroplex' WUFX-FM, and Rich Communications' WGRF-FM.

"In the beginning, people weren't used to the idea of buying them both at the same time. It's just like anything else, anytime you've got something new, people didn't quite understand exactly everything to do with it."

The national reps who had a history with one or the other station were also a little slow to catch on, "because the FOX [WUFX] was really

**"If it's not in writing, what will happen is the sales managers will sit down and agree on more than they should."**

the weaker of the two partners. We've done a fairly good job at positioning 97 Rock [WGRF] as a must-buy station and generally the one station they bought. But when we put the two properties together they were head to head competitors." The Rock Network, like other stations in similar arrangements, just had to work harder to market their LMA to clients.

Antitrust squealers will probably come from a station's competition or clients. The NAB memo from Howrey & Simon: "Stations might risk a private law suit brought by either a competing station or an advertiser. A competing station might allege that it has been excluded from competition for advertisers by virtue of the LMA. An advertiser, on the other hand, might allege that the stations offering the combination rate have conspired to fix prices or that it has been forced to purchase advertising time that it does not want in order to purchase advertising time it desires."

More specifically about LMAs it says they "also risk a government challenge. A suit brought by the De-

partment of Justice might allege collusion among competing stations."

But there is a way to make the feds happy. Howrey & Simon contends that "the risk of a government challenge may be avoided by filing a business review request with the Justice Department, setting forth the proposed LMA or joint advertising program and the reasons for offering it. The department will provide a written response stating whether or not it intends to challenge the proposed arrangement." But this does not, says the memo, make stations immune from liability in a civil suit.

Setting up the LMA or JOV contract under the supervision of experienced legal guidance is paramount. For Results Radio, Peckover says going to their respective lawyers several times was preferable to problems in the future. "Each company has its own communications attorney and we drafted the contract. We had two or three drafts. Attorneys

make their money by offering suggestions. And theirs would make one and we'd have to go back to ours. It went back and forth a few times. That's okay, it covered a lot of bases."

Retaining or employing an attorney with extensive communications experience is how Peckover says to "make sure that you're meeting the FCC and FTC requirements. You don't want to set up a partnership that in essence is illegal."

There are some essentials that need to be in the contract. Reed: "The commission has to be convinced that ultimate control over the license of the LMA'd station remains with the licensee. LMAs need to recite that the licensee will continue to retain control and comply with all FCC policies, can terminate the agreement if it wishes and can instruct the time broker not to air certain programs."

As for joint ventures, "It should be in writing and it should be clearly required for stations to set their own rates on an individual basis. If it's not, the sales managers will sit down and agree on more than they should."

# FCC's top EEO cop

Roderick Porter is the Deputy Chief of Operations for the FCC's Mass Media Bureau and is the point person on their policies regarding EEO. He's a lawyer who is part of the team that sees to it that stations comply with the current rules.

**RO:** Would you say the FCC is cracking down harder on EEO?

**RP:** While I haven't done any exact study, my recollection is that the level of sanctions has increased over time since 1987. In other words, the enforcement program has probably gotten tougher as the years have gone by. Probably a reflection of the fact that we started out with a program in 1987 and it matured over time. As it matured I guess certain things crystallized.

Some of the states in the early part of the enforcement of the program in 1987 were not the largest states. Now we're hitting states with large concentrations of minorities like Michigan, Ohio. The issues will come up in places where you have a higher concentration of minorities more than areas where you have very small concentrations.

An indication of the seriousness more than anything else is probably the fact that in five years there's only been one dissent to an EEO decision by a commissioner. That's a pretty strong signal.

When you read cases like the one we did last month where the only issue raised is lack of EEO Affirmative Action and misrepresentation with regard to the steps taken to engage in Affirmative Action — and that was sufficient for us to put the case in hearing — that's a pretty strong signal.

**RO:** What are the specifics behind the EEO rule changes of 1987?

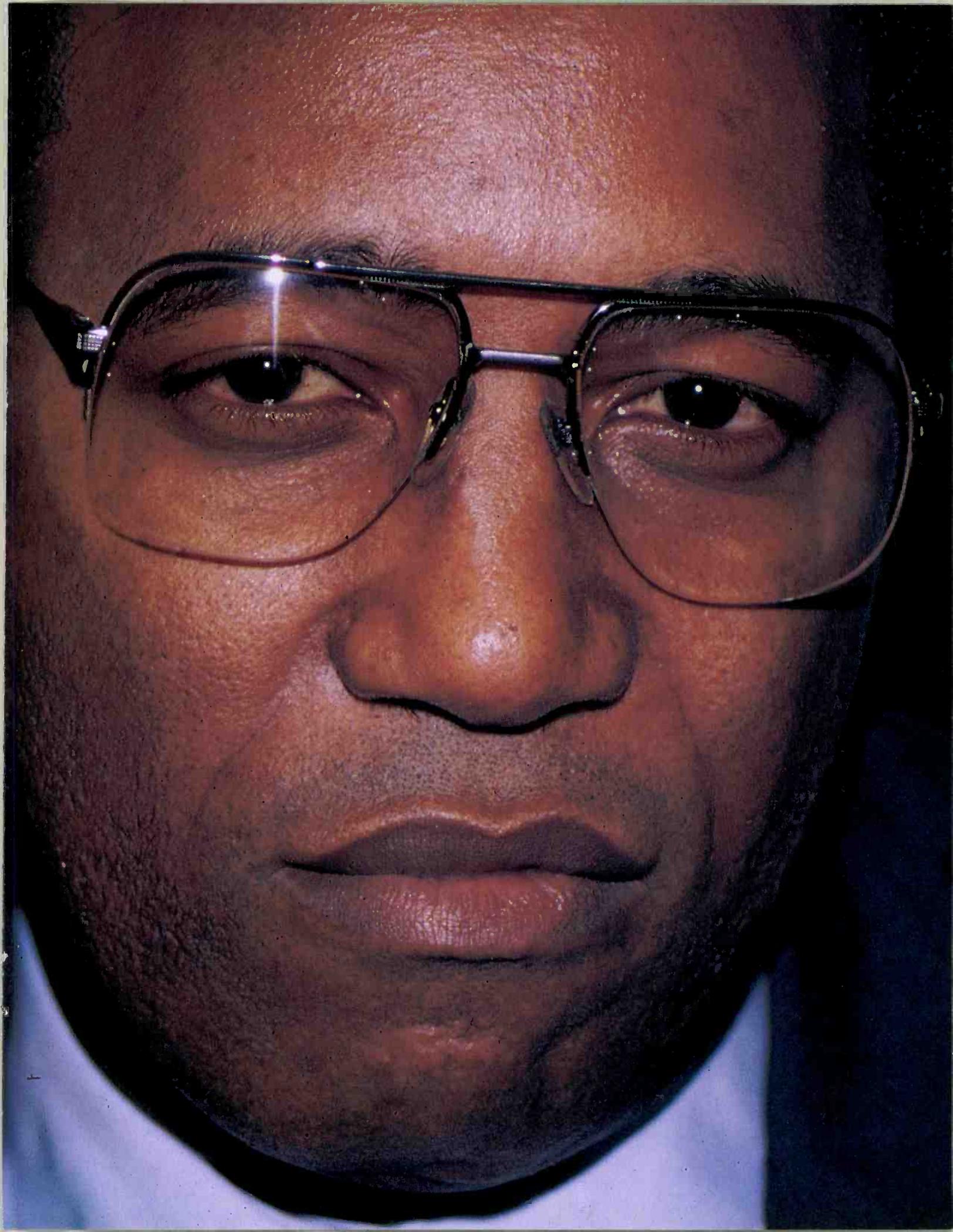
**RP:** Prior to 1987, in situations where you did not have a petition to deny filed against your renewal application, we looked to see whether or not minorities and women were employed at the station within cer-

tain percentages of the processing guidelines, as far as the labor force in the community was concerned. Prior to 1987, the sanctions employed were admonishment, short-term renewal and/or designation for hearing. After 1987, the sanctions changed. In addition to the ones we employed prior to 1987, we started using forfeitures as a sanction in EEO. Until 1989 we could assess monetary forfeitures up to \$20,000. Then new sanctions passed in 1989 which significantly increased the amount of monetary forfeitures that could be assessed. Also, it was no longer a part of our review to let licenses be renewed simply because they met a processing guideline. We looked at the overall efforts to comply with our rules, which included looking at the number of hiring opportunities over a particular period of time, the number of recruitment sources contacted, the results of recruitment sources contacted in terms of referrals. We looked at the number of minority applicants or women if that was the issue, the number of interviewees that were minorities and/or women and the number of minority and women hires. Our EEO examination became much broader. There have been a number of instances where we have sanctioned licensees when there was no petition to deny or we have even designated licensees for hearing where the petition to deny was withdrawn. There were two cases, one this summer and the summer before last, where we put licensees in hearing even though in both instances the licensee had reached a settlement agreement with petitioner. We still felt there were substantial issues which needed to go to hearing.

**RO:** When does the FCC check station's EEO status?

**RP:** We always look at them at renewal time and if there's an issue at the transfer stage, we look at the record then. But at the transfer stage — as a practical matter — we

**The FCC's Roderick Porter (right) says just telling the FCC that you can't find qualified minorities isn't enough — the Commission wants details.**



## **"The object is to have a program that's meaningful. It's not essential that you demonstrate that you jumped through the hoops."**

don't tend to look at the record of the selling licensee, because he's getting out of the business. We look at the person buying the station to see if he has an EEO program that meets our requirement.

**RO:** "Efforts" is a key word in the new policies. How does the FCC define it?

**RP:** Acceptable efforts is not something you can define in a sentence. It depends upon the facts in each case. An evaluation of all the categories — like the number of hiring opportunities the licensee has that are full-time; the recruitment efforts made for those positions; the results of recruitment in terms of referrals, applicants, interviewees, hires; and what we call self assessment: That is the extent to which a licensee engages in reviewing — and if necessary, revising — its program where it's not getting results.

**RO:** Do you see more problems with efforts to hire women or minorities?

**RP:** If you look at the cases that have been sanctioned in the last 5 years, you would clearly see that the sanctions almost always go to problems with minorities. Generally what we find is all licensees have a number of women employed at the station such that they probably would have met the old presumption. In a number of instances you will find there are women in what we call the top categories — which are the management and officials categories — and professional categories. To a much larger degree than you find minorities employed in the same positions.

**RO:** How do you address stations that claim minorities don't apply?

**RP:** We look at the extent to which the licensee did engage in efforts. The extent to which there are things the licensee could have done that the licensee didn't do. For example, there have been some cases where a licensee has said, "We have done all we think we could have done. We have recruited in major newspapers, we went to major organizations and we didn't get results." And, as it turned out, a petitioner pointed out that in fact there were particular minority organizations that this licensee could

have gone to but didn't. That would be significant to us.

We really don't care where licensees go to get results. But if they're not getting results, then one of the things we will look at is whether the licensee went to minority-specific sources. And that could be the Urban League, the NAACP or groups tied to the minority community.

If the licensee has reasonably done all he could do, and he's still not getting results — we would consider that, too. But just a bold statement that they are trying to get minorities and he can't find any that are qualified is not something that will mitigate a licensee's showing.

**RO:** How about licensees looking to reduce their staff size?

**RP:** What we've done is looked to see whether or not the decrease seems to be at the expense of all the minorities. We had one situation where the minorities seemed to be decreasing at the same rate as non-minorities. In a situation like that, we would do nothing. But if 10 out of 100 employees were minorities, for example, and the licensee for economic reasons felt it had to downsize and it had to get rid of 10 employees and it got rid of 10 minorities, we would have a problem.

**RO:** Does the FCC track turnover?

**RP:** The employer reports are filed every year. So when a radio license comes up for renewal, we have seven years of employer reports. We do look at each report from year to year. In fact, there are a number of cases where we have specifically said that the number of employees has decreased substantially and we've gone on from that to sanction some stations.

**RO:** Do newspaper postings help stations if they mention they're an equal opportunity employer?

**RP:** I'm more interested in knowing what kind of results they get. The ad alone is not enough, if you had 50 openings and every time you had an opening and you published in the major newspaper and said you are an equal employment opportunity employer and that's all you did, that

would not mitigate anything. The object is not particular wording. The object is to have a program that's meaningful. It's not essential that you be able to demonstrate that you jumped through the hoops. That's not the purpose of the program — otherwise it would just be a paper program.

**RO:** Are there any new rules on the books for LMAs and duopolies?

**RP:** The two are not tied together. You file renewal applications for stations. LMA's don't enter into the picture. If you file for renewals it's a renewal for station A or station B. Nobody files a renewal for an LMA. You have to have a certain number of employees before you trigger an EEO review at renewal time. But that has nothing to do with LMA specifically. If you just have a station that has two employees, you're not going to be examined at renewal time, because there's a five employee cut-off.

**RO:** What advice do you have?

**RP:** When you have a hiring opportunity, first of all, document whatever it is you do to fill that position so that when and if questions are raised at renewal time you're not relying on your memory. Or, worse, you have a situation where the person who handled that particular hire is gone. There's no record and no one has any idea what happened.

Second, whenever you have a hiring opportunity, follow the Commission's processes. Engage in the recruitment. We don't have a quota system. We don't require quota system hiring, but we do require efforts, and efforts mean that if you have any hiring opportunities you go out there and you try to find women and minorities and you follow through with referrals, applications, interviews, etc. The third thing: If you're not getting the right results, go to sources where you can increase your chances. They require some extra work but they're not anywhere near as demanding as a situation that some licensees find themselves in at renewal time when we have to send a letter of inquiry requesting a lot of documentation and they have no idea what happened.

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# EVERY DIARY IN THE MARKET ON DISK

**A**rbitron just can't get a break. It rolls out a revolutionary product that for many stations unlocks some amazing opportunities to get more out of their Arbitron contracts (at a price) — and the near universal response is, "What took you so long!"

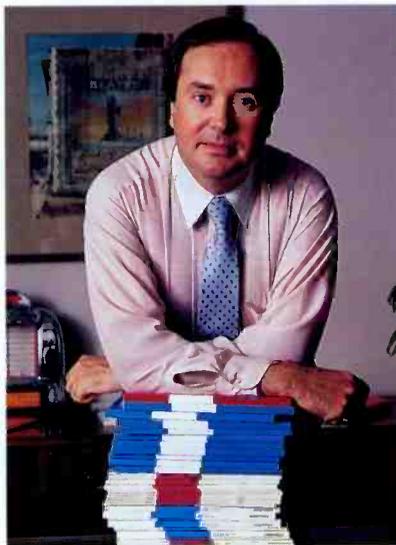
"MaxiMiser" is essentially everything now available on Arbitron Information on Demand (AID) packed onto your own personal computer. It's for your unlimited use, without dollars flying out the window as the clock ticks while you're running custom dayparts, custom demos, audience recycling, rankers and reach and frequency.

Research consultant Jay Billie is a former Arbitron executive: "The concept is a great leap — the flow of information is going to be much easier. Quite honestly, they probably should have done this a long time ago."

So why didn't they? Especially before the recessionary '90s when new research expenditures at stations are about as rare as male 18-34 diaries in-tab. Most Arbitron watchers don't think it's a coincidence that MaxiMiser was rolled out after Arbitron was spun away by mainframe computer company Control Data into a new company. Arbitron just hasn't been user-friendly when it comes to PCs.

Plus there was a security problem. Through MaxiMiser, Arbitron will be distributing to clients just about every piece of data used to put together "the book." Arbitron Radio VP Jay Guyther (pictured) concedes that was an obstacle.

"That was a concern that may have certainly led to the fact that this was talked about for so long — because you do have a potential data security



**Every shred of Arbitron market data will be available on the office PC. But will the new power be worth the cost?**

issue. MaxiMiser is rather elaborately coded with various security measures taken to prevent unauthorized copying of the data or the software."

Then there's the economy. Tapscan's Dave Carlisle finds himself with a new software competitor gently nudging him. "They're doing this because AID is expensive and being cut out of budgets like nobody's business. Will it take a buck or two from me? Yes. As bitterly as I compete with Strata, let me tell you that Arbitron doesn't have anything that's going to threaten us or Strata."

But don't start planning those cus-

tom geography runs just yet — MaxiMiser might not be available until after April — maybe next July. That won't stop Arbitron reps from bugging you about it right now so it makes it into 1993 budgets. They're sweetening the deal with unlimited AID runs right now at the flat MaxiMiser price if you sign up by year's end. Guyther claims 60 stations have taken the bait thus far.

**Y**our price for MaxiMiser will end up being pretty close to what you pay (or what you were pitched) for the current Radio AID. Arbitron charges a percentage of the basic contract with three market-size breaks. Nothing new there. But there will be no on-line charges since you're running MaxiMiser on your own system. They'll be replaced with a flat fee designed to make Arbitron whole.

If you have a PD likely to spend hours playing with the Programmer's Package, you'll save quite a bit. That's where Guyther sees one of the biggest advantages over the current AID. "PDs love the Programmer's Package, but it's somewhat expensive to run — \$400 to \$600 on the current system depending on the market size. So they may limit themselves to one station. Now, with MaxiMiser they will be able to run it on just about everybody in the market. For one license fee per month, you can run the system as much as you want and there's unlimited utility in it."

Guyther says the "unlimited utility" has a number of sales applications that were always there in the old Radio AID, but might not have been taken advantage of because of the on-line charges. "Our analysis shows that use by the sales department is about 70% of the system. Typical

## **"Look for MaxiMiser to be the serving plate for other services...it's only going to be a small percentage of what that kind of delivery service can offer."**

sales uses would be county or zip code runs, specific ethnic runs, custom dayparts for a countdown show or sports broadcast. It always could run rankers and reach and frequency, but it was a little cost-prohibitive to do your basic rankers off of it."

So, do I need my third-party software anymore? If I spring for MaxiMiser, can I cut out my Tapscan or Strata? Guyther has told those companies he's not a competitor. "I don't really think so, because this is really talking about the customization of the information you can't get anywhere else. We're looking at it in the long run to replace AID more than anything else. It would not have, for example, the electronic rate cards that people like to use."

Tapscan's Carlisle has heard the Arbitron assurances, and has been drawing the distinction between the products for his current clients. "My software is designed to put together a soup to nuts proposal in color for Joe Retailer or Suzy the Media Buyer to read and understand. And this is not really what MaxiMiser is all about. It [MaxiMiser] will probably cost me a buck or two. Is this a big problem for Tapscan? No."

And besides, Arbitron's current relationship with the third-party processors like Carlisle has marketing benefits. "That's why Arbitron probably never will choose to compete head-to-head. Because I make their data sing. Their data looks awfully fine in 3-D color, mapped out county-by-county. It looks real good."

Jay Billie agrees with Carlisle, but believes MaxiMiser represents a new direction for Arbitron that future executives may wish to exploit. "Maybe Arbitron has finally come around and said, 'Here's an income source we have given away — we could always take it away.' Rhody Bosley left in a day. Bill Livek left in a day. Who knows who's going to take over and what kind of attitude and business goals the new person has?"

Maybe so. But, after all, it's Arbitron we're talking about. Carlisle believes the industry wants to keep them on a

short leash. "There's nobody out there looking for a reason to give Arbitron any more money. Arbitron's got all of the quantitative data, they have the #1 qualitative survey that they now market. I think that even if Arbitron came up with something that was even better — which this [MaxiMiser] is not — I think people would have a tough time buying it. They're paying Arbitron so much for the data right now — they want it to be processed by the company of their choice."

**T**he cost of MaxiMiser isn't limited to the software. Arbitron is recommending a pretty powerful computer, in the hope that by the time MaxiMiser is released, prices will have dropped further.

MaxiMiser needs a 386- or 486-based PC running at 33 mhz, VGA or SVGA monitor capability, 8 megabytes of RAM, 6-10 megabytes of hard disk space reserved for the MaxiMiser software, a laser printer, DOS 4.0 or higher and Windows 3.1 or higher. Each quarterly Arbitron survey will take up another 1-1.5 megabytes of hard disk space if you want to run book-to-book comparisons. All told, you're looking at many thousands of dollars but probably less than \$10,000. Keeping it down to \$5,000 might be tough.

The decision to make MaxiMiser a Windows program comes at some risk. Windows is the DOS-based attempt to make a PC perform like an Apple Macintosh's "point and click" mouse operation. Guyther is aware of

the uneasiness. "One of the concerns we had was that Windows has not penetrated this marketplace yet. So, we were concerned. We started with our MaxiMiser campaign — part of that was designed to sell the concept of Windows."

The investment in the hardware and the Windows training might have future benefits, because observers like Billie believe MaxiMiser is just the start. "Look for MaxiMiser to be the serving plate for other services. Putting Radio AID on is certainly the first step. It's only going to be a small percentage of what that kind of delivery service can offer."

But one big unknown remains for Arbitron. In this economy, just how much money will stations be willing to part with in order to get all of the bells and whistles MaxiMiser can deliver to capitalize on the overall Arbitron investment? Maybe Carlisle's thoughts on the industry politics are accurate — that nobody is willing to give Arbitron any more money.

**MaxiMiser's pre-release marketing campaign featuring "Max" is aimed at getting the product in 1993 station budgets.**



© The Arbitron Company

# WHY STATIONS ARE IN LOVE WITH PILLOW TALK

**Move over, lovebirds — the new romantic evenings on ACs include goodnight calls from kids and dedications to mom.**

**N**o question — Pillow Talk's on the rebound. Left for dead as an '80s programming fad that just couldn't do the impossible — draw adults away prime time TV — Pillow Talk is now making money and getting ratings for lots of ACs. Often more than one per market.

When it comes to Pillow Talk, everybody's grown up a bit — the PDs, the jocks and the salespeople who sell it. It isn't always about love fantasy anymore either. Listeners have too much reality to deal with.

WMGK-FM, Philadelphia's Delilah says goodnight to her young son on the air every evening, complete with conversation about toys, "I love you's" and over-the-phone kisses. And KOIT, San Francisco's Laurie Sanders' listeners have taken the show "Nite Lite" in an unexpected direction since its debut in April.

"We've had some interesting [dedi-

cations]," says KOIT PD Suzy Mayzel. "A lot of it is friends: 'This is for my best friend; she's helped me through some tough times.' We get a lot 'to my mother,' or 'this is to my kid.' It's really a lot of things, all kinds of relationships and all different kinds of love and friendship."

Consultant Jack Taddeo: "We're getting past the point with the Pillow Talk show where it's a man with a real deep voice saying, 'Good evening, ladies,' — it's just so schmaltzy. You just can't do that in the '90s. [Today] it's a host pulling women and men into the radio station to listen and to hear each other's dedications."

Even if ACs don't get as many listeners at night as younger-skewing stations, the audience they do have is stronger because they're an active part of the program.

In some cases, listeners are making their market's Pillow Talk show than just the backdrop of a few romantic evenings. People are proposing marriage, appealing to ex-lovers to come back to them, and just generally broadcasting personal details about their relationships to anyone who wants to hear. One female listener used WYXR ("Star 104.5"), Philadelphia's "Between the Sheets" as an on-air opportunity to tell her husband she was pregnant. Last month the couple named the baby after host Christopher Knight.

In most major markets, there are at least two Pillow Talk shows — often with more than one reaping success. Why so? What's working with the format that wasn't happening in the '80s?

Taddeo points to a new intimacy

between listeners and the host. "Nowadays what people are looking for is a little more of a one-on-one. People are calling in and dedicating songs and the person on the air is more of an anchor, pulling together all of the elements and pulling all of the people on the air."

Taddeo believes Between the Sheets' Chris Knight is the most innovative — or at least the most erotic: "They plug it as 'The sexy side of the superstars.' It's not blue, but it's a little bit sexier in their approach. People are coming clean, if you will, to a certain extent on the air with what they're doing and what's going on in their love lives. [Chris] is very good at pulling things out of people. It's almost like you [the listener] are a voyeur; you're just listening in on someone's personal conversation, and you're allowed to and it's legal and it's coming out of the radio."

WYXR PD John Cook attributes much of Chris Knight's success to the large amount of preparation he does beforehand. "He gets FAXes every day and he gets people calling days ahead of time to set up things. He has people calling on their wedding night, calling on their first anniversary, things like that. He really gets into the show and stays in contact with listeners."

Not to be ignored is the campy appeal — it still works. Dave Ervin, who was VP/Operations for Pillow Talk originator Alan Almond and successor Johnny Williams at WNIC, Detroit, compares it to the reaction Howard Stern gets: "It's the type of show that when you're out and about during the day in a business setting,

Dave Ervin, once VP/Operations at Pillow Talk originator WNIC-FM, compares the campy appeal of Pillow Talk to the popularity of Howard Stern.



you'll hear people complain about it. They'll talk about how weird the show might be, how strange it is, how unusual the host is. Yet they can tell you everything the host said last night."

But do those people admit to listening in the diary? "They sure do. It

**"Lots of folks use the word 'relax' when focus groups are conducted. I think that might scare some programmers...but the fact of the matter is what happens when Arbitron diaries are being filled out."**

punches through; it's very strong."

The Pillow Talk programmers are also drawing broader demos than their stations' target. The Between the Sheets Spring book's two biggest demos were Women 18-24 (with a 20.1 share) and Men 45-54 (9.3).

**L**ike it or not in this era of hotter ACs, the music still has to be downtempo, soothing, romantic. Some brighter ACs make the mistake of playing more uptempo, pop records that happen to be about love, and they fail because, Ervin says, they don't "deliver on the promise" that their show positions itself as offering. Softer ACs are at a greater risk; slowing down too much can make them sound dead. It helps to keep the playlist contemporary — if the station plays "Superstars of the 80s and 90s," it shouldn't drop into older Barbra Streisand ballads.

And playing a few more downtempo songs even after the show ends may keep listeners tuned in while easing them back to your regular format.

The '90s Pillow Talk sounds slicker. To keep pace, calls usually don't take more than 30 seconds or so of air time. So they're taped and edited down before they go on the air. Many stations don't stockpile the calls from the night before, but KFMB-FM

("B100"), San Diego PD Gene Knight sees some value in it: "especially if ["After Dark" host Danny Romero] needs for it to sound like people are calling and the phones are slow right when he gets on the air. He needs to have a couple of calls to get it going."

And many stations use a producer to answer and screen calls, segue records, or just to act as an extra "arm" for the host. Their salaries certainly don't break any station budgets — usually it's an entry level, often part time employee — but the producer's responsibility shouldn't be underestimated.

"We make sure he's included in all the meetings and everything to make sure that he's on the same wavelength," says Mayzel of Nite Lite producer Mark Hamilton. "So he knows how to prioritize calls. Like, 'This should be a real good one; get the tape rolling.' It's got to be someone who's got some brains; they're representing your radio station on the phone."

Ervin recommends using words like "relaxing" and "unwinding" in promos at least as frequently as words that have to do with romance.

"Lots of folks use the word 'relax' when focus groups are conducted. I think that might scare some programmers because if they have a bright AC, they don't want to be associated with the word 'relax,' but the fact of the matter is what happens when Arbitron diaries are being filled out."

Gene Knight and Danny Romero promote B100's After Dark by coming up with a topic of discussion upon which that evening's show will focus, and then mention it in all dayparts.

**S**o who buys Pillow Talk? There may be wine and other romance-oriented clients who can be pitched for the evening dayparts. Or water bed retailers. And the Vermont Teddy Bear — sold with flowers as a romantic gift rather than a toy.

But the active, attentive audience is what managers are finding really sells. WYXR GM Jeffrey Specter sells "Between the Sheets" as just one part of the station's overall strong format. "We've built something of value at night, and we market it with a different emphasis. The interactive

audience is incredible. We talk about the marriage proposals in our sales pitches. We have some special clients like The Inn of the Dove, a romantic getaway hotel, but mostly we're selling all clients in all dayparts. It's the most successful evening program I've ever been involved in; it highlights the whole radio station."

PDs like Gene Knight are retaining a lot of control over the commercial content of Pillow Talk. B100 promos and spots that play in other dayparts don't necessarily play during After Dark. Announcing that the morning jock will be at a supermarket opening this Saturday is just too extreme a break from the romantic mood.

Which ACs may want to steer clear of Pillow Talk? Dave Ervin, currently PD at WQAL, Cleveland isn't doing a Pillow Talk show right now. Cleveland already has three other stations doing some variation or other of the light music/love songs format. "The hole in the market is definitely for something other than a mood service at night that's low and slow. So we're bright and uptempo at night."



WMGK's Delilah (left) goes past love songs and dedications by talking on-air with her 7-year-old. B100 PD Gene Knight (below) promotes "After Dark" all day by stating that evening's topic.



# DAB: UNPLUGGED AND EXPOSED

**In-band DAB has excited operators — but there's a cost. How about \$200,000 or more for some AMs?**

**A**re there no more technological miracles? To the engineers huddled in transmitter shacks in Cincinnati and Urbana, IL, sending the first in-band, on-channel Digital Audio Broadcast test signals, it was the '90s equivalent of standing in the Pittsburgh studio 72 years ago watching the debut of KDKA. But for the station owners and operators who walked away from the USA Digital demonstration at the New Orleans NAB convention it was more like, "Great, they solved that prob-

lem — what are you doing for lunch?" up on DAB receivers. It assumes the same allocation tables that exist today. There still would be stronger and weaker stations. AM owners would suddenly be on par with today's FMs. Could the world be more perfect?

But what owners haven't been hit with yet is the bill. Just what will it cost? What's this about the possibility of room for even more stations on the dial? And do FM operators really want to find themselves under a renewed attack from the AM dial?

NAB Senior VP of Science and Technology Michael Rau: "I hope a General Manager doesn't think that DAB is going to be here tomorrow and all it's going to be is a new black box put in my station, and that's it — 'I've solved the digital problem.' It's not nearly that simple."

**T**he cost estimates for making today's transmission systems capable of broadcasting DAB aren't very reliable. Nobody's building a lot of the equipment yet. CBS VP/Technical Operations Tony Masiello says the FM transition may not have to be that painful — at least at the transmitter site, where the DAB items are add-ons to your existing transmitter.

"The essential new products for the FM side would be something we would call a DAB transmitter — and that would include a DAB exciter and the amplifiers that go with it. It is our feeling that a DAB transmitter's going to be around \$20,000 to \$25,000. So we don't have to put in new transmission line up the tower, you're not putting up a new antenna system. You're using everything as it exists already — you just need a DAB

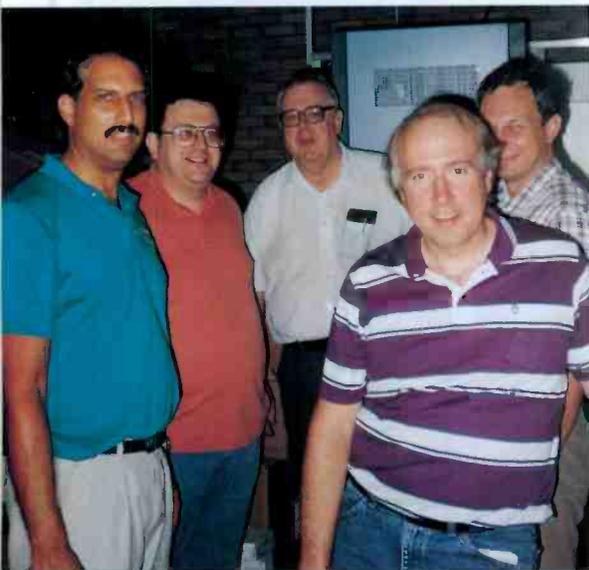
transmitter."

If you're an AM operator, the news is a bit more sobering. You're looking at roughly the same DAB conversion costs — but your current analog transmitter might need to be replaced. Group W Engineering Director Glynn Walden: "Our people who are working on it say they can put DAB through existing transmitters that have good characteristics — like modern-day transmitters. But the real old transmitters will need to be replaced."

There certainly are plenty of old AM transmitters around. And Walden admits the trouble grows as you follow the transmission cable out to the antenna array. "We're not really keeping it secret that there are some AM radio stations that are in such bad condition that they are going to need significant antenna work. We don't really have a full handle on that yet. If a station is presently doing AM stereo properly, the chances are good they'll be able to do DAB with minimum 'tweaking.'"

But if tweaking doesn't do it, the bill could be as high as \$200,000 to fix an AM antenna system for DAB. That's a number well beyond the budget of many of today's struggling AMs — but the reward is AM sound indistinguishable from what FM sounds like today.

Everybody isn't buying the USA Digital sales pitch on costs — yet. Rau is one who challenges Masiello's rosy view of the FM upgrade. "Given the wide bandwidth of the USA Digital radio signal, there is going to have to be some look at FM antennas with the possibility of changing them because the FM antennas are all de-



**First FM DAB test at WILL, Urbana:** (front) Gannett's Dave Obergoenner, (back, l to r) Gannett's Jeff Andrew, CBS' Tony Masiello, WILL's Ed West, CBS' Allen Parnau.

They made it look that easy. Maybe too easy.

The CBS/Gannett/Westinghouse consortium behind USA Digital has skillfully played matchmaker in the shotgun wedding of technology and radio politics. Its system allows — in fact, relies upon — the continuation of today's analog broadcasts while the consumer marketplace stocks

## **"...DAB does not make an unsuccessful station successful just by making it digital. If what you're offering the public is not what they want, so what if it's digital?"**

signed for a narrower bandwidth."

Masiello shoots back at Rau with his test experiences thus far: "The antenna in Urbana and the antenna in New Orleans are examples of worst-case scenarios of existing antenna systems. They're ancient designs. It was a terrible environment — and it worked just fine. So that is not an issue."

What about back at the studio? Walden says there's more money to spend there. "I'll tell you what's going to be important is the replacement of the STLs [Studio Transmitter Links]. The analog STLs we have today just won't cut the mustard." Masiello: "The audio back at your studio has to be good quality. Goodbye cart machines, goodbye to a lot of reel-to-reels." But Walden thinks new consoles won't have to be at the top of the capital improvement list. "You could easily continue to use your analog console as long as it was something like Pacific Recorders or Ward Beck. We don't really have any digital consoles that are really available for our types of operations yet. So I see the analog console carrying us well into the very beginning of digital."

Masiello says there's no reason for managers to hold off on buying equipment like digital cart machines and CD players to see how DAB sorts itself out. "They should go out and buy the CD player tomorrow. They'll certainly help the quality of their signal today and we don't think DAB is that far down the road. Our goal is to have it on 54 radio stations within the next two years." That's all of the CBS/Gannett/Group W radio stations.

**W**hen you cast broadcast operators in the role of designing new technology, it's a given that large chunks of the status quo will remain. There are investments to protect. To members of the NAB's DAB Task Force like Sconnix' Randy Odeneal, that's the absolute beauty of the USA Digital system. "The existing coverage ar-

reas won't change, which was a concern of mine. You won't have all of the stations in the market put up on one central transmitter site, all of them with the same coverage."

Well, maybe. Some FCC-watchers like Rau aren't so sure there's a guarantee the Commission will see it that way. DAB requires much lower power. The USA Digital FM system needs only one one-thousandth of what pushes analog now — so a 100,000 watt Class C needs only 100 watts for send its DAB signal. Rau says that potentially opens more valuable spectrum, "Look at the [current] FM band — could you not squeeze more Class A's into a market than you could Class C's? It's the same principle."

But the folks at USA Digital believe that's where the wider DAB bandwidth on FM works in their favor. Masiello: "You can't cram next to each other because you still have interference problems — you'll have digital slamming up against digital. These systems were designed to work within the existing allocation scheme, not to augment them, but to use them as they are today."

Walden points out that on the AM side, today's interference problems don't go away with in-band DAB. "The limiting factor in how far the AM system goes is interference from other radio stations. We're still faced with the very same situation we have now, that there are far too many AM radio stations on the air for the AM band to operate properly. There's no way that this allocation scheme allows additional holes for additional systems."

That doesn't mean DAB won't bring more "players" back into the market. FM operators will have to worry about AMs that sound almost as good — AMs that have been weak sisters in the battle for ratings and revenue. Odeneal doesn't believe AM impact on the marketplace will be that dramatic. "With the in-band, on-channel approach it will be more evolutionary and revolutionary in nature. You won't

see a dramatic launch of DAB stations overnight. What they'll do is launch DAB, and if the market seems receptive, it will continue to roll out."

But in spite of the spectacular leap in AM sound quality, the USA Digital in-band system leaves it just slightly less equal to the superior, CD-quality FM system. So AM owners could remain second-class citizens. Odeneal says that's a non-issue. "I think people have made far too much of that. I absolutely guarantee you that at the end of the day, when FM is as good as it can get, and DAB is as good as it can get, you can run a Pepsi challenge and people would never be able to tell you which is which. So if they bring AM DAB up to FM standard, for most people it sounds the same."

Odeneal concedes the gap could be wider if the digital system reverts to analog in poor coverage areas. "In the areas where the digital signal drops out, it would be AM as we know it now and today's FM quality on the FM. And that would tend to keep the services somewhat apart." The USA Digital folks aren't saying for sure that an analog back-up will be part of their system. What they are doing is working on method of transmitting DAB that will approximate what we hear now as we drive away from a station — the "gradual degradation" of the signal. It had been thought to be impossible given DAB's reliance on an uninterrupted stream of digital information direct to the radio receiver.

The prospect of better-sounding AM has AM owners salivating already. Masiello has a warning for them — and it's a general lesson for anybody relying on DAB to revive their business: "People said to me in New Orleans, 'Now AM is back and I should run out and buy AM radio stations.' My answer was DAB does not make an unsuccessful station successful just by making it digital. There's no magic about it. If what you're offering the public is not what they want, so what if it's digital?"

# HOW STATIONS MUST NOW ADAPT TO THE DISABLED

**D**on Vogel had to lie to get his first job in radio.

"The guy said, 'Now you've run a board before, haven't ya?' And I said, 'Sure.' Well, I'd never run a board before in my life, but I didn't want to blow the job. After I left, I started shaking like a leaf — 'Now, what the hell am I gonna do?'"

That's a fib more than one radio person has used. But Vogel was at a greater risk when he told his whopper. He's been blind since birth.

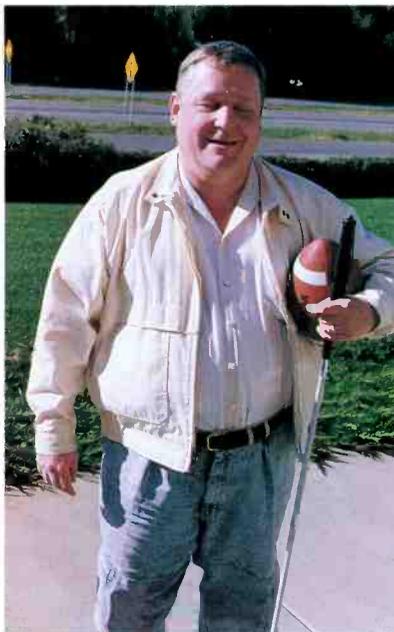
Quite frankly, he was left with no choice. He was tired of doors slamming in his face when he tried to get his first break. Nobody mentioned his disability when they turned him down.

"They were much more subtle than that. They didn't want to be too obvious about it. They would just say, 'You've got some talent, but you're not quite what we're looking for,' or 'You've got some talent, but you don't have the experience.'"

Now Vogel is on KSTP-AM, Minneapolis — hosting a daily comedy show from 2 p.m. to 4 p.m. that pokes fun at the news. He's worked for WISN, Milwaukee and WMAQ, Chicago. The idea of asking a station to make special accommodations for his disability — even though that is now his right under the new Americans With Disabilities Act — doesn't sit well with him even today.

"I try not to request anything special. Because I think that's a detriment to getting employed. I just think it's another reason for them to say no."

Saying "no" comes at greater risk to radio managers under the new Act that took effect this past summer. There are many points left to be interpreted as disability discrimination cases begin to wind their way



**Jock shifts are fair game — somebody could claim a disability that forbids an overnight shift and a PD could be forced to give them day work.**

through the courts. Station owners may be a little more vulnerable while it's all being sorted out and there's not as much case law to guide them. Broadcast attorneys are predicting costly legal battles if an employee is sued for alleged violations of the Act — they'll be hiring medical and architectural experts to provide defense testimony.

And it doesn't end with your employees who may be disabled. What barriers will have to be removed so disabled members of the public can gain access to the station? And what about my public file? Where do I have to move it? And even more distressing — does it have to be in Braille?

**J**ust who is considered disabled and protected by the Act's provisions? Quoting from the Act, it's "an individual with a disability who, with or without reasonable accommodation, can perform the essential functions of the employment position..." The Act doesn't provide a list of disabilities — but speaks of physical or mental impairment that substantially limits a "major life activity" like walking, seeing, hearing, speaking, caring for oneself and performing manual tasks. According to Elliot Shaller of the law firm of Dow, Lohnes & Albertson, it doesn't matter if the condition is eased by ongoing treatment.

"Somebody who has some kind of condition, but they can do OK because they're medicated — like an epileptic — is still regarded as a disabled person even though the medication takes care of the symptoms. They are still entitled to protection under the Act."

And so are employees who used to suffer from a condition, but have since been cured. "Somebody who has a record of a disability — say, somebody who at one time suffered from cancer but no longer does — would be covered from discrimination." Shaller says that includes past use of drugs. "The past user who has been rehabilitated is protected, is regarded as disabled or having a record of a disability. You cannot terminate somebody or discriminate in hiring because they have had a

**"Then the guy found out I was blind and just totally changed his attitude. He said, 'You didn't tell me.' I said, 'Well, I'd worked in radio before and I really didn't see a need to tell you.' I didn't get the job."**

past history of drug use."

The Act also covers people who develop a disability while they're an employee — which means a radio station might have to make accommodations for somebody who, say, has been involved in an accident and is left with a permanent disability.

But how extensive do the accommodations have to be? The Act uses the term "reasonable accommodation." That could be removing architectural barriers, moving shelves, modifying equipment or consoles, and maybe even providing "interpreters" for blind employees. In fact, Vogel — the blind talk show host — already relies on a producer to read him the current periodicals that are essential to putting together material for his show.

Nobody's absolutely certain — yet — how the courts will determine what "reasonable" is. The Act talks about accommodations that don't impose "undue hardship" or "significant expense." When making that determination, the Act allows the court to take into consideration the financial ability of the whole radio group — not just the individual station. But Shaller believes that will also be subject to interpretation. "They would probably look at the relationship of the group to the individual station. In other words, in a situation where the individual group station is its own corporation, has an independent profit center and has very little relationship with its corporate parent — the main focus will be on the main financial resources of the individual station."

But the accommodation that just might drive some radio managers crazy is shifting schedules. A person with a disability working the overnight shift could claim that the doctor advises day work. Attorney Alan Campbell — also of Dow, Lohnes — sees trouble here, suspecting it will be difficult for some stations to make the case that a jock just spinning records could adversely affect rat-

ings or revenue if they're moved from overnights into the daytime. But Shaller says overriding all of these concerns is the fact that employers still have rights.

"An employer has the right to take action if he sees that the employee is not doing the job. If the employee's not coming to work, if the employee's getting involved in accidents — the employer doesn't have to tolerate that."

The first — and best — move a manager can make right now as a result of the Act is to re-write all of the job descriptions and provide more detail. That's because in determining whether a disabled person can hold a particular job, the new law speaks of the job's "essential functions." What about hiring a blind DJ when part of the job might involve driving the station van to remotes? Could a manager nix the hiring based on that?

Shaller: "That comes down to whether driving a van is an essential function of the job. If the way this job is structured, the person is spending 30-40% of their time doing that activity, then probably that would be considered an essential function and therefore you would be within your rights to deny the job to the blind person. However, if it's a situation where once every three weeks a disk jockey needs to do that — there's a good chance the courts would say, 'Mr. Employer, you could have accommodated him.'"

The FCC will not be the primary enforcer of these regulations. It's largely the Justice Department and the EEOC. Campbell says there are no reporting obligations. "Certainly in the FCC filing there's no requirement now to account for disabled people or say anything about them. They're not a protected minority from the FCC's EEO standpoint."

Amid all of the worry, questions and uncertainty — will the Act make any difference when it comes to getting more disabled people into radio? Vogel doubts it: "I don't know

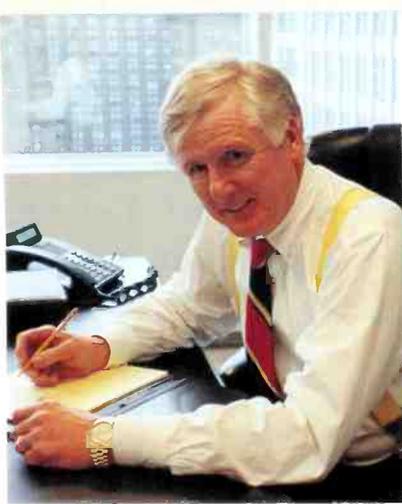
how much it's going to help because if people want to say no, they're going to say no. They can be very vague about it. There was a job I almost had — it was all locked up. Then the guy found out I was blind and just totally changed his attitude. He said, 'You didn't tell me.' I said, 'Well, I'd worked in radio before and I really didn't see a need to tell you.' I didn't get the job."

**S**o what's the deal? Does the public file have to be in Braille? Shaller: "The duty is limited by what is 'undue expense.' You're supposed to make some effort to make it accessible to the person, but it doesn't have to be in a way that is exactly what the disabled person wants. And while their first preference might be to have it [the public file] in Braille, if you can come up with something else like having a secretary say, 'Maybe I can read part of this to you' — that should do it."

FCC officials made it clear at the New Orleans NAB that the public file must be handicap-accessible — so you might have to build a ramp if there are steps leading to the office where it is kept. If you give station tours to the public, your studios become a "public accommodation" that is covered under the Act, and Shaller says you might have to make some changes. "As a generality, there's probably in most cases more of a fear of what is required here than what the regulations really state. For existing facilities, you only need to do those things that are 'readily achievable' — like ramps and putting grab bars in your bathrooms. Major construction work, like putting in elevators, is not required."

Campbell worries about that requirement: "I hope it doesn't lead to the unfortunate result that stations say, 'the heck with tours — we're going to get out of that business.'" Reality is — that's exactly what will happen at a lot of stations faced with making expensive physical changes in the middle of a recession.

Katz Radio Group's Gordon Hastings now has a separate division developing promotions.



# YOUR REP'S RECESSION

**W**ith national heading toward another year of near double-digit decline, it probably shouldn't be surprising that a few managers think they've found a culprit in their national rep. After all, local is recovering nicely in quite a few markets now. So why is national lagging behind?

Maybe it's not surprising, but the heads of the two mega-reps can't agree on that one. Interep's Ralph Guild doesn't think it's down at all.

"National dollars are the same, or perhaps greater, than they ever were. But there is a difference in the way that some advertisers are placing it. For instance, if an agency has had a New York office and placed all of their business out of there, most of it would be national business. When that same agency opens offices in Chicago, Detroit, Los Angeles, Atlanta and Dallas, all of a sudden that all becomes local business. So it isn't that there's a lack of national business — the only thing that's really changed is the way the business is placed. That business no longer goes to a rep — but it doesn't mean national business is off."

One GM who doesn't buy the geography lesson has walked a few miles in Guild's shoes. KYW-AM, Philadelphia's Roy Shapiro once headed Group W Radio Sales when the rep was still owned by Group W. "It seemed like there was a movement away from New York in the late '70s and early '80s, but I get the feeling it's returning to New York rather than moving out. The difference is the prices are down. In an attempt to get that business, we've lowered the rates."

And what's also been worse during the bad economy, Shapiro says, has been the inability to get the rep to

stand behind you on rates. "I would bet you 95% of the discussion between rep and sales management — at the station and rep level — is on the negotiation of rates. We spend more time negotiating rates with each other than we do in trying to strategize on how we're going to get this piece of business from this client and how we're going to get the largest piece of this business."

Sure, but it's stations that eventually agree to the rate, and Katz Radio Group's Gordon Hastings says not enough are hanging tough. "That has been brought about because a lot of broadcasters out there are under severe pressure to deliver hard dollars. Because in each market there are many broadcasters who are highly leveraged and who are feeling the pressure from their lenders to deliver cash."

No matter how you stack it up, fewer dollars "commissionable" to the rep are coming in the door. Both Katz and Interep have gone through cuts to address it. The latest changes were at Interep, where the Schubert rep was consolidated into Torbet and 200 clients throughout Interep were told their contracts were not being renewed.

Rep consolidation is one area of concern for owners and managers worried about playing second fiddle to a market competitor who's being

**You could credit the recession for the collapse of national sales — but some GMs say the reps aren't helping.**

sold by the same rep sitting in the lobby of an ad agency office.

**T**he math isn't difficult. Individual rep salespeople already handle plenty of accounts. When a consolidation occurs at one of the regional offices, the heat really gets turned up. Shapiro: "You now have a situation where a rep salesperson represents 150 stations. If they consolidate companies or consolidate an office, then you get a salesperson handling 300 stations. We all complain about the commodity-like selling of time — this will only add to it."

Shapiro says there aren't enough hours in a day to do an effective job for all of the clients. "If suddenly a salesperson is representing 200 stations, now all you can do is respond to an availability — 'I want to buy this many markets and this many rating points — tell me what your price is.'"

There's no denying Shelly Katz, president of the independent Katz & Powell rep, doesn't have a charitable opinion of how the mega-reps do business. But his sales pitch about what happens when a mega-rep salesperson visits an ad agency works pretty well these days with prospective new clients. "It's 'Hey, whatta ya need? I got it. Let me open up my bag of tricks. I've got eight stations. Take your pick.'"

"These companies now have one point person calling on a particular agency representing all of their companies — you can have one person calling on an agency representing eight stations in a market. Then the buy comes up, and the buyer says, 'I want your best stations.' So maybe station #4 doesn't even have a chance at the plate. Because the [rep's] account executives are worrying about getting their share. Interep's going to go for 50% of the business, Katz

is going to go for 50% — and they don't care who they get it for as long as they keep their market share. I think for stations it's more of that feeling that they're not getting individual attention."

Shelly Katz is busy these days going after some of the 200 clients that Interep just cast off. Interep's Ralph Guild has gotten a lot of people talking about his assertion that some stations just don't need reps. "I've owned radio stations that I didn't have reps for. Unless you have the potential of billing enough money to pay for all of the costs associated with national business — sometimes you're better off just ignoring it."

And Guild points out that the selling costs for national are usually higher than they are for local. "You have sales material, you have to go through the expense of communicating with the rep — telephone calls, management time, occasional trips to rep offices — and all of those things cost money. And if the money that's coming in is not significantly greater than what's going out, you're much better off focusing all of your attention, and your salespeople's attention, calling on local retailers. Because that's where the money is."

But Shelly Katz has seen the list of 200, and wonders whether Interep wasn't worried about its own cost of making the sale rather than the client's.

"Most [of the 200] are in rated markets and markets that do come up for regional and national business. There were some good-sized markets on that list — Salt Lake City, Tampa — there were none of the top 10 markets on there, but some in the top 50. I guess they said they weren't profitable. Each company has their own standards as to what determined profit. I feel that we could make some profit — a lot of these stations are in the ballpark of where we live right now."

Hastings is pretty up-front about the fact that small markets are hazardous for the big reps — especially right now. "Certainly it is very, very difficult for a national representative to service a station that might only have four, five or six pieces of business activity in a year. Or maybe a dozen. And for those very small

market stations, you'll find that 99.5% of that business is highly regional and highly predictable. The Katz Radio Group has never represented stations in those very small markets. It's never been our policy or our business plan to do that."

**M**aybe the reps would be more effective and more profitable if they didn't have to work so hard on promotion-related activity. Both of the mega-reps

**"If they want to [sell promotions], then the radio station should bill them for the amount of promotion — or reduce the commission."**

have cranked up "new business" departments that help create and sell promotions to national advertisers.

Hastings: "We have eight people in New York and across the U.S. working full-time with advertisers and our client stations in carrying out and coordinating national promotions. If you really wanted to cost-account it, it's self-sustaining. I certainly wouldn't call it a profit center."

Guild: "We have a separate division that develops and executes promotions. Its goal is to develop turn-key promotions so there's little or no effort required by the radio stations. They'll respond to an advertiser's request."

And oh, how that irks GMs like Shapiro who think promotions are like giving away the store. "Why we participate in this, I don't understand. You say 'radio' [to a prospect] and they say promotion. I just don't think that's an association and identity that we would like to have. When we set up departments to handle that, we keep on preaching that it's good — and I think that's really improper."

Shapiro has an idea on how to stop the reps — real quick: "If they want to do this, then the radio station

should bill them for the amount of promotion — or reduce the commission. Sell the value and effectiveness of your medium — don't cheapen it like that."

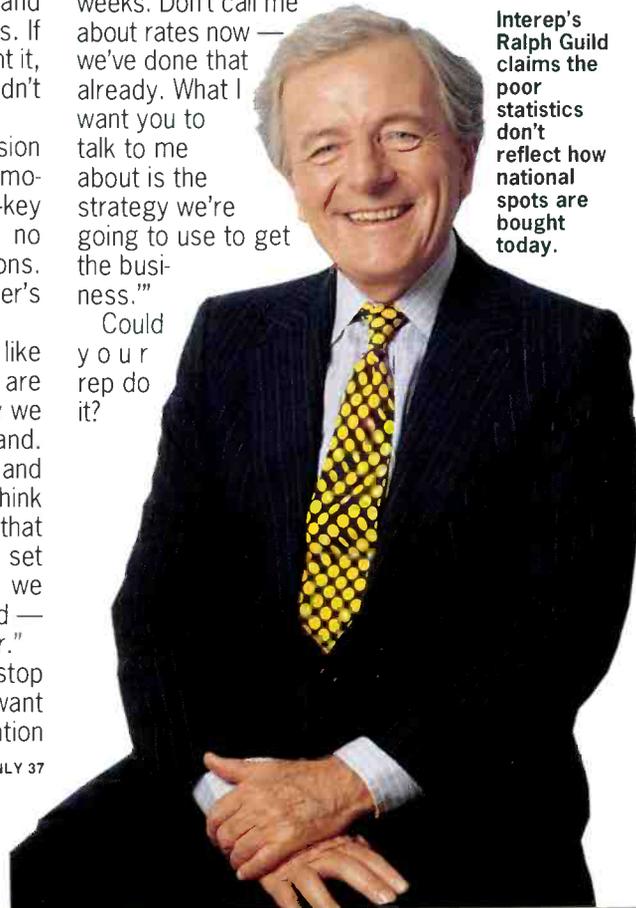
Some managers and sales consultants have suggested that stations need to enter into informal contracts or draw up performance clauses each year with their reps as a form of accountability. An actual, hard number the rep has to meet — just like the one the GM is being asked to pass along to corporate representing total station revenues. Hastings admits the current projection process falls way short of a "negotiation."

"It's based on an analysis of previous year's performance and the realistic anticipation of the following year's marketplace and the share of that market that we feel an excellent sales effort can get for that station. It's not a guess, it's not a negotiation. It's a business meeting."

And the truth is, accountability starts at home. Take that problem Shapiro articulated at the beginning of this story: all of the time wasted trying to defend your rates to the rep. "What if we gave them the responsibility and accountability and said, 'Listen, it's Monday morning, here are the rates for the next two weeks. Don't call me about rates now — we've done that already. What I want you to talk to me about is the strategy we're going to use to get the business.'"

Could your rep do it?

**Interep's Ralph Guild claims the poor statistics don't reflect how national spots are bought today.**



# SALES

## MONTHLY SALES PLANNER

### **SUPERMARKET CART SPOTTER**

*KPLX-FM, Dallas* which sold a six-figure schedule to *Dr. Pepper and Frito-Lay*. Sell a supermarket and non-competing vendors a promotion where listeners win a prize if your station "spotter" IDs the vendors' products in their shopping carts. Send the station spotter out to several different stores in the chain every day. Have the spotter give out other clients' prizes like electronics or trips. Tape winners' reactions and play the best ones on the air. Broadcast promos telling listeners to be on the lookout for your station vehicle in the market's parking lots any time and anywhere in town.

### **CAR DEALER DANCES**

*WCOL-FM, Columbus*, sold a four month schedule to a *Chevy Dealership* to hold one dance each month. Pitch a dealer who's having a "location problem" to hold a dance on the showroom floor. Run promos prior to the event that include a general location of where the dealership is in the market. Have the dealer clear all cars out the showroom. Tie in a caterer and food and beverage vendors to supply refreshments. Broadcast live from the party, having the DJ drop in periodically to give directions on how to get there from different parts of the market throughout the evening.

### **HOW-TO EXPO**

*WXYZ-AM, Detroit* sold 40 exhibitors. Sell schedules and booth space to clients to take part in a "how-to" fair sponsored by your station. Include hardware stores and vendors, heating contractors, window installers, landscapers, paint stores and vendors, waterproofers, lumber suppliers, and carpenters. Tie in a bank to give out information on financing. Run promos prior to the fair, advertising free advice and referrals on how to fix problems "you've been meaning to get to." Mail fliers to all residences. Broadcast "experts" giving step-by-step demonstrations and hints on building and repairing.

### **INFO-MERCIAL SATURDAYS**

*WISN-AM, Milwaukee* sold nine annual contracts. Sell annual schedules along with a Saturday morning half-hour "info-commercial" where the client is the "expert" host. To pitch: a restaurant to do a cooking show, a financial advisor, a garden shop, a computer shop. Get the PD's OK on all scripts; base shows on call-ins. Schedule regular spot breaks for other non-competing clients during each info-commercial. Run promos throughout the week giving the time of each info-commercial and any special focus or topic for that Saturday morning, as well as a regular schedule of client spots.

### **M.A.D.D. HOLIDAY PROMO**

*KWNR-FM, Las Vegas* tied in a shopping center. Pitch a shopping center to hold a fundraiser for MADD, where listeners pay \$1.00 to smash a pumpkin with a sledge hammer. Run promos inviting listeners to "smash a pumpkin, not your car" and to volunteer to be the designated driver during the upcoming holiday party season. Have police department display a car that was smashed up by a drunk driver. Tie in food, "near beer" and sparkling cider vendors to provide refreshments during the pumpkin smashing party. Give out non-alcoholic beverage coupons and brochures from MADD.

### **CHRISTMAS 12 DAYS TWIST**

*WQFM-FM, Milwaukee* sells 12 sponsors. Put a twist on the old "12 Days of Christmas" by giving out 78 prizes — like 12 movie passes, 11 free dinners, and so on, up to one big prize. Have one person win all 78. Tie in 12 different clients to sponsor, each donating a certain number of prizes depending on which "day" they're given. Keep the values equal; have the clients who donate fewer prizes provide the more expensive ones, like jewelry or electronics. Work with your production people to create a promo jingle using the song "12 Days of Christmas" that lists your prizes.

### **TEDDY BEAR DROP-OFF**

*WHEN-AM, Syracuse* sold four retailers as drop-off points. Sell retailers a public service promo where your station collects teddy bears for the police to keep in the trunks of their squad cars and give out to children who are bystanders or victims of violence or accidents. Run promos of the police commissioner telling listeners how helpful the teddy bears are in easing children through traumatic situations. Tag the spots with retail drop-off locations. Invite non-profit and neighborhood organizations to take part in collecting the toys, too. Have a station employee pick up the bears daily and distribute them at different police department precincts. Give "teddy bear updates" to let listeners know how many you've collected so far (WHEN collected 650-700 in its first month).

### **FREQUENT FLIER INCENTIVE**

*WCLT-AM, Columbus* sold about 60 clients this year. Create an incentive program where clients can win a morning as co-host of your morning show for an hour or so. Stipulate the client must buy an annual schedule of a minimum amount. Give the client X points each month for every \$100 they spend during the year, and bonus points for adding to their schedules. Trade in their points at the end of the year — if they've collected enough — for an hour of co-hosting with the morning jock, where they can talk about their business, specials they're running that week, give birth-day wishes, etc.

# SALES

## MONTHLY SALES PLANNER.

### VENDOR

**LEAGUE CHAMPS**  
*KRBE-FM, Houston sold its soccer games to Chiquita.* Sell a vendor sponsorship in a promotion where your station holds a market "championship" sports tournament for 6th, 7th and 8th grade teams — soccer, basketball, softball, etc. Direct mail all the middle, junior high schools and youth organizations to enter. Place displays in the vendor's stores with sign-up sheets. Make sure the sheets have space for the coach's authorizing signature. Promote it as a rare chance for different parts of the market to compete. Print up T-shirts with your station's and the sponsor's logo on them.

### LUXURY HOTEL CONTEST

*KSEQ-FM, Fresno ran the promo three times last year, with 10 retailers and three different hotels.* Sell one-hour "mini remotes" where a listener wins a weekend escape for two at the sponsoring luxury hotel. Sign up listeners for the weekend getaway drawing during only that hour. Have the jock talk up the hotel throughout the remote. Have the client run a special discount only available during that one hour. Run promos for the remotes the week prior to the two-week contest period. Allow winners to take their trip any weekend they want, within limits you set up beforehand with the hotel.

### "CAR CHAT" PROMOTION

*KORK-AM, Las Vegas sold three car dealers in a week.* Run a 90 "car chat" program where dealers get to have the "expert" word on their 1993 line. Set aside a certain time during the morning show when the jock has an over-the-phone discussion with the dealer. Make sure the PD OKs the topic and the questions the day before. Keep prices and incentives out of it. It should be informative, like what's new about the Chrysler LeBaron and why the change? Set it up so that the value of the schedule is equivalent to the number of days the dealer is a "Car Chat" guest each month.

### CHRISTMAS STOREFRONT

*WCOL-FM, Columbus tied in Toys R Us last year.* Sell a supermarket and a toy store sponsorship in a charity where listeners bring new toys and canned foods to your "Christmas Store." Tie in a shopping mall to provide an empty storefront. Decorate it and have Santa Claus on hand to greet listeners. Do drops all day throughout the promo period and run specials each day. Like the sponsoring toy store matches every new toy brought in today with two more just like it or of equal value. Or, today only, gift certificates from the grocery store for anyone who brings in five cans of food.

### PHONE SERVICE PROMOTION

*WWLI-FM, Providence tied a long distance service to a mall.* Sell a holiday promewhere listeners can get a free ten minute long distance phone call. Set up tables at the mall. Hold the event several times from the week before Thanksgiving until New Year's Eve. Have a table just for signing up new customers to the service. Have a DJ interview and give out brochures about the long distance service to people waiting in the lines to make their phone calls. Tie in a vendor or caterer to set up their own table and serve food and beverages to the listeners who come out to the event.

### CLIENT GOLF TOURNAMENT

*KXTZ-FM, Las Vegas signs up about 14 clients each year.* Hold a business-to-business golf tournament at a local country club. Pitch computer, cellular phone, office supply, security and insurance companies. Allow each client to invite about 24 guests. Give each client their own "hole" to set up a booth of reps from their business to pitch other clients as they play through. Hold the event over a weekend. End the event with a Sunday night formal dinner dance at the country club where you give out trophies for best score, worst score, most holes-in-one, easiest putt missed, etc.

### REFRIGERATOR ART EXHIBIT

*WLRS-FM, Louisville held its exhibit at Sears.* Sell an appliance store a contest where children can win a prize — like a bike from a sponsoring bike shop — by coloring in an illustration of your station logo above the city's skyline. The illustrations can be photocopies. Display the colored-in illustrations on refrigerators in the appliance store. Run promos on the air announcing that kids can pick up and drop off their copy of the illustration at the store or your station. Invite listeners to check out the display. Include with each illustration a tear-off registration form for the drawing. At the end of the promo period, hold a remote at the store, where your DJ draws the name of the grand prize winner. Smaller prizes like magnets and boxes of crayons can be given out to every participating child.

### TOSS THE BOSS PROMOTION

*WHHY-FM, Montgomery, AL held the event in its sponsor's parking lot.* Sell a mall or car dealership a contest where the winner gets to "toss your boss": bungee jump in the sponsor's parking lot. Run promos on the air asking listeners to tell you why they have the best/worst boss in the world. Have listeners drop off their letters to your sponsor's location — allowing the client to get a concrete idea of how many listeners respond to your station promos. Read the ten best letters on-air. Get the ten bosses' on-air confirmations that they'll take the bungee plunge during your remote.

# ON THE AIR™

## PAYROLL CONTEST

WZPL-FM, Indianapolis is helping listeners ease their economic woes with the "Yes, I need a job" contest. The station asked listeners to mail or FAX in their resumes to win time "on the payroll" — doing nothing but collecting money as the clock ticks. The station even spent \$90 a week to post a notice in the Sunday classifieds of a local newspaper. WZPL draws resumes of

WZPL Promotion Director Kay Feeney (below with personality Jeff Lewis) has jocks use phrases like "Take this Job and Love It" for their payroll contest.



employed and unemployed listeners once an hour from 6 a.m. to 6 p.m. and gives the person 9.5 minutes to accept the job by phone. Salary: \$20 an hour. Winners remain "on the payroll" until the next person whose resume is pulled calls in within their 9.5 minutes. Jocks yuk it up by helping listeners come up with a job description and promise not to tell the boss if this means moon-lighting. No one stays on the payroll overnight — only during drawing hours. Promotion Director Kay Feeney says the longest anyone has remained on the payroll was 6 hours and they won \$120 total. Feeney says one of the

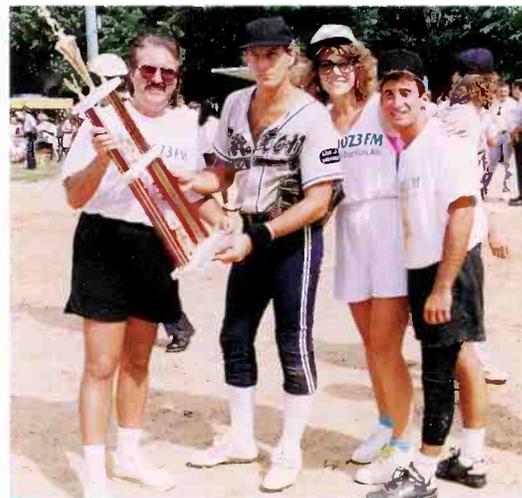
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perks of this contest is they've been getting resumes and FAXes from businesses like law firms and printing companies, which salespeople turn into leads.

## MORNINGS FROM THE STREET

Morning Personality Davey D. at KMEL-FM, San Francisco hits the streets every morning Monday through Friday, rain or shine, to talk one-on-one with listeners throughout the market. He's in the studio with the rest of the morning team from 6:00 to 7:00 a.m., and announces which suburb or part of the city he'll be visiting later that morning. He hits the road at 7:00 — there's often 200 people waiting for him when he arrives. If a recording artist or other celebrity visits the station, Davey D. will take them along. Call-ins are done from a cellular phone. Any given morning he may ask listeners their opinions of issues in the headlines, interview the drive-thru clerk at a McDonald's, or give out prizes

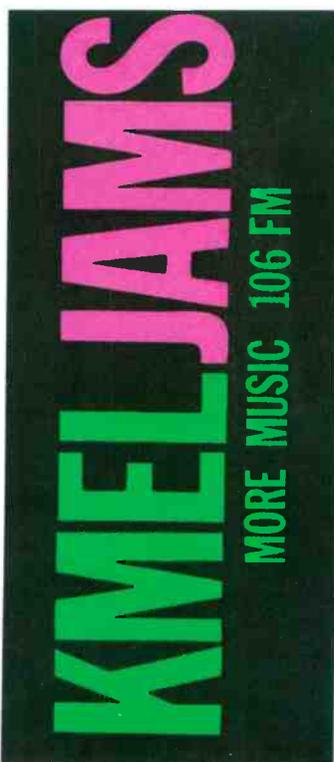
— like tickets to a Kris Kross concert to anyone wearing their clothes backwards. KMEL PD Keith Naftaly calls the feature "The Adventures of Davey D."



## 5:30 A.M. CLUB

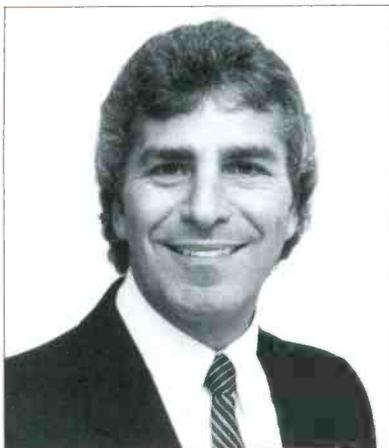
WRQX-FM, Washington, like more and more stations, is starting its programming day at 5:30 a.m. So morning team Jack Diamond and Burt Weiss have started a feature called "The 5:30 Club" just for listeners who are up that early. The half hour is filled with inside jokes and references to listeners who won't be tuning in until at least 6:00 — referred to as "The Six O'clock Wimps." Jack and Burt's references to 6:00 listeners after their first half-hour are more along the lines of, "Good morning to our friends who joined in at six; we're glad you're with us this morning" (The 5:30 Club knows better). PD Lorrin Palagi incorporates contests and giveaways just for The 5:30 Club — prizes are given out before 6:00 and no references are made to them afterward.

WRQX' morning men Jack Diamond (left), Bert Weiss (right) and News Director Barbara Britt (right center) with singer Michael Bolton (left center).



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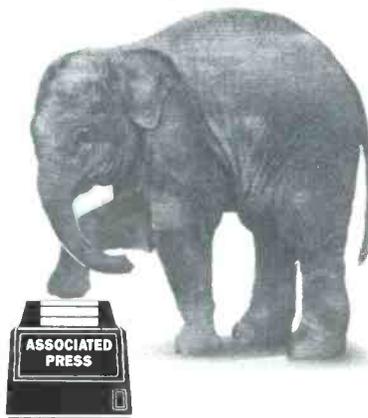
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