

No. 461  
\$12.95

# MANAGING TODAY'S RADIO STATION

BY JAY HOFFER



**TAB BOOKS**

BLUE RIDGE SUMMIT, PA. 17214

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TODAY'S  
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STATION**

**BY JAY HOFFER**

FIRST EDITION

FIRST PRINTING — AUGUST 1968  
SECOND PRINTING — OCTOBER 1969

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Library of Congress Card Number: 68-21594

# Preface

This book is a series of essays for those who toil in broadcasting, for those who yearn to toil there, for those who purchase broadcast time, for those in other media, for those actively engaged in marketing, and for all whose lives are influenced by the power of broadcasting. The management problems discussed here are universal and therefore apply to many other businesses. Managing people and things is the American business way of life.

Written from the "driver's seat," the perspective is deliberately broad. Seeing the total picture permits a better view of the multifarious yet integral parts.

No holds barred. Reality prevails.

Attempted here is a human approach to the human situations that always arise, that challenge and torment station executives, regardless of market and station "size." And we must maintain cognizance of the fact that most of the 4,000-plus AM radio stations in the United States are classified as small businesses. Therefore, workaday tools and workaday situations are to be found here. This book does not pretend, nor is it intended, to be an academician's tome—it is, though, based on grass roots practicality.

There are many fine books providing background material of an historical nature. Also, there are many professional technical books on broadcasting. They have their distinct places. This book does not trespass on their territory. Instead, it is designed to cover the *raison d'être* governing the operation of a successful radio station through a probing examination of that all-important human element which is the lifeblood of broadcasting as we know it today. Changes happen fast, but good business tenets adapt to these changes.

For the sake of fluidity, there are three major sections: Management Thinking, Programming, and Sales. First, there must be a base from which to operate. Secondly, there must be a vehicle—a product or commodity—to offer in the marketplace. And then there must be the purveyors of this competitive commodity.

The orientation is business. The language of dollars and cents is unique, and this is the language with which this book elects to speak,

and how mellifluous the talk when success begets beautiful financial statements.

All of the thoughts contained herein are personal observations and opinions culled from a lifetime of dedication to broadcasting. Many direct and indirect teachers have contributed. Appreciation is especially owed to Manning Slater, Gene Accas, John Eckstein, Michael Foster, James Mullen, Frederic Decker, Dean Linger, and Norman Gittleson.

Jay Hoffer  
Sacramento, Calif.

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# **Part I - Management Thinking**

## THE PERSONAL FACTOR

### YOU—THE MANAGER

Yours is the responsibility for the entire operation. It is expected that you be adept at sales, programming, administration, and everything else that happens or should happen at a radio station.

"Most of the management leader's effort centers on thinking rather than doing. He can get results only to the extent that he can motivate other people to work hard and willingly for him. His tasks are complex and difficult, and self-discipline is necessary in order to master and practice the skills he needs."\*

In radio the tasks are indeed complex, since a profitable operation allows no luxury of personnel or material. There is no tolerance for wasted motion or effort. When we say that an operation is tight, we mean that there is a flow of momentum, originated initially by the manager, which permeates every level of responsibility. Precision and efficiency in eventual execution is what is required.

Too many people lose sight of the fact that broadcasting is a business that must accede to established economic principles in order to survive and turn a profit for those who have invested in the property. Yes, it is an entertainment and informative medium as well as an advertising medium. Yes, it deals with creative talent. Yes, it must operate under certain ground rules set by a federal agency. But, above all, a radio station has to operate under sound business principles. Balance sheets have little tolerance for apathetic myopia and cannot translate excuses for results in any way, shape or form.

Innumerable words have been written about that individual so leigned as manager. To fulfill every qualification that could be cited would be asking for a super human being. We settle for less—how much less is that thin line every business walks.

In radio the manager usually enters the scene from the area of sales or programming. At every stage of development to this point he is expected to have broadened his basic knowledge and absorbed a general

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\* Management Thinking, Harvard Business School Association, 10/65, p. 11

overall viewpoint of the operation. Accountants, lawyers, and bankers are people who begin to take on new meaning to a new manager. The station's executive team and how it is coordinated also takes on new significance.

Mortimer Feinberg writes that the man who moves ahead is the man who has the talent to get others to see things his way.\* It's called the gentle art of executive persuasion. The trick is to get people to see it your way willingly. When you have to resort to commands and orders, you may encourage and actually encounter solid resistance.

Competition and the pace that it generates, coupled with pressures of change itself, requires the type of manager who can anticipate the growth requirements of his station. Unchanging leaders who refuse to accept new techniques and new roles, and who sit by while others are in the pioneer van, do their operations a damage that is sometimes difficult to repair. "Living in the old days" hardly befits such an intensively dynamic business as broadcasting. It's a pity to see some operations doing well in spite of themselves; the tragedy being that they fall so short of their true potential. Excellent facilities—frequency, power, etc.—shield the weaklings and business goes on.

So it's you, the manager, who becomes heir to every sling and arrow before you can even begin to assert your hegemony. The lessons of any management classroom should be your constant companion. And that classroom attitude should never cease to exist. Who is above learning? Who can keep pace with so many new and vital daily happenings at so many levels of concern and interest? Learn a little every day and add it to your fund of experience. That fund may not readily accept this ingestion, but mental peristalsis will take care of it.

Trade ideas with others and with yourself and see how their application in reality can be made at your station. It is urgent that you create this atmosphere of excitement and enthusiasm throughout your operation. Lethargy should be warded off like the plague. If you find yourself getting stale, go away from your immediate environs so that you can return with a different perspective. Even if you come back with nothing new, save your anxiety to get back, you will have shaken the cobwebs out of your torpidude.

Professor Abraham Zaleznik points out the many human dilemmas of leadership, saying that fear of success as well as fear of failure can lead to an executive's downfall.\*\* He says that in his fear of success the individual conjures up the idea that one gets ahead only through displacing someone else. Success then brings with it guilt feelings. On the opposite side of the coin, in fear of failure is the ingrained feeling that whatever the individual undertakes is bound to fail. He tends

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\* *Dun's Review*, 12/65, p. 41

\*\* *Harvard Business Review*, July-August 1963, p. 49

to quit before he starts. Pace yourself the best that you know how and respect the responsibility that has been vested in you.

Unfortunately, some people at a management level also take on the mantle of a disease which is difficult to cure—megalomania. Those afflicted become so completely absorbed in the operation that they think nothing, no matter how inconsequential, can occur without their direct supervision. The disease, as if it is not bad enough to live with at the station level itself, branches out like an octopus into other areas as well. The communal life of a people in the eyes of the diseased one seems to wait upon his every whim. Of course, this is the paranoid stage. Here, too, pacing and genuine mutual respect must come into play for the sake of everyone's mental health.

To assist in pacing yourself, attention should be paid to the one thing that no amount of money can buy—good health. The expression "health is wealth" is not without substantial foundation. Considering the enormity of the daily stresses that you place upon your mind and body, it is small wonder that untold cases of executive physical failings are frequently heard of or read about. In fact, special health studies have been made as they apply to executives. One such study suggests the following sensible health guides:

1. Have a good doctor
2. Learn to prefer moderation to excesses
3. Understand yourself
4. Learn what makes you 'tick'
5. Make the best of what you have
6. Learn to set yourself a realistic pace
7. Finally, have fun! \*

We look over a list such as this and we're perhaps inclined to say how obvious it is. Yet, the obvious has a way of eluding us.

Take any of the aforementioned points and see how the shoe fits. In radio we're always running a race with the clock. If the race becomes too intense over a prolonged period of time, something has to give. The executive in broadcasting must learn that the thing that "gives" must not be himself. Replacement parts are hard to come by in a human being, even with the miraculous strides being made in the field of medical science.

Add on two more to the list of sensible health guides and the formula will be complete. These are exercise and good nutrition. Muscle tone is important in keeping the whole body resilient. Fresh circulation comes streaming through the body with exercise. The precaution in any regimen of exercise, no matter what it might be, is not to permit stagnation to enter. Don't exercise one day and permit another week to elapse before you repeat that exercise or entertain a new one.

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\* Dr. William Shepard, Executives' Health Secrets (New York: Bobbs-Merrill Co., 1961) p. 35

Be consistent! The simplest, the most economical, and probably the best is good, old-fashioned walking. Walk briskly and inhale deeply. You'll feel the difference.

Good nutrition demands well-balanced meals. The body requires a specific daily intake of vitamins and minerals to function properly. A good safeguard is the daily accompaniment of vitamin-mineral supplements, should your diet not be providing your needs. Incomplete and hurried meals fail to provide these needs.

All of these elements seem to take on a dimension hitherto not fully realized when one sits back to consider the vulnerability of the very position. When the manager is not the owner or does not have substantial equity in the station, he is reporting to someone else. That someone else is interested in turning a profit and will make few concessions in that direction. So the vulnerability aspect looms large. No one at the station lives with the dichotomy of overall responsibility, on the one hand, and insecurity on the other. Pressures build and come out in ways that are completely incomprehensible to others. Such is the glory, the responsibility, and the pitfalls. It's lonely at the top. But this loneliness is part of any leadership capability. Most anyone can follow; very few can lead.

And what is the compensation for all this? Where are the rewards that make the groceries plentiful and the luxuries within easy reach? Prestige may be there, but the money must be a dominant factor. Pay can be an effective incentive for good job performance under certain conditions:

- When pay is seen by individuals as being tied to effective job performance in such a way that it becomes a reward or form of recognition for effective job performance.
- When other needs also are satisfied by effective job performance.\*

The manager should be compensated well for the responsibility vested in him. A base plus an override seems to work out equitably to induce good job performance. Additionally, compensation also can take the form of company-paid vacations, automobiles, and home, or special fringe benefits available only at the management level—high insurance protection, profit-sharing, pension plan, and an opportunity to buy into the company. There are many ways to help the executive tax-wise.

It is indeed short-sighted of any owner not to adequately compensate the successful operator of his property. Good managers are at a premium and are wooed away when they become disillusioned with vapid promises that somehow never materialize. No man should sell his services short.

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\* California Management Review (U. of California Press) Fall 1966, p. 15

## AN UNDERSTANDING WIFE AND FAMILY

All the things that you should be doing, all the things that you'd like to be doing, require time. That priceless ingredient—time. That uncapturable entity, time.

It takes a patient and tolerant wife and family to appreciate the many demands upon a station executive. Many is the time when you have to call home and beg off dinner because "something has come up." Equally demanding are the appearances and speeches that you must make at organization dinners and functions. The weekends offer no genuine respite, since broadcasting does not enjoy the luxury of a five- or a six-day week. In fact, many a station executive looks toward the weekend to catch up on work that should have been executed the past week and to plan for the week ahead.

Can the time that you're physically present in your home be yours, genuinely yours, when you must lug work home? When you try to catch up on your trade press reading? And then, what about the business trips that take you away from the family for at least a week at a time? Add on to this the privacy that a normal human being requires to be off by himself every once in awhile.

Don't slough off the problem by saying that this is the price that an executive must pay. It is hard (if not impossible) for a youngster to comprehend. He wants to get to know his dad, to be buddies with him and to grow up with him. In the case of a son, without a strong father image there is the possibility of effeminate ways asserting themselves in the boy's later life. And what about the bride? The woman who has been with you and helped you to get where you are. Is she to be taken for granted and shunted off into a small corner of your life? Do you merely visit with her to hand her a weekly allowance to run the household?

Yes, the family of a station executive should be an understanding family. But they should not have to pay a toll that is far too much to expect of any family unit. The head of the household really has no household when he is rarely there in spirit or in being. Take the time, and make the time, for that precious commodity called the family. Their love can never be replaced by anything known to man.

On the other side of the "executive-wife" coin is the attitude of your employer (station owner and/or board of directors) to what is known as wife analysis:

"Wife analysis goes on all over the country, at every executive level.

Within companies, wives of men in advertising, marketing, and sales generally get the stiffest scrutiny, for it's in these areas that socializing with clients and suppliers is rated an all-important consideration."<sup>\*</sup>

As if it isn't enough for the wife to accept her husband's long hours at the station, homework, business trips, and his availability at a moment's notice to the demands of his work, there is the expected "socializing with the right people." This involves entertaining within your household as well as attending ostensibly social functions on the outside. To play this role with you, the executive wife should have a cursory understanding of the broadcast field and problems native to it. She must also be well-groomed and reasonably conversant with current events to facilitate the "making of small talk." Should a job transfer entailing additional responsibility and opportunity be in the offing, she has to be willing to make that move and adjust to the new environment without causing undue concern to you in any way that would affect your productivity.

So, if you think that you have problems, obligations, and frustrations, think about her. Your employer has not just hired you—he has hired a team. And he expects that team to understand and appreciate what is involved in making this level of management function smoothly.

"In many respects, what exists today resembles the eternal triangle, with the wife and employer competing for the same prize—the executive husband. Often the employer wins. As most corporations see it, it is the wife's obligation to cooperate in working toward the goals set by her husband."<sup>\*\*</sup>

The pace that you set is your own. Only you and your wife can intelligently plan and constantly reassess what you want out of life. Sometimes, however, we get caught in a maelstrom and can't (or don't want to) brake the situation. If there is genuine love and respect between the two partners of the team, then the syndrome of the 'executive wife' can be coped with and made tenable.

## FACING FRUSTRATION: THE THINGS YOU CAN'T DO

Dollars, budget, manpower, time—you name it and there's always something to keep you from certain projects that you would like to accomplish. These are not necessarily what could be called pets of a

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<sup>\*</sup> Executive Wives: Special Report, Printers' Ink, 8/3/62, p. 19

<sup>\*\*</sup> *ibid* p. 20

purely personal nature, but rather things of importance to the station. Many is the time that someone has said to you: "Why don't you do this on the air?" or "How come you don't carry such-and-such?" Many is the time that you have heard things on other radio stations that you would like to institute because you feel that it would complement your "Sound." Many is the time that you have dreamed up an idea that you would like to implement.

All of these, individually and collectively, are extremely frustrating to say the least. Too many people are quick to point the accusing finger, charging the absence of originality or creativity, or guarding the bank book too zealously, or a lack of competitive foresight. How many people fully understand the "big picture?" How many people appreciate the myriad problems that enter into the successful machinations of any business?

What kind of luxury can you allow yourself for experimentation? Certainly we are doing a bit of experimentation every day whether or not we are fully conscious of it. The hiring of a new man, for instance, is an experiment. We never know how he is going to work out on our station. We have checked his references; we have listened to his audition tape; we have spoken to the man during an interview—yet, how he works out in a specific situation under a given set of circumstances remains to be seen. He is, if you will, going through an experiment.

Fortunately, there is a built-in safety valve in this whole picture. Broadcasting is such a dynamic, vital force that its own momentum should keep us mentally alive. The very element of frustration is healthy from the standpoint that it impels us on. If a project that we would like to pursue requires a certain dollar expenditure, we can work even harder to gather the dollars for it, and in this way appreciate the project to a greater degree when the dollars are amassed.

## BE FRIENDLY—BUT NOT FAMILIAR

They say that familiarity breeds contempt. In radio it breeds something else—a possible intimacy that could interfere with the objective appraisal of an employee and a working situation. Apparently, many people have read "How to Succeed in Business without Really Trying" (by Shepherd Mead, Simon & Schuster). For they emulate the various formulae offered by Mr. Mead to try to get close to the boss, to try to impress him, to try to work their points. There are many versions of this approach. But the end result is all the same. It is to better themselves.

As the employer, you want to get the most out of every dollar that you are paying for working services performed. You are more adept

in the methods of cajoling and driving than your employees. Here then is the subtle meeting ground. At times, your friendliness and persuasive powers might be interpreted as over-friendliness and even intimacy. In fact, it is up to you to constantly take the subtlety out of the situation. You want to be friendly, you want to get to know your employees. But, watch out for danger signals! It is important that you be simultaneously a part of the team and the leader of the team. Play golf with them if you care to, but not on too many occasions. See them socially every so often. However, a certain aloofness is necessary.

Why?

Look at it this way. The day may come when the individual or individuals whom you call your friends may have to be fired. Yes, fired. They may come to take advantage of what they construe as your undying friendliness toward them. Laxity and becoming "too big for their britches" offers no alternative to you. But you're hamstrung when you know about their children, the new furniture they have just bought, the plans for a new house, and all the debts that they have incurred. Your frame of reference becomes marred and you no longer think in terms of a station's objectivity. You are not expected to abandon personal contact and interest. You should, however, be alert to every attempt at the intimate relationship—be it conscious or subconscious.

## CHOOSING AND KEEPING A GOOD SECRETARY

When we speak of a "right arm," we mean it almost literally in a radio station. Yes, the program director and the sales manager are viewed as key people in any operation; yet the "right arm" behind the scenes is a good, competent secretary. She should reinforce whatever strength you possess and make sure that you are totally effective without being bogged down in minutiae. Bosses have let it be known they like secretaries to be:

1. There
2. Skillful
3. Loyal
4. Versatile
5. Discreet
6. Calm
7. Detail-conscious
8. Decisive

9. Tactful
10. Well-groomed\*

Examine this list and you can see that you can't have an attitude that says: If one girl doesn't work out, I can always get another. This is being very short-sighted to yourself and your station. The trick is to select the person that you feel can come within striking distance of the above list and offer sufficient incentives so that she is interested in taking the job and remaining with you.

One of the biggest assets that a secretary can bring to her employer is the capacity to keep her lips sealed. She is privy to many confidential matters and must understand that she is entrusted with information that must remain with her. Discussing station matters with her co-workers or on the outside with other people is not very discreet. Many employees feel that they can gain some bit of inside news by cultivating the boss' secretary in much the same manner that they will try to get close to the bookkeeper. A good secretary is attuned to this superficial attempt at friendship. She will cut off conversation with her co-workers when it degenerates into gossip or attempts to pry confidential matters from her.

Loyalty is closely allied to her capacity to be discreet, since she must feel that the station is all-important and that her boss is constantly attempting to further the interests of the station. Loyalty can be inspired in many ways. When she sees that you are fair in your dealings with all personnel, she gains confidence and translates it into loyalty. When she observes that you are ethical in your dealings with clients, she respects you and the station for it. When she sees that you are genuinely interested in public service projects for the betterment of the community, she admires your motivation. In short, she is impressed.

It is important to have someone who can remember various details and follow through without having to consistently review these matters. This applies to filing and chores that come up with some degree of frequency. Of course, it is invaluable to have someone who can think for herself and not plague you with more or less routine questions. This is an application of self-initiative.

In her dealings with many people, she represents you and the station. Whether it's on the telephone or in person, her capacity to deal with people at various levels of contact reflects upon the management of the station. She knows who is important; she knows how to function as a buffer between you and others. She is around when needed and aware of your personal habits at the station. She can anticipate many of your needs.

Indeed, the "right arm" goes a long way toward making your job ef-

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\* Today's Secretary, 10/66, p. 74

fectual. A smart secretary understands the responsibility and does not take it lightly. Reciprocate in kind and you have created a team spirit that is difficult to upset.

## EMPLOYEE MORALE

The biggest single factor affecting employee morale is association with a successful station—a growing, profitable station. All of us are very selfish when it comes to our own interests, the way that our pocketbooks are satiated. This interest has a direct correlation with our ambition, drive, and loyalty in behalf of the organization for which we labor.

No matter how primitive our lessons in economics, we know that a station must make money in order to dole out money. Differences must be buried in order to function as a smooth-running team intent upon achieving the highest degree of profit possible. This profit consciousness must permeate the very walls of the station. Petty jealousies and rivalries must be subservient to this all-consuming end. Existing employees, as well as newer employees, should be thoroughly brainwashed in this. In brief, the atmosphere should be pleasant, but businesslike. And that should transcend from the top management level all the way down.

Those in the business at times try to cry "uniqueness" about broadcasting when people are on a first-name basis in a relatively short period of time. True, the dynamics of the business cut through the formalities; yet, intimate working relationships need not bring frivolity and inadequate perspective. Another fabricated fiction is the inevitable amount of ego purported to be so licentiously rampant.

Psychologists tell us that all people in our society have a need or a desire for a stable, firmly based, high evaluation of themselves, for self-respect and for the esteem of others. By firmly based self-esteem, we mean that which is soundly based upon real capacity, achievement, and respect from others.\* A great deal of the motivation for entering the field of broadcasting in the first place has to do with self-esteem and recognition by others of one's ability. To some, this may appear egocentric. Talent, sensitive to its environment, oftentimes creates this impression. Earning the esteem of others and then contemptuously sitting off somewhere on an illusory pedestal is nothing short of infantile.

Those who are on the talent side should be made to realize that other staff members also have an important contribution to make to the over-

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\* Robert Sutermeister, People and Productivity (New York: McGraw-Hill, 1963) p. 79

all success of the station. How a receptionist meets and greets people is important, too. The basic motivation, then, still revolves about the common interest of all—the success of the station.

In the area of opportunity and expansion, all things being equal, look to promote from within. When an opening occurs, bend over backwards to consider someone already on your payroll before opening up other routes. This form of incentive is a powerful tool. There is also a tangent value to this attitude. Word gets around the industry about this practice and people will want to work for you. Stability finds its way into the picture at this point. How many stations have you heard about that "go through men like water?" No man is indispensable; neither is he to be considered as wholly expendable. Frequent changes have a very disconcerting effect upon the whole staff. Each staff member automatically questions the longevity of his own job and cannot function at full capacity with this sword hanging over his head.

"Time is required for an employee to get used to new work and succeed in doing it well, always assuming that he possesses the requisite abilities. Much time is needed to get to know men and things in order to be in a position to decide on a plan of action, to gain confidence in oneself and inspire it in others. It has often been recorded that a mediocre manager who stays is infinitely preferable to outstanding managers who merely come and go."\*

And change also means expense. Every time you add a person (be he a replacement or otherwise) you are making an investment in that person. Your investment can never be recouped if this arbitrary hiring and firing continues.

How about physical surroundings. Is your plant a desirable place in which to work? It does not have to have lace curtains on the windows, but it should exude cleanliness and friendliness. What about lighting, noise, ventilation, space, facilities?

Conditions of employment should be clearly spelled out at the outset for each employee. If there are formal company policies in writing, make sure that all points are covered and understood. How long must a person be employed to be eligible for vacation? Is there a set vacation period when one must take his vacation? Any provision for sick leave without loss of pay? Paid holidays? Hospitalization, insurance, and pension plans? Any opportunity to purchase stock in the company? Profit-sharing plans? Bonuses? Special manner of dress required? Coffee breaks? Unusual privileges like shopping discounts at certain stores?

Answer as many questions as you can in advance so that misunderstandings at a later date can be held to a minimum. Larger organizations might have a trained personnel director. If so, then the function

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\* Harvard Business School, The World of Business (New York: Simon & Schuster, 1962) vol. 3, p. 1701

can be channeled through his office. However, in most cases a personnel director is a luxury and his duties must be absorbed by management at the varying levels where contact is made with the employee.

Employee dissatisfaction only breeds low productivity and triggers malignancies throughout the marrow of the organization. Periodic staff meetings sometimes serve to clear the air of rumors that fly about. If there is a change of format impending, don't let your employees be the last to know. Let the staff know of any rating gains. Inform them about special upcoming promotions. Keep them apprised of what is happening at the place where they work. If you believe in company outings, company athletic teams, parties, make your feelings known without any intimidation that each employee is invited to participate.

This intangible that we label morale should never be taken for granted. The visitor to your station can sense, instantly, pleasant surroundings or a tense situation. One cannot disguise a healthy esprit de corps—or the lack of it!

## SPREADING "CONFIDENCES"

Advertising people have a way of mingling with each other. They meet at common press parties; they meet at joint presentations; they belong to special professional organizations; and they socialize. In all of this contact, friends and mere acquaintances are made. First names and shop talk come into play.

Discussions of mutual interest that contribute to the overall cause are good, but specifics that could be detrimental are hardly to be encouraged. Yet, people have a way of talking freely, especially when the atmosphere is convivial. Sometimes they are led on quite naively, and before they realize what has transpired, a confidence may have been violated with a simple slip of the tongue.

Strange things happen when such "slips" occur. Many rumors are immediately sprung and many stories set in circulation. The important thing for any management team to realize is that it must be on its guard at all times and forbid any slips through its own contrivances or at the next echelon below it. There are so many occasions at a radio station where advance information can be damaging to a project, particularly one in its embryonic stages. A promotion or publicity stunt could be robbed of its total effect by advance release of information. A programming change could be inconsequential, or even boomerang, if it were telegraphed in advance of debut time. Sales activity could be damaged if accounts and names were freely bandied about.

Trust is an important element in any operation. If management deigns that some information is confidential, then that is where it is to remain, regardless of the number of people who are privy to the information. It must be impressed upon each individual that the station collectively would suffer, and they personally would suffer, if such information were indiscriminately dispersed.

You cannot control the business or social circle within which people operate, but you can control the impressions that you make upon your people with trustworthy information. Sometimes leaks take a while to be traced, but their importance cannot be minimized and, if need be, drastic action should be taken.

## PLAYING STATION POLITICS

No matter what type of business, there is the reality of company "politics." It's played by accepted nuances and unaccepted (or hard to accept) back-biting and throat-cutting. It's used by employee against employee, management against management, and employees against management.

Let's face it, people get ahead in life by participating in the game. All things being equal, the better players in the game are the ones who advance the fastest. Ironically enough, even if all things aren't equal, the more astute players are capable of advancing anyway. At times, one has to sit back and question the merits of talent and ability when chicanery and falseness win out.

Some people have the knack of finding out all they can about their immediate superior and his superior. Social habits, personal tastes, likes and dislikes all seem to be collated in some invisible encyclopedia or compendium and are drawn upon at will to ingratiate oneself with superiors. If tennis is the name of the game, then everything about tennis is devoured and injected into a conversation at the propitious moment. If head-hunting is the necessary hobby to be "in," then that's what it is without any compromise.

Cultivating an intimate relationship with people who can help one up the ladder is not a past-time with ambitious, aggressive people. It is a calculated study. It endures many hardships in the sense that it is continually compromising and learning things which might be quite repugnant to the individual going through the process. This constant changing to manipulate oneself into fortuitous positions requires quite a bit of fancy footwork. It is not easy to be a perpetual chameleon, an individual who is pliable enough to please his superiors at all times.

Spying and tattling is well within this realm and is used by both sides. The information obtained might be of some use to the superior, but

the superior should be smart enough to know why that information was proffered in the first place. The superior, too, must know how to guard his rear; otherwise, job positions could be reversed before he were to know what has been going on. The tacit compensation for the bit of tattling might be additional overtime, time off, or a better account to call on.

Tattlers sometimes use external accomplices in their attempt to slander. With this practice, stories all of a sudden come from the outside to certain parties within. Tales are planted with advertising agencies, clients, or other stations—or even important lay people. They're woven on the outside and spun right back to the station. In this way, their external fabrication takes on a different meaning and fans the flame some more. It is difficult to trace their inception and their instigator. The damage is done and reinforces the machinations from within. Still another external device is through the wives of superiors. Human beings are human beings and some of us are influenced by the "little woman." She might be very impressionable and susceptible to the influence of a charmer who knows how to reach her somehow. A company party could be the milieu where contact is established and then followed up.

Realize politics for what it is and place it in its rightful perspective. Actually, in the final analysis, management is playing more politics than the rest of the station combined. For management is seeking to get the most out of every employee and the most out of every situation. That requires diplomacy of the first magnitude. At every echelon politics will rear itself, and if it can be put to constructive use for the good of the company, then no damage is done. But if it becomes so viciating and eventually creates unnecessary tensions, the seeds of dissension must be surgically removed and individuals let go to accomplish this if necessary. Don't fear to take slashing steps to remove this cancer. It will never get better and placating it will hasten concrete damage to the effectiveness of the station.

## AMATEUR PSYCHIATRIST?

Many employers, because of the fact that they deal with a number of people at levels ranging from the initial hiring to the eventual firing or retiring, think they are eminently qualified to render decisions, opinions, and judgments that belong exclusively in the provinces of psychology and psychiatry. Much harm is done to both the employee and the employer. Neither understands the other and conflicts are set in motion (at times perpetual motion that is never resolved until some form of severance is accomplished). What is important to an indi-

vidual at the management level is an understanding of people and some guide points in recognizing personality malfunctions. This is particularly relevant in the broadcasting field because we are dealing with creative, aggressive, and extrovertish types.

Harry Levinson, in his very comprehensive book on emotional health, talks about six kinds of reaction patterns. Let's examine them closely as they may apply in our field.

1. Fear reaction—diffuse feeling of uneasiness, unable to do his work as well as he is accustomed to doing it, difficulty concentrating, reflects suffusion of the personality with a hyper-alert readiness to tackle potential danger.
2. Depressive reaction—a sense of dejection, pessimism, low spirits. Next to fear reaction, probably the most common of all psychological symptoms.
3. Withdrawal reaction—taking the form of wanting to be alone, avoiding social contacts as much as possible and in effect pulling into one's "shell." The most conspicuous form of flight in the face of stress is withdrawal from other people.
4. Hostility reaction—probably the most uncomfortable and the most difficult reaction to cope with. Of all the defensive maneuvers, hostility reactions are most evident to other people.
5. Bodily reaction—psychological stress engenders physiological stress and vice versa. There are physical symptoms in every emotional illness.
6. Immaturity reaction—the person puts himself and his pleasure first, reflects poor impulse control by the ego.\*

Truthfully, how many times have you seen practically all of these manifestations and labeled them as such? Although you cannot sit as some deity and pull the strings the way that you think situations can be resolved, it is imperative that you first comprehend what is going on and then tender your reaction to the existing situation with a degree of compassion and concern.

Any one of the above listed reactions can have its origin on the job or off the job. The important thing that you're concerned about is that it affects the working relationship among all your people. Most station staffs are comparatively small and there is an intimate working atmosphere whether we care to have it or not. Sometimes any one of the reaction patterns demonstrated by one individual can trigger another one of the six reactions in a different individual.

The incursion upon your time as a manager is tremendous. Yet, it is important that you recognize the problem signals and then try to sit

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\* Harry Levinson, Emotional Health in the World of Work (Harper & Row, New York, 1964)

down with the individual concerned and talk it out as best you can. You cannot operate a smooth-functioning organization unless you have time for people. People make the station tick, not machines or records or any other device. People. Human beings with the human problems of everyday living, everyday striving. Different goals and objectives. Differing modes of life. All kinds of shadings of religious, political, and moral convictions.

Whatever is confided to you in private sessions with an employee must remain within the confines of your office. It may be trivia to you (and perhaps that's all that it really is), but you must provide that confidence and respect the intimacy. You will hear about infidelity, about drinking, about tattling on other people, about petty jealousies—in short, the highs and lows of every conceivable situation known to mankind. You may be repulsed by most of it personally, but you are there to hear them out and to better the situation for them.

You will hear announcers, for example, tell you that they're great and that the people on the outside don't understand them, and that is why their ratings are slipping. When they try to be creative with a piece of copy, the salesman and/or the client doesn't comprehend what they're trying to accomplish. The man preceding them on duty leaves a sloppy board and it takes at least twenty minutes to clean up the mess and get organized for their own show. They go out on remotes and don't get paid enough. How come Joe is making more money than I am? Why are there so many last minute changes on the log, especially when I'm on the air? There really isn't sufficient time to prepare a good local newscast. Some of the equipment that we have to work with isn't exactly the most modern, you know. How come we can't pick our own music? Joe is getting a lot of phone calls from some broad and he's becoming involved with her and it's affecting his work on the air and he's not pulling his load. Why don't the salesmen get the copy in on time? Why do we have to cut so many spec tapes for the sales department? Why don't the salesmen keep out of the control room and production room and let us do some work? Tom drinks and he comes in late and we're getting tired of covering up for him. Charlie is a rabble rouser and is trying to bring the union in here... I just thought I'd let you know. How's about an advance in salary... those alimony payments are hard to keep up. How come there's a publicity build-up on for Sam and not for anybody else? Why do we have to wear dress shirts and ties to work when hardly anyone sees us? How long do you have to be here before you get a raise? Where the heck's the chief engineer? He's never around when you need him. I'm buying a house... I want to know my chances for staying around here for some time. Is it true what I hear on the outside about this place being a revolving door for announcers? I'm not getting any younger, what are my chances for advancement here? My shift stinks... can't I get a better one?

You will hear salesmen tell you that the station isn't exactly Number

1 on any survey for the market and is not considered a "must buy." It's not easy out there. Generally, business isn't what it used to be and everybody's kind of crying. Our rates are a little too high for most clients. My client list isn't the most productive. How can I make a living off of it? Most of my clients require too much servicing...that leaves me little time to develop new business. Why don't I get some of the better agencies in town to call on? I never get that over-the-transom business. The sales manager never goes out with me on calls. There are a couple of "pets" in the sales department and they're always in on the gravy. Our sales aids aren't very comprehensive and are certainly not up to date. You always have to fight with the program department to get what you want. It's hard enough getting a client on the air without having to battle with the announcers as to how the copy should be handled. It takes a year and a day to get a piece of spec copy back. Why can't I have more of an expense allowance? I like to take out clients, too. The commission structure here is the lowest in town. John spends half his time out there drinking it up with people who don't have the budget to buy the station and it doesn't seem to matter. Those sales meetings stink. They're such a waste of time...all you do is sit around and hear how great the sales manager is. Then you always get chewed out for something...it really doesn't matter what it is, just so long as you get chewed out about something. It could be a chewing out in front of the other salesmen or a private chewing out. That traffic girl is prejudiced against me...I always get the lousiest availabilities in the world. And she always complains that I ask for my time schedules without giving her much notice. That receptionist, boy, she's for the birds...can't get a telephone message right even if her life were to depend on it. While we're with the girls, I never seem to be able to get a secretary to type one little letter for me...they're always busy with something or other and I have to wait my turn, they say. That bookkeeper is a real gem, too. If I need affidavits for co-op, I could whistle Dixie by the time she gets around to it. If a client requests earlier billing than the time she normally posts, I could whistle that Dixie tune again. But when it comes to collections, both she and that sales manager come crawling all over me. How many times can you bug a client and then try to go back at a later date to sell him some more time? My wife is after me for putting in the crazy hours that I do. She thinks that I'm out with some broad and says so right in front of the kids. I always get that sobriety test, as if alcohol were my middle name. We have too many salesmen around...who's gonna get the axe? I'm afraid to invest money in a new car. I think I'm getting an ulcer...know a good doctor? Who's been seen gambling? Me? I never go near the tables...I can't afford it even if I wanted to. Sure, my billing will be up over the same quarter last year...I can sell. What are the symptoms of an ulcer? Heck, I didn't

go to college for nothing. . . I want to show you my steam around here. Boy, I sure wish that I had a better list.

The girls: Problems peculiar to their sex, plus all else. Mary does less work than I do. Joan comes in later in the morning and leaves earlier at night. The abusive language that you hear from the men around here. Don't they know how voices carry? If they have to tell dirty jokes and talk that way to each other, why don't they close their office doors? Who's really the office manager around here? Everyone thinks that she's a boss. I'm not taking any pushing around from Mary, not on your life. Covering the switchboard at lunchtime is always such a big deal. All the girls can do is talk about their personal lives. I'm not interested in talking about contraceptives and those things. Let me tell you about the romance that's going on between Joan and that guy Frank in our sales department, and he's married, with three kids yet. Then that Linda, always going around taking up collections for presents. I never saw a place to have so many birthdays, anniversaries and get wells. It's enough to keep you broke—and if you don't give, you're considered the biggest cheapskate in the world. I have my own problems at home. It's hard being a working mother. My husband has never made enough to support us properly like good, decent folk. Watch the way that Mary flirts with any man who walks in the door. Always wearing those tight sweaters and painting her face like a cheap floozy. I wish that I didn't have to work. This is a dog eat dog business. Why can't a girl go out to sell? I bet I could make a good living in sales. Can't anyone else run that lousy mimeo machine? You get so dirty with it.

If you recognize any of the six kinds of reaction patterns going to what you consider extremes, perhaps you can talk that individual into seeking professional assistance. You can suggest a visit to a doctor, or a minister, or a psychologist. Once you have obtained the individual's confidence, you can suggest without offending or seeming to command that the individual do such and such.

## THE BOOZER

Be patient, be understanding, be a human being—but don't be stupid when it comes to the problem with staff members who take to the bottle. You may have all variations on the theme from the person who just drinks, all the way to the alcoholic. Recognize alcoholicism as a problem that requires professional assistance and don't play amateur psychiatrist, minister, or buddy with it. Here is a sick person whose problem you are not equipped to help solve. If you recognize the employee as an alcoholic and see the value of retaining this individual, be

prepared for personality manifestations that could thoroughly mystify, frustrate, and perhaps sicken you. He cannot help himself when he stands there and looks you in the eye and lies to you. People lie for many reasons and they can be found out and accosted with the lie. But the alcoholic really doesn't consciously know that he is lying to you.

In addition to this part of the problem, don't be shocked if there are times when the individual goes on a "lost weekend" and doesn't return to work so fast. Even his family might not know where he is. "There are several indications of excessive drinking. The most common is absenteeism. Tardiness may be another sign. Carelessness on the job sometimes indicates trouble." \*

How does this relate to the rest of the staff and to the outside world? It is certainly a strain on the staff when an individual can't consistently be depended upon to function in whatever position the alcoholic occupies. If he has dealings on the outside, lying and sometimes missing appointments and commitments can be financially damaging to the station.

Well, what do you do with it?

Everyone must be productive and, within reason, pull his load to the fullest. The business itself has enough inherent problems, pressures, and drives, without having to stand still to take inventory of other sources of drains. With limited staffs and facilities, the productivity of each individual must be kept at its peak. This must mean that the alcoholic has to be sat down and talked to like a "Dutch uncle." He must seek assistance to alleviate his problem. If you have this assurance and feel he is valuable to the station, sweat him out. He is probably a hard-working, creative person. "...the alcoholic very often seems to be a little more alert, a little better at his job, a little more intelligent than his fellows in their particular social, economic, or job level."\*\* But he must take the step to seek that assistance. You can work with him and his family in restoring his dignity and his health. "It is worth good money to hold off firing an alcoholic in favor of another chance—after a straight talk to him about his condition and its dangers. There should not be more than three or four such talks, for if they have not produced results by then, something more drastic is needed and the loss of the alcoholic's job may be called for." \*\*\*

The so-called social drinker might be more of a problem. The "martini-for-lunch bunch," which stretches its clutches into the afternoon and practically meets itself coming again when it's time for cocktails before dinner, poses problems, too. These are the time consumers, petty gossipers, and idle philosophers. It becomes "funsville" or a thing to do in the "ad game." Being seen in the "right" bar drinking

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\* Dr. Marvin Block, Alcoholism (New York, Houghton Mifflin, 1962) p. 198

\*\* Marty Mann, New Primer on Alcoholism (New York, Rinehart & Co., 1958) p. 65

\*\*\* *ibid* p. 223

with the "right" company starts to emerge as a status symbol and being in the know. Look out for warning signals and be alert to the ensuing problems.

## EVERYBODY WANTS TO BE FRIENDLY WITH THE BOOKKEEPER

Morale is an important factor at any place of business. It can be disturbed so easily and create havoc with its attendant results. One of the most insidious ways morale is sabotaged is through the acquisition of knowledge generally not intended for staff consumption—intimate happenings not within the province of anyone, save top management. People have a peculiar way of reacting toward certain things. Jealousy, suspicion, insecurity, petty politics, and other negative behavior patterns erupt and resist treatment by any rational antidote.

How does some of this come about?

One of the routes is through bookkeeping. In that area, station confidences are sometimes transgressed. Be it deliberate or not, many negativisms are started here. Examine what is given to bookkeeping and what is known in that department:

- The complete payroll of station personnel
- Expense accounts of various individuals
- Complete background on every employee
- Commission statements on each salesman
- The station's profit and loss statements and complete balance sheets
- Accounts payable
- Reciprocal trade agreements

These items (and others) are rather formidable and when a confidence is violated, trouble occurs.

When one announcer finds out how much another announcer is earning, something goes awry. When one man is permitted an expense account and another is not, something goes awry. When the station is making money and the profits are not distributed in paychecks to the complete satisfaction of an employee, something goes awry. This does not mean in every case that the bookkeeper has started a tempest. Papers can be left out on her desk while she is attending to another matter, and someone walks in at the time and sees something that he should not normally see. Executives could ask for certain items and

that material could likewise be exposed on their desks. Telephone calls can be overheard. Leaks occur no matter what precautions you take, but when they're deliberate, fire the responsible party immediately.

## TRAINING GROUND FOR TALENT

Radio, like any other field of endeavor, is vitally concerned about the problem of recruiting personnel. Where are the announcers, salesmen, and managers of tomorrow? What is being done today to insure a supply of properly qualified talent to man the helms of broadcast properties? How can we encourage people to enter the field? There are countless cases where individuals have gained that "first-rung-on-the-ladder" experience and then unceremoniously shoved off that rung.

We need people, good people, and then we need to encourage those who want to learn. We have to make jobs in broadcasting desirable and compete with other vocations open to young folks. Glamor alone is not enough. In fact, those who do enter solely for the glamor are not the most desirable to begin with. If there is not a dollar-and-cents orientation, at least, who needs them?

More and more colleges today have their own campus radio stations and it is here where many are exposed to the business. They learn some of the rudiments in simulated work settings and then obtain some classroom instruction. Nearby commercial radio stations, in some instances, use students' services on a part-time basis, mostly in announcing. For those who do not obtain a college education for lack of funds or lack of desire, there are schools of broadcasting that specialize in broadcasting technique and preparation for the FCC 1st phone.

Maybe the preliminary task to consider is the climate that cultivates the positivism so necessary for attracting people. Radio must have a positive "image" representing the true opportunities in creativity, imagination, business challenge, excitement, and potential earning power. We can create this "image" only through the contacts that all of us currently maintain with the community. Naturally, the stereotype radio announcer image—the alcoholic sex maniac—has to be completely destroyed in the eyes of John Q. Public. This picture is untenable and to a degree is responsible for diverting the type of person whom we would like to attract into the field. Participation in career days and cooperation with guidance counselors, in addition to all of our collective community projects, is the direction to be taken.

In setting up job descriptions, station operators have to be realistic as to the salary level that a beginner can expect. It used to be that this phase of the business was called "mutual exploitation"—where the

novice worked for the privilege of training and experience, and for an appallingly small pay. Reorientation in management's thinking is necessary to compete for desirable talent. With other fields beckoning on a salary basis alone, the comparison becomes ludicrous. Add in other starting benefits and the cards are stacked against broadcasting.

Another phase of our common problem is the discouragement of creative ability. Some program directors and sales managers do not have the necessary respect for the latent talent of a beginner. In their method of guidance they invariably stifle any vent toward creativity. This can be extremely frustrating and an impasse that some won't even try to circumvent.

This then becomes the problem of taking raw material and properly molding it to blossom into its fullest. There's a lot of give and take in the process and patience is indeed a virtue here. If a station feels that it has made the proper choice, then it is worth spending sufficient time to properly nurture this flowering process.

A tangent problem here is that operators in small and medium size markets feel that once they have developed a man to be a professional, the larger markets beckon and steal him away. Such is natural evolution and to be expected. The operator should not feel remiss, since he obviously must possess the ability to develop talent—to find it, nurture it, and stand back as it blossoms. Others will come along and the same technique can be followed. The point is not to set up goals that cannot be attained realistically, yet still provide sufficient challenges to the newcomer. Make it exciting, not boring. Make it fruitful, not deprecating. Once such a favorable reputation can be established for an operator, chances are that people will want to come to you. Groups aren't going to swarm around, but at least lip-service will be working for you.

## REFERENCES

"References" must be considered in proper perspective—both ways: those that you give and those that you get. When it comes to those that you give out in behalf of an employee (whether currently on staff or not), you have to place yourself in the position of your counterpart at another station. You have to predicate your thinking on what you are passing along to someone else. You may be more demanding, you may be more conscientious, you may run a tighter operation, but you still should be as honest as you can in supplying the called-for information.

There are times when you would like to employ the expression, "If

you have nothing nice to say about anyone, keep quiet." Yet, you must take a stand. You would want that advance information were the tables turned.

Many times in our business a staff member is caught looking to improve his lot in life and you learn of his activity through someone he has contacted. Even though the seeker specifically states that he does not want his current employer contacted, lest his job be placed in jeopardy, somehow these things slip out. After your initial emotional reaction, supply the honest reference that the potential employer is seeking. You probably will have words with an employee who is seeking those greener pastures, but don't blackball him for trying. Maybe something constructive will come out of this talk, something that would not otherwise have come to the fore. Or maybe he is a recalcitrant that you would like to see go anyway. In the latter situation, don't be tempted into giving a glowing recommendation just to get rid of the individual. Word will get around among managers that your word on an employee doesn't amount to a row of beans. Add on the fact that they will not feel obligated to reciprocate when you are seeking information. You can see how ludicrous it can all become.

In regard to former employees, try to consider them in the proper perspective—in relationship to their contemporaries. With whom did they work? How did they take supervision? How did they relate to other staff members. Did they leave of their own volition? How long were they with the station? What contributions did they make to the overall growth of the station? If you weren't around when former employees worked for the station, say so. Don't try to base your comments on hearsay.

Now, on the other side of the fence, there is the area of references you receive. You hope other managers will be as honest and straightforward as you are attempting to be. When you are seeking employees, you have standards by which you judge people. They may not (and probably won't) coincide exactly with others, but some point of referral is important for you.

Many people seeking employment will have an imbalance in their type of references. That is, a preponderance of personal and character references or a preponderance of professional references. You should be on the lookout for the applicant with a balanced combination of both. This is the only way you can obtain some advance insight into the person you are contemplating hiring. Of course, in the entire process you will be provided with flattery on top of flattery. So view it in this perspective and consider it along with all the other elements that should go into acquiring a new employee. Too few people realize that while references may help open doors and even obtain jobs, it's their ability and capacity to perform that gets the job and keeps it for them.

## MOONLIGHTING

Money is a strange thing. It has the power to buy things, but an even more magnetic quality is the fact that few people are satiated with a set amount. It seems to stimulate a voracious appetite that clamors for more and more. If people cannot fulfill their money desires (and who really can?) at a particular working situation, they change and change, seeking more of the commodity in each subsequent change. Finally, when there is no other place to go they take an alternative route.

This is called moonlighting, additional money from an additional job. How does this work out for people in broadcasting? The station should have a policy in regard to this subject and should so inform every employee upon his affiliation with the station. If the station does permit an employee to moonlight in order to supplement his income, then it should be made clear that this activity can be in no way even remotely competitive with the station and that it should not be at a place that would demean the character of the station. An announcer should not become a part-time engineer at another station... a salesman should not do free-lance work for an advertising agency... a newsman should not be pumping gasoline.

Unfortunately, the public has a warped picture of the salaries that are earned in the broadcast field, and if it sees known air personalities functioning in what it considers mundane positions, it loses respect for the individual and, by association, respect for the station. This is something that cannot be tolerated. Each and every listener is hard to come by and hard to keep. The station has to come first in the eyes of all those who are affiliated with it.

In some instances, moonlighting is for the purpose of relaxation or paying homage to a hobby. Some broadcast people are competent athletes and can give instruction for pay in their specialty. Some like to write, paint, or teach, and it's certainly not done for any thought of remuneration. Don't stifle your people, but have it known within what bounds they can operate.

## PERSONAL TELEPHONE CALLS

The telephone is a much-maligned little instrument in a place of business because it is so often taken for granted. It sits there and beckons from both sides—to initiate a call or receive one. It also represents time and money lost to a company. Some people are rather

loquacious and can't stand to see the instrument standing by idle. They have a compulsion to talk to someone, if they are not already pre-occupied in that direction face-to-face.

A policy on what may seem to be quite an inconsequential issue should be enunciated and incorporated into the orientation of a new employee. This policy should point out that the station does not frown upon an occasional phone call (where illness or an accident is involved this is obviously waived), but cannot condone continuous "visiting on the telephone." When an employee reports for work, he should do so with the spirit of working for the company without any distractions or invasions upon his efficacy for that day. Time is money and there is always some work to be done at a radio station. Rationalizing that "when one's work is taken care of, he may take time to engage in personal phone calls" is a short-sighted fallacy that has no place in a well-run operation.

How many times have you seen a receptionist engrossed in a personal call and completely curt with a business call when it interfered with the train of thought upon which she was engaged socially? Business calls deserve top priority and not vice versa. How many times have you heard resentment from conscientious workers cognizant of those "goof-offs" who seem to get away with a very disproportionate share of personal calls? Jealousy and visions of preferred treatment shape up here. And sometimes the privilege becomes an expense factor when it is not curtailed. Soon, there will be long distance personal calls and the company is paying for things in more ways than one. Stop the situation before it develops into a problem and avoid a lot of animosity.

## PERSONNEL REACTION WHEN THE STATION IS SOLD

The rumors start.

Strange faces are on the premises.

Speculation goes wild.

Voila—the sale of the station has been consummated.

Everyone asks: "Will my job be affected?" They all have to wait until the deal goes through the FCC and the new owners appear officially.

Those without union contracts or individual employment contracts

probably share the highest degree of trepidation. They all consider themselves as vulnerable. Department heads are subconsciously thinking about the preparation of job resumes. Of course, if the station is one that is doing well in billings, ratings, and acceptance in the community, then the thinking of "why change a successful team" is some consolation. If the station is merely paying its way, or less than that, then changes should be expected.

Everyone tries to find out as much as he can about the new owners. What has been the past experience of these people? What is their reputation in the field? Any and all trade contacts are made by the existing personnel and all kinds of comments are amassed. Traditional is: "Put a good word in for me, please, if you know the new owners." It's indeed a challenge for the manager to keep things functioning smoothly until the new owners are on the premises.

As if problems at the station are not enough, the outside world has a way of generating comment and confusion. Some competitive stations might use news of a station sale to imply that a format change is imminent and spread this rumor among your clients. Competitive media might play it up to point out the inherent instability of radio station ownership and management. This collective feedback may have an additional negative effect on personnel at your station.

The wisest thing a manager can do is to assemble the entire staff and explain as much as he can of the sale. Certain facts can be relayed and you should answer any question as best you can. Your job might be in the greatest jeopardy of all, yet you have to continue functioning as the manager until you are informed otherwise. Strong leadership at this crucial time is a demanding chore. It shows the mettle of executive ability and provides the necessary reassurance to hold the station together during an interim period that puts a strain on everyone.

## FIRING AN EMPLOYEE

Upon hiring an employee it should be made clear what is expected of him. From the very first interview, nothing should be withheld. In addition to the basics of salary, hours, vacation, etc., station philosophy should be spelled out as clearly as possible. No matter how much of a track record a new employee may possess from previous experience, it is difficult to predict how that employee will fit in with your operation. His attitude toward the job and his eventual performance are difficult to predict. New surroundings, new challenges, new company standards, all enter into the picture.

What conditions lead to eventual severance? The following are in-

dicative of what persons in authority feel to be primary breaking points that most often lead to the discharge of an employee:

1. Failure to improve after repeated warnings
2. Pressure on the supervisor from other supervisors
3. A culmination of a series of events
4. Personality traits
5. Breaking of company rules \*

In the case of repeated warnings, how many is an employee entitled to receive? No one really wants to discharge an employee. It's an expensive process—hiring someone and training him your way and then pulling out the rug from under him. Some executives regard it as a personal failure when an employee fails to meet expectations. For they did the hiring, the training, and the supervising and view the entire process as a reflection upon themselves. So it is natural to try to stretch the number of warnings. But that, too, is dangerous since it breeds indecisiveness.

Personal involvement sometimes tends to stretch that number of warnings. Close working relations at a station can easily carry into close association outside the station. You know the employee and you know all about him. If the employee has responsibility, then you may fear that you are causing a hardship on his family. The safest rule, then, is to keep that necessary distance and not get too close to any of your employees. You would not want any guilt feelings if you should have to let him go, and under such circumstances you certainly can't objectively appraise an employee. Do not be aloof; but do not get intimate. It will destroy your perspective.

Pressure from other supervisors can sometimes afford another dimension on the performance of an employee. For example, the traffic girl works closely with sales and programming. In the eyes of one department head she is a jewel, while another department head thinks otherwise. Pleasing several bosses is a difficult task for any employee, yet all facets of an employee's activity should be scrutinized.

Generally, few discharges occur over a single incident. The process is cumulative. In fact, the events do not have to be related or have any element of continuity. Personality traits usually precipitate a number of clashes and often transcend into other types of breaking points. The inability to "make" the station "team" comes under this heading. Is your dealing with staff members like a two-way street,

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\* Advanced Management Journal, 10/65, p. 69

or do you sense that you're treading on egg boxes when dealing with an employee? Breaking of company rules borders on contempt. Sometimes confidential information leaks out of a station. Sometimes records and supplies are stolen. The behavior expected of each employee and his relationship to the station should be clearly understood by each individual.

Also to be spelled out is the practice of severance pay. Union contracts are quite explicit as to the employee's severance arrangement. In the absence of such a contract, outline existing company practice and what the employee is entitled to for the time spent with the station. Upon the severance of an employee it might be fruitful to have a brief staff meeting informing the remaining employees of the severance and maybe even pointing out why the severance occurred. Rumors fly fast and furious and if they can be nipped in the bud, the sting of malicious gossip will be lessened.

Sometimes people raise the issue of alternatives to dismissal. In a larger staffed station, perhaps a transfer can be affected. The particular chemistry of one employee with one supervisor may not be taking. If the individual can qualify elsewhere in the station, every opportunity should be explored along that avenue. Demotion is another alternative route, but this is usually not too successful since the employee's morale is broken along with the breakdown of the job. Weigh all factors in severing relations and brace yourself strategically. Work out an interim arrangement until you have the right replacement. Do not do anything in haste. Your anxiety to replace one employee can lead to the hiring of someone else with less ability for the function.

As the manager, you take the brunt of any severance, whether or not you personally delivered the severance address. Things are liable to be a little touchy until another employee can be fully absorbed into the organization. Another aspect of the picture is the view seen from the outside world. How will your clients react if the severance is in the sales department? How will the public react if it is in the program department?

To your clients, be honest and be brief. By being honest is not meant providing the details of the disassociation; say that the previous relationship was not working out as had been initially anticipated and let it go at that. Besides, what purpose is to be served through an elaboration of a story that would serve only as a post-mortem? Do not slander your former employee, since this approach casts a direct aspersion upon your own ability to function at the management level. Even if this former employee remains in the market and starts to malign you and your operation, do not stoop to his level. If it reaches the defamation of business or defamation of person stage, consult your attorney for steps to arrest this kind of talk.

With a program personality, do not belabor the disassociation on the air. Introduce your new personality without any explanation as to

the former employee. If the public is concerned and telephones or writes to the station, explain that the former employee is no longer at the station, that he has considered other plans for greener pastures. Make a minimum of fuss about it all and the public will accept the situation. It is fortunate today that most operations do not foster a strong personality identification—the station is bigger than any personality. This permits few problems from your listeners.

## TELEPHONE ANSWERING SERVICE

Your telephone answering service that takes over when there is no one at the station to answer calls is still you, the station, to the person calling. No matter how many times the answering service operator might try to differentiate, the caller knows your telephone number and expects a representative of the station to be at his beck and call. Curt or inadequate answering of a telephone is poor public relations and poor business and is not to be tolerated.

When you engage a telephone answering service, explain to the manager of this service every detail and every ramification of how you want to deal with the public and with clients. Take him on a personal tour of your facilities... have him meet your staff... let him ask questions. He must be able to relay to his operators the importance of what you are trying to accomplish with the telephone.

Of course, an answering service is no better than the information that you feed to it. Make sure that instructions are written down and turned over to your answering service. If you are using a slogan or particular way of receiving every call (and you should), write it out word for word. Be certain that your answering service has a complete list of staff personnel with addresses and telephone numbers of each. Indicate who is to be contacted in certain given circumstances. Impress upon the service the necessity of keeping this list confidential.

Try to anticipate every type of call that could be received in the time period that answering service would be taking over—usually after 5:30 PM until 8:30 AM and on the weekends. If there is a contest of some kind in operation and special telephone lines are not required, give your answering service all the details. Maybe some clients are trying to obtain telephone leads and want to use your station as the focal point. Again, let your answering service know what this client is seeking—name, address, phone number, and in some cases age and sex. Whatever it may be, that is what has to be told to them. Keep your service constantly apprised of what is happening at your station and you, the station, will always have your best foot forward in the eyes of your listening and advertiser community.

## THE ROLE OF THE CONSULTANT

Similar to many other businesses, radio has its share of consultants. Some of them are exclusively program consultants, others are sales consultants. Others offer a complete package covering all phases of an operation. The fees vary with the size of the station, the market, and the overall scope of the project at hand.

Sometimes fees are arrived at on a per diem basis, plus expenses. Other times an agreement is based on an estimate as to the length of time to be involved, plus expenses. And then there is the variation between the two, which starts out as an intensive task first, with periodic visitations or telephone and/or written communications for a set period after the groundwork has been laid. To a lesser degree is the participation in profits if the consultant can raise billing to a certain level.

Under ideal conditions, it would be a valid premise to assume that an outside view of your business by a qualified individual or individuals could provide a healthy perspective. It could be extremely reassuring to know that one is on the right track and realistically achieving results as close to optimum as is possible, considering all the elements that enter the picture. But, how smug and complacent most of us tend to become when we are consistently writing with black ink in our books. We feel that we have found a formula for success and tacitly take it for granted. The consultant, therefore, invariably finds himself with a "sick" station on his hands. The familiar cry is: "Build my ratings and build my billing." The undertones of this cry loudly whisper that time is running out and with it the complete financial wherewithal of the station.

Other nuances that would panic any normal consultant is the coterie of "small changes" that are made once the consultant has physically left the premises. In part, this emanates from a jealousy on the side of station personnel. An outsider to them is automatically suspect. Sometimes his incisions cut deep into their security.

Past successes become the prima facie credentials of any respectable consultant. Sometimes he has earned a niche in a specialized area or he can be a general diagnostician. Check out a consultant as thoroughly as you would your future in-laws. Once the damage is done, you'll be hard put to extricate yourself. His references bear close scrutiny. His initial conversations with you should help you determine whether or not he has a cursory grasp of the problem at hand. Remember, if he is reliable, he has a reputation to maintain, for he trades on successes, not failures. No one in his right mind expects miracles to be performed by him, but he is still morally bound not to plunge you and the station into obviously hopeless situations.

Should you feel the need of a consultant, you can obtain a set of names from several sources: your state organization of broadcasters, NAB, RAB, your national sales rep, network headquarters, or trade publications. Be mentally prepared to cooperate fully and allow sufficient time for a consultant's ideas and analyses to jell. It took you time to get yourself into the mess that you're in—don't expect him to salvage the situation for you overnight. He is fully appreciative of the pressures of the situation and will respond better when treated as a human being serving as a specialist, not as some kind of witch doctor.

If your consultant recommends revised internal systems affecting bookkeeping, traffic, or merely how to answer the telephone, don't procrastinate. Respond. Remember, his perspective of the overall picture is somewhat different from yours. You may have seen and known intimately but a few situations. He invariably is familiar with many. You're paying him to tell you what is wrong and how it can be rectified. Listen. His recommendations may personally repulse you. So what? Either you're a businessman interested in staying in business or you're a vain individual who has no right heading up a station. If you do not agree with your consultant's analysis of your situation, say so. But do not, under any circumstances, pretend to go along and then subconsciously fight him all the way. That subconsciousness will come to the surface sooner or later and destroy the relationship with your consultant.

## EXECUTIVE MEETINGS

In order to constantly appraise the direction in which the radio station is proceeding, it is imperative to hold executive meetings. Liaison and communication at the executive level of any operation is the critical point at which profit and loss are determined. The greatest individual accomplishments at the station go for naught when there is no team effort. For, in a sense, this represents operating within a confined vacuum.

Planning for a meeting at this management level is extremely important to insure its flow and also prevent wasted time. Whoever is the chief executive officer of the station should be in charge of routing the agenda. He should have a definite purpose for the meeting and relay it to the people called upon to attend. In this way, everyone is prepared for the agenda and contributions can be forthcoming. Sometimes these meetings will cover the entire spectrum. Other times they will concentrate on a particular area or problem and stay 100% with that aspect of the station's business. Whatever the nature of the agenda, there should be advance preparation for the meeting. Prior

reflection upon a problem saves everyone's time. Brainstorming for the sense of brainstorming is wasted mental gymnastics.

The frequency of executive meetings is determined by their need. At times it may be necessary to hold a "quickie" meeting for something that has just arisen and cannot wait for action. Some of the most fruitful meetings are those held on Saturday mornings when the daily pressures have been permitted to subside and a calmer attitude allowed to prevail. Breakfast meetings or luncheon meetings or meetings during normal business hours all seem to mentally keep executives from giving their full attention to the matters at hand. There's a telephone call that they're expecting, there's a visit that must be made, there's a man that should be seen. What is happening at the station, what should be happening, and how do we get there, should command the best and most creative thinking of every executive at the station. This ranges from personnel to sales projections. This deserves top priority.

## STOCKHOLDER RELATIONS

If you are in a situation where the company holding the station license is owned by a number of stockholders, you should adopt some of the practices engaged in by larger corporations in its dealing with its stockholders. Should your stockholders include those who are geographically distant from the station, then the task is even more imperative. We know that budget and practicality will limit the kind of contact that you will have with these people, but some consciousness of their existence and role in the scheme of things is important. In addition to monthly statements that are mailed to them, there should be an accompanying explanation as to the growth and direction of the station.

However it has been set up, there should be meetings with stockholders and the board of directors. At these meetings, there will be personal contact with these people, providing an opportunity to get to know them. Those who do not attend either of these meetings should not be overlooked. Mail contact should be established and regularly implemented. What do you send them? The most welcome mail from the station is a return on their money in the form of a dividend. An accompanying letter should go with this check so that they understand what that dividend represents and what the prospects are for more dividend declarations in the course of time.

Other mail contact that you can maintain with these people is a continuous flow of publicity releases that you send out to the trade press and your national sales rep. In this way, they can get the "feel" of the station's advertising scheduled to appear in trade publications and consumer publications. Again, this provides a "feel" for the station's

personality and the endeavors that are made to continually build the station.

All stockholders should be invited to personally visit the station at all times, especially during their vacation periods. Personal tours, during which they learn how the station operates, see the staff in action, and hear the Sound of the station, make for a more understanding stockholder. Monthly statements and growth reports about the station take on new meaning after an on-the-scene personal inspection of the facilities in which they have invested.



## THE IMPERSONAL FACTOR

### THE NATURE OF THE BUSINESS

Radio stations come in all different sizes, exist in varying markets, have assorted numbers in personnel, and either profit or lose. "Broadcast station ownership runs the full gamut from individual proprietorships, to family ownership, to closed corporations of a few investors, to large public corporations, to wholly-owned subsidiaries of large corporations essentially engaged in non-broadcast fields of enterprise." \*

It must be recognized that almost half of the radio stations in existence today are in communities of under 25,000 population. By any yardstick, most stations would have to be classified as small businesses. "Fully 50% of the 4,000 AM radio stations are small "family" enterprises with a per-station annual sales revenue of \$100,000 or less."\*\* In fact, the typical radio station, nationwide, in 1968 showed a gross revenue of \$145,700 and a profit (before Federal income tax) of \$12,700.\*\*\*

Shepherding a successful radio operation requires good business acumen, creativity, civic responsibility, and a wad of patience. Existing owners, or those seeking to become owners, must face up to these facts of life. "A broadcast property should return its full investment price in seven or eight years. An investor in a broadcast property who does not obtain an average annual 12-15% return on his investment is not making a good acquisition."\*\*\*\*

The built-in beauty of the broadcasting field lies in its characteristic of diminishing operating ratios. This says that as revenue from sales rises, expenses do not go up proportionately. Examine retailing and witness its expenses. As you do business there, your inventory goes

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\* Mergers & Acquisitions (The Journal of Corporate Venture) Spring, 1966 vol. 1 No. 3, p. 81

\*\* Ibid

\*\*\* National Association of Broadcasters, Radio Financial Report 1969, p. 3

\*\*\*\* Mergers & Acquisitions (The Journal of Corporate Venture) Spring, 1966 vol. 1 No. 3, p. 83

## RADIO TIME SALES 1935 - 1967<sup>1</sup>

YEAR	NATIONAL NETWORK	% CHANGE FROM PREVIOUS YEAR	REGIONAL	% CHANGE FROM PREVIOUS YEAR	NATIONAL NON-NETWORK	% CHANGE FROM PREVIOUS YEAR	LOCAL	% CHANGE FROM PREVIOUS YEAR	TOTAL	% CHANGE FROM PREVIOUS YEAR
1935 <sup>2</sup>	\$ 39,737,867		<sup>2</sup>		\$ 13,805,200		\$ 26,074,476		\$ 79,617,543	
1936 <sup>3</sup>										
1937	56,192,396	+41.4	\$2,854,047		23,177,136	+67.4	35,745,394	+37.1	117,908,973	+48.1
1938	56,612,925	+ 0.7	<sup>3</sup>		28,109,185	+21.6	32,657,349	- 8.7	117,379,459	- 0.6
1939	62,621,689	+10.6	<sup>3</sup>		30,030,563	+ 6.8	37,315,774	+14.2	129,968,026	+10.7
1940*	71,919,428	+13.1	1,869,583		37,140,444	+23.8	44,756,792	+20.0	155,686,247	+20.5
1941	79,621,534	+10.7	2,752,073	+47.2	45,681,959	+23.0	51,697,651	+15.5	179,753,217	+15.4
1942	81,744,396	+ 2.7	3,444,581	+25.2	51,059,159	+11.8	53,898,916	+ 4.2	190,147,052	+ 5.8
1943	99,389,177	+21.6	6,256,508	+81.6	59,352,170	+16.2	64,104,309	+18.9	228,102,164	+20.0
1944	121,757,135	+22.5	7,612,366	+21.7	73,312,899	+23.5	84,960,347	+20.3	287,642,747	+26.1
1945	125,671,834	+ 3.2	8,301,702	+ 9.1	76,696,463	+ 4.6	99,814,042	+17.5	310,484,046	+ 7.9
1946	126,737,727	+ 0.8	8,043,381	+ 3.1	82,917,505	+ 8.1	116,380,301	+16.6	334,078,914	+ 7.6
1947	127,713,942	+ 0.8	7,012,689	-12.8	91,581,241	+10.4	147,778,814	+27.0	374,086,686	+12.0
1948	133,723,098	+ 4.5	7,329,255	+ 4.3	104,759,761	+14.4	170,908,165	+15.6	416,720,279	+11.4
1949	128,903,467	- 3.6	5,994,858	-18.2	108,314,507	+ 3.4	182,144,301	+ 6.5	425,357,133	+ 2.1
1950	124,633,089	- 3.3	6,897,127	+15.0	118,823,880	+ 9.7	203,210,834	+11.6	453,564,930	+ 6.6
1951	113,984,000	- 8.5	8,481,000	+23.0	119,559,000	+ 0.6	214,519,000	+ 5.6	456,543,000	+ 0.6

1952	102,528,000	-10.0	7,334,000	-13.5	123,658,000	+ 3.4	239,631,000	+11.7	473,151,000	+ 3.6
1953	92,865,000	-9.4	5,192,000	-29.2	129,605,000	+ 4.8	249,544,000	+ 4.1	477,206,000	+ 0.9
1954	78,917,000	-15.0	4,767,000	- 8.2	120,168,000	- 7.3	247,478,000	- 0.8	451,330,000	- 5.4
1955	60,268,000	-23.6	3,809,000	-20.1	120,393,000	+ 0.2	272,011,000	+ 9.9	456,481,000	+ 0.7
1956	44,839,000	-25.6	3,585,000	- 5.9	145,461,000	+20.8	297,822,000	+ 9.5	491,707,000	+ 7.7
1957	47,951,000	+ 6.9	3,709,000	+ 3.5	169,511,000	+16.5	316,493,000	+ 6.3	537,664,000	+ 9.3
1958	42,786,000	- 8.7	3,733,000	+ 0.6	171,939,000	+ 1.4	323,207,000	+ 2.0	541,665,000	+ 0.9
1959	35,633,000	-23.4	**		188,143,000	+ 9.4	359,138,000	+11.1	582,914,000	+ 7.6
1960	35,026,000	- 1.7			202,102,000	+ 7.4	385,346,000	+ 7.3	622,474,000	+ 6.8
1961	35,837,000	+ 2.3			199,980,000	- 1.1	381,425,000	- 1.0	617,242,000	- 0.9
1962	37,326,000	+ 4.2			212,113,000	+ 6.1	415,810,000	+ 9.0	665,249,000	+ 7.8
1963	41,797,000	+12.0			224,701,000	+ 5.9	445,243,000	+ 7.1	711,741,000	+ 7.0
1964	43,783,000	+ 4.8			237,290,000	+ 5.6	482,695,000	+ 8.4	763,768,000	+ 7.3
1965	44,602,000	+ 1.9			254,107,000	+ 7.1	529,073,000	+ 9.6	827,782,000	+ 8.4
1966	47,217,000	+ 5.9			284,552,000	+12.0	580,210,000	+ 9.7	911,979,000	+10.2
1967 <sup>4</sup>	47,957,000	+ 1.6			292,370,000	+ 2.7	596,748,000	+ 2.9	937,075,000	+ 2.8

1 Perspective '68, Broadcasting Magazine, 1/29/68

2 Nationwide and regional networks combined

3 Data not available

4 1967 figures estimated by Broadcasting. All others are from FCC

\* Figures prior to this date not comparable in all categories

\*\* Regional network calculations discontinued in 1959

**5:28 p.m. Tuesday, November 9, 1965**

. . . An airline pilot on approach to New York's Kennedy airport sees entire city go black.

. . . A woman walking her dog in New Jersey watches Manhattan skyline disappear.

. . . Radio station engineers shocked to see power levels feeding transmitters go down and off.

How did radio react to the above? Many stations had auxiliary equipment to continue broadcasting. Others were back on the air within minutes to broadcast information and reassurance to the public.\*

\*Based on National Association of Broadcasters' survey.

**"How did you first find out how widespread the blackout was?"**

	<b>TOTAL</b> %	<b>MALE</b> %	<b>FEMALE</b> %
<b>Radio</b>	<b>58</b>	<b>65</b>	<b>54</b>
<b>Friends, hearsay, rumors</b>	<b>35</b>	<b>28</b>	<b>40</b>
<b>Other</b>	<b>6</b>	<b>5</b>	<b>5</b>
<b>Can't Say</b>	<b>1</b>	<b>1</b>	<b>1</b>
<b>BASE</b>	<b>494</b>	<b>210</b>	<b>284</b>

**"Whose radio was it? Was it car or transistor?"**

	<b>LISTENED TO RADIO</b>		
	<b>TOTAL</b> %	<b>MALE</b> %	<b>FEMALE</b> %
<b>Whose Radio</b>			
<b>Respondent's own radio</b>	<b>81</b>	<b>78</b>	<b>84</b>
<b>Someone else's</b>	<b>19</b>	<b>22</b>	<b>16</b>
<b>Type of Radio</b>			
<b>Transistor</b>	<b>87</b>	<b>82</b>	<b>92</b>
<b>Car</b>	<b>13</b>	<b>18</b>	<b>8</b>
<b>BASE</b>	<b>381</b>	<b>168</b>	<b>213</b>

**“How do you think you would have felt if there were no radio reports, that is, if there were no radio broadcasts during the blackout?”**

	<b>LISTENED TO RADIO</b>		
	<b>TOTAL</b> %	<b>MALE</b> %	<b>FEMALE</b> %
<b>Frightened, panicky, shocked</b>	<b>29</b>	<b>18</b>	<b>38</b>
<b>Wouldn't have known what happened, how long would last</b>	<b>28</b>	<b>26</b>	<b>31</b>
<b>Concerned, worried, nervous</b>	<b>16</b>	<b>19</b>	<b>14</b>
<b>Worried about war, sabotage</b>	<b>7</b>	<b>7</b>	<b>8</b>
<b>There would have been panic, crime</b>	<b>6</b>	<b>8</b>	<b>4</b>
<b>Wouldn't have known how widespread</b>	<b>5</b>	<b>4</b>	<b>5</b>
<b>Radio made no difference</b>	<b>5</b>	<b>6</b>	<b>4</b>
<b>Other</b>	<b>11</b>	<b>15</b>	<b>8</b>
<b>Can't say</b>	<b>4</b>	<b>6</b>	<b>3</b>
<b>BASE</b>	<b>381</b>	<b>168</b>	<b>213</b>

**CLASSIFICATION DATA:**

**SEX**

	<b>TOTAL</b>	<b>LISTENED TO RADIO</b>	<b>DID NOT LISTEN</b>
	%	%	%
<b>Male</b>	<b>43</b>	<b>44</b>	<b>37</b>
<b>Female</b>	<b>57</b>	<b>56</b>	<b>63</b>

up, your selling expense goes up and your general overhead goes up... all in more or less proportion to the volume that you do. Such is not the case with radio. Properly run and co-ordinated radio operations can gleefully capitalize on this principle.

Like any successful business, the degree of control and concern exercised by management will tell its tale. Radio is particularly challenging, since so much mass communications responsibility is invested in each licensee. All wrapped up in one neat package is an advertising medium, an entertainment medium, a news medium, and a service medium. To the successful entrepreneur goes financial gain as well as immeasurable satisfaction.

## BUDGETING AND PROJECTIONS

Every business has to know how it is doing and where it is going. It needs day-to-day planning, and it needs long-range planning, to appreciate whatever objectives have been set for the company. Radio stations are no different and must operate within the confines of good business methods in order to reap the rewards of the initial and subsequent investments in the property. That property represents an investment of money, time, and effort and deserves the highest attention to make it pay and pay well.

During a station's initial planning stage, someone (or a group of someones) had to ascertain what revenue could be expected in the course of a year and what expenses there were to be anticipated in the manufacture of that revenue. Simple, and done automatically in the form of an FCC application. But it goes way beyond that route, for many instances of toying with operating figures had to go into play before any rationale could be substantiated.

Every element, every component part, every need or desire must be weighed before it is accepted as a legitimate item to be construed as a necessary expenditure. Then every revenue source available must likewise be weighed in order to bring money into the coffers to cover anticipated appropriations and still make a profit. If there are any items such as tax-carry-forward advantages, subsidiary company arrangements, deferred payment, or any accounting procedures to influence this overall planning, then they, too, must enter and take their proper place in the frame of things.

Top management must draw from its executives the plans for running the individual departments of a radio station. The product itself—programming—must include the salaries of all members of that department plus anticipated raises through the budget period. It also must include necessary supplies, such as tapes, jingle packages, sound

effects library, wire news services, news equipment, et al. There must be an anticipation of overtime and/or salaries for relief men at vacation time, plus a reserve for contingencies such as sick leave or leave of absence. If new programming innovations are to be instituted, then there must be a budget for the adventure. If anything new is being planned for the upcoming budget period, it must be spelled out and the anticipated cost entered. Salaries for traffic and copy people also fall within the programming bailiwick. Any expansion or salary increases should likewise be considered.

If there is not a separate category for advertising and promotion, sometimes expenses involved in these areas are charged to programming, sales, or to general and administrative, or a portion assigned to each. The thinking in the latter case is that various segments of the station share in the gain from the expenditure. For example, a promotion may be designed to increase listenership, but at the same time it is being sold to a client so that it functions jointly as audience promotion and sales promotion. Sometimes when a promotion is not clearly delineated, general and administrative comes to the rescue and absorbs it.

The same kind of reasoning goes into publicity. Sales is not involved, therefore, programming and general and administrative would have to absorb the item. Travel might be an item in programming if any members of that department have to go away from the station to participate in conferences or seminars. The program director might have to travel to monitor other operations or to listen first-hand to prospective announcers for the station. Travel, of course, would be a program expense item if the station has any mobile news equipment. In such a case, automobile expense would also go along with it.

In maintaining the product on the air, we come to the vital area of engineering. Budgeting for this department must include salaries of all members plus anticipated raises through the budget period. If the transmitter is housed at a site away from the main studios and offices, there will be rent for the facility where it is located. There are telephone line charges, plus power and utilities. Technical equipment must be adequately maintained and provisions made for purchasing supplies through the budget period. Keeping an accurate record of the hours on key tubes and ascertaining their effective lifetime is critical. Provision must be made for field measurements, and allied to this are automobile expense and travel items. The chief engineer invariably is involved with these measurements, as well as other travel factors. In some cases, he will be going on trips to examine new engineering developments or participate in engineering conferences. If the state of the arts commands that it would be a wise investment to consider new material for the upcoming budget period, then that, too, must be entered as a recommendation. Its efficacy over what the station is currently doing should be soundly supported with docu-

ments or statements explaining the advantages to be accrued over present operations. Engineering must always concern itself with turning out the best sound available with a minimum of "bugs" with which to contend. Ease of operation makes the programming people the happiest in the world. Ease of operation also insures against wasted dollars at a later time. A penny-wise, dollar-foolish philosophy should be avoided.

Now that we have the product implemented, we turn to bringing the product to the market place and selling it. What we call salaries in this area is the guaranteed base or draw, inasmuch as all forms of commissions are charges against revenue. We are budgeting here for the fixed or determined costs as opposed to the variables of commissions. Salaries of all members of the sales department must also anticipate raises and possible enlargement of the sales staff during the budget period. As was pointed out earlier, what is truly identified as sales promotion comes under this aegis. If there are any large sales presentation meetings for agencies and/or clients, this is a clearcut form of sales promotion. Advertising can also find a home as a sales expense. The qualifying feature for it is that the advertising is trade advertising as opposed to consumer advertising. Audience measurement (rating services) is usually applied as a sales expense when there is no separate unit to contain it. Even though ratings are used as a programming tool, it is more strongly considered a selling tool for the acquisition of additional and new business as well as the maintenance of current business.

Travel expense is an important item here, especially if there is considerable national business. National business entails trips away from the market as well as local contact. Local salesmen may have a travel allowance and this, too, must be reflected. Entertainment expense for the generation of sales likewise belongs in the sales expense category. This includes everything from lunches and dinners to show tickets. Sales supplies might be of a unique nature and not the same as that utilized by the rest of the staff; for example, presentation booklets, et al. Expense them out as truly sales.

Then, getting back to people, if there is not a secretarial pool and specific secretaries are assigned for sales functions exclusively, count their salaries in, too. If merchandising people exist, their salaries, and expenditures to expendite their work, are also selling expenses. If there are any expenses that go along with the collection of delinquent accounts, that also is a selling cost factor and belongs under the same overall category.

The last broad category in expenses is general and administrative. Many times it becomes a catchall for items that don't seem to exactly fit anywhere. On the positive side, let's see what legitimately belongs under general and administrative. Start out with salaries. Executive salaries (general manager and/or station manager) should be budgeted

for. If there is an incentive plan in the form of a bonus, then this must be entered, too. Clerical salaries also are listed. Receptionist, secretaries, clerks, bookkeeper, all are included. If the station engages in mail pulls or telephone promotions, then it would be wise to budget for some part-time help.

Rent is a big factor in G & A, plus the attendant maintenance of the facilities through a cleaning service and whatever repairs and supplies necessary thereto. In the same bailiwick, we have to list utilities. Overall telephone and telegram expenses are usually included in this area. It is easy to pull out long distance calls that are directly attributable to sales, programming, or to engineering, but it is best to assign it all to G & A on the theory that it contributes to the overall good. Besides, it would be difficult to pull apart the local calls and attribute which to what. The same reasoning applies when it comes to postage. Without going to the trouble of analyzing each piece of mail, everything goes into the common kitty.

General office supplies are budgeted for in G & A. There are savings when the budgeting is fairly accurately anticipated and then supplies purchased in quantity to obtain the advantage of bulk buying. If the station belongs to trade organizations, its dues come from G & A. Subscriptions to trade publications likewise belong in G & A. In the process of conducting business, there are professional fees to consider. General accounting and specific auditing are required. Then there is legal expense, both from your Washington attorney and your local attorney. If you have need of the services of a specialist—program, engineering or sales consultant—these are additional avenues for professional fees.

G & A takes care of payroll taxes and corporate taxes. Also, there is liability insurance which the station must carry against claims that might originate in the normal course of a business day both in contact with employees and non-employees. If the station contributes to any insurance plan, such as group insurance for the employees, it also is a G & A budget item. Some stations carry special insurance plans for its top executives in the way of extended coverage over and beyond the group plan. Whatever is set aside for this purpose has to be assigned to an insurance expense item in G & A. Stations, like any other business, are usually contacted by numerous organizations for contributions and donations of one sort or another. Such charitable donations belong in G & A.

Any travel, and expense attendant to that travel, on the part of the general manager and/or station manager belong in this budget category. They may be attending trade conventions or meetings necessary to the overall development of the company. These are to be anticipated and provided for in G & A. If a top station executive is provided with an automobile, it must be expensed out in G & A. This car could be exclusively for business purposes or designed as a method of com-

pensation to be expressly used as the executive sees fit in his own personal use. Any depreciation and amortization that has been set up for any of the station's property also belongs as a G & A expense.

There may be other expenses that do not rightfully fit into programming, engineering, sales, or G & A. There should be a section for miscellaneous expenses to take care of them. These could be interest on outstanding loan obligations to a bank, or director fees paid out when corporate meetings are called, or others.

When all departmental budgets are formulated, they are collected and analyzed by the general manager and/or station manager. Before they can be approved and set into motion, other steps must be taken to see what the true overall picture of the station's finances appears to be. The important function of realistic projections now comes into focus. How much can a station anticipate in gross revenue to cover the cost of operations and still produce a profit for its investors? Will cutbacks be necessary so that red ink can be avoided? Will stepped-up activity be required to produce certain goals?

Anticipated revenue is looked at from its various sources. How much can be projected for local revenue, national revenue, network revenue (if affiliated) and other sources of income (shows or other income producers)? To ascertain the national revenue more accurately, it is necessary to consult with your national sales rep and see what figures they are projecting for your station in the coming budget period. All of their offices will be reporting to their main headquarters and a compilation will be made on the total of all the parts.

When all of these figures are added together, we have our expected gross revenue. From this point, we have to figure charges against revenue before we can put the operating budgets submitted by the various station department heads into its collective perspective. The biggest item in charges against revenue is usually agency commissions. Invariably, in the production of national sales there are advertising agencies to be considered immediately. On the local level, the size of the market will determine the degree to which advertising agencies will enter into the picture. So, all national revenue will be considered as subject to agency commission and a well calculated guesstimate will have to suffice for local revenue. Furthermore, in the production of national revenue there is the consideration of representative commissions. These, too, are charged against revenue.

Additional commissions are those paid to the local sales staff. Based upon past performance, there is a ratio that can be used for another calculated guesstimate. Also, depending upon total gross revenue are percentages to be worked out to cover ASCAP, BMI, and SESAC commercial licensing fees. Again, charges against revenue. To round out this area, a certain percentage should be allowed for bad debts.

When all of these charges against revenue are added together, the

total is subtracted from total gross revenue to produce expected net revenue. At this point, all the departmental operating expenses are subtracted from net operating revenue to give us what we hope will be net operating income. Now the close scrutiny comes into play. Ponder these questions:

- If all departmental operating expenses are cut to the bone, will it necessarily mean, prima facie, a higher figure for net operating income?
- If more money is invested in the product, will it reflect itself, per se, in a higher sales return?
- What tax bracket will the station be in on the basis of the apparent net operating income?
- What realistic reserves have been set aside for any general economic recession?
- What rate of return is expected by those who own the station?
- If the station is a single unit, are there any plans for the acquisition of additional properties?
- How does the current estimate compare with years past?
- Are there any big projects in the offing, such as the building of a new studio location?
- Are your competitors engaging in any large expansion plans?

The answers to these incisive questions will lead you to approving, disapproving, or altering the departmental operating expenses in view of all projections emanating from various revenue sources. They cannot be treated lightly because the future of the business depends upon the decisions that are made at this juncture. Overestimating can be as harmful as underestimating. The tolerance of your goals cannot be in too wide a band of plus and minus. You're a businessman and you always want to be in a positive position with your balance sheet for your banker. If you're bankable, you're in an envious position and can command a line of credit as the need for it arises.

Once you arrive at your decisions, do not vacillate in their implementation. They conceivably represent the best judgment you can bring to bear and will reflect your capacity to evaluate your business and its direction. Your short-term and long-term objectives will start to take shape and your acumen will be put to the test.

## KEEPING A DIARY

Our business, being the fast-moving business that it is, cannot keep a record of itself. So much happens in so brief a period of time. On

occasion we wonder how we stop long enough to take a deep breath. But stop we must when there are items that need keeping for future reference. A simple diary serves as such a repository. Keep it in your desk and make notes in it as needed.

What sort of information would you want to retain?

You want records of specific public service campaigns to submit as exhibits along with your license renewal application. The date, the cursory details, the organizations and/or people involved should be written down. At a later date, when you sit down to prepare that application come renewal time, your notes can help recall the event and then you can elaborate all you want.

Your diary can also serve as a file of various promotions in which your station has been involved. Again, record the dates of the event, a description of what was done, and this time include any expenditures made. This phase of your diary-keeping can also contain your comments as to the accomplishments of the promotion.

Your notes will tell how frequently you are conducting promotions and which of them might bear repeating from time to time. As a tangent to this, any promotion ideas you may have gleaned from trade publications, meetings, or other sources could be jotted down when they are fresh in your mind and then referred to at a later time.

A diary also functions as a human evaluation chart. Normally, most operations do not maintain elaborate personnel records. Impressions about employees, and the roles that they are performing for the station, tend to become very subjective and assume an element of bias. To evaluate in your own mind the pros and cons of an individual's contribution, you should have some record of performance. A diary provides this. If an employee does something of significance, it should be reflected. The suggesting of a workable idea, assuming an extra work load when the need arises, compliments from an account on the quality of workmanship, all go on the plus side. Then, that other side of the ledger could bring up a violation of company rules, an uncooperative attitude, bad reports from the outside, et al. Beware the pitfall of any diary-keeping—don't let it keep you. Notes are all that you should be making when the situation arises. Don't feel that a day can't go by without something being posted. Be an observer and a good reporter at the same time. Don't make news when it doesn't genuinely exist.

## FCC VIOLATIONS

That license to operate a radio station, which every owner and operator should zealously cling to his breast, is often taken for granted. It is not to be dealt with lightly. It not only represents a responsibility, but the root of the livelihood of all concerned with the station.

Common violations, as reported by the National Association of Broadcasters in a mailout dated July 11, 1966, include:

1. Late filing of renewal applications. The rules are explicit in stating that renewal applications must be filed at least 90 days prior to the expiration date of the license.
2. First class operator requirements. Each station should be advised by its Washington attorney as to operator requirements for its particular situation.
3. Unauthorized or illegal transfer of control. The FCC must approve any change in ownership or control of a station and written approval is necessary before this transfer can take effect.
4. Sponsor identification, including teaser announcements. The rules are clear in forbidding any announcements to go unidentified. The listener must be dully informed.
5. Repeated violations of the Rules or the Communications Act. Ignorance of the contents therein contained does not alleviate responsibility. If there are any doubts in the station operator's mind, he should have immediate recourse to his Washington attorney for clarification of any situation.
6. Improper logging, technical or program. It is the responsibility of the program department head and the head of the engineering department to insure that logs are properly maintained at all times. Proper coding and accurate readings are a must.
7. Overmodulation. The head of the engineering department should ascertain through his field measurements and other devices if such a problem exists and take immediate steps to rectify it.
8. Lottery. Do not flirt with any contests or promotions that border on what might be deemed a lottery. Check with your attorney for a clarification of anything along these lines in which you chance to engage.
9. Unauthorized hours of operation. Your license will indicate those hours in which the station may be on the air. Do not try to "stretch" it in any way. Even when an emergency exists, send a telegram to the FCC so that you're on record as to the time and the situation which impelled you to remain on the air beyond your normal broadcast schedule.
10. Improper station identification. Identify the station once per half hour with the call letters and market of license designation. Be careful of jingles that do not clearly identify. Sign-on and sign-off should include name of licensee, where the studios and transmitter are located, frequency, power allocation, and hours of broadcast.
11. Failure to file an annual financial report. This must go off

- regularly and be entered in the station's files in Washington, D.C.
12. Failure to file copies of certain documents. Questionnaires like information about the station's election activities should be answered and transmitted within the time limitation allotted.
  13. Lack of control—foreign language broadcast. The station that accepts foreign language programming should exert and impress on the producer of such programming the tenets of good responsible broadcasting. Anything offensive or profane uttered in a foreign language is subject to the same punishment as if it were spoken in English.
  14. Unauthorized and/or defective equipment. On a field inspection these inadequacies might turn up. Hold your chief engineer responsible for avoiding this type of violation.

All of the above represent the major areas of violation for which stations have paid fines. In all cases, these fines could have been avoided, and there is no reason to have a citation against your station in your FCC files. It is important to operate with a clean bill of health at all times. Remember, no license—no station. It's as simple as all that.

## RATINGS

You can cry, rant, stomp your feet, and beat your head against the wall, but you can't circumvent a fact of broadcast life called ratings. Be they good, bad, or indifferent to you, you must live with them. Philosophizing about their existence may give comfort to the soul; facing them head-on is something else.

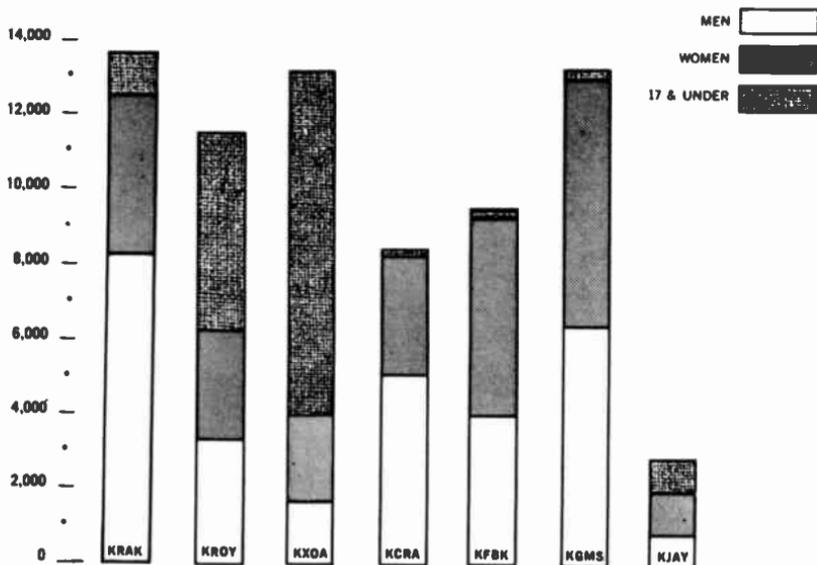
No matter to which service or services you subscribe, utilize the published data to the best of your ability in an honest and candid fashion. It is said that liars figure and figures lie. Do not attempt to read into the ratings data what is not there. Do not attempt to come to conclusions that cannot be substantiated. Do not attempt to deliberately confuse.

Keep in mind that ratings function collectively as a selling tool. You have other tools with which to work, and these should not be overshadowed or sublimated because of ratings. If you decide to live or die by the numbers (as they phrase it), you've chosen a very precarious existence. A slight drop in the ratings immediately induces mild panic which triggers personnel changes and alterations in programming, promotions, and publicity. Running scared invariably means just plain running, with little overall direction.

To be sure, ratings have much more application on the national scene than on the local level. Locally, you can get close to an advertiser who likes what he hears on your station. There are countless stories of results that local clients can trace to radio where their purchase was not solely dictated by rating information. Some clients will freely admit that every single station in town has at one time or another shown them how their station was No. 1 (in one time segment or with male adult impressions or some such thing). Proper, complete selling takes its mark more immediately at the local level. Unless a station is deliberately setting out to ignore its audience, every

### THE PULSE INC. - JANUARY '66

(Sacramento 3 County Metro)



#### TOTAL PERSONS REACHED

(6-9 A.M. - 3-6 P.M.)

Based on Av. 1/4 Hr. Ratings & Audience Composition 3 Hour Blocks Averaged.

Rating Information. Part of sales presentation used by KRAK, Sacramento.

radio station has listeners whether or not they are truly reflected in surveys. Radio is genuinely ubiquitous and different sounds available in a market will intrigue different audiences. Good programming that reflects the needs of a community must garnish audience. And we are selling advertising impressions upon this audience to the client.

Now, in its utility for the construction of a sales presentation, there are several ways to break out the data:

TOTAL ADULTS

(Daily Average 6AM-7PM)

	<u>17 Co.</u>	<u>3 Co.</u>
KRAK	25,400	10,133
KCRA	5,133	5,500
KFBK	16,866	6,166
KGMS	7,966	11,133
KROY	6,100	9,400
KXOA	10,063	7,933

MEN

(Daily Average 6AM-7PM)

	<u>17 Co.</u>	<u>3 Co.</u>
KRAK	11,700	4,200
KCRA	2,033	2,033
KFBK	10,500	2,866
KGMS	3,300	5,466
KROY	2,400	4,666
KXOA	5,800	4,300

WOMEN

(Daily Average 6AM-7PM)

	<u>17 Co.</u>	<u>3 Co.</u>
KRAK	13,700	5,933
KCRA	3,100	3,466
KFBK	6,366	3,300
KGMS	4,666	5,666
KROY	3,700	4,733
KXOA	4,266	3,633

Rating data emphasizing "share of audience."

1. Share of audience. This indicates the relative popularity of each station, the proportion of the total audience listening to a particular radio station. Shares can be plotted on a graph so as to show consistency over a period of time, based upon a number of succeeding surveys (always the same source; never mix apples and oranges). Shares can be ascertained for particular time segments.
2. Rating points. These are absolutes that reflect estimates of

audience size. When we tell a client that we are No. 1 in the market, as compared with the other stations (shares), he asks how many people are you reaching. Rating points tell us this information.

3. Cost per thousand. The next sequence puts the client's question into the perspective of how much it costs to reach "X" number of people.
4. Audience composition. This further extends to the client the cost per category that he is interested in reaching. If he wants to reach a predominantly male audience and your station can show him the most efficient cost per thousand (regardless of shares or size of total audience), then you have a strong sales argument going for you.

These are the major points in the extraction process. Naturally, there are many subtleties and refinements that pertain to specific cases. If a station can combine individual market surveys that cover that station's total coverage area, so much the better. If the station has coverage and penetration in a large area, then a specially constructed survey can be worked out with a rating service to focus attention on this selling advantage.

In working with the results of any survey, probe and re-probe to determine which is to be "your best foot forward." Dissect the material until you have thoroughly eschewed every possible avenue. Don't lie, but by the same token don't permit any sales argument to elude you. The raw material is there for your ingestion. You're paying bucks for the survey, so get the most mileage out of it. Try to skew your story to the particular audience you are trying to reach. If you learn that one particular agency has a fancy for one rating service over another (and you subscribe to the two), build around the rating service that receives acclaim in that particular shop. By "going with the punches," you are continually tailormaking presentations where they are going to hit paydirt. All this effort will be rewarded.

Ratings have applications in other areas, and caution points must be set up in these instances. First, let's examine the correlation that seems to build between rates and ratings. A station feels that it is high in the numbers and advertisers are clamoring to be on board. For the time being, let's set aside the tremendous amount of work that has entered into making a total selling presentation based upon a total community-accepted radio station. The numbers are there and apparently the clients are there in force. We have a demand item. Business acumen dictates that you strike while the iron is hot. A new fad could upset the apple cart, stronger competition could enter the market, anything. So, let's get the bucks while we can—this becomes the attitude. Beware the pitfall that so directly ties in a rise in ratings with a rise in rates. Ask yourself this question: Would you

### COST PER THOUSAND ANALYSIS\*

RATING POINTS	RADIO HOMES	\$4.75	\$5	\$6	\$7	\$8
. 1	160	29.68	31.25	37.50	43.75	50.00
. 2	330	14.39	15.15	18.18	21.21	24.24
. 3	490	9.69	10.20	12.24	14.28	16.32
. 4	650	7.30	7.69	9.23	10.76	12.30
. 5	820	5.79	6.09	7.31	8.53	9.75
. 6	980	4.84	5.10	6.12	7.14	8.16
. 7	1,150	4.13	4.34	5.21	6.08	6.95
. 8	1,310	3.62	3.81	4.58	5.34	6.10
. 9	1,470	3.23	3.40	4.08	4.76	5.44
1.0	1,640	2.89	3.04	3.65	4.26	4.87
1.1	1,800	2.63	2.77	3.33	3.88	4.44
1.2	1,970	2.41	2.53	3.04	3.53	4.06
1.3	2,130	2.23	2.34	2.81	3.28	3.75
1.4	2,290	2.07	2.18	2.62	3.05	3.49
1.5	2,460	1.93	2.03	2.43	2.84	3.25
1.6	2,620	1.81	1.90	2.29	2.67	3.05
1.7	2,790	1.70	1.79	2.15	2.50	2.86
1.8	2,950	1.61	1.69	2.03	2.37	2.71
1.9	3,110	1.52	1.60	1.92	2.25	2.57

revise your rates downward if your station experiences a drop in ratings? Think more in terms of the cumulative power over a period of time on your station to move merchandise and to demonstrate a factor in the community that motivates people to react to what you tell them to do. The answer usually comes back that the station doesn't have any availabilities because of the advertiser clamor to be on board and that clients are willing to pay higher rates to insure spots on your station. The station wants the highest unit return possible on these announcements and the cycle goes around. But (and there is a big but to this) there should be at all times in the back of your mind the story of the killing of the goose that laid the golden egg. It is risky to price yourself out of the market. Ratings alone do not furnish sufficient justification for an increase in rates.

Secondly, let's examine another correlation that seems to take hold—between ratings and programming. Sometimes we become mesmerized to the extent that we are constantly changing disc jockey

2.0	3,270	1.45	1.52	1.83	2.14	2.44
2.1	3,430	1.38	1.45	1.74	2.04	2.33
2.2	3,600	1.31	1.38	1.66	1.94	2.22
2.3	3,760	1.26	1.32	1.59	1.86	2.12
2.4	3,920	1.21	1.27	1.53	1.78	2.04
2.5	4,090	1.16	1.22	1.46	1.71	1.95
2.6	4,250	1.11	1.17	1.41	1.64	1.88
2.7	4,420	1.07	1.13	1.35	1.58	1.80
2.8	4,580	1.03	1.09	1.31	1.52	1.74
2.9	4,740	1.00	1.05	1.26	1.47	1.68
3.0	4,910	.96	1.01	1.22	1.42	1.62
3.1	5,070	.93	.98	1.18	1.38	1.57
3.2	5,240	.90	.95	1.14	1.33	1.52
3.3	5,400	.87	.92	1.11	1.29	1.48
3.4	5,560	.85	.89	1.07	1.25	1.43
3.5	5,730	.82	.87	1.04	1.22	1.39

\* To be used in conjunction with audience composition sheets. For an easy way to find cost per thousand based on any component of audience composition, take the number in each hour and then find the closest corresponding number on the table. For example, if you were interested in the cost per thousand of men in KRAK radio's audience from 6:00 - 7:00 AM, the audience composition sheets tell us that there are 1,200 men at this particular time. Take the figure of 1,200 and then find the one on the table that is closest to it. In this case, it would be 1,150 and then follow that line across under the various prices per spot. (based on Pulse March, 1961)

shifts and hiring and firing at random because of the vagaries of these rating points. Again, we have to take inventory and fully face up to the fact that ratings are tools to guide us, not lead us. There are other tools and other considerations that should enter into any consideration to tamper with an existing rate card. If the overall product hasn't any demonstrable impact upon the community and the ratings also reflect this, by all means consider incisive action to rectify the situation. If certain elements in the total product are similarly not producing to the extent that we had originally planned, and if ratings reflect this, weigh the direction that would improve these elements without destroying the whole. Don't panic!! Anything altered under a panic situation usually delivers a debacle far worse than what preceded it. If there are special sports events featured in your market, maybe the rating picture will be somewhat influenced against you. Is this pattern consistent at certain times of the year? View it in its true perspective without coming to hasty conclusions which could trigger

Rating position emphasized in colorful direct mail piece. (The two panels on the right appear on the reverse side of the card).

WE'VE DONE IT AGAIN! SEE REVERSE SIDE!

CALIFORNIA'S **3 for 1** STATION



SACRAMENTO  
STOCKTON  
MODESTO

**No. 1**

**KRAK**

50,000 WATT CLEAR CHANNEL RADIO

IN 17-COUNTY PULSE



## IT'S KRAK AGAIN!

The latest (June-July 1967) Pulse shows KRAK No. 1 again in a 17-county area with more than 559,000 radio households. From 6 a.m. to 7 p.m. KRAK's total share of audience is nearly twice that of the next station. And only KRAK gives you three major markets for the price of one. Smart advertisers buy KRAK for Sacramento, get *top-station coverage* of Stockton and Modesto, too. Plus Marysville and Chico. KRAK's the "one-station network". For complete details call your Adam YoungMan

## WHAT HAPPENS?

What happens when only one station covers your target area



*and it's No. 1 in the area-wide Pulse?*

## YOU BUY IT!

# WE BOTH AGREE...



*KPOL reaches more  
adult men and women  
per average quarter hour  
than any other  
Los Angeles Radio Station*

Radio Los Angeles

**KPOL**  
Beautiful Music... Always

Sales promotion piece capitalizing on specialized audience composition indicated by surveys.

mistaken alterations on your part. Change for the mere sake of change is idiotic and extremely costly in more ways than just dollars and cents.

In the telling of your story, both in sales presentations and trade advertising, be sure that you are using information for which you have paid and for which you have cleared for advertising purposes. Don't be indiscriminate in tale-telling. You don't want litigation at any time and your reputation should remain unscathed for selling "clean" at all times.

When rating services alert you to the fact that a survey is being conducted in your market on certain dates, be sure that you furnish them with an accurate copy of your program schedule so that they will not be hampered by outdated information. You can't get the proper credit on their worksheets if they don't have accurate information. Make

PULSE -- NOVEMBER/DECEMBER 1967														LOS ANGELES - 2 COUNTY AREA				TIME PERIOD: 6:00am-10:00am			
AVERAGE TOTAL AUDIENCE PER 1/4 HOUR -- IN 000's																					
KABC	KFAC	KFI	KFWB	KGO2	KOP4	KOPL		KFOX/KBBQ LA COMBO	KHJ	KLAC	KMPC	KNX	KPOL	KRLA	KWIZ	XTRA					
28.2	18.5	44.2	30.8	16.9	14.8	11.1	MEN	27.6	26.3	36.4	51.6	20.4	31.6	27.4	9.7	33.7					
33.7	17.9	41.3	19.5	12.5	11.8	11.9	WOMEN	27.8	45.0	69.5	44.2	20.0	43.6	29.0	21.4	19.1					
81.9	36.4	85.9	70.7	32.4	25.8	24.9	ADULTS	54.6	68.3	105.9	95.8	40.4	75.2	56.4	41.1	52.8					
1.6	-	4.8	4.7	1.3	1.2	-	TEENS	1.2	43.8	.6	2.0	4.3	1.4	16.0	.9	.8					
-	-	3.7	2.0	-	1.3	-	CHILDREN	5.7	11.3	-	4.8	2.1	-	.8	8.5	-					
8.7	11.1	18.8	12.8	5.8	4.5	-	MEN 30+	8.2	1.3	19.1	16.4	9.5	7.8	1.5	1.9	23.4					
21.5	7.4	34.8	22.1	15.4	11.8	12.1	MEN 40+	23.4	24.0	17.3	35.2	10.9	23.8	25.9	7.8	19.3					
20.2	7.4	25.8	18.8	11.9	11.4	11.8	MEN 50+	21.4	8.1	14.2	34.3	8.2	22.9	17.4	1.7	9.7					
10.1	3.8	7.8	7.4	3.1	2.7	2.1	MEN 18-34	11.7	23.3	5.0	13.4	5.9	7.4	19.5	7.5	2.2					
18.8	8.4	17.8	12.8	7.4	6.7	6.2	WOMEN 35+	18.8	3.6	35.9	9.6	12.0	5.6	.5	.3	13.2					
18.1	9.9	16.2	14.2	7.8	6.1	5.6	WOMEN 40+	17.7	17.4	33.6	34.6	8.2	38.0	28.5	21.1	5.9					
16.3	7.4	11.8	8.7	4.3	3.1	2.3	WOMEN 25-34	13.7	17.2	30.5	29.6	6.4	34.6	16.5	14.5	5.9					
15.2	4.7	11.8	12.1	5.4	2.8	2.1	WOMEN 18-34	18.2	29.3	11.2	18.7	3.2	29.9	20.8	16.7	1.9					
22.3	19.5	16.1	14.1	7.5	6.7	6.7	ADULTS 30+	11.4	4.9	55.0	26.0	21.5	13.4	2.9	2.2	36.6					
29.6	16.7	37.7	26.7	17.4	14.8	13.8	ADULTS 45+	41.2	63.4	41.9	69.8	18.9	61.8	54.4	29.9	16.2					
56.7	14.8	43.8	30.8	18.7	15.5	14.1	ADULTS 25-49	39.1	25.3	45.3	63.9	15.3	57.5	33.9	16.2	15.6					
18.3	5.1	10.7	10.7	5.5	4.5	3.6	ADULTS 18-34	26.7	48.8	16.7	32.1	9.1	28.3	40.3	24.2	4.1					

Pulse survey of the 2-county Los Angeles metropolitan area issued Feb. 15, 1968. Data furnished by KTNX/KBBQ county music stations.

sure that the proper call letters and frequency are established and that you pass along any slogans or catch phrases by which your station is also known. Tell them your hours of broadcast and if, for some reason your station goes off the air during the survey period, alert them to this, too.

## PROMOTING SURVEY RESULTS

On Thursday, July 8, 1965, the Federal Trade Commission issued a set of basic guidelines to all broadcasters in making claims based on survey results or data. To add teeth to this, the Federal Communications Commission said in a public notice adopted October 27, 1965: "In determining whether a licensee is operating in the public interest, we will take into consideration his operation under the guidelines set forth in the FTC statement as well as any findings or orders to cease and desist of the FTC." The language is plain and only the foolhardy would dare to challenge it. Besides, the guidelines are such that they reflect well on the overall sales practices of your company.

Don't oversell or exaggerate, even if the restrictions of a federal agency were not involved. Deceit or even a white lie to a client is inexcusable. How many of you have heard the tongue-in-cheek laughter from a local client who says: "Every station in town claims to be No. 1...and they all show me surveys to prove it." Ludicrous? Maybe. More probably, leading on the gullible. Showing portions of surveys, misinterpreting results, comparing dissimilar samples and techniques all enter into this domain. The trite expression of "figures lie and liars figure" would be apropos here. Don't fall into this trap. Ratings are a tool and not the panacea. Keep this perspective.

If you are engaged in any trade advertising campaign, apprise your advertising agency (if you use one) of this statement on deceptive claims. Work out your ads jointly and do not approve any which arouse the slightest doubt. Above all, do not try to capitalize on any research for which you have not paid. This research belongs to the party that has paid for it and it is the property of that party. Undoubtedly, you will see the results of surveys, but unless you have subscribed to them, you are not allowed to make capital of them. Don't get yourself into a legal hassle by trying in the remotest way to use them. In fact, Pulse states under its Privileges heading that the use of its data in promotion and advertising must be cleared with Pulse before it is published anywhere. Identification of other stations and programs cannot be disclosed either

There is also mention in the FTC guidelines about a practice known as "hypoing." By this they mean any special efforts designed to in-

crease audience only during the survey period. Special contests, unusual advertising and promotion, variance from usual programming commonly are the techniques used. If your station is alert to promotions (and it always should be), lay out your plans in such a way that there is always something going. Such emphasis only at survey time not only runs you into the possibility of FTC violation, but also reflects bad business on your part. You should always keep your audience excited and not lose any momentum that a promotion should build for you.

## ADVERTISING

By actively earning a livelihood through the machinations of advertising, it seems hypocritical not to indulge in advertising your own station. Mere lip service is not the modus operandi in this connotation. Advertising must absorb the best creative efforts that a station can muster. An important tact to consider from the start is not to load your advertising ledger sheet with items that are not germane. "If the ad budget is padded or deflated by arbitrary bookkeeping, it is difficult to determine a true effect of advertising or clarify its association with sales." \*

A station can go in two basic directions: consumer advertising and trade advertising. A mutuality exists in these two directions since consumer advertising is designed to maintain the existing audience and to build that audience. This audience en masse represents the consumers that you try to reach directly for a client (through advertising aimed at them) and indirectly (through advertising aimed at client advertising agencies).

Borden and Marshall list several deficiencies in quantity and quality of advertising that can readily arise:

1. Failure to determine precisely the selling job to be done by advertising.
2. Failure to establish an approximate level of advertising expenditure.
3. Employment of poor copy approaches as the result of a lack of information and poor execution of copy plans.
4. Employment of poor media.
5. Failure to establish and maintain effective working relationships with advertising agencies (if used). \*\*

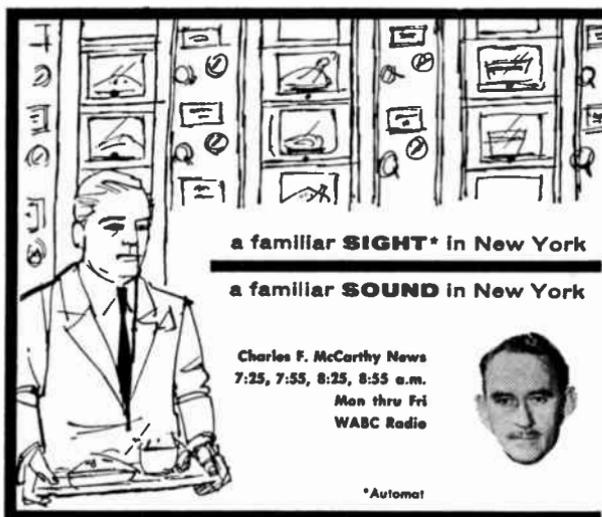
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\* Printers' Ink, 12/16/60, p. 26

\*\* Borden & Marshall, Advertising Management (Homewood, Illinois; Richard D. Irwin, 1959) p. 153

If your station warrants a promotion manager, then he falls heir to the advertising activity. He can work in conjunction with an advertising agency in the preparation of an overall advertising campaign or function. Remember, advertising is telling your station's message, both to the public and to the buying community. It is not to be confused with public relations, merchandising, contributions, et al. To the public, it is:

1. Newspaper advertising—informing people about station personalities, specific programs, special promotions, service features, special events.
2. Television advertising—same basics.



a familiar **SIGHT\*** in New York

---

a familiar **SOUND** in New York

Charles F. McCarthy News  
7:25, 7:55, 8:25, 8:55 a.m.  
Mon thru Fri  
WABC Radio



\*Automat

One of a series of small - space ads used by WABC, New York.

3. Billboard advertising—same basics.
4. Bus or train card car advertising—same basics.
5. Direct mail advertising—same basics.
6. Point of sale advertising—same basics plus strong overtones in the area of station merchandising.

To the buying community, it is:

1. Trade paper advertising—informing people about station facilities and programming, rate structure, rating picture, merchandising plans.
2. Direct mail advertising—same basics plus special events available for sale.

# Get Turned on to the Now People.



The "NOW" people have no time for a look back. Fast moving, always on the go, the world of the now people is the *present*.

That's what it's all about on the American Contemporary Radio Network. All the big names in modern music—and everything else—converge to bring you the grooviest sound in radio. American Contemporary Radio 

ABC Contemporary Network trade ad.

In consumer advertising, many stations have worked out reciprocal trade arrangements with newspapers, television stations, billboards and/or car card conveyors. Usually, the space or time costs are all that are traded out, with engraving and/or production costs billed. Regardless how the advertising is paid for, there are some basics to be considered in media selection. In the case of newspapers, you want to know:

1. Is your market a morning or afternoon paper market?
2. Total circulation:
  - a. City zone and retail trading zone
  - b. Home-delivered circulation
  - c. Duplication
3. Editorial philosophy
4. Features
5. News services
6. Characteristics of readers
7. Readership studies
8. Positioning policies
9. Rates
10. Closing deadlines
11. Color availability

These criteria, in most part, would apply also where weekly papers are in existence either in conjunction with the dailies or on their own when there are no dailies to serve the market.

Another printed vehicle nowadays is the "shopper." "The shopping newspaper is really a form of direct advertising; it contains no news and little editorial content, but consists entirely or almost entirely of advertising and is delivered to homes without charge in newspaper format."\* Some of the more aggressive shoppers are incorporating news items and pictures that are akin to the community calendar on radio stations. In the case of a trade deal with the latter type, commercial identification is usually permitted, whereas the regular dailies preclude the mention of any sponsor's name in your ads. The shoppers, therefore, are of invaluable assistance in the merchandising efforts of a station.

Tearsheets are of assistance in preparing sales presentations for the buying community. Your sales rep can show how the station is constantly aggressive in influencing listener tune in. So the job doesn't stop with the placement of the ads. Apprising others of your efforts on a continuing basis is beneficial. Clients are interested in learning how a station advertises to keep and acquire more listeners. More listeners—more audience for their commercials is the reasoning,

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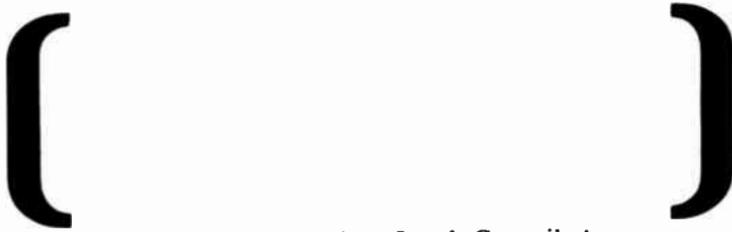
\* Wright & Warner, Advertising (New York: McGraw-Hill, 1962) p. 163

**9/24/60 1:15 880 hike!**



**Tomorrow!..Hear the opening game  
of "Ivy League Football" brought to  
you every Saturday afternoon by  
TIME, The Weekly Newsmagazine.  
Tomorrow - Brown versus Columbia  
only on WCBS Radio 880, 1:15 P.M.**

Consumer advertising, WCBS, New York.



Accent, American Dairy, American Lamb Council, Ammens, Anacin, Arrowhead/Puritas Water, Bandini, Bar M Meats, Barbara Ann Bread, Best Foods, Better Homes & Gardens, Boyle-Midway Snarol, Breck, Bubble Up, Burgermeister, Butternut Coffee, Calavo Avocado Guacamole Dip, Campbell Heat Process Soups, Campbell Seashore Soup, Campbell V8 Juice, Camel Cigarettes, Canada Dry, Case Swayne, Chicken Delight, Circus Nuts, Coca Cola, Colgate Ultrabrite, Cotton Maid Spray Starch, Council of California Growers, Country Club Malt Liquor, Del Monte Tuna, Dove Liquid, Dow Oven Cleaner, Excedrin, Florida Citrus, Foremost Dairies, French's Potatoes, Fresca, Gleem, Hamm's Beer, Hoffman Candy, Iris, Jello, Kent Cigarettes, Knudsen Buttermilk, Langendorf Bread, Lark Cigarettes, Laura Scudder, Lawry's Sauce Mixes, Lucky Lager, Lucky Strike, Lysol, McCormick "Schilling", MacFarlane's Candies, Market Basket, Maxwell Electra-Perk, Michelob, MJB Coffee & Rice, Monarch Wine, Montclair Cigarettes, Morton Salt, Mothers Cakes & Cookies, Mutual Citrus, Nabisco Products, Ocean Spray, Pabst Blue Ribbon, Pacific Pear Board, Pacquins, Pall Mall, Pepsi Cola-Hires-Keefers, Pillsbury Tart & Tangy, Ralphs, Regina Wine, Rosarita Frozen Mexican Foods, Dr. Ross, Safeway, Salem Cigarettes, Sara Lee, Schick, Schlitz, Shasta, Skolex, Smuckers, Sparkletts, Stouffers Frozen Foods, Tab, Tareyton, Tillamook Cheese, Treetop Apple Juice, True Cigarettes, Van de Kamp's, Vita Pakt, Vons, Winston Cigarettes, Zee Paper Products on  
KPOL— Los Angeles Radio 1540 (93.9 FM)

# There's room at the top\*

\*List of food, grocery, drug, household supplies,  
cigarettes and sundry products.  
advertised on KPOL Jan - July, 1967

*This ad appeared in Grocery Bulletin and Southern California Grocers Journal*

# Commemorating The First Year Of KLAC Two-Way Radio



The above information is for information only.

One year ago, today,  
KLAC Radio became



Now we're the number one station in town\*

Thanks Southern California

*You talked us into it!*

Reprint of consumer ad used by KLAC Los Angeles.

obviously. Wherever this thesis can be incorporated into sales promotion, do so.

In the case of television, you want to know:

1. Network affiliation
2. Features
3. Image in market
4. Availabilities



## A RAINBOW OF TALENT THIS AFTERNOON—FLAIR!

MEET THE GREAT OF EVERY STATE ON YOUR ABC STATION  
Dick Van Dyke, Steve Lawrence, Bonnie Prudden,  
Gussie Moran, Judy Holliday.



THE  
OUTLOOK:  
**FLAIR  
THIS  
AFTERNOON**

Meet the great of every  
state on your ABC station —  
Dick Van Dyke, Steve Law-  
rence, Bonnie Prudden, Gus-  
sie Moran, Judy Holliday.



BEGORRA, IT'S BRIGHT AND BOUNCY!

PREMIERE!

## FLAIR IS ON THE AIR

MONDAY AND EVERY WEEKDAY AFTERNOON  
ON YOUR ABC RADIO STATION

with MC Dick Van Dyke and Flair person-  
alities like: Steve Lawrence, Bonnie  
Prudden, Gussie Moran, Judy Holliday.

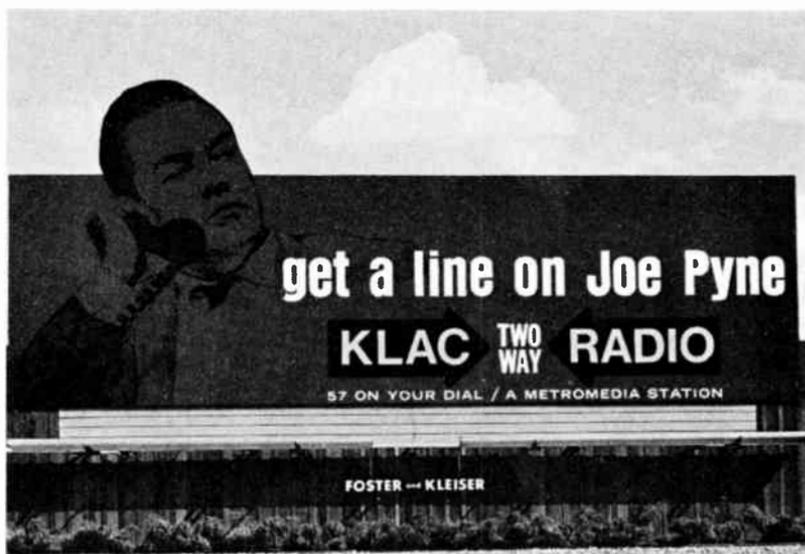


FULL OF  
SURPRISES!....

## FLAIR PERSONALITIES

THIS AFTERNOON ON YOUR ABC STATION  
MEET THE MOST FROM COAST TO COAST — Dick Van Dyke,  
Steve Lawrence, Bonnie Prudden, Gussie Moran, Judy Holliday.

Consumer advertising developed by ABC Radio Network for local affiliate usage.



Direct mail piece used to highlight a billboard promoting a station personality.

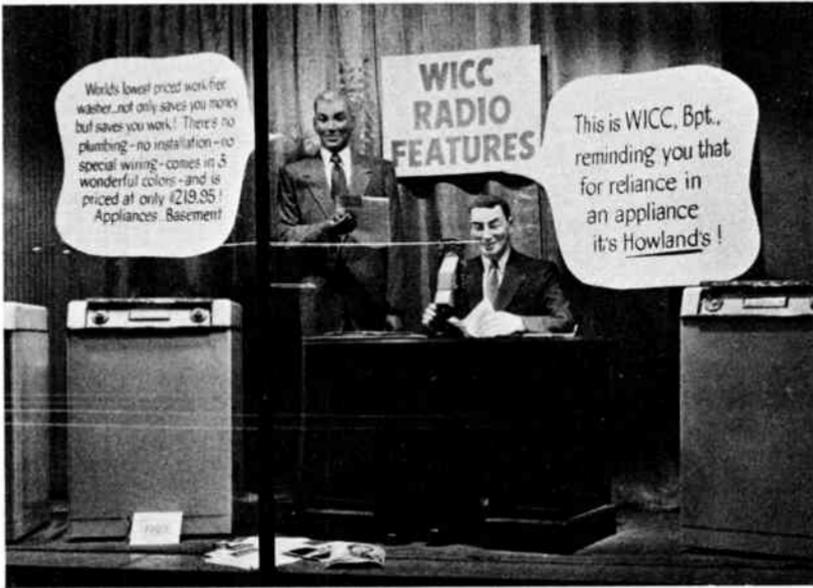
5. Ratings
6. Rates
7. Facilities
8. Coverage

The expense factor in time and production could be forbidding here unless some kind of trade arrangement is made possible. Again, if you do advertising in this medium, alert the business community as to the nature of the advertising and its extent.

In the case of billboard advertising, you want to know:

1. Locations
  - a. Flow charts
2. Showings, or units sold
3. Production aids
4. Availability
5. Rates

Some billboard advertisers are amenable to trade agreements. The thing to watch out for here is that they do not engage in brokerage practices in selling time on your station. Do not give them carte blanche control over clients they can place on your airwaves in return for the space they provide. One of the limitations in this medium is



Point-of-sale window display.

that copy must be extremely brief. It must also be remembered that copy changes are usually not frequent, giving the advertising an institutional flavor.

"Outdoor advertisements get keen competition from a wide range of distractions, from sun, sky, buildings, people, automobiles, and consumer preoccupation. There is no editorial matter to attract consumers as is found in newspapers, magazines, television, and radio."<sup>\*</sup> Here too, pass along your advertising efforts to this business community.

With transportation advertising, you want to know:

1. Circulation
2. Characteristics of riders
3. Positions
4. Rates

"Because car cards travel with the rider, they have a chance of being studied more carefully than outdoor advertisements. Unless there is a need for more detail, however, good outdoor copy provides the basis

<sup>\*</sup> C. A. Kirkpatrick, Advertising (Boston: Houghton Mifflin, 1959) p. 339

**It isn't everyday that the competition endorses the effectiveness and persuasiveness of "all-talk" radio . . . .**

BROADCAST ADVERTISING

## A new formula for buying radio

CBS Radio study says advertisers should buy not only on audience size but on audience attentiveness and persuasiveness of the station

Do certain radio stations—and certain radio station formats—provide a better climate for commercials and thus amount to a better buy for advertisers? CBS Radio made public the results of an extensive independent research study of these questions last week and gave the answer as a ringing "yes."

The findings led CBS Radio officials to venture that on a cost-per-thousand basis the audience of a "talk" station is worth at least twice as much as the audi-

which conducted the study, and the numerical equivalents were known only to MAI.

In the station classifications, "contemporary music" stations were those that play top 40 or rock-and-roll; "album music" stations were those playing good music or "wall-to-wall" music, and "popular music" stations were those offering standard or middle-of-the-road music.

**Persuasive** • The theme of the findings, made public by Fred Ruegg, CBS

"Comparing talk with album-music listeners, we have a relationship of better than 2 to 1 in favor of the talk stations. This would suggest to me that an advertiser would be justified in spending up to at least twice as much, on a cost-per-thousand basis, for a talk station's audience as he would for an album-music station's audience. He could afford to spend up to 50% more for a talk-station audience over that for either a popular or contemporary-music station audience."

on a cost-per-thousand basis the audience of a "talk" station is worth at least twice as much as the audience of an album-music station and up to 50% more than the audience of either a popular-music or contemporary-music station.

The study singled out the attention, authority and commercial believability levels that radio stations command among listeners as factors the advertiser should consider in addition to simple audience size.

... during the week of Oct. 19 and 21; Portland, Ore., Oct. 25, and Seattle, Oct. 26.

In addition, they noted, treating the CBS-owned stations as a separate class made it possible to present a better sales story for those specific stations as well as for talk and information stations generally.

CBS Radio authorities said they could not put numerical values on the terms high, medium and low in this evaluation. These ratings, they said, were "comparative" values given by Motivation Analysis Inc., West End, N. J.

58

### Radio road show

CBS Radio authorities said that "because we have pioneered in this field of programming our programs are different in many respects from those of other talk stations," justifying their separation into a different group.

... administration, of its affiliates, cooperation (see page 64) expenses, station, particularly in the

advertisers and agencies should buy radio by a new formula that considers the attention a station commands, and the persuasiveness it offers, along with the conventional factor of audience size as indicated by the numbers. The formula: "AE = PP • MP • SP," or "Advertising Effectiveness equals Physical Presence, Mental Presence, Station Persuasiveness."

... hat although ... alike they are ... ers (Baro-

then, spe-  
become more  
of stations  
audiences has  
of stations  
calated for ad-  
g listener  
tarily more  
to presi-  
said the  
complex re-  
undertaken

study was re-

... to be \$200,000. The ad-  
authorities would not  
con firm the figure but said their outlays  
for research in the past four years had  
totaled approximately \$467,000.

In the study, MAI completed 17,214  
telephone interviews in the seven mar-  
kets of the "BS Radio" stations: Chi-

As the first all-talk station in the nation, this is what KABC has known and sold all along! With 3 full hours of News each morning, 3 full hours of News each evening, plus a distinguished lineup of stimulating conversationalists, KABC offers the most receptive and attentive audience! For the full story on one of the most LISTENED-TO radio stations in Los Angeles, dial 714-663-3311 and talk to us—in this case, we'll be only to happy to listen!

## The News and Conversation Station KABC RADIO LOS ANGELES

PP AN ABC OWNED RADIO STATION 98

REPRESENTED NATIONALLY BY KATZ

# WHAT HAPPENS?

what happens when  
only one station covers  
your target area  
and it's No. 1 in the  
area-wide Pulse?



# YOU BUY IT!

IT'S KRAK AGAIN. The latest (June-July 1967) Pulse shows KRAK No. 1 again in a 17-county area with more than 559,000 radio households. From 6 a.m. to 7 p.m., KRAK's total share of audience is nearly twice that of the next station. And only KRAK gives you three major markets for the price of one. Smart advertisers buy KRAK for Sacramento, get top-station-coverage of Stockton and Modesto, too. Plus Marysville and Chico. KRAK's the "one-station network". For complete details call your Adam YoungMan.



**MERRY  
26\***

**MERRIER  
23\***

**MERRIEST  
22\***

**CHRISTMAS  
KRAK  
SACRAMENTO**

*\*Pulse Oct. Nov. 1966*

Strong rating story in advertising in trade periodicals (L). This particular one from an issue of MAC.) Above, trade ad, New York Times.



***a musical oasis on  
Los Angeles radio***

Millions of Southern Californians enjoy KPOL,  
Los Angeles radio's musical oasis. And even more  
listeners are discovering KPOL thru extensive  
and consistent advertising they see on  
outdoor painted bulletins, bus posters, in the  
Los Angeles Times, Herald Examiner, Time Magazine  
and many theater publications. If you haven't heard  
KPOL, ask your Blair man for an air check  
...you'll find KPOL refreshingly smooth!

***KPOL***

RADIO LOS ANGELES

Represented by JOHN BLAIR & CO.

Consumer ad printed on sandpaper.

of good car-card copy."\* Additional copies of the actual cards, or even glossy pictures of them, can be obtained for proof to the business community of your advertising efforts.

In the case of direct mail, you want to know:

1. Forms available
  - a. Folders, circulars, booklets, et al
2. Production needs
3. Cost
4. Availability of mailing lists

Through this medium, you can tailor make that segment of your audience you want to reach. For example, if you had a particular salute to a community within your coverage area, you could bombard just that locale with a direct mail campaign.

For point-of-sale advertising, you want to know:

1. Availability of locations
  - a. Stores
  - b. Shows
  - c. Conventions
2. Cost
3. Types of material
  - a. Displays
  - b. Streamers, signs

"There is a no man's land between advertising and selling as we approach the point of purchase—the retail store. This may involve almost any activity from placing a demonstrator in the retail store to improving store layout or putting in display racks."\*\* This phase then (as was pointed out earlier) is an advertising function, but more appropriately blends in with the merchandising activities of a station. Samples of a station's activity in this area are powerful, depending upon the nature of the client you are striving to sell. Food clientele obviously place a strong accent on this form of station activity.

Arbitrary advertising appropriations, without any frame of reference, is like taking a fling at advertising, and such methods definitely display a lack of respect. Unlike consumer products, it is difficult to assess an advertising cost per unit. The only other method would be either a percentage of past sales or a percentage of expected sales in the future. From this, then, arises the various mechanics of evalu-

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\* Otto Klepner, Advertising Procedure (Englewood Cliffs, N.J.: Prentice-Hall, 1959) p. 444

\*\* Paul Nystrom editor, Marketing Handbook (New York: The Ronald Press, 1948) p. 435

ating media, selecting the proper copy approaches, and implementing the advertising campaign. In advertising to the buying community, we are dealing with trade publications and direct mail advertising. Were we a tangible product of some sort, this area would be analagous to industrial advertising.

We have to sell the effectiveness of our facility as opposed to our competition. What is unusual about ourselves? What is the composite picture of our station? Image in the market, service features, community projects, coverage, ratings, personalities, merchandising, buying plans, stature of management? What is it that we want to project? Of course, good advertising always dictates that we cover one main idea at a time. Minor appeals can be utilized, but only insofar as they contribute to the idea or theme of the campaign. The same concepts of budget and media selection that were taken up for consumer advertising have application here, too.

Direct mail advertising can take the form of newsletters from the national sales manager to time buyers and account people. It can be novel "thank you" letters for business placed. It can be bulletins to point up special events. The cumulative efforts of anything undertaken in consumer and customer advertising must be judged on a long-range basis, rather than on some immediate basis. If well constructed, the advertising will build and achieve the desired objectives. Take care not to vacillate during a campaign.

## GOING AFTER AWARDS

"The verb award means to assign or bestow according to adjudged merit. The noun award means that which is so assigned or bestowed. In its proper uses, it is a lofty and dignified word."\*

There are literally hundreds of awards that are available to radio stations. They vary in degree from the celebrated Peabody Award to the awards handed out by local organizations in recognition of support for some particular drive. All of them have one thing in common: They reflect well on the station! Enter any radio station and take a look at the framed awards mounted on a wall like trained sentries and it becomes easy to see why the visitor to the station would be impressed. He is awed by the cumulative effect of effort obviously expended to acquire these awards.

Actually, part of the secret lies in the fact that you do not have to be a competitor with other stations to be the recipient of a number of

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\* Evans & Evans, A Dictionary of Contemporary American Usage (New York: Random House, 1957) p. 50

## FIRST PLACE MERCHANDISING AWARD TO KABC RADIO LOS ANGELES

The Merchandising Executives Club of Los Angeles awarded to KABC RADIO the 1st Place Maxim Award for KABC's outstanding media merchandising accomplishments.



Mr. Ted Patrick (photo, left), president of MECL of Los Angeles, presented the award to Mr. Bruce Segaffi, Director of Merchandising for KABC RADIO at the Annual Merchandising Awards Banquet on February 29, 1966.

**KABC RADIO 79 abc LOS ANGELES**

3321 South La Cienega Blvd., Los Angeles, California 90018  
represented nationally by KATZ Representatives

An award can be turned into effective consumer advertising, such as this direct-mail piece.

awards and certificates of merit. For example, the US Army hands out certificates to those stations who have been most cooperative in broadcasting recruiting messages. You are not competing, but being saluted for carrying out an important public service. The more localized and less competitive awards will not merit trade press publicity, but your area newspapers might be interested in covering the little ceremony that goes along with the presentation of awards. Then again,

if important community leaders are present at the ceremony, that in itself is excellent publicity.

Activity within the community at various group levels brings with it awards for accomplishment, both individually and for the station. This is grass roots activity where it really counts, touching potential listeners and supporters of the station. This face that you show to the community can do nothing but reap harvest. Local businessmen and local advertising agencies are familiar with local commendations and think well of a station that participates in community affairs.

National awards encompass a great deal of preparation and planning. They command trade press coverage and stations feel that national advertising agencies will look upon them in a different light for having captured some coveted awards. Who can argue with this kind of publicity? Try for every award for which you think the station can qualify without making too much of a fetish out of it.

## TRADE PERIODICALS

It seems that broadcasting, like so many other fields of specialization, has a plethora of trade publications. Without entering into specific names, you should inspect them all and then narrow down your reading to those that satisfy you with the basic information that will be helpful in your conduct of business. When we say all, it is meant to include journals from the allied fields of advertising and marketing that have sections bearing on broadcast needs. What can be gleaned from these publications?

1. News of account activity. What advertisers and/or advertising agencies are launching campaigns in which markets? If your market is included, what has your sales rep pitched at the agency? What influence can you exert locally on the distributor or company district manager for a recommendation from this level? If you lost out on the business, is there an opportunity for a switch pitch at a later date?
2. News of programming trends. Which formats are succeeding? What techniques are being utilized that establish dominance? Profiles of leading operations suggest ideas.
3. News of station promotions. What unusual promotions have achieved success? Can they be duplicated in your market? What amount of preparation and budget is needed?
4. News of the FCC. What new directives are in the works and what do they mean? Trends in Washington. Any changes in the Commission's attitude toward certain industry issues?

5. News of public service. Outstanding examples of public service presentations. Any local application?
6. News of trade organization activity. What meetings are taking place and what agendas are being discussed? What statements are being promulgated?
7. News of the networks. What sales and program activities are going on? What clients have bought what schedules? What improvements are being made on the network lineup? What is being taken up at affiliate meetings?
8. News of station reps. New stations acquired and old stations dropped. Personnel changes within the rep ranks.
9. News of people. Who is moving where?
10. News of engineering advances. Which companies are developing equipment that advances the medium? What are station reactions to new experimentations?

If you have earmarked funds for a trade advertising campaign (and you should), which publications can tell your story best to the people you would like to reach? Have your advertising agency (if you have one) obtain a circulation study from each and review the nature of this study in terms of your own needs. Weigh the acceptance of these journals by those to whom you would like to cater. Ask about from those at the agency level, station level, and rep level, and obtain these outside opinions for your final analysis. Reprints of these trade ads make for good mailing pieces. A careful selective list of recipients should be plotted.

If you have publicity releases going out to the trade (and you should), make sure that the right slant of a story goes to the right publication. Beware of any publication that thrives on collusion between advertising and editorial matter. They are whores and their reputation is hard to live down. You then become guilty by association.

In the minds of some, there are specific business type publications read by advertisers and advertising agencies that are excellent vehicles for their messages. The New York Times and Wall Street Journal are specific examples in this area.

Collateral then with selective reading in the field of broadcasting and advertising, one should follow business trends and developments. The philosophy here being that one segment of the economy reflects upon others. True, broadcasting cannot operate in a vacuum. Cutbacks in Detroit have deep ramifications for broadcast advertising dollars. Magazines like Business Week, Fortune, Harvard Business Review, and Time take on added meaning for you. Never forget that you are basically a businessman with a specialization in broadcasting. Always view your reading in this light: if you can glean one helpful hint or idea every once in a while, it is well worth your time and the price of the subscription.

Beware of the common bugaboo of saving publications for future reading. The tempo of operations at times prohibits you from spending the hours that you feel necessary to keep up with your reading. You resort to saving publications with that good intention of catching up. They collect, and what's more important, they represent an invisible wall that becomes more and more forbidding. Don't let them accumulate even if you can't get to read them. Start with the current issues and it becomes much easier to catch up.

Once you have devoured these trade publications, pass them along to your station staff. If you feel that a particular item is of unique interest to programming or sales, jot down a note for them to pay extra attention to said item. Keeping everyone apprised of things happening in the business can generate specific ideas at a brainstorming session of the management team.

Eventually, trade publications find their final resting place in the reception office of the station. Business clients who come calling will appreciate this gesture. Their waiting time can be put to good use by catching up on their trade reading.

## VISUAL IDENTIFICATIONS

As part of the face that a station presents to its many publics, uniformity and consistency complement the efforts that are made with visuals. When a station has an identifying symbol, design, or logo, it should be utilized and incorporated into all phases of station activity.

To begin with, why bother with efforts to establish identity? For the very same reason that multi-million dollar corporations invest substantial sums in what they look like before their publics. A company is known by its trademark. There is a built-in remembrance factor. Every time the company embarks upon any advertising campaign, there is a cumulative effect when its trademark is consistently in view before the public.

At the station level, there are letterheads on stationery, billing invoices, direct mail pieces, sales presentations, trade and consumer advertising, signs at the studio and on mobile units. All of these situations offer an opportunity for cross-pollination through promotion. Some stations have caricatures of people or animals as their identity. Others use a distinctive layout arrangement of their call letters. Still others incorporate slogans. Coverage maps also offer visual identification. Whatever has been decided as a good identity, have a commercial artist translate this into its many adaptations. Think initially of the many ways your trademark could find visual fulfillment and relay this information to your artist. Some designs do not lend themselves to color combinations, some break apart when they are blown

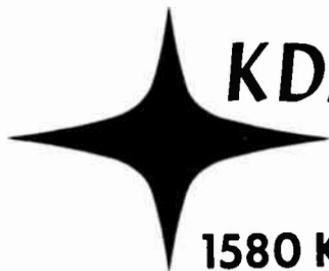
SUPER 69 RADIO

**kekua**

PACIFIC POWERHOUSE

SUBSIDIARY OF HERCULES BROADCASTING CO.

**WINS RADIO 1010** **GROUP**  
**W**  
 All news! All the time!

**KDAY**1532 THIRD STREET, SANTA MONICA, CALIFORNIA  
Phone: 451-5656

1580 K.C. 50,000 Watts

A MUSICAL OASIS ON YOUR RADIO

**KPOL**  
**RADIO 1540 (93.9 FM)**

Several visuals illustrating various art styles and layout.

THERE IS ONLY ONE

*Modern  
Country  
Music*

RADIO STATION HEARD IN THE  
"BIG COUNTRY" OF LOS ANGELES AND  
THE SAN FERNANDO VALLEY . . .  
24-HOURS A DAY...

it's

**KBBQ**  
Radio 1500

**Sacramento**



When You Think of Radio in the Central Valley... Think of KRAK

Here are two "Trade Marks." KRAK's letterhead is shown on the right.

up, some are not singularly distinctive. Examine many layouts before you decide. Remember, you will be living with it for some time and investing money in its exploitation. So take your time and decide upon something that will compliment your station no matter where it is seen.

## OVERCOMMERCIALIZATION

How do we cope with the temptation to "add another spot?" How do we look at a list of clients waiting to get on the air and wonder what lures the competition and other media may offer them? Do we auto-

matically raise our rates so that the unit return is higher? Are we sneaking around corners so that no one is cognizant of the fact that we exceed the 18 minutes of commercial time per hour standard of the NAB Radio Code?

There's a two-fold consideration here. One has to do with the FCC, the other with station sound. That coveted license comes up for renewal every three years and the composite week selected by the FCC is compared against what was proposed in your last filing. There is an element of flexibility permitted, but considerable deviations can cause problems.

For example, in action taken the end of 1965, five radio stations had been granted only one-year license renewals. The reason given: "substantial departures from their proposed commercial policies."\* Explicit policy statements are called for and these statements should function at the local level beyond any mere satisfaction of a federal license. Policy statements provide direction to your business. How many operators really bother to study these policies once they have been promulgated? Close living with them does not tacitly insure their effectiveness. The ability of introspection is needed and can save the buildup of problems.

Now, the other part of the story of overcommercializing is the station sound itself. How many commercial interruptions do you think your listeners will tolerate without tuning you out? You cannot afford to "commercialize" anyone to death. You are not only diminishing the size of your audience, but you also are reducing the number of people who can react to the commercials that you carry. No reaction, no advertiser renewal—maybe even cancellation before the expiration of the contract. Your station is an advertising medium as well as an entertaining medium. It functions as neither when it is weighed down with too many commercials.

Make sure that you have a realistic rate card for your market and a keen approach and appraisal of your cost factors so that panic will not set in. This merely triggers abandon and at times leads to the addition of commercials when clear thinking would not tolerate such arbitrary action. Maybe the recent campaign on Capitol Hill against overcommercialization is just the impetus that a lot of operators needed to take stock of their business methods. It's bad radio when you do things to jeopardize your license as well as jeopardize your audience. Both are vital to the sustenance of any operation and should not be treated lightly. They're too hard to come by, hard to obtain initially and hard to keep.

Examine your log carefully and see if you're missing any sales stragems by not equitably distributing your commercial load. Are the weekends as productive as they could be? Is night-time paying off for

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\* Broadcasting, 12/20/65, p. 27

you? Get together with your sales manager and program director and think out this situation. They say that necessity is the mother of invention. Necessity here means keeping your license, your audience, and your clients. Is there anything more important than this triumvirate?

## PREVENTIVE MAINTENANCE

It is axiomatic in our business that obsolescence starts to set in as soon as we purchase a new piece of equipment. Your chief engineer should be the man to estimate the lifetime of each piece of equipment and what is required to maintain each unit so that it reaches his projections. If you know that a transmitter tube has so many hours of life, budget yourself accordingly so that you're not caught short for a sum of money when that tube has gone its course.

A set procedure should be established as to when the gear is cleaned and lubricated or whatever has to be done to it. If it is not the chief who is performing this duty, then it should be someone trained by him and directly responsible to him. All such thought is directed toward a continuance on the air without any mechanical interruptions, and a realistic cost factor as to the efficiency of the gear. Foresight on the part of your chief engineer also includes constant contact with sources of supply. From time to time, surplus material becomes available. Good used gear is sometimes on the market because of a station sale or other circumstances. Sometimes manufacturers or distributors will give you more for a trade-in than at other times. This too is part of preventive maintenance. It encompasses all elements of effective buying and effective utilization of the gear already owned.

When engineering can't understand dollars and cents, something has broken down in its liaison with management. No one can grant carte blanche purchasing of every new gimmick on the market. Yet, we don't want a spit and "Scotch Tape" kind of operation either. This is why budgets are created and periodically examined. Good preventive maintenance is synonymous with dollar efficiency.

## TRADING GOODS FOR SERVICES

From time to time, stations need merchandise for gifts, prizes, and station promotions. Many resort to bartering their air time to fulfill these needs. In some instances, that bartering is extended to

include even equipment like tape recorders (for production, salesmen, or news) and speakers (for record library or studio offices). Also included in the bartering mix are services like air transportation and hotel reservations (mostly for sales and executive needs). The bartering can be done in several ways or a combination of ways: through local clients, national clients (usually through their advertising agencies), or specialized agencies known as barter shops.

As a preface to any comments on barter, it is urgent that every barter contract be honored as a regular commercial contract, with the attendant internal bookkeeping procedures applied. Don't risk investigation by tax people by not posting and keeping ample records on trade-out activity.

In considering the idea of bartering with local clients, there is always the apprehension that actual cash money is being sacrificed. Sometimes it is wiser to obtain merchandise from an overdue delinquent account and wipe the slate clean that way. Another situation which often justifies thinking along the barter route is when all sales approaches to get a client on the air are exhausted and that client is considered an incorrigible. You may have, for example, an appliance dealer or a furniture outlet that would fall into that category. Bartering might be the trick to open his eyes as to the potential he has been missing by not using radio as part of his advertising mix.

Locally, it is frequently advantageous to entertain advertising agency representatives and clients. This presents the opportunity to barter with restaurants and cocktail lounges. Instead of the salesmen and executives laying out cash for making contacts at lunch or dinner or for drinks, barter takes up the slack. Careful records should be kept on this so that each party to the barter receives equal value. Such an arrangement also can be used for station staff parties at Christmas or other special occasions. Another involvement could be a trade-out with a printer for material like promotional pieces, the station play-list (if you print one), and display pieces for merchandising plans. Some stations engage in trade-outs with florists to have available congratulatory or get-well sentiments for advertising agencies and other clients.

National clients interested in barter might not have radio dollars appropriated for your market or might not be active as of the moment in the total radio medium. Some have services which, when not utilized by customers, go wanting. A case in point would be a hotel chain. They don't have an inventory; the room that was vacant last night cannot return any money tonight, as would be the case with a pair of shoes that went unsold yesterday. If the hotel room is put up for barter (on a when-available basis), then the total chain gets the benefit of radio advertising. Advertising agencies that make the arrangements with various stations on this basis function in the same capacity

as if the entire transaction had involved cash. They negotiate the schedule, prepare the copy, and are commissionable. Your national rep who calls upon these agencies is likewise commissionable.

Most bartering with national accounts, however, is done through specialized agencies known as barter shops. Generally, they will furnish the station with a catalog of their wares and then tell you what clients they represent whose advertising they are interested in placing on your station. These are invariably accounts that do not spend dollars, in the traditional sense, in radio. Depending upon how many gifts or prizes you need, a set dollar figure is agreed upon. You select from the catalog and the agency selects from your national rate card. In this case, your national sales rep is not involved. Some barter shops will trade dollar for dollar and take the usual 15% commission. Others will trade 2-for-1 or 3-for-1 and absorb the commission themselves. In approving the clients these shops represent, be careful to check the nature of the client and the copy that would be aired over your station. You don't want to be associated with any "flake" accounts. Your listeners cannot distinguish a pay account from a barter account. When the merchandise arrives at the station, be careful to go over it and see that it is to your complete satisfaction.

Some barter shops have station jingles to offer a station. They may be interested in all barter or some cash and some barter. Then there are those who function as "factors." They may be able to get you advertising for your station in, say, transit media or outdoor media in your area. In return for the space that they can obtain, you will run a schedule for one of their clients who, again, is not radio active in the traditional sense.

So, barter can be worthwhile—provided you have a genuine need for the goods and services that the station can effectively use. Don't be seduced by its possible lure for personal greed and aggrandizement. Nobody begrudges an executive an occasional trip or vacation or small gift item, but when it becomes a temptation to outfit someone's home on an arbitrary basis, question the motivating factors and demand substantial justification.

## DOUBLE BILLING

Let's look at the FCC's definition of a practice called double billing. Accordingly, a Report and Order released October 22, 1965 defines the practice as "the furnishing of false information concerning broadcast advertising to any party contributing to the payment of such ad-

vertising, the purpose being to induce a party to pay more than the actual rate for the advertising." Public Notice B of the same above date goes on to cite examples of how double billing can be practiced.

Example 1. A licensee issues a bill or invoice to a local dealer for 50 commercial spots at a rate of \$5 each for a total of \$250. In connection with the same 50 commercial spots, the station also supplies the local dealer or an advertising agency, jobber, distributor, or manufacturer of products sold by the local dealer, another affidavit, memorandum, bill, or invoice which indicates that the amount charged the local dealer for the 50 spots was greater than \$5 per spot.

Interpretation: This is fraudulent billing, since it tends to deceive the manufacturer, jobber, distributor, or advertising agency, to which the inflated bill is eventually sent, as to the amount actually charged and received by the station for the advertising.

Example 2, A licensee issues a bill or invoice to a local dealer for 50 commercial spots at \$5 each, and the bill, invoice, or accompanying affidavit indicates that the 50 spots were broadcast in behalf of certain cooperatively advertised products, whereas some of the spots did not advertise the specified products, but were used by the local dealer solely for advertising his store or other products for which cooperative sponsorship could not be obtained.

Interpretation: This is fraudulent billing, even though the station actually received \$5 each for the 50 spots, because, by falsely representing that the spots advertised certain products, the licensee has enabled the local dealer to obtain reimbursement from the manufacturer, distributor, jobber, or advertising agency for advertising on behalf of its product which was not actually broadcast.

Example 3. A licensee sends, or permits its employees to send blank bills or invoices bearing the name of licensee or his call letters to a local dealer or other party.

Interpretation: A presumption exists that the licensee is tacitly participating in a fraudulent scheme whereby a local dealer, advertising agency, or other party is enabled to deceive a third party as to the rate actually charged by the licensee for advertising and thereby to collect reimbursement for such advertising in an amount greater than that specified by the agreement between the third party and the local

dealer. It is the licensee's responsibility to maintain control over the issuance of bills and invoices in the licensee's name to make sure that fraud is not practiced.

There are other examples cited of this nefarious practice, but the foregoing are leading examples of how a radio station can rope itself into double billing. Sometimes the rationale an operator will use to enter this sub-rosa area is that the accounts which find their way on the air through this route would never have spent radio dollars in the first place.

Who's to say? Maybe this is the classic: who came first...the chicken or the egg? Perhaps these accounts could have been sold on the radio advertising medium, but now think little of individuals who prostitute their stations. And if you have no respect for yourself, how can you expect others to respect you?

Double billing was among the factors cited as the FCC ordered a Richmond, Kentucky station to show cause why its license should not be revoked. The station had collected \$200 per sports program from Southern Bell Dairies during 1963 and 1964 and rebated half that sum to the dairy's local distributor. Suffice it to say that double billing reflects ill on broadcasting and should not be exercised under any circumstances. The maelstrom created has no recompense—not by any yardstick.

## HANDLING POLITICAL BUSINESS

Every time an election season rolls around, broadcast operators have to familiarize themselves with the do's and don'ts of political procedure all over again. The money is good; it's cash on the barrel-head. But there can be problems if you're not careful. Toward that end, the National Association of Broadcasters has prepared an excellent guide entitled "Political Broadcast Catechism and The Fairness Doctrine."

Let's examine the needs of the average operator as he deals with this specialized activity called political business. Keep in mind that the political broadcast rules are specific in providing that a broadcast licensee may legally refuse time to all candidates. Yes, if you do not care to accept political business as a station policy, then you are fully protected by law. You can even consider political business on a limited basis if you so desire; i. e., you can make time available to all candidates for one office and refuse all candidates for another office. The kicker here is that if you make time available for one

candidate, then time must also be available for all other candidates for the same office.

First, let's consider the inception of a political contract: Whether the station goes after the legally qualified candidate (or his advertising agent), or the request for availabilities comes from this political candidate (or his advertising agent), keep a record of this contact and retain it in your files for two years. All the pertinent data relating to this contact should be entered.

A legally qualified candidate becomes so if he can be voted for in the state or district in which the election is being held and is eligible to serve if elected. In certain instances, write-ins may be permitted, but this should not open the door to any joker whose name can be written in. By requiring proof of the bona fide status of the applicant, a station can cover itself. By checking with the Attorney General's Office and the Secretary of State's Office in your state, you can cover a great deal of ground in this situation.

In regard to rates, you cannot charge a premium rate for political broadcasts. Your regular rate card is in effect and earned discounts will apply. If you operate with a national and a local rate card, you cannot charge a candidate running for a local office the national rate. Think of it all in terms of a regular commercial advertiser and what criteria you establish for him. If an advertising agent is involved in the placement of a schedule, that agent is entitled to the commission customarily allotted for a commercial account.

There is an established agreement form for political contracts, and advance payment should be received prior to the inception of the contract. This form must be kept for two years and must be made available for public inspection. The scripts or recordings of political speeches, however, need not be kept. All political announcements or programs must include words to the effect that such matter is sponsored, paid for, or furnished either wholly or in part, and by whom or on whose behalf such consideration was supplied. Be sure to check all copy, be it live, taped or transcribed, to see that this requirement has been fulfilled. In terms of announcements, this disclaimer should come within the :10, :30 or :60 limitation. On programs, the 5:00, 15:00 or 30:00 minute limitation should also be respected.

On actual broadcast material do not attempt to do any editing. Even after you have seen or heard the material before it goes on the air and consider it to be libelous, obscene or derogatory, you would be in violation of the "no censorship" provision of Section 315 of the Communications Act if you alter the material in any way. In the case of libel, you, as a broadcast licensee, will be absolved since you are not directly participating in the libel. In regard to defamation, all that you can do is express your comments to the candidate or his advertising agent and have him reconsider. If he chooses to ignore your

comments and goes on the air with his material, you are not responsible for his actions. You cannot even insist that he contain himself to talk about a subject directly relating to his candidacy. He can use his time any way he deems best.

If you as a station engage in editorializing, or choose to do so for a specific period or issue, you have the right to editorialize in behalf of a preferred candidate or party. The Commission, however, expects the station to seek out and present proponents of the other side of the issue.

Let's say that your station has been carrying a regularly-scheduled program featuring an incumbent. Now the incumbent decides to seek re-election and is opposed by a legally qualified candidate for the office. All the prior "advantage" that has been built up by the incumbent does not come under the equal opportunities clause. A candidate must make a request for equal opportunities within one week of the day on which the prior use occurred. So, when a legally qualified candidate announces his candidacy for the office held by the incumbent who has been broadcasting over your facilities, he cannot request equal opportunities more than one week before the date that he has announced for office.

To be sure, everyone concerned with political office seeks as much exposure for himself as possible. Wherever he can employ the equal opportunities provision, he will naturally do so. For the station operator, there is concern when it comes to delivering his regular news fare. How does the whole concept of equal opportunities enter here? Section 315, as amended, helps by saying that an appearance on any (1) bona fide newscast, (2) bona fide news interview, (3) bona fide news documentary or (4) on-the-spot coverage of bona fide news events (including but not limited to political conventions and activities incidental thereto) shall not be deemed to be using a station within the meaning of equal opportunities. Do not construe this as permission carte blanche to forget your obligation as a station operator; warn your news people that any slanting or bias in the amount of time given or approach taken in behalf of any candidate cannot be tolerated. When there is bona fide news, cover it; otherwise, just forget it. More and more politicians and their advertising agents are becoming extremely knowledgeable in the use of "forced" news stories. Don't be gullible and fall for this guise. As a device, press conferences have been utilized in political exploitation. A press conference is not exempted as a bona fide news interview nor as on-the-spot coverage of a bona fide news event.

Some stations have a policy of not permitting political announcements to be broadcast on the day of the election. This is up to the station to pronounce it if it so desires. There is nothing to prevent the purchasing and scheduling of announcements or programs on the day of the election itself.

## UNIONS

They say that in union there is strength. Looking at it from the management point of view, if unionism exists at your station (or is impending), that "strength" can be both good and bad.

When we think in terms of good for management we must construe unionism as a "leveler." The men are grouped together, be they engineers, announcers, or in other employment categories. The union pays attention to seniority and length of service rather than to talent. The individual foregoes his bargaining position as a piece of talent when he throws in with the group. Scales are worked out and, with few exceptions throughout the business, pay brackets are imposed; so much at the bottom of the scale to so much on the top of the scale. Other contentions are likewise locked in and made cut and dry. Vacations, holidays, travel allowances, et al, are spelled out.

Many union members themselves will protest this whole philosophy of being "in with the crowd." They claim that unionism protects the weak and that they individually would be better off negotiating their own situations with management. This kind of union member is obviously not a member by choice. He either joined a station that was union or had little to say in swaying his co-workers from going union.

Unfortunately, there were many station situations that provide a breeding ground for dissension and malcontents: "The employees were taken advantage of, and their efforts gone unappreciated. It was a myopic management viewpoint that damned the workers. Contempt for their contribution to the overall functioning of the station was that much in evidence." Whether or not unionism had to be the logical consequence is a moot point; but people are people and should be treated as human beings—in money, respect, and appreciation for their efforts.

Outside of the larger markets (where it would be miraculous to fend off unions) operators have two choices. By maintaining the proper climate they can avert unionism if such has never appeared, or they can create a climate for the decertification of a union shop. This latter route is difficult since all evidence of collusion or "management muscle" must be avoided at all costs. The inception of decertification must come from the men. It is they who initiate the call for a vote to evict the union as their bargaining agent.

Why would they do this?

The men must be so thoroughly convinced in their own minds that they will be better off without the services of one bargaining agent for all. They must be sold on the caliber of a management that will deal with them individually in a tolerant fashion in ascertaining their worth to the company and then reflect it in the arrangements with each man.

Keep in mind that if the men are later disillusioned, they have the opportunity to revert to unionism usually within a year and can make it extremely sticky for management in those new negotiations. The whole thesis in all cases can be succinctly stated thusly: Treat the men fair and square and treat them as people who contribute to the success of your station.

Typically, the small businessman doesn't act quickly enough to avoid takeover by unions. Here is a basic checklist of things industrial relations experts say you should do:

- Make sure that no item in your wage benefit package lags far behind the norm for your area.
- Frequently review jobs to see if they need to be upgraded because new responsibilities have been added to them.
- Make sure your employee facilities are safe, reasonably clean, lighted, ventilated, and adequate. Unions have pulled strikes over such a seemingly trivial matter as a burned-out light bulb.
- Keep records of good performances by employees.
- Be firm, but fair in discipline.
- Be on the alert for any complaints of favoritism.
- Push through your plans for improving benefits as soon as possible.
- Have programs for boosting employee loyalty to your firm.
- Establish regular communication lines with your employees, both at work and at their homes.
- Provide employees with a practical release valve for any complaints.
- Take special care in screening job applicants.
- Have clear and well-distributed work rules. But make sure that the wording is not in violation of rulings by the National Labor Relations Board or state agencies." \*

Be alert at all times to the very reasons why employees fall for a union. "The unions' own handbooks tell organizers there are four main desires of employees to which they should appeal:

1. Job protection. Unions like to claim that they can assure an employee of lifetime income.
2. Interference running. The union tells the employee it will act as his agent, go to bat for him and insulate him from face-to-face encounters with his employer in grievances and disputes.
3. Participation in management. The union boasts that it will give employees a greater voice in making the rules that govern the work they do.

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\* Nation's Business, 11/66, p. 43

4. Economic gains. Wages and benefits, however, are still at the top of an organizer's check list." \*

Along these lines, we should examine employee attitudes toward the broadcasting industry. Such a research study was conducted jointly by the Association for Professional Broadcasting Education and the National Association of Broadcasters.

"In summary, the majority of broadcasting employees feel that they are well-paid for work in a well-managed station. For the most part, they consider working conditions satisfactory and supervisory control and guidance as competent. Generally, they feel that there is proper opportunity to make suggestions and to have these considered by management. In spite of the predominantly positive reaction of employees to their jobs in broadcasting, a noticeable percentage of respondents expressed attitudes which indicated that the industry might profit by some improvement in the following: better overall leadership, better drawn lines of authority and responsibility in jobs, better physical equipment, fairer compensation practices, more cooperation among workers and better on-the-job training for new employees. Of particular concern to about a third of the employees was the unsatisfactory manner in which wage increases and promotion policy were handled at a number of the broadcasting stations." \*\*

These are not naive or arbitrary concerns; these are real problems with which we must wrestle. They actually transgress the scope of unionism since they reflect a unique need that basic union benefits cannot provide. Successfully handled, they can trigger a climate not conducive to unionism. More importantly, the station benefits from a more cohesive working unit that pulls together at all times.

If unionism is a way of life at your station, then it must be lived with to the best of your ability. Negotiate in good faith with the union representative. He is naturally out to obtain the best terms for the people whom he is representing. A number of yardsticks can be applied so that both sides can arrive at an equitable situation. The size of the market, the size of the station, and comparable union agreements within your market all enter. Both sides will start out with desires that will leave adequate room for compromise, thus opening the route to a contract agreement.

After an agreement has been ironed out, find out who is the shop steward and learn to establish a liaison in that direction for any grievance that may arise. It is wise to review the whole union contract with him so that it is understood that everyone is operating under the

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\* Nation's Business, 11/66, p. 45

\*\* Journal of Broadcasting, vol. 7 #4, 1963, p. 367

same concepts. Misinterpretations have a way of building up unless contract terms are clearly understood by all parties vitally concerned.

## AUTOMATION

Some radio stations have entered into the area of automation and still others have and are considering that possible route for their operations. What factors should be weighed if one is contemplating this approach? Let's first examine reasons proffered by those who have automated:

1. **Economy.** Engineering manpower is considerably reduced. There is no problem in hiring and maintaining so-called prima donna announcers. There is no vacation schedule or sick leave to worry about.
2. **Increased quality control.** Along with not having the prima donnas and their pay schedules with which to contend, there are no personality conflicts. A minimum staff eliminates contention over a myriad of conflicting opinions in operating procedure. The fewer people, the less channels through which to process things. Traffic is an example.
3. **Staff freed for more creative work.** Once the makeup of the automation procedure has been attended to, other duties such as copywriting and promotion efforts could be discharged without distraction. The workload, being carried by fewer staff members, is at its peak of efficiency.
4. **For a good all-night service.** Sometimes stations are accused of "sending in their second team" after sundown. Automation always provides the sameness of quality and sound throughout the broadcast day (and night).
5. **A more polished service to advertisers.** Automation prevents errors by the announcer in mispronunciation or uncalled-for ad libbing with copy. The consistency with the handling of commercials minimizes the necessity of frequent monitoring of the station.
6. **To permit separate FM programming.** Programming people can pay attention to their sister FM with time that is given them through automation.

Now let's look at the other side of the coin and examine why some stations would not consider the route of automation:

1. No economy. In their scheme of things, the staff could not be cut any further without doing considerable harm.
2. Personal touch lost. Air personnel heavy on personality approach through ad libbing, interviews, etc. Automation defeats this kind of rapport with the audience. When personalities make appearances outside of the station, there is a further extension of this rapport.
3. Defeats illusion of bigness. The average layman always visualizes a radio station as having a vast staff and vast facilities. Even without automation, there is a degree of disappointment. But when station visits can't be worked out and when air personalities fade into nonentities, the bubble of illusion comes in for a bigger burst. Clients, too, are suspect over what is happening.
4. Better technical quality. Should anything go wrong, there is always someone around to rectify the situation, as opposed to an unattended possibility.
5. Loss of the excitement of immediacy. With fast-breaking news stories, programming can be interrupted instantaneously when there is personnel about to watch the news ticker or be in contact with news sources from the outside. In an unattended operation, news can be several hours old and completely incongruous (as compared to other stations in the market that are not automated) when heard by listeners. This fantastic built-in advantage of immediacy that radio so proudly promulgates over other competing media is completely surrendered. If the automated station is network affiliated and takes all news feeds in its pre-planning makeup, how does it handle continuous news coverage of significant stories? Or extended news conferences? Staunch radio advocates play up radio as the fast-moving medium that breathes excitement and communicates at all times with its audience.
6. Difficult to accommodate specialization. If classical music is the forte, for example, it is hard to utilize automation to personally program for a discriminating audience. Proper handling of segues is as important as the overall timing.

These are the considerations to weigh, the factors that must be considered. Be careful not to be penny-wise and dollar-foolish. Long-term payoff must enter into any judgment.

## **Part II - Programming**



## THE ROLE OF THE PROGRAM DIRECTOR

The PD is an important man in your scheme of things. This is the man to whom you have entrusted the initiation, the execution, and the control of the product that you sell at the market place. He has tremendous responsibilities. Be sure to pick the right man, and then be sure not to proceed to emasculate him and his entire mode of operation.

How can he be emasculated?

Think! Isn't everyone an amateur program director? This applies to everyone on the staff, as well as many people you meet on the outside. Everyone suggests ways of doing things. "Why don't you do it this way?" "How come you don't do such and such?" If you, as the station manager, want to engage in programming, then you be the program director. If your program director merely carries the title and functions as a lackey, then the scene is ludicrous and any program director worth his salt will leave you so fast that your head will spin. Not that he's a prima donna who can't stand anyone uttering a remark about his cherished area of operations; he's a broadcasting-oriented person who knows that he knows his specialty and respects its importance within the overall picture.

He can be further incapacitated by not regarding him as the immediate superior of all those working within the departmental setup of programming. If there are complaints to be transmitted to air personalities, the news staff, copy people, or traffic, let him do the chores. Do not proceed to whittle him down. At every turn, treat your program director as the executive that he is. He is an important adjunct to the management team and will function for you if he is so treated. Superceding and interfering with his responsibilities makes havoc for everyone at the station. Not only will you lose your PD, but you also run the risk of losing the backbone of the entire operation.

Never forfeit that valuable liaison with the PD. He will respect you and work hard for you. His position—and function—is a very creative, challenging essence, and can relate directly to you if he feels that he is on a two-way street. Just as you should respect the departmental heads of sales and engineering, so should you respect programming and its head. Here is an individual who eats, sleeps, and continuously lives his job. Much on call like a doctor, the PD is as close as his phone when he is not at the studio. Time of day does not close off contact for him. He is a font of information. He listens analytically to his own station, to the competition, and to stations in other markets. He keeps on top of all programming-oriented trade publications. He is attuned to the community and senses its needs. He receives visitors from all segments of the populace with aplomb. He meets

with record and song pluggers. He hires; he fires. He's gregarious; he's isolated. His is the realm of fascination, the linking of Peter Pan with the basic tenets of effective marketing of goods and services.

He is a busy man.

Overwork and strong shoulders, combined with a supple mind, compose the blood and mortar that enter his makeup. Understand this and you understand the key to the manufacturing of a profoundly marketable product. If at all possible, try not to burden the PD with too many chores that handicap his effectiveness. One such chore is a regular air shift. At a number of operations, economics dictate that such be the case. Of course, this must be if there is no other alternative. Sadly, an air shift is a tremendous time encroachment upon a PD's duties. It is also a closeness to the operation that does not permit a healthy perspective from which one can view the total picture. He is too much a part of it to step back and carefully analyze what is happening. Also, in effect, he is competing with all other air personalities—for attention, for stature, for following. He also loses his identity as a part of management. It is hard to wear the hat of a "worker" so to speak, and then a few hours later switch the hat to "executive." A bit of respect and tolerance has to be lost in the process.

Another tack that often requires too much of the PD's time is the music library. If there is no music librarian, then the PD might be the one who must listen to all new records. He is the most familiar with station Sound and knows what he is seeking to implement and contain that Sound, so he does the listening. If someone else can do the screening for him by culling through what is obviously "out of the Sound," then the PD can just listen to those that have been selected as potentials. Listening is a very vital—but time-consuming—function. Each record should be "right" without any compromise. The PD fully appreciates the importance of each and every musical selection.

The whole Sound relates. Each element has a place that complements other elements. There is an ebb and flow that completes cycles with ease and fluidity. This, the PD controls. This is his domain, the domain of ideas. The ideas that make for professional broadcasting. The promotions, the programming "services," the news concept, the handling of public service projects, the jingles—the entire weaving of the station fabric. The PD breathes life into all these elements. He directs his disc jockeys as a body, and individually, in a way that perceives the optimum from the elements with which he selects to work. He starts off by finding the right men for the Sound. He auditions and hunts for the best that his budget can afford. If he is strapped in by a union situation with men who are not the most ideal for what he is trying to accomplish, he knows how to "go with the punches" and create within a more confined framework. He is conducting a critique

of the men and meeting with them to insure that the Sound at no time deviates from his intended blueprint. This does not mean inflexibility; it means attention and control. He knows how to construct team effort with men who tend to think along their own separate reputations. He knows how to draw them out and make them contribute ideas that can be activated at the station. He is free with his praise when his men warrant it and he encourages them at every turn. Maintaining a high level of enthusiasm is a must with any Sound. Enthusiasm is so contagious—and it generates its own chain reaction.

He is a listener—to his men, to management, to the public, sometimes to his own brain, yearning for a rationale out of a maze of confusing, conflicting, myriad details that beckon to him for solution each and every day. The PD keeps a tight surveillance of the program log and the daily discrepancy sheet. He tries to avert trouble, even before it can start, and he must provide first aid should difficulties arise. He is a diplomat where diplomacy has no portfolio. He handles the mail, footballs the phone calls, and makes appearances at functions where the public beckons to him. And he knows full well that he must reciprocate, since the public is the final arbiter. They must want to hear what is on the air in order to respond to that which they hear.

Reward a good job with praise and money. Everyone understands this kind of language, and when money talks, they will work even harder to converse in this language. Programming is an art and the PD is a special kind of artist.

## SELECTION OF MUSIC

The heart of your operation (excluding all-talk and all-news stations) is the composite of the music or records that you play. Music must be positive, forefront entertainment, rather than a background sound. A listener is attracted by the type of musical entertainment offered regularly by a particular station. \*

There has always been academic discussion as to the selection of records. Should it be done by a committee, usually composed of disc jockeys, or by one person? In a few stations, music selection commands the daily attention of the station manager. In others, it is the program director. Another procedure requires a DJ meeting to determine which records are to be played. A fourth type of operation delegates full authority to the music director. Whatever the policy,

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\* Reinsch and Ellis, Radio Station Management (New York: Harper & Co., 1960)  
pp. 125, 134

# KXOA

## BOSS 30

**HOT LINE TO THE HITS/443-0096**

this week	MARCH 1, 1968	last week
1. SUMMERTIME BLUES/Blue Cheer (Philips)	1	2
2. JUST DROPPED IN/The First Edition (Roulette)	2	4
3. PLAYBOY/Bono & Dobie (TRG)	3	8
4. SCARBOROUGH FAIR/Steeles & Scarborough LP out (Columbia)	4	5
5. THE DOCK OF THE BAY/Dim Rocking (VAMP)	5	1
6. LOVE IS ALL AROUND/The Troggs (Fontana)	6	28
7. I'M BORNIA MAKE YOU LOVE ME/Madison Bull (Philips)	7	7
8. LA LA MEANS I LOVE YOU/The Deltones (Fidelity Grove Records)	8	27
9. THE AMBITVY QUINN/Manfred Mann (Mercury)	9	23
10. I WONDER WHAT SHE'S DOING TONITE/Bono & Hart (ASAP)	10	5
11. BALLAD OF BONNIE & CLYDE/George Fema (Spt)	11	17
12. MAKIN' MY MIND UP/BABY WHAT I MEAN/ Tina Turner (Columbia)	12	24
13. LOVE IS BLUE/Cliffania Longor (ASAP)	13	19
14. REACH OUT OF THE DARKNESS/Friend & Lover (Verve Forecast)	14	9
15. THE GOOD, THE BAD & THE UGLY/Hugo Montenegro (RCA)	15	26
16. LOVE IS BLUE/ Paul Mauriat (Philips)	16	4
17. I LOVE YOU/The People (Capitol)	17	debut
18. CRY LIES A BABY/The Bos Tapes (Mole)	18	20
19. SOUL COAXIN'/Raymond Lovejoy (Four Corners)	19	13
20. WE'RE A WINDMILL/The Impressions (ABC)	20	11
21. VALLER/TAPOCA TUMBRA/The Monkees (Colgems)	21	debut
22. I WISH I WOULD RAIN/The Temptations (Berry)	22	10
23. THE END OF OUR ROAD/Black Knight (Small)	23	27
24. EVERYTHING THAT TOUCHES YOU/The Association (Warner Bros.)	24	12
25. MY BABY MUST BE A MAGICIAN/The Marcellas (Fonka)	25	14
26. I THANK YOU/Sam & Dave (Sire)	26	debut
27. WALK AWAY RENEE/The 4 Tops (Motown)	27	15
28. MAMON SAYS/1910 Fruitgum Company (Buddah)	28	16
29. KISS ME SODORITE/Pamela Clark (Warner Brothers)	29	debut
30. THREE G/The Dells (Columbia)	30	debut

## kxoa boss climbers

COUNTRY GIRL, CITY MAN/Billy Vera & Judy Clay (Atlantic)  
 YOU'VE GOT TO BE LOVED/The Mainstones (Independent)  
 MELODY FOR YOU/The Groce Roots (Dunhill)  
 IF YOU CAN WANT/Smiley Robinson(Tamla)  
 SINCE YOU'VE BEEN GONE/Aurora Franklin (Atlantic)  
 LITTLE GREEN APPLES/Roger Miller (Smash)  
 SICE IS SICE/The Lones Pipers (Buddah)  
 I'LL SAY FOREVER MY LOVE/Johnny Buffin (Sire)  
 DANCE TO THE MUSIC/Sh & The Family Stone (Spt)  
 CAB DRIVER/The Mills Brothers (Dot)

**RADIO 147/SACRAMENTO**

# WHAT'S NEW AT KXOA



## "THE BILL COSBY SHOW"

BROUGHT TO YOU BY YOUR

LOCAL *Coca-Cola* BOTTLER

MONDAY THRU FRIDAY AT 7:20 P. M.  
EXCLUSIVELY ON KXOA RADIO

Music playlist distributed by contemporary music station KXOA Sacramento.

modern radio demands centralized music control.\* There is too much at stake to treat this function in a haphazard fashion. If the product is not the finest that can be marketed, the difficulty in selling that product is soon reflected.

The advantages of having one man pick the music are many. One person can easily become dedicated to the chore of music selection, for he must pit his knowledge, ability, and accuracy against the other music men in the business. When dedication enters the picture, accuracy and objectivity enter with it.\*\*

The argument in behalf of the jury system asserts that several musical minds are better than one and that this collectivism provides a better balance. Even if this method is employed, someone must ramrod this approach, too. Where the jury system is employed, there is an accessory screening process even before the jury receives the semi-finalists. So, in effect, the roots in favor of the one-man system are here, too.

The person responsible for screening and making the final selection of what is to be played carries enormous weight. It is a demanding function and must be assigned to an individual who has a knowledge of music, a respect for it, and a "feel" for what he is doing. A common problem to music men is the persistence of record promotion men and the never-ending stream of "too much product." A music man is bombarded in many ways by promoters—in person, special mailings, telephone, etc. No matter what field of play, record manufacturers grind out their wares week in and week out without any respite. With X number of hours available in the broadcast day, there are just so many records that can be played. Competition here is brutal. Then add the tight playlists of many stations and the problem is compounded. That is why careful and attentive listening is a must. Every selection on the air must count. There is very little room for what we might term experimentation.

There was enough commotion created by the payola scandals to ward off recurrences of that magnitude in the future. Any evidence of this practice should bring with it the immediate dismissal of that employee. Some stations make their music director and disc jockeys sign an agreement not to accept any kind of consideration to promote records while in the employ of the station. Under a one-man music selection system, the evils of payola are nipped, and any trace of it instantly points to the culprit.

To properly audition new records, the music man should have the finest equipment available and the privacy wherein to listen properly. It makes sense to build an adequate setup right in the music library and have doors to that room to shut out distraction.

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\* Bill Gavin's Record Report #569, 10/22/65, p. 6

\*\* Ted Randal's Column, Record World, 2/13/65

Sometimes all records are held for a period and auditioned at one sitting. At other times, depending upon the system installed, records are auditioned as they are received at the station. In conjunction with his listening is the compilation of the weekly playlist. A composite method is used in some cases, which includes contacting key record stores in the market for sales activity, listener reaction to records in the form of mail and telephone, following writeups in music trade publications like *Billboard*, *Cash Box*, and *Sound Format*, and finally—but certainly not the least—that "feel" for music.

The music man is astutely aware of the fact that he invariably receives station promotion records in advance of distribution to the record stores. He also knows that playlists in trade publications lag a little behind since they are reporting after the fact, so to speak, in regard to rankings. Their reviews of new releases, however, are of great assistance. In addition to reading the music trade magazines each week, most record people now find it mandatory to scan at least four weekly news sheets: Bill Gavin's "Record Report," George Lorenz' "Behind the Scenes", Ted Randal's "Tip Sheet", and Mitchell and Donahue's "Tempo." The sheets are all relatively expensive (combined subscription fee totals more than \$400 a year) and all feature lists of current and potential best-selling records. Each newsletter has a distinctly different personality,\* and each attempts to remove the time lag as much as possible from the point when a record is produced, reviewed, and attains some reaction.

For promotion purposes, have your playlist produced and distributed in judicious quantities to key record outlets. The major reason for publishing playlists—to build audience identification—is accomplished by many stations whose playlists feature pictures and comments about their air personalities.\*\* Your station advertising or merchandising message for a client can be incorporated somewhere on the playlist. It's a good practice to introduce your new weekly playlist on a Saturday so that you can have the added advantage of that weekend listening. Most format stations have a basic playlist of somewhere between 35 and 50 selections. Some playlists also include individual pick selections of each disc jockey, plus the Album of the Week feature.

Record stores will cooperate in playlist distribution at the same time that they're fighting with you for shuffling tunes up and down the list toofast. They are opposed to too much turnover since their inventory can grow out of hand trying to keep up with a station's rapidity. The

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\* "Those Inside Newsletters" *Music Business*, 6/6/64

\*\* *Billboard*, 12/25/65, p. 42

average record dealer has nearly \$14,000 worth of inventory.\* Having a record on the station's playlist for 20 or more weeks would please them no end. The important thing in the station's favor in this continual skirmish lies in the fact that a station can make a record—record dealers can't!

## THE "SOUND" HOUR

A format music station operates with a "Sound Hour," a carefully established sequence that is rigidly promulgated and followed. The basic theory behind a Sound Hour is uniform station sound. No matter what time of day or night a listener chooses to tune in, there is positive identity; it does not waver between two poles. The sequence of music and features (or whatever ingredients are heard on the station) follows a distinct pattern.

Even though there is some variation in pacing at different hours of the day, the same skeletal structure predominates. For example, in non-traffic hours the pace is usually not as bright and tight as in traffic time. But this does not preclude that the station format has been violated. The Sound Hour is adhered to and is always under the close supervision of the program director.

Accusations have been made that formatted stations deteriorate into nothing but jukeboxes through the Sound Hour philosophy. These critics fail to realize that this very element of repetition insures the success of records. Would what we call standards like Stardust, Body and Soul, et al, be perennial hits had they not received exposure through being played over and over and over? Broadway musical comedy producers are extremely sensitive to this and weave the overture and the reprise into nothing but repetitions of the leading selections from the shows. This is what sets the people to humming, whistling and singing the songs that they have just heard as they leave the theater. Keep your listeners excited, not puzzled! Not knowing what to expect next, without any pattern, defeats the entire repetition-saturation philosophy that has made for the powerful resurgence of the overall medium of radio.

## VARIOUS STATION SOUNDS

What kind of radio are you?

You must be able to define who you are and what you stand for. In

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\* Special Section on Record Dealers, Billboard, 10/17/64

the very small markets, with a limited number of radio signals penetrating, you may have to be a potpourri. But as the situation becomes more competitive, you have to cut your own niche among the forms traditionally available in the radio spectrum.

- Top 40
- Middle of the Road
- Country Music
- Good Music
- Rhythm & Blues
- Classical Music
- All Talk
- All News
- Religion
- Foreign Language

There can be (and usually are) variations on the main themes. For example, a station may want to do a lot of news programming but still not care to go all the way. Solid news blocks may be programmed in the morning and afternoon traffic periods with, let's say, middle-of-the-road music filling in at other hours. Specialties do exist today and the station that embraces a particular Sound in its entirety achieves faster identification in the mind of the listener and the potential buyer.

In selecting a Sound identification, a great deal of introspection is mandatory. A new station has no history or precedence to guide it. If you have been associated with one type of Sound and choose to go another route, there obviously must be reasons leading you along this path. In any case, there is no room for an arbitrary selection of the Sound. Recommendations and *raison d'être* may come your way, but it is the manager who is ultimately responsible for the selection of a particular Sound.

The Sound is the product a station sells. If the product is no good (that is, does not entice sufficient listenership to induce clients to invest their advertising dollars), then sales cannot possibly follow.

No acceptable Sound, no sales.

No sales, no station.

How do you determine whether or not a particular Sound has a chance of succeeding in a specific market? Before we attempt to tackle this key question, it must be made clear that a considerable amount of money and effort goes into launching a new Sound, and additional dollar support is necessary to give the Sound enough time to try its wings. It is not like a supermarket affording premium space to try a new line:

If the new line fails to draw customers, the supermarket doesn't go bankrupt; it merely withdraws the line. In radio, though, the failure of a particular Sound to catch on and gain audience acceptance may well sound the death knell.

A rational, objective decision is necessary. Symphonic music may be your personal preference, but don't let that influence your decision as to what X number of listeners in a given area would like. Play symphonic music to your heart's content at home and revel in it. Don't try to proselytize unless you have the unlimited resources necessary to sustain that inevitable red ink on your books. The name of the game is the bottom line (net dollars and cents profit) and it's up to you to inject the Sound that will make that bottom line as healthy as possible.

A good operator keeps his ears attuned to those Sounds that are experiencing success throughout the country. He tries to understand why program trends are taking place and how he can best benefit from such knowledge. A good operator has the "feel" of his own market. He is in touch with the people of the community. He delves into research from the U.S. Census Bureau, the Chamber of Commerce, and market analyses prepared by trade publications and advertising agencies. He obtains a qualitative profile of his market.

A good operator then is a good marketing man. He will not recommend the creation of a product for which there is no potential. Marketing strategy consists of two facets:

1. The definition of the market target—the selection of the market segment to whom the company wishes to appeal.
2. The development of a marketing mix—the choice of ingredients which the company intends to combine in order to satisfy this target group. \*

A good operator ascertains audience income levels, education levels, age groups, home ownership ratios, automobile ownership, et al. He checks about to see what activities people support. Are they sports conscious? Are they recreation minded?

He finds out about the roots of the populace. How many are native born? From what sections of the country have the newcomers immigrated? He knows about the labor pool in the market. Is it skilled or semi-skilled? Is it industrial or agricultural? He checks with record outlets and distributors to see what type of music is bought and what type is requested. He talks with people from all walks of life.

He evaluates and he re-evaluates.

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\* E. Jerome McCarthy, Basic Marketing (Homewood, Illinois Richard Irwin, 1960) p. 37

If he is contemplating developing a Sound similar to one that is already in the market, he has to know whether or not he can do that Sound any better. If he is contemplating a completely new Sound, heretofore unheard of in the market, he has to be convinced that there will be support from a sufficient number of listeners. In essence, he has to reduce the variables to a minimum and then, on this basis, evaluate his picture of the situation.

The marketing concept includes a number of strands:

1. It is organized, and organizing—a sensitivity to need?
2. It is dynamic rather than static?
3. It is forward-looking?
4. It is one of risk-taking?\*

Most stations that initiate a change usually do so in financial desperation, an atmosphere not ideally conducive to an objective appraisal of a new Sound, and you can go from the frying pan into the fire. Changing when panic is rife hardly guarantees success. Yet, if financial desperation is the motivating factor, it could be a blessing in disguise.

Contrary to pseudo-judgment, the Sound in and of itself cannot thrive if it is not housed in a philosophy and implementation of "Good Radio." The music, the format, the *modus operandi*, or whatever you choose to call it, can be skeletal—never take on flesh and substance—and thus wither away in spite of the fact that the initial direction made sense. "Good Radio," succinctly put, implies a total Sound. It is not just the music (if the Sound is not all-talk) or the sequence in which a category of records is played. It is a meld of management and employe effort, an intense pride in the workmanship that goes into the making of any successful radio station. It hums because it is made to hum.

There must be a sensible balance in program elements. To the basic type of music, add:

- News coverage (local, national, and international)
- Sports coverage
- Services (community calendar, road reports, frost warnings, etc.)
- Features (news items in depth, commentaries, etc.)
- On-air promotions (audience participation)
- Community projects (campaign drives, solicitation of funds, etc.)
- Editorials (if any)
- Network affiliation (if any)
- Political coverage
- Educational involvement

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\* Shultz and Mazze, Marketing in Action (Belmont, California: Wadsworth, 1963) p. 364

- Special events
- On-air personnel
- Creativity (writing, production)
- Commercial policy (frequency of commercials, acceptable accounts)

To implement "Good Radio," all elements deemed vital to a successful Sound must be blended into a pattern that makes for informative, palatable listening. The operator must be conscious of his responsibility, realizing that this form of communications owes something to the people with whom it is attempting to communicate. There is the confidence that long-term determination and planning can bring long-term endorsement. "Good Radio" can accomplish these objectives and remain a dynamic, moving force in a changing society, for it has contributed immeasurably to the spirit and speed of the change.

Anything less than these objectives shortchanges everyone—investors, employees, advertisers, and most of all—listeners. That's why it is so important to be basic and true to one's self. First, you must understand and believe in "Good Radio," and then seek out the form of radio (the Sound) that you think can be a commercial success. What kind of radio are you? The answer, primarily, should be "Good Radio." To the best of your ability, that is the basic premise from which you should never deviate, no matter how many Sound changes you might undergo. Let's take a cursory look at some of the Sounds currently being espoused:

Top 40 (Contemporary Music, Rock 'n Roll): A bright pace with a tight playlist. A minimum amount of patter with many production aids. A host of never-ending promotions and a brilliant salute to sameness around the clock. There is an over-riding emphasis on the station, not personalities. Disc jockeys in this environment seek ways to assert themselves in spite of, and in conjunction with, the format, but it's only a real pro who succeeds. He knows how to compress a thought, how to intelligently talk over a record intro, how to say something always refreshingly new about the same hit records each time, how to avoid being trite, how to blend all the format requirements set by the station into a smooth air performance.

Regardless what Sound you are doing, it is usually an asset to the station to have announcers who possess some Top 40 background. The training they go through, conscious or otherwise, teaches good pacing and timing. There's built-in enthusiasm that becomes a part of them.

One of the criticisms of Top 40 is the frequency of time, temperature, weather, and station identification announcements. It's the constant bid for listener impressions so that the station is given proper credit when the rating surveys are conducted.

On the selling front, there is some bias prevalent, due to the Sound's

appeal to a young audience. Advertisers for big ticket items contend that there is relatively little buying power represented in this group. Teenage record hops and television programs of this genre point up the teenage orientation.

An innovation that has been successful with the Top 40 station is the development of all-request radio. Listeners are encouraged to call in and request the selections they want to hear, superficially creating the impression of listener involvement with the station. In essence, though, the station is not abandoning its playlist or conceding to many whims. It actually broadens the base of the playlist, and at some stations records that are requested more than 48 hours previously are then played. For over a decade, professionally operated Top 40 stations have dominated their respective markets all over the country by the rating yardsticks. However, inroads have been made in the mid 60's by other formats—i. e., Country Music, Good Music, and Rhythm & Blues.

Middle of the Road: There are many variations in this Sound, but musically it falls between semi-concert type and Top 40. To mention names you would have to list artists such as Frank Sinatra, Si Zentner, Robert Goulet, Al Hirt, etc. The Middle-of-the-Road label—because it may mean different things to different people—is not too popular with many operators. It seems to suggest a catchall for elements that defy a more specific description. Although this Sound is not formatted in the Top 40 sense of the word, many techniques associated with such programming are applied: Bright production and pacing of the more modern Middle-of-the-Roaders keeps the Sound moving. At one time, there was a chattiness about the air personalities that seemed to slow things down; therefore, the trend has been away from talk just for the sake of talk.

The Middle-of-the-road Sound does not follow a Top 40 type playlist. Wide latitude is usually given to the Music Director and/or the disc jockey. Actually, music is a problem in the sense that the question of balance crops up. What ratio of current hits to old hits? With what frequency should the current crop be played? How many singles to LP bands? This Sound lacks sameness around the clock. A leaning toward jazz may occur in one man's shift, a preponderance of female vocalizing in another, and so on through each disc jockey's shift.

MOR radio is purported to have an adult appeal; therefore, it is considered saleable to local advertisers and national agencies who have emotionally grown up with this type of music—those who can "re-late" to it and understand the selling arguments. There is very little bias, if any, connected with the MOR Sound at the selling level.

Country Music: This particular Sound has made tremendous inroads on the broadcast scene during the mid 60s. The stereotypes and pre-

judices previously associated with country music have been whittled away as more and more stations espouse the Sound.

Its success can be attributed to its modernization. Successful Country stations do not condone the "Hi, neighbors" oral diarrhea approach, the decided regionalism of the disc jockey, and the limitations of the caliber of music. The Sound is tight and it moves. Emulating the playlist concept pioneered by the Top 40, there is a Sound Hour that is carefully followed.

The current crop of country tunes enjoy arrangements and stylings of the finest musicians in the business (regardless of Sound). And the disc jockeys are airpersonnel that have the quality and timber of voice that one could find at any radio station without regional identification. As they say: "It's a new ball game." Country music has evolved into its own. In fact, many tunes which started in the country field have found their way into other Sounds as well. Country music has received this kind of respectability and allegiance, and the consumer press is amazed at the growth of this goliath in the broadcast field. Nashville is now in strong contention with Tin Pan Alley as the music mecca of the world. Artists from other Sounds insist on doing recording sessions there to capitalize on what has come to be known as the "Nashville Sound."

The followers of this Sound are extremely loyal and are not known as dial-switchers. As long as there are no prolonged interruptions to the Sound, listeners will remain with it ad infinitum. The audience composition is largely adult. Advertising agencies and clients are more than taking a second look at what used to be considered a step-child, sub-rosa type of radio. They now see a market that had gone untapped too long.

Good Music: Like Middle of the Road, the nomenclature for this Sound sometimes requires more delineation. For example, one might ask: Are you Good Music in the direction of heavy or in the direction of the light stuff? Careful attention to music balance is a requisite for successful programming in this field. Also, the quality of recordings is as important as selection. A key man, particularly in this field, is the Music Director.

If anything negative can be said about the Sound, it is that everything tends to become "background." Commercials and other announcements blend into the background-type music and are not distinguishable. Some operators in this field utilize the "cluster" system of scheduling announcements. Several musical selections are played concurrently, either by segue or brief voice introductions, and then several commercials are ganged together. This Sound does not tolerate the personality disc jockey approach. Instead, there is the pleasant, smooth-sounding, semi-stentorian type of a voice. It is not very distinguish-

able and at times the listener can legitimately wonder if a change of shifts has taken place.

Commercially, it is an easy Sound to sell. It has a built-in snob appeal and claims that it has a high income, better educated, adult clientele who are fairly loyal to the Sound. Even for "image" purposes, advertisers tend to enjoy being associated with this Sound.

Rhythm & Blues: This is predominantly the voice of the Negro market. In recent years, a change toward more conventional broadcast savvy has evolved, a gradual disappearance of the screaming, weird-named disc jockeys and the frenetic pace. Musically, you might also find gospel and jazz along with the basic diet of rhythm & blues. As with country music, the music product filters over into the popular music field as well.

"Perhaps the socio-political factor that has given Negro radio its greatest impetus has been the civil rights movement. Negro radio in many instances was losing audiences to non-Negro oriented stations as these stations began to play more and more Rhythm & Blues, the staple of Negro-oriented stations. For the average Negro radio listener throughout the country the local Negro programmed station has become an information center where he can receive news and information emphasizing that which is most important to the local Negro community. Information he could obtain nowhere else."\*

Negro radio, as a market, is to be found in the larger urban areas. Through professionalism in broadcasting and the increased earning capacity generated by the Negro, advertisers understand the loyalty and following that these stations can command.

Classical Music: Here is a specialty that can economically make its way only in specific areas. It has a minority appeal, requiring a broad population base from which it can attract its listeners. Listeners consider themselves afficianados and are extremely loyal to the Sound. Commercially translated, this means a high snob appeal, high income, better educated adult audience. Ratings are of little consequence as a result.

As with Good Music, there is the pleasant, semi-stentorian voice announcer. Everything is "high tone." The Music Director is usually someone of professional training in the field of classical music and is dedicated in the propagation of this Sound.

All Talk: This route could be subtitled "Companion Radio" in the sense that it deliberately selects the individual and "visits" with him. It tells him about news and developments in the fields of politics,

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\* Radio-Television Daily, 7/19/65, p. 3

medicine, religion, nutrition, sociology, etc. It abounds with features and in-depth stories, plus extensive newscasts.

You are apt to find personalities who have been labeled the TJs (telephone jockeys) performing within this framework. These fellows take calls on the air from listeners who care to talk about any and every conceivable subject. It is claimed that this induces the listener to actively participate rather than passively listen. Screening calls, mechanical delays, and the handling of the show is an art, and TJs are artists who know how to steer clear of poor taste and poor radio. Libel insurance is a requisite with a show of this kind.

The all-talk Sound is not without expense. It requires a heavy talent investment to keep it alive and vital. It eats up words at a ravenous pace. People must prepare these words and people must deliver them. Even if the same people prepare and deliver, it still requires a considerable budget. Commercially, this Sound is capable of attracting a sizeable audience, since it can be quite provocative.

All News: The concept here is to provide a comprehensive newsreel no matter what time the listener might tune in. It's a continuing news show without the restrictions of a specific schedule such as on the hour or on the half-hour. Manpower is needed here in order to prevent the Sound from getting too sterile. Special wire services, remote units, and a host of reporters and writers are required to make this Sound effective and competitive. Maintaining such immediacy and in-depth reporting is not without cost factors.

Commercially speaking, it has some built-in advantages. The appeal is generally adult. Its listeners care for this particular fare and do not switch the dial too often. This Sound so far has been confined to major markets.

Religion: This is a field of specialization that requires a minimum of manpower to operate. Those successfully programming this way receive 15-minute or 1/2-hour tapes or ETs from outside program sources. Therefore clearance and traffic become important. Most business is composed of long-term contracts to take advantage of frequency discount and to hold a particular time segment. Client pay is fairly regular.

Operating in this area are some program producers of dubious reputation who hysterically appeal to their audiences for financial support in a most degenerative fashion. Radio can well do without these lunatics. Results rather than ratings govern the placement of business.

Foreign Language: Some stations engaged in this field of specialization mix several different languages in their program fare, while others concentrate on just one. The latter group usually employs Spanish language programming. Overall, the foreign language field

suffers from the big problem of a replacement market. When the generation supporting this type of program fare becomes extinct, who is there to take its place? Second generation Americans do not cling to old-country ways and habits. English is taught in the schools and they wish to be assimilated into the American way as fast as possible. In fact, some of the oldtimers want to shed the cloak of foreignism with equal rapidity.

Spanish has its strength in markets where Puerto Ricans, Cubans, and Mexicans have settled. This aggregate group represents the latest wave of immigration to our shores. "Spanish Americans, according to various surveys, are loyal, dedicated listeners to radio. And even with bilingual programming, they respond more favorably to commercials in Spanish."\*

All listeners to this Sound are extremely loyal and their radio is probably one of the few means of communicating with them. The enigmas of low income and education level are leaving with the strides that these people are making and translating into spendable income.

## BELIEVABILITY

A station must possess the aura of believability in the eyes (or rather ears) of its listeners, no matter what Sound the station is featuring. Credibility is achieved in many ways, and must reflect the sum total of the station.

When a station tolerates a newscaster who does not convey authority or a familiarity with names and places, the station's image goes down a notch. When a station tolerates juvenile bad taste in the handling of a client's commercial, the station loses points with its listeners. When a station tolerates air personalities who are supercilious or flippant, the station suffers. When a station takes its service features lightly, there is no longer an image to preserve. For the image has either not been created or it is falling apart at the seams.

Although there are many young people in the business, the outlook must certainly not be infantile. Thin kid voices, trying to assume a pomposity that can never be native to them, can't be expected to kindle commercial and audience response. How can anyone be expected to take them seriously? It's like being told about life by someone who is just on the threshold of experiencing what life is all about himself.

Every time that microphone key is opened, the station is at bat. Whoever is on duty, and whatever program material is produced, re-

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\* Spanish Market: A Special Report, Broadcasting, 9/19/66, p. 68

flects the station. No explanations are sought; no rationalizations are made. The station must stand on its own. That moment of truth occurs sixty seconds of every minute the station is on the air. Compromise on this point merely destroys practically every building block that you have laboriously placed into the solid framework that you call your radio station.

## PUBLIC SERVICE—COMMUNITY INVOLVEMENT

In about half a dozen places in the Communications Act, the broadcaster's responsibility to operate in the 'public interest, convenience and necessity' is specified. "Congress was well aware of the impossibility of writing a really definitive or comprehensive law to govern radio. It, therefore, left all but the most fundamental matters open to the application of the matter under consideration at the moment. The FCC was created as an arm of Congress to exercise this discretion and the standard of "public interest, convenience and necessity" was set up as the limiting factor."\* The Commission is specifically instructed to consult the public interest, convenience and necessity in making its decision about licensing, whether it be for a renewal, a modification, or a construction permit. The facts in each case as they are presented to the Commission are carefully scrutinized. That's why it's arduous (if not virtually impossible) to arrive at anything approaching an exact definition of "public interest, convenience and necessity." Even if Congress had attempted to project such a definition, the ensuing mass of confusion would have necessitated additional legislation to make things functional.

Without seeming to negate the philosophy inherent in the spirit of the Communications Act, how can one argue with the chain of logic that must ensue when the public interest is truly considered and imaginatively reflected in program content? How can we avoid not swimming in the mainstream of that community we have publicly designated a desire to serve? The point, at best, is academic, for we are arguing with ourselves. If we do not become involved, our listeners and our clients are the very first to detect this weakness and they will not become involved with us.

We can learn a lesson, which can stand us well by reinforcing our interaction with the community, from what the FCC commonly considers the Comparative Issues in selecting the best qualified applicant for a construction permit. "The integration of ownership and manage-

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\* Sydney Head, Broadcasting in America (Boston: Houghton Mifflin, 1956) p. 323

ment is, frequently, of decisional importance. It is inherently desirable that those with the legal responsibility oversee day-to-day operation of the station. In addition, with such integration, there is a likelihood of greater sensitivity to (1) an area's changing needs and (2) programming designed to serve these needs. This factor is of vital importance in securing the best service." \* With broadcasting presumably attuned to the needs of a community on a more or less daily basis, there can be no compromise as to the urgency of implementing those needs. No absentee ownership can fully serve and fully appreciate the local situation as it unravels day by day. Major decisions cannot wait for continuing consultation between quarters that are miles apart.

Perhaps in the realm of the chicken-and-egg controversy, some station owners reward (or use as an incentive) their top executives with opportunities to buy into the parent company. So, in effect, two things are accomplished. First, there is the activation of a feeling of working for oneself through a sharing in the profits. Secondly, there is an owner-manager (no matter how small the equity) to face the community and the FCC. Nothing but good can come from this kind of thinking, since localism is assured at the planning and developmental stages. Policy functions can be ascertained through this interaction with the total community, both from an audience point of view and a client point of view.

Thousands upon thousands of hours on the air and thousands upon thousands of hours in preparation and contact work have gone into radio's excellent public service record. Translate this into dollar equivalent and the investment is staggering. The FCC defines a public service announcement as "any announcement for which no charge is made and which promotes programs, activities, or services of federal, state, or local governments (e.g., recruiting, sales of bonds, etc.) or the programs, activities, or services of non-profit organizations (e.g., UGF, Red Cross blood donations, etc.) and other announcements regarded as serving community interests." \*\*

To our dismay, some broadcasters cannot visualize the intense penetration and grass roots value of getting behind and generating tremendous interest in various public service causes. They are the ones who receive some pap public service copy from sources all over the country and air them rather grudgingly because they feel that the FCC will look favorably upon them. Such myopia is so wrong. The station that cares, cares about such things as a:

- Campaign to replenish the supply of a blood bank.
- Program of immunization endorsed by local medical and health authorities.

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\* Broadcast Management/Engineering, 11/66, p. 13

\*\* Federal Communications Commission, Broadcast Application, Section IV-A

- Drive to keep youngsters in school and avoid the problems of school drop-outs.
- Recruiting volunteers to serve in hospitals and clinics.
- Clean air campaign to abort the menace of air pollutants.
- Sharing of Christmas gifts with servicemen from the area who are stationed overseas.
- Drive to assist underprivileged and handicapped youngsters.
- Safe-driving campaign with awards for traffic courtesy.
- Drive to enlarge and modernize the local zoo.
- Crusade against narcotics and the facts about dope.

The list of possibilities is almost endless. The only limiting factor is the true care and concern about programs and projects important to the community.

Some stations might argue that they don't have the manpower or the physical time to handle the myriad possibilities that exist in this area. Granted, no one really has unless a good-sized staff exists. But every station can undertake at least one major project at a time and work out the details to insure its success. Part of the reticence sometimes lies in the thinking that all public service campaigns are asking for money. Such is not the case. Many causes seek a person—his time and his ability on a voluntary basis. And then there is the informative aspect of many public service campaigns. A little bit of information, when put to use at the right time, could be of inestimable value to a listener.

Involvement in the community for the good of the community inevitably results in public cognizance of your efforts. Word gets around fast and your efforts will surely be rewarded in one way or another. Visualize the mileage that can come from it. Local media, trade publications, releases to your sales rep, and then maybe even an award for the station's accomplishments. No mean feat there. Your record of community involvement may be incorporated into any station sales presentation. Accordingly, your sales pitch takes on dimension and is not a mere repetition of ratings, rates, and coverage. Community involvement produces an excitement factor that can only come from an inner feeling that you have benefited at least one other human being. By so benefiting him, you must benefit yourself.

Tax your imagination for the most dramatic presentation devisable for public service causes. Work with the people who are interested in these causes and come up with methods to motivate action. For example, one station was interested in focusing attention on civil defense in general and bomb shelters in particular. It worked out a promotion with a local columnist who was interred in a bomb shelter at the State Fair for a week under the supervision of civil defense officials. Regularly scheduled newscasts reported on his progress and a broadcast loop was installed to facilitate direct reports from the bomb shelter five times a day. In another instance, local dignitaries were brought



WAC Adviser to the Sixth Army in San Francisco presenting certificate of merit in appreciation of recruiting-drive assistance provided by KRAK Sacramento.





...a

penny

for

our

thoughts

**WHEC-ED MEATH CHRISTMAS FUND, INC.**

Total contributions for '65, '66, and '67 - \$60,751.72

This year we branched out into the County of Monroe and added the Lakeside Memorial Hospital in Brockport, N. Y. This brings the total number of hospitals served to 8.

Up to and including 3/31/68 a total of 42,936 toys have been distributed to all participating hospitals.

At the annual meeting of the Board of Directors on 2/27/68, it was voted unanimously to amend the by-laws enabling the Fund receipts to be used not only for toys but for the purchase of "other instruments, articles or appliances that would benefit hospitalized children".

A total of \$2,459.04 has been used to date for 7 especially hospital-equipped TV sets and other miscellaneous equipment: I. e., "Tritone" Audiometer, Telethermometer, Harvard Pump, etc.

D MEATH'S  
WHEC  
...  
CHILDREN'S  
CHRISTMAS  
FUND

# Speakers' Panel 1965-66

For . . .  
 SERVICE CLUBS  
 FRATERNAL GROUPS  
 CIVIC ORGANIZATIONS  
 WOMEN'S CLUBS  
 MEN'S CLUBS  
 PROFESSIONAL SOCIETIES  
 AND OTHER GROUPS



GJERLE BALUNSKI  
*Globe's Travel Bureau*

1. People and Places.
2. Ten Commitments of Travel.



ROBERT S. DOLEY  
*Public Accountant*

1. Dishonesty from the Accountant's Viewpoint.
2. America's New Budget.
3. Embourgeoisment and its Effects Upon the Business World.



FRANK S. DURKIN  
*Attorney at Law*

1. Sacramento Redevelopment.
2. Old Sacramento Historical Area.



CLARA E. RAYON

1. Your Job.
2. The Woman's Role in the Chamber of Commerce.



JOHN H. HINES  
*Delta Chapter Chairman*

1. Opening the Golden Door.
2. Shortcut to Success in Selling.
3. Stop Forgetting.



ROY H. CRAK  
*Radio Station*

1. Nobody Likes Radio But the Librarian.

Serving on the Chamber of Commerce Speaker's Panel, the author had many opportunities to promote the broadcast medium.

in to serve as disc jockeys for an entire broadcast day in an effort to raise funds for a local hospital expansion program. Another example was a Mothers' March for the March of Dimes led by local disc jockeys over a given area with broadcast reports as to where the line of march was proceeding. Is this not excitement? Is this not involvement? Is this not good radio?

## PROGRAMMING "SERVICES"

No matter what Sound you are playing (or contemplating changing to), there are certain basic "services" that radio can (and should) offer to its listeners. To what extent and what refinements you elect to provide such services is dependent upon your particular area. Climate, geography, and modes of living, for example, differ, and what may go well in one place would be absurd in other places.

What "services" can radio offer?

**Time:** Very basic and fundamental. People all over the country govern their lives by the clock. People wake up wanting to know what time it is. They have to know how much time they have before they must leave the house for work, for school, for other routines or special events on their agenda. Ask your local telephone company for an estimate of how many calls are made to P-O-P-C-O-R-N (or whatever number) in the morning for the correct time. Then ask your personal acquaintances to see how many people wake up to a clock radio.

The need for knowing the time does not cease to exist once everyone in the household is on his feet and sufficiently awake to engage in whatever daily activity he must. People want to know throughout the day how to pace themselves and that clock is all-important to them. Although we are a nation rich in wristwatches and clocks of every description, we are basically too lazy or too busy (or a combination of the two) to check a clock as often as we would like. So when a voice on the radio tells us what time it is, we are grateful for this service. In traffic times, more than other times of the day, practically all stations use more frequent time announcements. Whether it be after every other record, ten times an hour, or whatever, there should be some kind of pattern. This not only helps the airmen, but the listener as well. We're establishing a sort of dependency; the listener knows that he will be provided this service with some regularity.

Time checks should be clear to the listener. Don't use: 7 1/2 minutes after 8; people do not set their watches or react to time in halves or quarters of minutes. Don't use: in 7 minutes, we'll have the 8 o'clock news; people are not mathematicians, especially early in the morning. Don't use: it is now 8:50... say 10 minutes to 9; again, people are not mathematicians interested in transposing figures. Service them; don't confuse them.

Time is a saleable feature. Some accounts especially like to purchase a flock of time checks. "The time is 8:30... time to shop.. Jones'

Market for best values." Time countdowns can be used on special sales. "The time is 8:30... only two hours left on the carload sale at Jones' Market."

Weather: Also a very basic and fundamental service. Everybody uses this information. People wake up wanting to know what the weather is going to be like. How do they dress for the day? Emotionally, they are also asking what is their outlook for the day? Gloomy, glum weather certainly isn't the most inviting; snowy weather could mean shoveling the driveway before even beginning the day's actual labors, etc. In addition to the actual "partly cloudy" or "clear through tomorrow," people are concerned with the high and low temperature predictions. In weather, we also have the uniqueness of projections because many of us think in terms of tomorrow or we are inclined toward planning our weekend activities somewhat with the weather in mind. Depending upon your coverage area, weather forecasts may vary for each community you serve. In this case, each forecast should clearly indicate the specific areas and communities covered. Again, as with time checks, weather forecasts should be aired with some regularity. Many stations append complete weather wrapups to newscasts and drop in current temperature readings between newscasts. Others give wrapups more frequently, but in an abbreviated version, in addition to the appended newscast version. Singular changes in the weather or extreme inclement weather suggest more frequent reporting as if it were a running news story (and should be treated as such). Some engage consistently in 5-day long-range forecasts in addition to the daily prognostication.

Weather can be a saleable feature, particularly for certain accounts. "Cream of Wheat" cereal did a notable job with their weather campaign. Tire accounts, air-conditioning, ski shops, swimming pools—all logical prospects. Some contracts are written for use when specified temperatures prevail; e.g., when the temperature goes above 95°, run the spots for air-conditioning. In the delivery of weather, simplicity is a virtue. Long harangues, that only professional weather people can understand, defeat the whole concept of "service." At special times of the year, your local weatherman can provide frost reports for those interested in servicing agricultural needs. This is usually confined to evening and early morning reports.

Road Reports: Timely, topical, and temperamental. You've told your listeners the time of day, and what to expect in the weather department, now you have to guide them as to road conditions so they'll know what to expect in going about their business. During inclement weather, people have learned to anticipate traffic jams, slow-moving road traffic and stalls. Slippery or icy roads cause tie-ups through accidents and perhaps stalled cars in cold weather. Those dependent

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RADIO LOS ANGELES



STATE OF CALIFORNIA — HEALTH AND WELFARE AGENCY  
DEPARTMENT OF MENTAL HYGIENE  
**CAMARILLO STATE HOSPITAL**  
BOX 'A'  
CAMARILLO

RONALD REAGAN, GOV. '66

April 28, 1967



Mr. Alan Harvey  
KPOL  
5700 Sunset Blvd.  
Los Angeles, Calif. 90028

Dear Mr. Harvey:

You may be interested in knowing that the interview about the Children's Treatment Center which you presented over the radio a week ago was well received, not only by many employees at this hospital but by the public at large. I received letters from the Los Angeles area and I heard comments from people in this area which were very gratifying to me. I didn't realize that KPOL had so many fans in Ventura County. I am sure KPOL rendered a fine public service by presenting this interview and informing the public of the events which have been of public concern since staff cutting in the Department of Mental Hygiene was announced through press releases.

If a tape recording of this interview can be made available to us, I would appreciate it very much. In any event I would like to have my tape recording returned to me which I gave to you when you visited the hospital. I hope that you will again be able to visit our hospital in the not too distant future.

With kindest regards,

Sincerely yours,  
*Robert I. Rieger*  
Robert I. Rieger, M.D.  
Assistant Superintendent  
Children's Services

NIR:gh

ital Cities Broadcasting Station • 5700 Sunset Boulevard, Los Angeles, California 90028 • Hollywood 6

This publicity release (and the two that follow) capitalizes on reaction to public service programming.

upon cars will be particularly interested in road reports and may think of alternate routes or of leaving earlier when they learn of existing conditions. A number of people depend upon commuter vehicles which run on time schedules; this means allowing extra time to make connections with public transportation. Close coordination with the Highway Patrol will provide the coverage that you should be broadcasting. In some cases, you can obtain permission to tape the voice delivering such information, providing a more authentic flavor. The only caution here is that the tape be edited; sometimes you will receive too much of a detailed report and this could confuse the listener. You have to determine the service area such reports should cover and keep them consistently generic to this service area.

Some stations own outside facilities that report back regularly by means of two-way radio. A helicopter flying over heavily traveled areas is used by some stations, especially in large urban areas where traffic problems are expected as a matter of routine. Another method used by many stations to originate on-the-scene reports is two-way radio equipped cars. All mobile units, of course, serve as reporters for the station's news department should any accident occur at the time that they are patrolling. They can be directed to the scene within minutes and furnish on-the-scene reports. Both afford an aura of excitement and activity that helps lift the whole sound of the station. It strengthens that "you are there" feeling. Some say improvise these outside facilities if you don't have the budget to devote to them. Work out an arrangement with service stations that are propitiously located near heavy traffic arteries. Regular calls (kept brief) put you on the scene at little out-of-pocket expense. Many commuters say that they can write the script; that is, they know that when they hit a certain intersection at a certain time it will take them so many minutes to get by that spot. Yet, even with this blasé attitude, they still want to know how conditions really are. They're sitting in their cars at this particular situation—a captive audience. No matter what the mechanics and the degree of involvement, there should be provisions for this type of service.

In the summertime, road reports are important on weekends. Learn where people go for recreation and check the roads they must take to get there. Service this aspect of it. Winter sports are the rage in some parts of the country. It is important for them to know road conditions in those sports areas. Lastly, construction of new roads and alterations to existing ones is a never-ending process. Information about official alternate routes should be obtained from the Division of Highways and relayed to your listeners. Be with the listener as he prepares to leave his house and stay with him on the road. If you're a 24-hour station, you can build up a great rapport with the truck-driver as you provide him with accurate reports on road conditions up ahead. All-night diners and restaurants are likely prospects for

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RADIO LOS ANGELES



THE PACIFIC TELEPHONE AND TELEGRAPH COMPANY

741 SOUTH OLIVE STREET LOS ANGELES, CALIFORNIA 90028 AREA CODE 213 621 88

December 19, 1966

Mr. Tony Kost  
KPOL Radio Station  
8700 West Sunset Boulevard  
Los Angeles, California 90028

Dear Tony:

Thank you very much for the opportunity of sharing the air with you on December 12th. So far we have had 26 phone calls from schools and business firms from Long Beach to Van Nuys inquiring about our Political Interest Program.

I have a great deal of respect and admiration for the management of KPOL and you in particular. It is continually refreshing and educational to listen to your commentaries--'Keep it up!' As a matter of fact, James Marine, Edmonds Haddad, and the entire staff in my opinion are excellent commentators.

Enclosed is a unique collection of historical front page accounts of events of the year from 1690 to 1965 for your use as my token of appreciation for your support of our program.

May you and yours have a very Merry Christmas and a healthful and Happy New Year.

Sincerely,

*Gordon*

Local Cities Broadcasting Station - 5700 Sunset Boulevard, Los Angeles, California 90028 - HOLLYWOOD

your All-Night Show to reach truckdrivers and others on the road at that time.

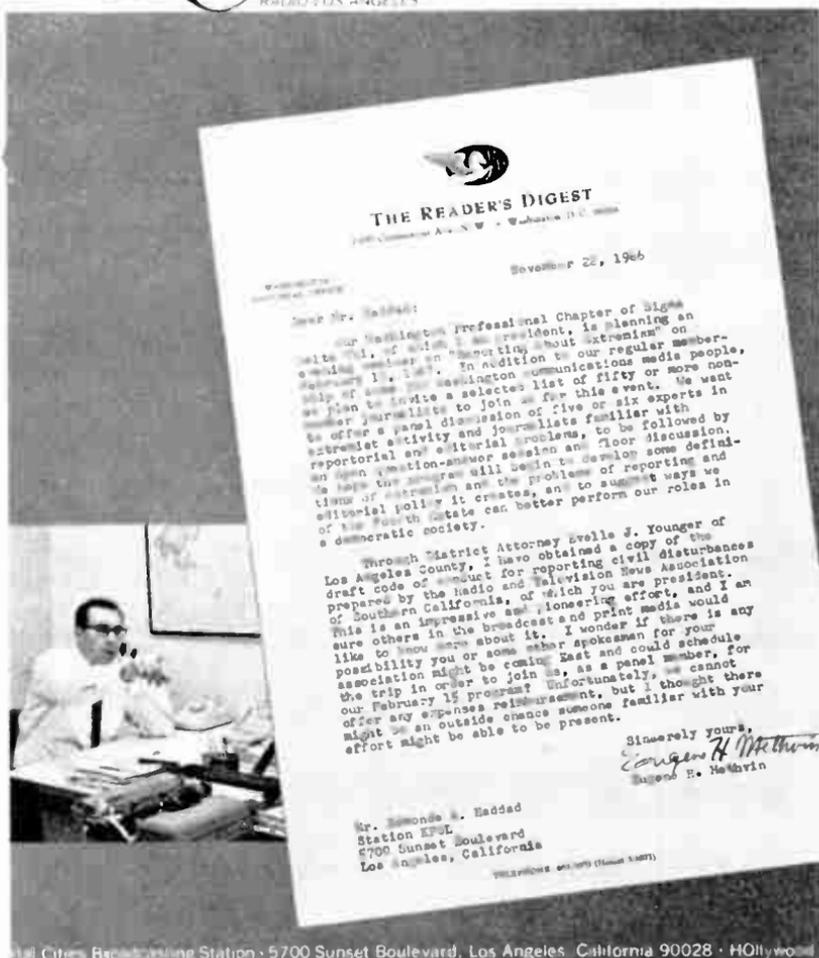
**Commuter Vehicle Reports:** Closely allied to road reports are commuter vehicle schedules. Weather conditions and traffic tie-ups affect them, too. Set up a working arrangement so that you can inform people of a late arriving train. For example: "The 8:10 Toonerville train bound for Spodunk will be arriving 20 minutes late at the North Station." Or you can report the fact that the train is on schedule. Only engage in this type of reporting for the leading commuter vehicles; otherwise you'll begin to sound like a Greyhound bus depot.

**School Closing Reports:** Parents and students alike are concerned with whether or not Johnny has to go to school today. Weather conditions and health hazards could affect the closing of a school. In such cases, a pre-planned liaison with the school district office will provide the necessary information. Broadcast only official information; do not rely upon the president of the PTA or anyone else but an official source. No doubt your switchboard will be tied up by people wanting to know about specific schools and specific sessions. That is why it is important to relay official information as provided by the school officials themselves. People are almost wholly dependent upon a radio station for this particular service. Be sure to provide it accurately and with the necessary frequency to assure its effectiveness.

**Community Calendar of Events:** People want to know what is happening in their community. Organizational meetings, special events, speakers on special subjects, et al. Invite all organizations that have regularly scheduled agendas to send notices of their activities to the station. Some stations obtain a list of organizations from the Chamber of Commerce and directly contact each publicity chairman to inform him of the station's service. The only criterion in this area is that the announcements which go into the Community Calendar must be of a non-commercial nature. It must be for the benefit of the various organizations involved. To try to prostitute it in a few isolated cases would defeat the whole purpose of this feature. Keep announcements brief, providing a basic description of the event, date, place, time, and fee, if any. Sometimes you can group two or three of these events together in one announcement. Request that organizations send in their material as much in advance as possible. Some stations have this service voiced by a female who then becomes identified as the Community Calendar Girl.

Such a service can be aired every two hours without sounding like a bulletin board. People want to know; yet be careful of the dosage. It can be overdone and its effectiveness watered down. Once it gets

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**KPOL**  
RADIO LOS ANGELES



**THE READER'S DIGEST**

201 Constitution Ave. N.W. • Washington, D.C. 20036

November 22, 1966

Dear Mr. Haddad:

Our Washington Professional Chapter of Sigma Xi, of which I am president, is planning an evening meeting on "Radio City About Extremism" on Wednesday 11, 1967. In addition to our regular membership of some 200 Washington communications media people, we plan to invite a selected list of fifty or more non-member journalists to join us for this event. We want to offer a panel discussion of five or six experts in extremist activity and journalists familiar with reportorial and editorial problems, to be followed by an open question-answer session and floor discussion. We hope the program will begin to develop some definite lines of extremism and the problems of reporting and editorial policy it creates, and to suggest ways in which the Fourth Estate can better perform our roles in a democratic society.

Through District Attorney Evella J. Younger of Los Angeles County, I have obtained a copy of the draft code of conduct for reporting civil disturbances prepared by the Radio and Television News Association of Southern California, of which you are president. This is an impressive and pioneering effort, and I am sure others in the broadcast and print media would like to know more about it. I wonder if there is any possibility you or some other spokesman for your association might be coming East and could schedule the trip in order to join us, as a panel member, for our February 15 program? Unfortunately, we cannot offer any expense reimbursement, but I thought there might be an outside chance someone familiar with your effort might be able to be present.

Sincerely yours,  
*Caroline H. Matheson*  
Caroline H. Matheson

Mr. Ronald E. Haddad  
Station KPOL  
5700 Sunset Boulevard  
Los Angeles, California

THE READER'S DIGEST (Nov 22, 1966)

Los Angeles Broadcasting Station • 5700 Sunset Boulevard, Los Angeles, California 90028 • HOLLYWOOD

around that you are most cooperative in providing free time for these announcements, organizations will put you on their regular mailing list and talk about it among their members. This is a good way to build listenership, since next to hearing their own names on the air (and this could be worked into the Community Calendar announcement also) people like to hear the names of groups with which they have some kind of affinity.

Educational Reports: With the increasing nationwide interest for more training and education, people are sensitive to the values afforded by higher education. Whether or not they are a candidate for a degree is inconsequential; there are many people who want to know what is happening in the world about them. Night courses and extension courses are mushrooming all over the country. This thirst for knowledge and awareness can be met through publicizing activities available in your listening area. Universities, colleges, and junior colleges are keenly alert to the need for communications. They want to inform, they want to be ingested by the community, they want to grow academically as well as physically. Today, their public relations arms are interested in working with various publicity media. News releases of this nature are frequently issued and can be adapted for instant radio use. In addition to the various activities in your area, alumni chapters are interested in maintaining a certain level of independent activity and participation on their own. News of their affairs should also be publicized. Perhaps there is someone on your staff who could act as the Voice of the Campus and be identified in much the same manner as the Community Calendar Girl, or perhaps it could be a professor from a local college. When you play up school activity, you are appealing to many segments of your audience—the parents who may have youngsters attending college (or about to) and the student body itself. Consider also the fact that, even if there is no direct connection, there is a strong community spirit in each of us. When a local college is victorious—whether it's football, a debate, etc.—over a college in another part of the country, there is that element of pride in "our school."

What about the high school? High schools, of course, are not geared for concerts, lectures, and forums to the degree prevalent at the college level, nor is there that breadth of general activity. But those stations who aim their programming toward teenagers should carry news of activities directly relating to this age bracket. An educational report, however, is not to be construed as merely providing high school football scores. Educators, as a group, are coming out of their shells and no longer live the complete monastic existence formerly attributed to them. Contact them and see what you can work out for this valuable service of Educational Reports. Tap their brains. They may not have radio savoir faire (that's your job), but they can

offer a freshness and vitality that had never occurred to you in handling news of education. By all means, do not rely upon the pap or hack writing of some general offering that goes all over the country. Make your educational programming local, local, local.

Agricultural Reports: In some areas, this is naturally much more important than in others. In fact, to some it is a basic and to others it is as remote as a distant planet. To the degree that it effects your listening area, plan on it. Cooperation with the Department of Agriculture (Federal and State), your County Agent, various agricultural specialty associations and college departments concentrating on this specialization turn out the types of reports that will be of most use to those engaged in agriculture or related activity. The wire services provide market prices and summaries that lend themselves to various lengths in programming. Some stations inject short reports within the framework of their overall programming; others utilize 5-minute units or longer as the need presents itself. There are instances of direct pickups from the Department of Agriculture offices with programs of 5 to 15 minute duration. Where there is a limited need for Agricultural Reports, the time usually set aside for this reporting is between 5 and 6 AM.

Reports from Military Installations: If there are military installations within your listening area, then there are certain people who are interested in those activities. Work out arrangements with the Public Information Officer to provide you with announcements that would be informative and interesting for both those directly concerned and for the layman as well. Don't ever forget that everyone is sensitive to air traffic over his home and the degree of safety associated with military installations in his backyard. Anything to allay fear and explain activity and participation within the community helps all. Facts and figures about the size of the military payroll and how much is spent within the community is a boost to the business life of the community; you don't have to get up on a platform and explain this. Involvement with the military removes the stigma often connected with its very existence and translates it into another part of community life. The element of temporary residents also crops up in the minds of many. Why cater to them when their tour of duty will take them elsewhere in a few short years? Can you build listenership this way? Of course, you can. One passes along the news to the newcomer, and even those who leave can return at a future date to settle down after retirement. Reach out to them and you have made a friend.

Boating Reports: In some areas of the country, boating is a big recreational activity. Reports relating to water conditions and traffic on water arteries is of great interest. Cooperation with the Harbor

Patrol, Division of Waterways, and the Coast Guard can provide the necessary material to furnish to your listeners. Some stations maintain their own "water watch"—rent (or trade out) a boat for a certain period of time and man it on the weekends. This means patrolling up and down the main waterways and, through the use of two-way radio, providing on-the-scene reports of activity. These reports could be a good commercial vehicle for sponsors like a soft-drink bottler, a beer distributor, a dairy promoting its ice cream, a meat packer for its frankfurters and cold cuts, a sporting goods store for sportswear, etc.

Ski Reports: Depending upon your geography, ski reports are extremely useful to those dedicated to the sport. Skiing aficionados plan for their activity in advance by gathering information about the snow pack at the various places they frequent. For the weekend skier, stations start broadcasting ski reports on Thursday and carry them through Saturday morning. In addition to official state and county sources dealing with road conditions and depth of snowfall, there are commercial ski lodges who are most anxious to cooperate with you. They will provide telephone beeper reports to you and go into quite some detail about their particular areas. After all, it's a commercial venture for them and the more exposure they can get, the better their commercial return. If you obtain such reports, be careful to edit them so that you do not broadcast rambling commercial messages without the element of "service" to your listener. These ski reports have commercial significance for clients selling the ski equipment, the sporting goods store providing the sportswear, a beer distributor, a tire store, etc.

Fishing Reports: Anglers are a universal clan and they take their sport seriously. Traditionally, they go out early in the day, so the best time to reach them would be early in the morning or early evening (when they are making their preparations for the following day's activity). Stations engaging in fishing reports usually start their broadcasts on a Thursday and continue them through Saturday morning. Five-minute reports can sum up the major activity within your listening area and not interfere too much with your regular programming. If at all possible, get someone to voice these reports who knows a little bit about the activity. This coordinator can then check the various bait shops and sportsmen to provide a realistic outlook. There is nothing more frustrating to the angler when he bases his fishing upon your reports and learns that they are not quite accurate. You will antagonize him beyond belief. Respect him and try to serve him properly and you have a fan for life. Commercially, fishing reports are of interest to dealers in equipment and supplies, distributors of boats and outboard motors, a beer distributor, etc.

Marketing Reports: This is of interest to the food shopper. By checking with the wholesale markets serving your community, you can find out what fruits and vegetables are in abundant supply and what is the "best buy" for the day. Obvious commercial prospects are the various food stores.

Gardening Tips: The green thumbers are legion in our land. And now with mental health people propagandizing on the therapeutic value of getting down on your hands and knees and digging in the earth, more green thumbers are recruited for any number of diverse reasons. Whatever the motivating force, people take pride in the appearance of their gardens. When the season for activity is practicable in your listening area, furnish your listener with tips that you can garner from commercial organizations connected with the field, as well as state agencies, college departments of horticulture and botany, and the wire services. The length of these tips can be condensed into announcements or expanded into programs of 5 or 15-minute duration, and broadcast any day of the week, since minor and/or major work can be done almost any time by either the female or male member of the household. You can even run contests for the most attractive landscaping in the area; a flower show; the best gardening tip of the week, etc. Make it interesting and exciting and you will always have a good talking point among your listeners. If there is some specialist in this field who can voice your gardening tips on the air, so much the better. Commercial application can be worked out with nurseries, department stores, and discount houses featuring gardening supplies.

Horoscope Reports: This is not the most constructive kind of service to provide on the air, but there are stations that have used it effectively. It is strange to learn how many people show a degree of dependency on horoscope predictions. Check your newsstand dealers to see how many magazines they sell in this category and you can begin to learn what a fair-sized business this is. The only caution here is that you do not run the station according to the information prescribed in horoscope books and magazines.

Do-It-Yourself Tips: With many people in our country enjoying a higher level of living, there exists a dichotomy of more free time and higher prices charged for home services and repairs. There was a time when we could call in a carpenter to do some work for a "reasonable" charge. In today's economy, skilled labor costs of this nature have gone up considerably. Therefore, since people have more time, they go at these "little" jobs themselves. In many cases, this handy work has developed into a considerable hobby with people. They enjoy "fooling around" in the workshop they have created and they have become pretty adept in handling uncomplicated tasks.

The do-it-yourselfer is a good market. He can be reached on the air through various tips and helps that you can provide. It can be done through a series of announcements or through a 5 or 15-minute program. Without visual aid to depend upon, the tips must be thoroughly explained and kept as simple as possible. If you have an idea as to the cost of material required for each project described, make sure that it is given. Don't try to defeat the purpose of the service by getting into elaborate projects or trying to continue them on a future program. There have been effective do-it-yourself programs utilizing two voices, one posing the questions and leading the program along and the other answering the questions. Sponsorship of a local hardware, paint, or hobby store, with additional hints provided at the point of sale, should wrap it up into a highly merchandisable feature. Prizes or awards for the best workmanship achieved through listening to the tips broadcast would give it a promotional value as well. The winning entries can then be displayed at the station for drop-in visitors to see.

The Women's World: You don't have to be an ardent booster of The Feminine Mystique to understand why so many advertisers vie for female attention, support—and spending. The hand that rocks the cradle does a lot of other rocking in so many ways. During the daytime hours when that homemaker (housewife is obsolete, they say) is tidying up the house, taking care of the youngsters and out shopping, there is a definite attempt to "reach" her on the radio. Some stations have 5 or 15-minute programs geared toward the feminine set; others have a series of announcements trying to accomplish the same objective. Both sizes (programs or announcements) have basically similar program fare. This consists of beauty tips, fashion hints and styles, figure exercises, advice in handling domestic situations and who's where and what's what in the world of celebrities. Sometimes these announcements or programs are delivered by female voices to further establish audience rapport. Even when there is not a female voice available, stations consciously seek sexy sounding male voices to woo the audience. The 9 AM-12N time period is usually considered the "Man around the House" time. However you do it, cater to that female segment of the audience, which is quite sizeable during the daytime hours. Keep those gals informed and don't permit anyone to "talk down" to them about their interests. It may be inane to the person delivering items from The Women's World, but it could be pure gospel to those on the receiving end. They will detect any attempt to demean what is important to them. Fortunately, women are a vocal group and they will have an opportunity to rectify any "injustice" they might feel through writing and/or calling in to register their complaints. Cater to them and you have a built-in loyalty factor. Commercially, there are many potential advertisers interested in reaching your female listeners—dress shops, department stores, beauty salons, gift

shops, sewing machine stores, shoe stores, etc. Clients are fully cognizant of the influence wielded by the lady of the house and can recognize what you are talking about the minute that you start outlining to them how your station attempts to cultivate and lock-in female audiences at certain hours.

Senior Citizen's World: With the population of our country becoming proportionately heavier in the number of those living longer lives, we have with us today an entire new group called the Senior Citizen. He is not an invalid nor a semi-human being—he is a vital, contributing element in our society. Chances are that he is retired, but there are still some very active in the business world. As a group, they have problems and activities that are unique to them. In certain parts of the country, whole communities are sprouting up, catering to these problems and activities. How does radio fit in? Announcements and programs geared to their informational needs can keep them informed and establish a better understanding of their particular situation among the members of the general community. Commercially, though, this is an extremely limited kind of a market.

Medical and Health Tips: We live in a world of great scientific knowledge. Advances are made every minute and people attuned to this progress are anxious to learn how they, specifically, can benefit. Radio can aid in the dissemination of such information, but only when there is a cooperating entity—such as a qualified, responsible doctor, a local medical society, or a national council of medical practitioners—can you present such material with sufficient authority. You are not entering the field of do-it-yourself brain surgery; you are trying to call attention to first aid treatment, how to avoid a sunburn, recognizing poison ivy, avoiding backache, bicycle safety, preventing home falls, etc. You are providing a service, not replacing the services of a competent physician. For commercial tie-ins, any account interested in an institutional or prestige approach can find great identity here. That client can promote such a feature in his direct mail or other literature for his customers.

The foregoing represents a sampling of the directions you can take to reach and hold your audience. You're providing something for them—you're living their lives with them. You're involved. Some stations derive additional promotion by preceding each service with "Service (your frequency number); (the service)" and some sound and/or musical identification. Capitalize on these services and judge the response yourself.

## NEWS

We are living in a most amazing world, in a world where isolation is an archaic word. There is an inter-relationship on so many levels, and whether or not we care to recognize it, we're involved. And as involved people, we want to know that with which we are involved. We must be informed. The trite expression "What's new?" takes on newer dimensions in this shrunken world of ours.

"News has been defined as "history in a hurry."\* This is true and this is radio's forte, an arena into which no contender can safely enter. The radio networks have capitalized on this and embraced it so thoroughly by programming accordingly. With electronic journalism, people know now what has just happened. Our youngsters are growing up in a world that will see the passing of the newspaper in its traditional form. With its sister electronic journalistic medium, television (complementing radio), there is an immediacy and actuality that print can't possibly match. The upcoming generation is accepting electronic journalism as a way of life. And as a way of life, this imposes responsibility and direction in the entire management of news.

In an article entitled "The Need to Know,"\*\* questions were posed to a radio station by a listener that reflect the climate in which we must couch our thinking and attention to news. In their sequence, these questions were raised:

- Who determines what stories are covered?
- How detailed are the stories?
- How often are the stories repeated?
- In controversial matters, are both sides of the case aired?
- How much reliance is there on the news services furnished to stations?
- How big is your news staff?
- Are your newsmen trained in journalism?
- Do you have any connection with a television station or a newspaper for additional news sources?

In the light of this imposing battery of questions, start to ask yourself how many stations can afford to have anything but a "rip and read" operation with news being provided by a solitary wire service machine? The profit motive is naturally omnipresent. The staffing of a news department to some managers may mean the difference between black and red ink. Fortunately, in today's market, news is saleable—

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\* Reinsch and Ellis, Radio Station Management (New York: Harper & Co., 1960) p. 106

\*\* Journal of Broadcasting, vol. 9 #3, 1965, p. 191

# TIME



Los Angeles' KABC hired a pair of chatty girls, blonde Kelly Lange and brunette Lorri Ross, to be traffic spotters. Outfitted in snug, silver pants, the girls quickly mastered the special vocabulary used to describe the chaos beneath them.

TRAFFIC REPORTERS ROSS & LANGE  
Sauce for the "spaghetti bowl."

HENRY R. LUCE

Promotion piece based on Time magazine story.

saleable as a program entity and/or saleable in that it helps the station's overall ratings and image.

As opposed to a spot announcement saturation campaign, a sponsored newscast invariably has an opening and closing billboard plus a minute or a minute and a half of commercial content. It is a franchise and a promotable item for the station and the sponsor. In signing a contract for acceptance of the business, the station may commit itself to promote the newscast X number of times on the air with commercial identification in each on-air promo. The station may also commit itself to promote the newscast, again with commercial identification, in various other media. The sponsor, on his part, can promote his newscast with point-of-sale displays, mailing pieces, and reference to it in his advertising in other media. In some cases, there is a strong attachment to one particular voice who becomes the voice of the client. This newscaster can lend himself to personalizing the client and whatever promotion is being done in behalf of the newscast. This showcasing of a client's message can burgeon out into complete identification at every promotable level and create quite an impact for the sponsor. Talent fees for the newscaster would legitimately be involved if the client intends to merchandise his vehicle in an intense fashion. Some clients like to stay with one particular time segment, while others choose to rotate in order to capture more of the station's total audience. Either way, the newscast is a showcase for the client's advertising.

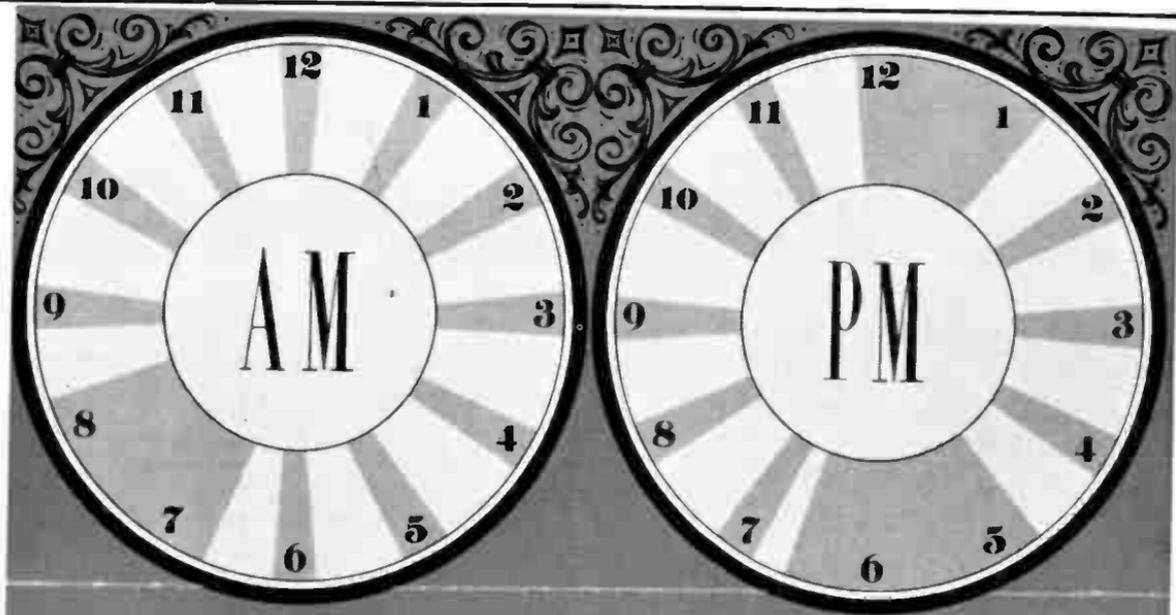
The basic appeal and selling tool to elicit sponsorship of newscasts can be summed up in the words of Dr. Ernest Dichter, President of the Institute of Motivational Research, who said: "The greater voluntary focus of attention on news results in substantially less 'detachment' from the program when commercials come on. As a result, commercials tend to get more intensive listenership, meaning greater possibility for the advertising to have more impact and activation potential. The special image of news programs as being sound, reputable, and serious, makes them ideal vehicles for many advertisers...news programs offer a public image of ingenuity and reliability, a most appropriate framework for presentation of the products and services of advertisers seeking to project a quality image to the public." \*

Apart from those stations that are all-news, or for that matter all-talk in program concept, there is a wide spectrum as to what is allocated for news. It ranges from a minimal operation making monthly payments to a wire service and nothing else to a fully-staffed news department with the necessary equipment to make it fully functional.

Where there is a news setup of any consequence, be prepared to assume responsibility for an awareness of its activity. At a 1966

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\* Impact Radio News, Edward Petry & Co. (Radio Station Representatives) pp. 14, 15



Effective news promotion flyer.

CLOCK FULL OF NEWS  
ON  
KFBK

- MORNING 6:30 to 8:15 AM
- NOON 12:00 to 1:15 PM
- EVENING 4:45 to 6:35 PM

World News — National News — Regional News — Local News  
Weather Reports Direct from the U. S. Weather Bureau — Farm News —  
In Traffic Report from KFBK's Mobile Unit — Business News—  
Stock Market Reports — Sports News  
CBS Covers World and National News . . . KFBK Covers the Rest . . .

**During the rest of KFBK's 24 hour broadcast day, you will hear  
news on the hour every hour . . . plus instant news via CBS Net-Alert**

**Stay Well Informed—Listen To KFBK/dial 1530**



## Cream of the Radio Crop for '67

BE DON PAGE

Announcer of the Year—AL WIMAN, KLAC

ST. WIMAN, KLAC's reporter at large, announced the winners of the 1967 broadcast awards for radio with a speech at the annual luncheon of the Los Angeles Radio Club on Nov. 15. The award winners were: Best News—Al Wiman, KLAC; Best Personality—Don Page, KLAC; Best Music—Bob Hope, KLAC; Best Sports—Bill Hunter, KLAC; Best Children's—The Youngsters, KLAC.



## A BREATH OF DEATH

The Fatality Factor of Smog

Smog in California is on a collision course with death. Who's to blame? What must be done? During the next few weeks you'll hear the story—and the answers on KLAC.

## KLAC WINS NUMEROUS AWARDS FOR ANTI-SMOG DOCUMENTARY

KLAC Two-Way Radio Station, which sponsored several anti-smog programs, has been named the winner of the 1967 award for the best anti-smog documentary by the National Association of Broadcasters. The award was presented to Al Wiman, KLAC's reporter at large, for his documentary "A Breath of Death," which was broadcast on KLAC in 1967. The award was presented to Wiman at the National Association of Broadcasters Convention in Las Vegas, Nevada, on Nov. 15.

documentary Special Award for Best Anti-Smog Documentary—KLAC

documentary "A Breath of Death" was a series of radio programs with accompanying TV spots.



**SMOG FIGHTER HONORED**—Mayor Sam Yorty, right, presents special City award to KLAC Radio reporter Al Wiman in recognition of his documentary series on smog, "A Breath of Death." The series, broadcast on a daily basis for two weeks during November, attracted more than 500,000 pieces of mail. Reporter Wiman traveled throughout the nation to gather material for the series.

## ETS VALLEY AID IN SMOG BATTLE

# Newsman Fights 'Breath of Death'

Al Wiman is a journalist with a mission. He has spent the last several months traveling throughout California, gathering information on the smog problem. His latest effort is a documentary series on KLAC, "A Breath of Death," which is being broadcast on a daily basis. Wiman's series is a direct result of his work with the California Air Resources Board, which is fighting the smog problem. Wiman's series is a direct result of his work with the California Air Resources Board, which is fighting the smog problem. Wiman's series is a direct result of his work with the California Air Resources Board, which is fighting the smog problem.



KLAC  
Radio Station

NBC Affiliates meeting held in New Orleans, 200 station representatives signified by hand that in their stations the news director reports directly to top management.\* No buffers to stand in the way of management's attention to a key part of the operation. In this manner, the number of newscasts and the elements to be contained therein can be worked out. News doesn't operate with a special portfolio; it just stays with a situation that is unique unto itself. Management knows the objectives that are assigned to it and surveys the guidelines continually.

The new FCC program form, which replaces the old Section IV, makes management very well aware of the importance and responsibility that it assigns to news. For the following information is asked about the applicant's news programs: the staff, news gathering facilities, news services, and other sources utilized; and an estimate of the percentage of news program time devoted to local and regional news during the composite week.

Most stations have a News Director who must enlist the aid of staff disc jockeys to complement his news staff. When he is out on a news story, he is dependent upon these other men to prepare and voice newscasts. When he is at the station, he is also dependent upon others to help out with telephone beeper stories, writing, and newscasting. Even if he pulls a split shift to cover the key traffic time periods, he is only one man and must rely on others to follow through on the schedule that he has laid out.

Presentation of the news (the showmanship part or the delivery) has a lot to do with the credence that all stations would like to have associated with their newscasts. Some stations have news machine sound effects in the background all the way through a newscast; some use sounds to punctuate each story as they deliver them; some use two voices. No matter what the physical form, it should be delivered with the full impact that news demands to make it effectual. Authoritative delivery will encompass comprehension of the stories (with correct pronunciation of names and places) that exudes meaning to the listener. Associated with its presentation is the physical place on the log for a newscast. Some stations like the on-the-hour concept; some the on-the-half-hour concept; others at odd times, e.g., 20-20 news—20 after the hour and 20 before the hour. Establish the exact pattern that you have worked out so that the listener can relate to this pattern and automatically gear himself for your news.

Network affiliates sometimes let the network completely supply the national and international part of the station's news, while they supplement with local and regional news. Sometimes where the local station enters into the national and international coverage, good use can be made of the various closed-circuit feeds that networks provide

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\* *Variety*, 10/19/66, p. 30

UPI AUDIO LOG  
Thurs. 7/27/67

Sample daily log (fed on news wire) of UPI audio material. Length of material, whether a voicer (v) by a reporter or an actuality (a) by the person making the news, place of origination, and subject matter are included for editing purposes.

1. :55V-Wash (Fulsom) Today in Wash.
2. :39V-NYC (Peters) Wed. stocks
3. :67V-NYC (Kerins) Sports in brief
4. :38V-Wash (Burnett) UPI Farm Rpt:1967 lamb crop
5. :43V-Detroit (McAloon) Rain helps cool things off in riot scarred city
6. :46V-Detroit (McAloon) Many homeless in wake of riots
7. :30A-Detroit (Natl. Grdmn. w/CKLW reporter Dick Smyth) Can't underst. thinking of snipers
8. :45V-Phoenix (John Policy) Continued violence in Phoenix
9. :45V-Wash. (Milton Benjamin) H. Rap Brown out on bail, to meet w/negro ldrs.
10. :45V/A-W. H. (Thomas w/LBJ) LBJ keeps eye on racial prob.
11. :34V-Cap. Hill (Burnett) Hse. unAm. cmte. to invest. riots
12. :38V-Cap. Hill (Burnett) Hse. approves 900 Mil. dollars for econ. aid to south amer. countries
13. :46V-Winnipeg (Larry Bortstein) Another record day for US at PanAm games
14. :47V-Montreal (Ron David) DeG. concludes stormy visit to Canada
15. :45V-London (Lindsay) Lynda Bird lives it up in London
16. :34V-London (Lodge) Queen Mary to go to Long Bch., Calif.
17. :44V-London (Lindsay) Much crit. for DeGaulle
18. :48V-Cambridge, Md. (Emil Sveillis) Tension of another kind
19. :44V-Saigon (Reilly) S. Viet. call for UN observers to watch elections
20. :38V-Saigon (Reilly) US base hit by Comm. mortars
21. :52V-Saigon (Reilly) US casualties lower than S. Viet. for 2nd week
22. :38V-Saigon (Reilly) Gen. Larsen leaves Viet. after 2 years
23. :41V-Saigon (Reilly) Viet. Cong attack civilians

## SECOND AUDIO ROUNDUP

24. :38V-Paris (Aline Mosby) Dior gives only passing nod to long skirts
  25. :37V-Paris (Priaulx) DeGaulle returns form tumultous Canadian visit
  26. :44V-Saigon (Reilly) Buddhist ldr. wants Sept. elect. postponed
  27. :33A-Detroit (Newsman Tom McIntyre in mobil unit, talking to engineer and WSYZ News Director Frank Tomlinson) Pinned down by sniper fire
  28. :40V-London (Lodge) Next 2 months crit. for Mac
  29. :45V-London (MacKay) Queen Mary to Long Beach by Oct.
  30. :43A-Trenton (NJ Gov. Hughes) Deplores attempts by some NJ Republ. to make riots a political issue
  31. :29A-Trenton (Hughes) Riots in Newark etc. , NJ prob. & US prob. society must win
  32. 1:30 (spec. length) V-Detroit (Fred Stowe) Costs of riots
  33. :42V-NY (Abraham) NY trying to keep lid on race troubles
- SPORTS 3:30V/A-(Ingles w/Bryon Nelson) What happened in the PGA?

## THIRD AUDIO ROUNDUP

34. :39A-Cap. Hill (Whitney Young, Ex. Dir. Natl. Urban League) Before Sen. Gov. Ops. Subcmte., must cure domestic ills 1st
  35. :43A-Grand Canyon, Ariz (Bill McMullin, Asst. Mgr. Gr. Can. Natl. Park) Discusses danger of sightseeing flights
  36. :22A-Grand Canyon (McMullin) Des. how rangers got to wreckage
  37. :32A-Detroit (Col. Lewis, 101 Airborne) Background on units
  38. :45V-W. H. (Thomas) LBJ sifting riot evidence
  39. :38A-Wash (Dan Moynihan, Harvard Prof) Test. bef. Sen. Govt. Ops. Subcmte., Whites must not be indiff. to negro needs
  40. :42V-Cap. Hill (Fulsom) Sen. Morton wants emerg. pgm. to deal w/riots
  41. :42V-Cap. Holl (Fulsom) Sen. Symington wants US w/draw from Viet.
- REFLECTION 3:30V/A-(Duff Thomas w/LBJ) Appeal to rioters at Rose Garden

## FOURTH AUDIO ROUNDUP

- 42. :45V-Detroit (McAloon) Gov. & Mayor ask fed. aid
- 43. :44A-Detroit (Gov. Romney) Fed. aid shud include riot damage
- 44. :46A-Detroit (Romney) Curfew lifted, gas sales modified
- 45. :39A-St. Petersburg, Fla (Marvin Davies, Field Dir. NAACP Fla.) Aga. viol. but underst. frustrations
- 46. :45A-St. Pete (Davies) Red influence. . .nonsense
- 47. :15A-Detroit (woman in st.) Riots not over, sit. crying shame
- 48. :46V-Wash (Thomas) LBJ considers fed. disaster aid for Detroit
- 49. :37V/A-Wash (Burnett w/H. Rep. Brown) Brown says viol. the Amer. way
- 50. :40V-London (MacKay) Gov. bans Carmichael
- 51. :43V-London (MacKay) Rpt. says diamond supply running out
- 52. :47V-London (Lodge) Suspect DeGaulle out to change balance power
- 53. :37V-Hong Kong (Harridan) Hong Kong trouble seen local
- 54. :27A-Wash (Dan. Moynihan) Fed. Gov. ignored trouble of poor in DC
- 55. :45A-Wash (Sen. Symington) Should stop fighting N. & S. Viet.
- 56. :36V/A-Phoenix (Tom Kay w/Mayor Milt Graham) Curfew again for tonight
- 57. :40V/A-W. H. & Thomas w/LBJ) Money-saving DOD employes honored
- 58. :34A-W. H. (LBJ) Military will not lack money
- 59. :17A-Wash (Rap Brown) Blacks have been defensive, may turn aggressive
- 60. :43V-Detroit (McAloon) Push on for fedl. aid
- 61. :46V-Detroit (McAloon) Dispute over riot motivation

## FIFTH AUDIO ROUNDUP

- 62. :44A-NY (Gov. Rockefeller) Wouldn't hesitate to call on troops
- 63. :38A-Mount Vernon (Joseph Vacarella, Mayor) Emerg. declared
- 64. :45V-W. H. (Thomas) Fed. aid for Detroit
- 65. :45A-New Orleans (Gov. McKeithen) Requesting all Govs. meet in N.O. on riots
- 66. :27A-Cap. Hill (Sen. Tydings, D-Md.) Prefers jt. comm. to study crime over anti riot bill
- 67. :34A-Cap. Hill (Sen. Morton, R-Ky) Discusses his riot proposal
- 68. :34A-Cap. Hill (Morton) Suggests LBJ crit. Romney bec. he is a Republ.
- 69. :39V-Cambridge, Md. (Emil Sveillis) Cambr. pol. ch. blames communists for rioting in his city

- 70. :40V-Wash (Fulson) Firemen ask for fedl. legis. to protect them in riots
- 71. :45V-Saigon (Reilly) Turnaround time for freighters cut to 7 days
- 72. :40V-W. H. (Thomas) LBJ rpts. to nation tonight  
(Editors: The UPI Audio Net. will carry Pres. Johnson live at 10:30pm EDT. Audio White House Staffer Duff Thomas will open & close the show.)
- 73. :38V-Detroit (McAloon) Curfew lifted
- 74. :36A-Det. (Nadine Brown, Comm. Ldr.) Meetings mean nothing
- 75. :40A-Det. (Pres. Liaison Cyrus Vance) Cooperation ends violence
- 76. :32A-Det. (Gen. John Throckmorton) Military to be phased out of Detroit
- 77. :42A-Det. (Gov. Romney) Hopes rioting is over
- 78. :20A-Detroit (Romney) Apathy produced catastrophe

#### SIXTH AUDIO ROUNDUP

- 79. :28A-Det. (Walter Reuther, Nd. of UAW, spks. at meeting of civic ldr.) Cong. is a million miles away from reality
- 80. :42A-Det. (Romney) Reimposes curfew
- 81. :41V-Det. (McAloon) Sightseers & gawkers forced Romney to renew curfew
- 82. :30V-Winnipeg, Can. (Larry Brotstein) US women's basketball team beats Cuba in Pan Am. games
- 83. : V-W. H. (Thomas) LBJ speech wrap
- 84. :51V/A-Wash (Burnett/Sec. Ag. Freeman) Farmers urged to avoid panic marketing of wheat

#### ADDITIONAL CUTS

- 85. :44A-W. H. (LBJ) Annc. appointment of spec. advisory comm. on civil disorders
- 86. :32A-W.H. (LBJ) Rioting was not a civil rts. protest
- 87. :34A-W.H. (LBJ) Criminals must be punished
- 88. :46A-W.H. (LBJ) Orders new training standards for riot control
- 89. :18A-W.H. (LBJ) No rewards to those who riot
- 90. :08A-W.H. (LBJ) Advise to citizens, if you say business as usual, you invite disaster
- 91. :26A-W.H. (LBJ) Men who want progress must oppose backers of violence
- 92. :14A-W. H. (LBJ) Negro suffers most at hands of rioters
- 93. :42A-Wash (H. Rapp Brown) Calls for negroes to arm
- 94. :42V/A-Wash (Chambers w/LBJ) Speech wrap
- 95. :45V/A-Wash (Chambers w/H. Rap. Brown) Compares Pres.'s speech w/SNCC ldr's speech

# PEOPLE LISTEN TO KPOL

RADIO LOS ANGELES



BELOIT COLLEGE  
BELOIT, WISCONSIN  
September 11, 1967

Chief of the Personnel

Mr. James R. Marino, News Editor  
Radio Station KPOL  
5700 Sunset Boulevard  
Los Angeles, California 90028

Dear Mr. Marino:

Why you must have a magnificent following! I have been swamped by requests from the Los Angeles area for copies of my talk and in nearly every case the writer has referred to having heard your program.

I appreciate the way you were so faithful in quoting my exact statements and in the way the particular sections you chose were so related one to the other. Needless to say, I have been highly gratified by the response that the speech has elicited. I told you, upon before giving it that it would either go over like a lead balloon or strike a sensitive nerve. I naturally hoped and expected it would be the latter and I am gratified that such was the case.

You have been a principal booster of it and therefore I thank you so much.

Sincerely,  
*Miller Upson*  
Miller Upson  
President

WU:dk

Public Enrichment through Private Endeavor

Cities Broadcasting Station • 5700 Sunset Boulevard, Los Angeles, California 90028 • Hollywood 6-4

from material left over after editing for network newscasts. These are news actualities.

More and more, we are in a broadcast climate that panders the news actuality. This has been made possible by the innovation of portable self-powered tape equipment and the hungry yearning for radio to convince its listeners that it is first with the news by actually being there. This is good, this is radio journalism.

Yet, there are drawbacks that must be considered and guarded against in order to achieve true fulfillment from the effort expended in this direction; two blatant items to consider:

1. "There may be a tendency for a reporter to tailor his dispatch around a piece of actuality tape rather than report the story in its true perspective"; and
2. "There have been times when an actuality employed to create a live feeling has almost drowned out the reporter's narration."<sup>\*</sup>

In both instances, we see examples of the tail wagging the dog. When the reporter sacrifices the guts of a story for the sake of an actuality, the complete newscast suffers. For example, of what consequence is a speech that rambles on and on without providing the listener with some interpretation as to the content of that address and why it is being made? At times it is sometimes necessary for the reporter to do so much explaining by way of an introduction to the actuality that the actuality itself becomes an anticlimax. In fact, the complete balance of that newscast is thrown out of kilter and the listener mistakenly places emphasis on wrong things because it has been served up to him in just that vein.

Then think of those newscasts using an actuality lacking in comprehensibility because of poor technical quality. The listener had to strain to understand anything of the actuality. Naturally, there is a resentment on the part of that listener when he is not receiving anything that makes sense to him. He is perturbed and conscious of the fact that an actuality is being used for the sake of the actuality rather than for what it will contribute to informing him of things going on in the world.

Some stations depend upon stringers for news actualities as well as hard news stories. Some subscribe to broadcast news services (mostly non-network stations) of both regional and national scope to furnish reports from news capitols. Weigh the budget factor in both these cases to see if the caliber of return is justified.

In some markets, there is an affiliation with either a newspaper or a television outlet (in a few isolated cases common ownership of all three media) and that provides more of a pool for news sources. There

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\* Variety, 7/13/66, p. 31

# This is a CBS Newsroom in Vietnam.

This is how Dan Rather covered the Vietnam war. Up front. In combat. It's the only way to get the facts—to understand what's happening.

"In World War II and even in Korea," said Walter Cronkite, summing it up for all correspondents, "we had a choice whether to go into combat or not. There's no such choice in Vietnam."

We've sent our best to Vietnam. Young newsmen like Morley Safer, Charles Kuralt, Ike Pappas, Adam Raphael. Veterans like Cronkite, Seavareid, Hottelet, Callingwood.

Men like these impart their first-hand knowledge and insight to our listeners. Hour by hour. Every day.



**CBS RADIO NETWORK**



have been cases of where stations have been known to lift news from the newspaper without the latter's consent on the premise that once it is published it is public domain. One such action brought about the issuance of a temporary injunction prohibiting the station from broadcasting news from a local newspaper until twenty hours after publication.\* It is true that news leads can sometimes be found in newspapers, but care should be exercised in lifting or rewriting.

Implicit in the thinking along these lines is the conscious or subconscious sensitivity of getting embroiled with the circulatory system of the community. One station states its news function as "the day-to-day responsible, accurate coverage of City Hall and the Court House; the big story of a mine disaster; special service in time of snow or high water; motorist warnings of traffic jams or ice on the streets—this, we feel, is the job of radio."\*\*

In times of emergency, radio has demonstrated its innate ability to reach the citizenry quickly and effectively. A monumental example of this is recorded in the annals of time for Tuesday, November 9, 1965 when a vast power failure enveloped 80,000 square miles of the Eastern seaboard. It was radio that prevented panic; it was the transistor that shone in the blackout as a beacon to inform and relay messages to a very concerned populace.

Every community, sometime or other, has an emergency situation that requires immediate attention. Radio is the way to reach into the community and keep it duly informed of what is transpiring, what to expect and how officialdom would like the community to react. It's a tremendous opportunity to constantly sell the medium to the community. People begin to realize that it is radio that has informed them and entered their lives so intimately. It then begins to penetrate that radio is always there to inform them about almost everything that is happening. As a side value, a station that has mobile units traveling about the community with call letters brightly displayed contributes a promotional plus. This also is affected when a station's microphones are always about at various community functions.

An investment in money, time, and effort can pay off with a news setup. Weigh the budgetary considerations carefully and determine what your competition is doing in the way of news impact. Don't be forlorn if you can't compete in size of news staff and facilities. Ingenuity and imagination in your approach can stretch a long way.

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\* Broadcasting, 11/28/66, p. 81

\*\* U. S. Radio, 5/60, p. 32

## EDITORIALIZING

A number of stations throughout the country have dickered with the concept of the station editorial. Some have toyed with it and utilized it in a rather superficial manner, not at all fully comprehending the basic philosophy behind it. Others have invested time and money developing editorial techniques with design and responsibility. Within these two ranks fall many who have never tried editorializing for one reason or another. Perhaps for some, fear is a deterrent—fear of antagonizing someone or something, fear to experiment with something relatively new.

What are the reasons advanced by the proponents of this broadcast device? They say that editorializing:

1. Brings prestige to the station and builds a station's character;
2. Gives a station an opportunity to improve service to the public;
3. Builds audience and builds income. \*

As a prestige builder, it is contended that the station that is willing to stand up and be counted receives the accolades of genuine leadership in the community. Whether or not listeners are consistently unanimous in their agreement, they will still listen for the station's opinion. As a public service vehicle, it is argued that the editorializing station is performing a function that the FCC deems desirable—determining the needs of the area served by the station. "... the Commission has come a long way in its attitude toward broadcast editorials, from one of extreme conservatism to one of almost freedom."\*\* And as an audience builder, it is contended that more credence will be given to the regular newscasts of an editorializing station. Editorial research is necessary and the process can uncover additional information for news stories. Advertisers also want to be associated with the broadcast leaders in a community.

In deciding whether or not it is expedient to editorialize, market size has always come under discussion. It is fair to assume that some will be antagonized by the editorial concept and will switch listening and/or advertising loyalty to another station. In a larger market, there is enough total audience to go after, as well as enough total clients. In the smaller market such is not the case and herein lies

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\* National Association of Broadcasters, The Elements of Editorializing (Editorializing Conference 3/2/62) p. 3

\*\* National Association of Broadcasters, The Impact of Editorializing (Editorializing Conference 3/2/62) p. 3

the problem. It's difficult to step on someone's toes without repercussions. But like anything else, you can't be loved by everybody no matter what you do. That applies to editorializing and every other facet of your operation.

This leads to: What do you editorialize about?

Stations that have achieved some modicum of success with this vehicle express the importance of dealing with subjects close to home. Personal immediacy or involvement of the listening audience is what makes for a relationship. What affects my job, my home, and my family is what affects me. This is immediacy—the modus operandi that any average citizen can understand without having pictures drawn for him. For example:

- What is being done to attract new business to the community?
- Is the tax assessment rate equitable as well as realistic?
- What is being done about air pollution?
- Is pornography rampant in the community?
- Are the narcotics peddlers hanging about our schools?
- Who's doing what about redevelopment of the community?
- Do we need more police surveillance of outlying areas?
- Should we fluoridate our water supply?

Every community has a built-in store of editorial subjects that just won't quit. They don't always have to be sensational or melodramatic. Good substantive material carries its own dramatic punch and contributes to the overall impression of what you're trying to accomplish.

Being alert to news developments within the community furnishes raw material for subject matter. Sometimes you might get a lead from newspapers in major markets or national magazines. You might want to comment on something happening elsewhere that could have direct relevance to your community. Defense spending, food prices, power projects, supply channels—all may have roots elsewhere, but spread far and wide in short order.

There are syndicated services that provide editorials on the larger scale, from national to international in scope. These can be fine sources, but such material should be boiled down to emphasize local significance. To consistently use them without benefit of rewrite might make an operation sound extremely pretentious and supercilious. This also defeats that success ingredient of personal immediacy and involvement.

Closely related is: The format of the editorial. What length of time is devoted to it and how many times a day is it heard?

"... 250 words is about the approximate length of the average lead editorial in a newspaper. It is never too long a time to fill on a subject and frequently is not long enough in that a great deal of compress-

ion of the subject is required."<sup>\*</sup> This length comes out to about two minutes of air time.

Among practicing stations editorials are used anywhere between three and six times per day. Depending upon the nature of the subject, a campaign dealing with one issue can be spread over a number of days or contained within a few days.

Transcending, for a moment, physical preparation—who actually voices the editorials? "Some stations have experimented with outside personnel—professors of history and political science have been used."<sup>\*\*</sup> Outside personnel, however, do not represent the station and the station cannot exorcise an outsider the way that it can with its own people.

Although some stations use regular air talent, this too has drawbacks. No matter how many times it is mentioned as an editorial, some people find it difficult to separate the voices of air talent from newscasts. The credence of your newscasts in such an atmosphere naturally suffers. So, instead of building the air of editorial research, as was pointed out in the beginning of this section, it has a boomerang effect.

Therefore, someone from management should deliver the editorial. He speaks with responsibility and authority. Should any reverberations occur, it is this responsible party who can be in full control of the situation. And it also saves your news department from seeing its news sources dry up. If a news source construes an editorial as something rather personal, it might withhold information otherwise freely given.

In management's delivery of the editorial, egos should be kept in proper perspective. The manager should recognize his role in delivering the editorial and treat it as such. Vanity should be kept cooling its heels outside. The latent "ham" lurking just beneath the surface in all broadcast people must be kept just that—latent. It must never interfere with true evaluation of editorial subject matter. Personal vendettas should never be tolerated.

Who is saddled with the task of making the entire editorializing concept vital and operable? Sufficient manpower and budget are necessary. It's a time-consuming process for skilled personnel and there is no way to circumvent this. You have to determine to what degree and with what intensity you plan to pursue the project, then ground rules, work assignments and budgets can then be determined. It is not enough to say that it's a good idea and we should be doing it. By the same token, it is not enough to say let's tack it on to the work load of the least busiest of our staff.

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<sup>\*</sup> National Association of Broadcasters, The Elements of Editorializing (Editorializing Conference 3/2/62) p. 7

<sup>\*\*</sup> *Ibid.*, p. 6

An effective editorial pursuit requires thorough research and careful preparation. It is hard to generalize on time since some subjects demand more preparation than others. Add the fact, though, that the more proficient the editorialist with his tools, the more overall time is saved. At minimum, editorializing (if done on a daily basis) requires several hours per day at the station (on the phone, in the files) and at times research away from the premises. Pick someone familiar with news gathering and research and then carefully lay out what is expected of him in the way of performance. Then, give the entire project sufficient time to establish itself. Do not abort its tenure because of fear or panic. If you have embarked upon this project fully cognizant of the mechanics and inevitable ramifications, then you have mentally gauged yourself for reaction from listeners and advertisers alike.

This brings up the final point—voice of the opposition. It should be made clear that you offer a full chance for expression from opposing viewpoints. These, of course, must come from bona fide parties immediately concerned with the subject matter and not from a flock of eccentrics merely seeking to have themselves heard for the sake of being heard. The FCC questioned 72 licensees who reported they editorialized on one side of an issue but who didn't make it clear whether they had offered time for reply. \* Provide the time for opposing viewpoints and a healthier relationship with the audience will ensue.

## ELECTION POLLS

A combination public affairs-promotion activity used by some stations is the election poll. The actual poll is usually started several months in advance of a decision on a major issue or election. Percentages, rather than physical numbers, are reported on a daily basis as the mail is sorted and tallied. As the principal value of an election poll, some stations feel that people become more conscious of their responsibility to turn out on election day; also, issues and candidates are brought within focus.

Undoubtedly, though, bias could set in if one side is more aggressive in inducing its followers to send cards to the station. But it is a public sampling and everyone is privileged to write in, barring pieces obviously from youngsters and duplication of names. The station is merely reporting by actual tally the results of mail received at the station. It is a poll of its listeners within this limitation and nothing else. It cannot be viewed as a true representative random sampling of the community at large and it cannot be projected in any way against

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\* Broadcasting, 2/7/66, p.5

the total population served by the station's signal. As long as people understand this, it serves as a poll within this stricture.

Unfortunately, there are those in the community, as well as outside the community, who will try to make capital out of such information. It then becomes the old story of opportunists with figures—liars figure and figures lie. The intent of the station is not collusion with these unsavory people and it should not be held libel for any such collusion as long as everything is clearly identified on the air.

Election polls do not promise any recompense to the participating listeners and is a purely voluntary proposition inviting listeners to make their feelings known. Off the air, it provokes discussion among community residents. If people can be motivated into a consciousness about issues and candidates in a given election, then the election poll can be considered worthwhile.

## SPORTS

Following the sociological patterns of today, sports has become a strong broadcast item. With leisure time more in abundance and total family income being what it is, interest in many sports has increased by leaps and bounds. Take, for example, the expansion of major league baseball. It seems that every community wants to get into the act and root for its own ball team.

Sports today is big business. It represents sizeable investments and takes sizeable followings to maintain and return a profit for its backers. Years ago the principle product categories that would sponsor broadcasts were gasolines, beers, tobaccos, and cereals. Now, "... the gamut of products involved is so wide that clients eschew ratings and bank heavily on audience composition. Apparently, this philosophy pays off, since sports programming annually carves bigger segments of station and network schedules and each year bills bigger dollar volumes in gross revenues." \*

Besides the network coverage of such events as the World Series and the All-Star Game, there are many specially constructed regional networks to follow the teams based within the major metropolitan area in that region. Availabilities on the local station go for a premium. Usually, if the team has a fairly decent standing, there will be a waiting list of clients. Price just doesn't seem to stand in the way; these clients want in.

In carrying baseball (as opposed to football, basketball, golf, et al,

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\* Sponsor 3/7/66, p. 28

which do not make exorbitant time demands), the station has to evaluate the income returned and the built-in promotional value that is involved in giving up big chunks of time on the air. During a regular baseball season this represents several hours per day, averaging in the doubleheaders and rearrangements for games called because of weather, and requires answers to two big questions:

1. Is the sports schedule a revenue producer? If the station is in a fortuitous position where there are great demands for availabilities both locally and nationally, then there is a tremendous traffic problem in accommodating a load of approximately 170 games.
2. Will the sports schedule bring sustained audience? Or, if it drives away some of the station's regular listeners, will it attract and possibly hold new listeners. And, if so, are these new listeners worthwhile having, both in sheer number and loyalty?

These two questions—revenue and audience—must be soundly answered before a station involves itself with contractual commitments to carry any sports schedule of this magnitude.

If a station elects not to carry the schedule, it does not mean that it is abdicating its broadcast responsibility to sports fans. The wire services carry the running scores and stations can provide (and do) a worthwhile service in the reporting of scores. There are also sports wrapup programs of longer duration. In fact, some sports fans do not have the time or the patience to stay with a game in its entirety and appreciate the quickie scores and summaries. In other words, all is not lost if the complete game is not carried.

What about more local high school and college games? If there is local interest and if the broadcast schedule does not suffer for it, here is an area that does not demand huge blocks of time as frequently as pro games. In other sports, the time problem is not as acute as it is with baseball. A college football schedule is a Saturday occurrence and a pro football schedule is a Sunday occurrence. Normally, these two days are not heavy spot carriers, and a football schedule can be accommodated without too many problems. Blocks of religious programming on Sunday may cause some shifting, but the problem cannot be construed as insurmountable.

If there are high school teams with strong local following, these games may be carried, and again the problem is not great since many of these games are played on Thursday and Friday evenings in addition to Saturdays. The balance of programming and the following of the local gentry—plus revenue received—will determine the extent to which the station will become involved with these games.

Basketball events have to be placed in the same category as football in regard to frequency and would follow the same criteria for deter-

## Format for Sponsorship of WINS Sports

Live Billboard	5 seconds
Live Report	90 seconds to 3 minutes
Commercial	60 seconds

### NOTE:

All reports are carried at fixed times, mostly at :15 and :45 after the hour.  
Sports commentaries are not available for sponsorship.

## Audience Analysis of Live Sports Specials\*

	REACH	AVERAGE FREQUENCY
<b>All Day Events (15 Broadcasts)</b>		
Total Men 18+	466,000	2.7
Total Women 18+	388,000	2.4
Total Adults 18+	854,000	2.5
<b>Two Day Events (20 Broadcasts)</b>		
Total Men 18+	751,000	2.2
Total Women 18+	448,000	2.3
Total Adults 18+	1,199,000	2.2

\*Special tabulation from the Politz Study of New York Radio (Analysis of other WINS sports packages on request).

## Partial Schedule of 1968 Live Sports Specials

DATES	EVENT	FROM	REPORTER	REPORTS	COST
<b>GOLF</b>					
Mar. 9-10	Doral	Miami, Fla.	Gorham	20	\$1,500
Apr. 13-14	Masters	Augusta, Ga.	Gorham	20	\$1,500
June 15-16	USGA Open	Rochester, N.Y.	Gorham	20	\$1,500
July 20-21	PGA	San Antonio, Tex.	Gorham	20	\$1,500
Aug. 17-18	Westchester Classic	Harrison, N.Y.	Gorham	20	\$1,500
(Additional PGA Tour Matches may be covered)					
<b>TENNIS</b>					
Sept. 7-8	USLTA Championship	Forest Hills, N.Y.	Gordon	20	\$1,500
<b>1968 OLYMPIC GAMES</b>					
Feb. 4-18	Winter	Grenoble, France	Bernard	90	\$12,000
Oct. 12-27	Summer	Mexico City	TBA	90	\$12,000

WINS (New York) sports promotional material.

## Auto Racing

DATES	EVENT	FROM	REPORTER	REPORTS	COST
2/2-3	Daytona "24"	Daytona, Fla.	King	15	\$1,200
3/23	Sebring "12"	Sebring, Fla.	King	15	\$1,200
5/19	USRRC	Bridge Hampton, L.I.	King	15	\$1,200
5/30-31	"500"	Indianapolis, Ind.	King	30	\$2,500
6/14-15	LeMans "24"	LeMans, France	King	30	\$3,500
7/14	Watkins Glen "24"	Watkins Glen, N.Y.	King	15	\$1,200
7/20-21	Grand Prix	Brand's Hatch, G.B.	King	20	\$2,500
8/31-9/1	Can Am	Elkhart Lake, Wis.	King	15	\$1,200
9/14-15	Can Am	Bridge Hampton, L.I.	King	15	\$1,200
9/21-22	Grand Prix	Mosport, Canada	King	15	\$1,200
9/28-29	Can Am	Mosport, Canada	King	15	\$1,200
10/5-6	Grand Prix	Watkins Glen, N.Y.	King	15	\$1,200
10/12-13	Can Am	Monterrey, Calif	King	15	\$1,200
10/26-27	Can Am	Riverside, Calif.	King	15	\$1,200
11/2-3	Grand Prix	Mexico City, Mex.	King	20	\$2,500
11/9-10	Can Am	Las Vegas, Nev.	King	15	\$1,200

**A long list of advertisers have discovered that WINS' round-the-clock news service is the most effective ad medium in the rich New York Market. And many have found that the best buy on the station is sports news.**

**SPORTS COMMENTARY.** Every day Leonard Shecter, veteran sports columnist and reporter, comments on events and trends in the world of sports. Mr. Shecter was a regular sports writer and columnist with the *New York Post* for twenty years. Hundreds of his sports articles have appeared in leading magazines like *Esquire*, *Sports Illustrated*, *Sport* and *Good Housekeeping*.

**REGULAR SPORTS REPORTS** - Twice every hour - at :15 and :45 after - WINS carries sports headlines - everything from ball scores to pre-season previews. And for selected times of the week WINS carries fishing reports (summer and fall), a football scoreboard (fall) and ski reports (winter).

**WEEKEND LIVE SPORTS SPECIALS.** WINS broadcasts live on-the-scene sports reports half hourly each weekend direct from golf courses, tennis courts, race tracks, ski jumps - wherever the action is. In 1968 WINS microphones will be all over the world - places like Grenoble, France for the *Winter Olympics*; Augusta, Georgia for *The Masters*; Indianapolis for the *500*; Brand's Hatch, England for the *British Grand Prix*; Mexico City for the *Summer Olympics*; and all the other locations on the enclosed schedule.

# ***KFBK's*** ***sports coverage***



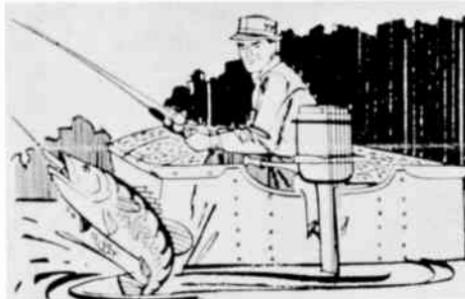
## **SPORTS NEWS**

Frequent sports news programs are regular features in KFBK's CLOCK FULL OF NEWS.

- Sports Shorts 7:55-8:00 AM (Mon.-Fri.)
- Les Williams Sports 4:50-4:55 PM (Mon.-Fri.)
- Evening Sports Shorts 5:35-5:40 PM (Mon.-Fri.)
- Phil Rizzuto (CBS) 5:55-6:00 PM (Mon.-Fri.)
- Worldwide Sports (CBS) 7:15-7:30 PM (Mon.-Fri.)

Plus weekend sports news coverage from CBS and the wires of both United Press International and Associated Press.





KFBK Keeps Its Listeners Sports Informed

KFBK — A McCLATCHY BEELINE STATION • 50,000 Watts at 1530 • SACRAMENTO, CALIFORNIA

Represented Nationally by KATZ RADIO



### **Mel Allen Gives KRAK Little League Exclusive**

Mel Allen, for many years the "Voice of the Yankees," came live and direct to the radio listeners of Sacramento exclusively on Radio KRAK during the Little League World Series, played at Williamsport, Va.

Wise use of available resources (and sources!) often provides listeners with a memorable occasion as this clipping indicates.

ming its broadcast value. Golf, tennis, boating regattas, boxing, swimming meets, are all special events that do not occur as frequently as baseball, football, or basketball. They may be network originations or come from a producer seeking a special network of his own. As more or less one-time shots, they have topical value and are saleable items.

Those stations affiliated with networks usually benefit from sports-casts provided by well-known former athletes. At the very end of 1966, Sandy Koufax joined the ranks of people like Tommy Harmon and Phil Rizzuto. Adjacencies to such sportscasts are saleable and names of this caliber can enter into a total selling presentation by the station.

## **RELIGION**

Some stations specialize in religious programming as a dominant part of what they offer to their listeners. Many stations, though, assign Sunday as the day of the week to satisfy FCC religious programming requirements, as well as the desire of a certain following among the listening audience. We use the term "the listening audience" since that audience may not necessarily be composed of members of what we could loosely call "the regular listening audience." Those who are inclined toward religious broadcasts will follow such programs no matter what radio station carries them. If the religious programming is of a particular denomination and they are members of that denomination, so much the stronger loyalty to it.

A peculiar feature about religious broadcasting is the fact that the principles relative to double spotting, etc., do not seem to apply. There apparently is a cumulative effect by having a number of religious broadcasts back to back. This, the broadcaster tries to recognize and accommodate. He assigns a block of time invariably on Sunday morning and Sunday evening and says that this will be his religious programming.

There are many requests from the more dollar-oriented purveyors

of religious broadcasts for across-the-board exposure. They are not content to be restricted to a Sunday, but want to hit an audience all through the week. Carefully evaluate these incursions upon your time during the week. Always remind yourself that any departure from your regular programming requires time to get your regular audience back again.

No matter what religious broadcasts you accept, be careful to screen the audition tape. You do not want to be put in a position of broadcasting the vitriolic diatribe of a psychotic rabble-rouser. They're around and they spout hate and half-truths. Somehow they obtain sufficient funds from an equally sick following and wave money before your eyes. Don't succumb. That money is as tainted as they are. You've worked too hard to build a radio station to flaunt it with any cash-in-advance proposition or long-term contract. Be sure to check out your religious accounts so that they are financially stable without begging on the air to pay for the time.

Free religious programming? There are also requests for free time and they should be carefully examined and honored if possible. Try to seek some balance among the various denominations requesting time either on a pay or a free basis. You will have to ascertain the religious composition of your particular area and use this knowledge as a basis for the balance.

A built-in promotional value of some religious programs lies in the fact that, if the denomination is represented in your community, local ministers will inform their congregations of the time and your call letters. This they will do from the pulpit, the bulletin board, and church mailings. In some instances, this information will also be included in the newspaper ads that appear on Saturday and/or Sunday.

## STATION JINGLES

Identification. This is the leading value to be accrued from station jingles. Thematic identification would probably be closer to their function. Regardless of the extensiveness, there is a theme that links all of components of a jingle package together. Weather, time, news, community calendar, personality intros, sports, #1 on a playlist, and station call letters are usually found in any jingle package. They tell the listener call letters and dial position over and over again to the point of mesmerizing them. Good! This is the big function of their integration into the Sound. Anything that can lock in a listener is to the benefit of a station. A lot of stations feel that they cannot overdo this identity. When a rating service contacts an interviewee, the station wants proper credit for its true listening audience. It is sometimes alarming to try to comprehend why a station's constant lis-

teners at times have difficulty in furnishing the right call letters and/or dial position.

In listening to jingle company demo tapes, have your ear attuned to conformity with the Sound you are broadcasting. There should be a natural blend, a natural fit. Any element that disturbs the natural flow of your Sound does not belong there. It will do you more harm than good. In addition to listening for this harmonious integration, start visualizing what lyrics would provide the best mileage for you. Audition the demo tapes in the company of your program director and let him be the final judge of the quality of the jingle package. He is responsible for the product—the station Sound—and he must be convinced of the need and value of any particular jingle package. Should you purchase the package, it will be his responsibility to see to it that the proper lyrics are written for the musical beds.

In negotiating for jingles, there are some companies that will deal part trade, part cash. Be careful of the ratio of air time that you must commit on the part trade if you care to proceed along these lines. Your station time is valuable and shouldn't be too freely bartered away. Also, be careful to check the clients that would be advertising their wares on your station in such a setup. Dealing for cash alone puts a different price complexion on the picture. You can arrange for a payout over a period of time that is convenient for you. Bargain as best you can, depending upon the size market in which you're located.

Once purchased and set to the lyrics provided by your station, establish a system as to air exposure for these jingles. Some believe in exposing the entire jingle package at once on a rotation basis. Others believe in exposing a few jingles at a time and keeping a chronological control of release dates. Try to get some fresh material at least every two years (preferably oftener) and amortize them on your books according to the frequency that you finally develop.

As an adjunct to air usage, your sales department can capitalize on the commercial value of these jingles. A sampling of the package can be put on tape for each salesman to take with him on his agency and client calls. Expose your advertisers to the fresh material that you have purchased to enhance the Sound so that their messages can be in a more saleable framework. There are also companies around that are interested in tailormaking musical commercials for your clients. This could be a relatively expensive technique, so carefully evaluate its worth to you. Don't get stuck with long-term contracts that pose too much of a risk on your part. Read the fine print.

## IS THERE A PLACE FOR A NETWORK?

In the minds of more than a few people, network radio is considered an anachronism. These folks will relate the success experienced by the networks prior to the advent of television and shrug their shoulders when it comes to a consideration of the networks today. Yes, the radio networks were raped for creative talent and leadership to feed the newer medium of television. Yes, all of radio was awed by the video competitor and its only recoil was a negative recoil.

When radio started to fend for itself again, the direction was led by Top 40 operators whose format left little apparent need for a radio network. These people felt that the programming fare offered by the network was incompatible with their Sound. Further, they felt that the hours taken up by network programming could result in greater revenue through spot sales. On both scores, they were correct. Yet, today, radio networks can provide certain tangible and intangible values that all stations should carefully examine. During the pre-television era, radio networks were offering program fare that no independent or even group of stations could afford to provide its listeners. This is still the case. No longer can we dial in the coterie of comedy programs, mystery shows, quiz programs, music programs, and soap operas. Only a breath of this vast aura of entertainment exists today.

There has been an evolution, though, that some refuse to recognize. Today is the day of awareness, of consciousness, of co-existence. The comparative isolation of pre-television days belongs to history. The world and space beyond cause us to seek new perspectives. The fund of knowledge is overwhelming when we ponder it. Maybe we can even call it a revolution, for scientists tell us that what we have learned within a generation is equal to the collective knowledge that accumulated through the ages. The present pace of learning stimulates the desire to know what is happening all over, and we want to know it right now. We're smug to yesterday. We live in terms of today and tomorrow.

Radio shines in terms of instantaneous reporting geared toward this modern mentality. Network radio overwhelmingly provides this, not independent radio. Your station cannot afford (even as a group) to maintain correspondents (free-lance or not) at critical news-breaking points throughout the world. Even news of what we term routine (like press conferences) cannot be covered by the independents. Oh, yes, the wire services are there and they file stories that break on news tickers or sell voice cut-ins. There are also private news services that offer inserts to its subscribers. But, let's face it, the time factor plus the professional savvy is all on the side of the radio networks. They have mobility that no one can match. In addition to this, a number of the newsmen whose voices are heard on radio are also

# Will success spoil ABC'S four-network concept?

American Telephone & Telegraph Company  
Amway Corp.  
Ball Brothers  
Bankers Life & Casualty Co.  
Bayer Aspirin  
Benrus Watches  
Buick  
Campbell Soups  
Cold Power Detergent  
Eastman Kodak  
English Leather Toiletries  
Florists Transworld Delivery  
Ford Cars  
Ford Motor Company Institutional  
Fruit of the Loom  
Frigidaire  
General Motors Mark of Excellence

The Magla Corp.  
Benjamin Moore Paints  
Morton Salt  
My-T-Fine Pudding  
National Biscuit Company  
Newport  
One-a-Day Vitamins  
Pall Mall  
Pepsi Cola  
Plymouth  
Pennzoil  
Reader's Digest  
Schick  
Tareyton  
Tillamook Creamery Association  
True Cigarettes  
Turtle Wax Company

W. J. Hagerty Company  
Ironized Yeast  
Kent  
Kentucky Fried Chicken  
Lincoln-Mercury

United Air Lines  
United Motors Service  
Ultra Brite Toothpaste  
Vermont Maid Syrup  
Wash 'n' Dri

These advertisers have chosen to place their message on one or more of the American Radio Networks. They have looked at our position in the industry and they have bought into a unique broadcasting concept on the ground floor.

Individually or in combination, the four American Radio Networks *today* represent an extremely solid media value for national advertisers.

*Flexibility* is the key.

Over 700 stations are affiliated with The American Information, Contemporary, Entertainment and FM Radio Networks.

Each network contains similar stations delivering similar audience demographics... "target audiences." If a station's format isn't right for a particular network, we don't affiliate him.

One of our networks may fill your marketing needs. If one doesn't, the right combination of two or three or four will!

**It's as simple as that.**

**Anybody with four radio networks could do it.**



american  
contemporary  
radio network



American  
Information  
Radio Network



AMERICAN  
ENTERTAINMENT  
RADIO NETWORK



AMERICAN  
FM RADIO  
NETWORK

DIVISIONS OF THE ABC RADIO NETWORK

# Information Network Program Schedule

EASTERN TIME ZONE

TIME	Mon. thru Fri.	SATURDAY	SUNDAY
7:00 AM	News* (10 minutes)	News* (10 minutes)	
7:10 AM	Sports (3½ minutes)		
8:00 AM	News Around* The World (15 minutes)	News Around* The World (15 minutes)	News (5 minutes)
9:00 AM	News* (10 minutes)	News* (10 minutes)	News (5 minutes)
9:10 AM		Feature (1) (3½ minutes)	
10:00 AM	News (5 minutes)	News* (10 minutes)	News (5 minutes)
10:10 AM		Feature (1) (3½ minutes)	
11:00 AM	News (5 minutes)	News* (10 minutes)	News* (10 minutes)
11:10 AM		Feature (1) (3½ minutes)	Feature (1) (3½ minutes)
12:00 AM	News* (10 minutes)	News* (10 minutes)	News* (10 minutes)
12:10 PM	Feature (3½ minutes)	Feature (1) (3½ minutes)	Feature (1) (3½ minutes)
1:00 PM	News* (10 minutes)	News* (10 minutes)	News* (10 minutes)
1:10 PM	Feature (3½ minutes)	Feature (1) (3½ minutes)	Feature (1) (3½ minutes)
2:00 PM	News* (10 minutes)	News* (10 minutes)	News* (10 minutes)
2:10 PM	Feature (3½ minutes)	Feature (1) (3½ minutes)	Feature (1) (3½ minutes)
3:00 PM	News* (10 minutes)	News* (10 minutes)	News* (10 minutes)
3:10 PM	Feature (3½ minutes)	Feature (1) (3½ minutes)	Feature (1) (3½ minutes)
4:00 PM	News* (10 minutes)	News* (10 minutes)	News* (10 minutes)
4:10 PM	Feature (3½ minutes)	Feature (1) (3½ minutes)	Feature (1) (3½ minutes)
5:00 PM	News* (10 minutes)	News* (10 minutes)	News* (10 minutes)
5:10 PM	Feature (3½ minutes)	Feature (1) (3½ minutes)	Feature (1) (3½ minutes)
6:00 PM	News Around The World (9½ minutes)	News Around The World (9½ minutes)	Mon. Morning Headlines (9½ minutes)
6:10 PM	Tom Harmon (9½ minutes)	Tom Harmon (9½ minutes)	Tom Harmon (9½ minutes)
6:20 PM	Alex Dreier (9½ minutes)	Alex Dreier (9½ minutes)	Alex Dreier (9½ minutes)
7:00 PM	News* (10 minutes)	News* (10 minutes)	News* (10 minutes)
7:10 PM	Feature (3½ minutes)	Feature (1) (3½ minutes)	Feature (1) (3½ minutes)
8:00 PM	News* (10 minutes)	News* (10 minutes)	News* (10 minutes)
8:10 PM	Feature (3½ minutes)	Feature (1) (3½ minutes)	Feature (1) (3½ minutes)
9:00 PM	News* (10 minutes)	News* (10 minutes)	News* (10 minutes)
9:10 PM		Feature (1) (3½ minutes)	Feature (1) (3½ minutes)
10:00 PM	World Wrapup*(15 minutes)	News* (10 minutes)	News* (10 minutes)

Out-away can available after first five minutes.

Footnote 1: Feature program is World of Sports.

Certain public affairs programming such as "Voices on the Issues," "Issues and Answers" and religious will be precluded.

## Making The News Come Alive

### Information Features

Filling out the news picture and making events in the news really come alive, the Information Network programs in-depth information features 8 times a day, Monday through Friday, at 10 past the hour.

### News on The Hour

Correspondents specially skilled in radio reporting deliver the news of the hour on the hour, 16 hours a day, seven days a week. A comprehensive 10 minute summary of the news as it breaks. It's fast, concise, accurate.

## **"News Around The World"**

During "drive time" periods, 8 AM and 6 PM EST, the information Network offers "News Around the World."

At 6 PM EST, a half-hour roundup of the day's news. The first 10 minutes is a summary of the news; Following

is the Tom Harmon Sports Show, a 10 minute account of the day's action in the world of sports and an interview with an outstanding sports figure; Winding out the half-hour is Alex Dreier's News and Commentary, a look at the news in human terms.

## **"Information Radios**

### **World of Sports"**

Concentrated sports coverage on weekends. "Information Radio's World of Sports" presents 22 sports reports with interviews and actualities right from the scene of sports events around the world. The final results of sports contests plus a dramatic hunk of the action.

### **Alex Dreier's News and Commentary**

Each evening on the Information Network, Alex Dreier gives a comprehensive look at the day's news plus his own insightful interpretation of what's going on behind the news. He has a certain flair in reporting that makes the news sound more real, more "human." Listeners enjoy his commentary not just for what he has to say but also how he says it. Authoritative, amusing, he's one of the most colorful commentators in radio.

## **Lou Boda**

Lou Boda covers the action for Information Radio's World of Sports. All the major weekend sports news first, from the scene, world-wide.

## **"World Wrap- Up"**

World Wrap-Up at 10 PM. A look back at what made news history that day, highlighting items in the news that have special significance in today's terms and in shaping tomorrow's news.

## **The Tom Harmon Sports Show**

Veteran athlete and sportscaster, Tom Harmon covers the sports scene for the Information Network. Tom travels to every major sports event around the world to bring his listeners a first hand account of the sports action. Each evening he gives a complete rundown of the day in sports plus exciting on the spot interviews with outstanding players

and the people who figure prominently in the sports picture. On the Information Network sports coverage doesn't stop with the scores. With Tom Harmon around, fans get the kind of in-depth reporting they want, seven nights a week.

# The American Contemporary Radio Network

## Program Schedule

### EASTERN TIME ZONE

TIME	Mon. thru Fri.	SATURDAY	SUNDAY
6:55 AM (1)	News (5 minutes)		see footnote 2
7:55 AM	News (5 minutes)	News (5 minutes)	
8:25 AM	Sports (3 1/2 minutes)	Sports (3 1/2 minutes)	
8:55 AM	News (5 minutes)	News (5 minutes)	
9:55 AM	News (5 minutes)	News (5 minutes)	
10:55 AM		News (5 minutes)	
11:55 AM	News (5 minutes)	News (5 minutes)	News (5 minutes)
12:55 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
1:55 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
2:55 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
3:55 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
4:25 PM			ACR (3) (3 1/2 minutes)
4:55 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
5:25 PM	Sports (3 1/2 minutes)	Sports (3 1/2 minutes)	
5:55 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
6:55 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
7:25 PM			ACR (3) (3 1/2 minutes)
7:55 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
8:25 PM	ACR (3) (3 1/2 minutes)	ACR (3) (3 1/2 minutes)	
8:55 PM	News (5 minutes)	News (5 minutes)	
9:55 PM	News (5 minutes)	News (5 minutes)	
10:25 PM	ACR (3) (3 1/2 minutes)	ACR (3) (3 1/2 minutes)	
10:55 PM	News (5 minutes)	News (5 minutes)	

1. Optional.

2. Between 6:55 and 11:55 AM, the Contemporary Network will open for pre-need or local use.

a. RELIGIOUS COMPOSITE HOUR: Three 15-minute religious programs pre-need.

Other 15-minutes for local availability.

b. PERSPECTIVE: 50-minute news-in-depth feature program will be fed in two 25-minute parts.

3. ACR = American Contemporary Reports: Short, modern reports geared to the pace of contemporary radio.

#### NOTE:

Two additional 25-minute programs will be pre-need for Sunday night broadcast.

a. Howard Cosell - "Speaking of Everything" (25 minutes).

b. "On Location" (25 minutes).

## Don Gardiner

**Don Gardiner is a real pro in news reporting. There is probably no one in radio more skilled at presenting the news quickly, concisely and clearly.**

## John Schubeck

**John's background in reporting the news includes a number of major radio and television stations across the country.**

## People, Places, Things

If it's what's happening, the Contemporary Network is covering it. The serious, the wild—nothing is left out.

Interviews with top recording stars, movie personalities, mod designers, the "beautiful people"—all contribute to the now sound of the American Contemporary Network—the sound and format that totally integrates with yours.

Fourteen 3½ minute features a week, all custom made to fit the listening habits which influence and determine your own local formula.

## News Five Minutes Before the Hour—17 Hours of the Broadcast Day

Up to the minute news summaries of the nation and the world produced through the world-wide facilities of ABC News. Delivered in the fast, crisp style that your listeners like. There's no time for an extra word when you're talking to today's pace-setters.

This is not just another news service. It's designed for radio alone—completely separate from television. The American Contemporary Radio Network is backed by ABC's enormous staff of news gatherers and news reporters—people like John Schubeck and Don Gardiner, who shape the news to fit the special sound of contemporary radio. No other network offers this service.

## Howard Cosell Takes Contemporary Listeners to the Top of the Sports Scene

Howard Cosell speaks to, about and around the top young athletes of today. He brings to Contemporary Radio audiences an inside view of what's going on in sports circles. He's outspoken, penetrating and to-the-point. Young people know they're hearing it first-hand when they're tuned to "Speaking of Sports" with Howard Cosell, twice each day on the American Contemporary Radio Network.

## The Tempo is Fast. The Mood is Alive...

The American Contemporary Radio Network echoes the sound of today, the "now" sound in news, sports and entertainment. The colorful, forward-thinking world of today in music, fashion, movies, books—just about everything that turns on the young in heart. We planned it that way because we know what reaches contemporary radio listeners—your listeners.

## What We're About

The American Contemporary Radio Network is not in the business of re-organizing your station. But we are in the business of providing you with just enough program inventory to augment and enhance your present formula. We offer the kind of image programming that will make you more attractive to national and local advertisers—and at no cost to you.

# AMERICAN ENTERTAINMENT NETWORK

## PROGRAM SCHEDULE

### EASTERN TIME ZONE

TIME	Mon. thru Fri.	SATURDAY	SUNDAY
7:30 AM	News (5 minutes)	News (5 minutes)	
8:30 AM	Paul Harvey* Commentary (5 minutes)	News (5 minutes)	News (5 minutes)
9:30 AM	News (5 minutes)	News (5 minutes)	News (5 minutes)
10:35 AM	The Don McNeill Show (25 minutes)		
10:30 AM	News (5 minutes)	News (5 minutes)	News (5 minutes)
10:15 AM	The Don McNeill Show (25 minutes)		
11:30 AM	News (5 minutes)	News (5 minutes)	News (5 minutes)
12:30 PM	Paul Harvey (1)* Commentary (15 minutes)	Paul Harvey (2)* Commentary (15 minutes)	News (5 minutes)
1:30 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
2:30 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
3:30 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
4:30 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
5:30 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
6:30 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
6:35 PM	Joseph C. Harsch Commentary (5 minutes)		
7:30 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
8:30 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)
9:30 PM	News (5 minutes)	News (5 minutes)	News (5 minutes)

Public Affairs programming will be fed for delayed broadcast including religious, World of Space and Science, Vietnam Update.

Additional Entertainment programming can be made available on a to-be-determined basis.

Footnote 1: Fifteen minute co-op.

Footnote 2: For network sale.

\*Available unless pre-empted by previous commitment.

## NEWS WITH A PERSONALITY—

five minutes on the half-hour,  
seven days a week

A worldwide team of correspondents skilled at *getting* the news provide up-to-the-minute national and international news coverage. On the home front, newscasters tailor the final product to fit the special sound of the Entertainment Network—the sound of people.

## FROM WASHINGTON: COMMENTARY WITH A DIRECTION

### JOSEPH C. HARSCH:

illuminating commentary from Washington; weekday evenings at 6:35 EST on the American Entertainment Radio Network.

Distinguished reporter, author, columnist and lecturer, Joseph C. Harsch, draws on his vast experience in international affairs. His subject—the world and whatever is currently taking place that is of special interest. An objective analyst, his commentary is aimed at clarifying complex issues and presenting the facts in their proper perspective. The sort of commentary that has made his essays on people and events, world famous.

## FROM CHICAGO: COMMENTARY "AMERICAN" STYLE

### PAUL HARVEY:

addresses his commentary to "the heart of America" twice each weekday, and once on Saturday, on the American Entertainment Radio Network.

Paul Harvey's home base is Chicago. But listeners hear his call, "Hello Americans" from all parts of the country.

His approach to the news and to the people who shape it is straightforward and to the point. He hits the nail squarely on the head—and sometimes it hurts! He makes no bones about his position on who is right or wrong. Whether listeners agree or disagree, they won't be neutral.

## ENTERTAINMENT AND PEOPLE

### ACTUALITY REPORTING DON McNEILL

Exciting on the spot reports of people talking about themselves, the dramatic sounds of men at war and other features that "humanize" the news.

and his "Breakfast Club" originating from the Allerton Hotel in Chicago, each weekday morning.

No stranger to millions of radio listeners, Don loves to talk to people—neighbors. There's outstanding talent and lots of good music too. Featured on the show with Don is singer Bob Newkirk, Cathie Taylor and Fran Allison.

seen on television. This is a promotable feature that compounds the argument so strongly in favor of radio network news.

Time and time again, and especially when major news breaks occur, independent radio loses audience to the network affiliates. This credence is built in and is extremely difficult to break. This credence translates itself into that intangible called "prestige" or "image." For what it is worth to some people, when you say that you are affiliated with such-and-such network, watch the nod of approval. This nod comes from listeners and buyers alike. A plus factor is afforded by the network through its closed-circuit feed of news items that a local station can use to supplement its own newscasts or create special showcases for them.

Another area—special events. How many independents can afford to originate boxing events, golf tournaments, races, Olympic coverage, Academy Awards, football? This compendium is difficult to equal. Still another facet—features. In-depth follow-up of running stories, political commentary, sports commentary, human interest material. The radio networks chalk up a plus factor here, too.

A question mark is raised, however, when it comes to some variety talent and religion. There is some network programming that still includes variety talent shows that eat up blocks of time. Besides the time absorbed, many station operators feel that this fare is incompatible with what their operations sound like outside of these times. Operators strive hard for uniform program flow through the day. News, special events, and features do not affect this flow to the extent that these variety talent elements do. With religion, chances are it is pretty much limited to Sundays and could conceivably fit, depending upon the extent of local and spot religion you carry (or care to carry).

Weigh all of these programming elements and then weigh the fact of compensation. How favorable a network agreement can you work out? What hourly rate can you negotiate with the network? The dollars and cents now will be dependent upon your market and your dominance in that market. There are many contributing variables: Has the network been blank in your market for any length of time? What has been the pattern for clearances of network programming? Does the network have a television affiliate in your market (suggesting cross-promotion value)? Don't be hasty in any contract signing because you'll be locking yourself in for a couple of years.

Consult with your program director and sales manager before you arrive at any decision in regard to network affiliation. Ask their opinion of what the network can contribute to your programming structure and how effective a sales tool network adjacencies or that "image" factor can mean. Consider this in the light of the fact that revenue derived from the network is at best less than 10% of your gross income. Think more in terms of how much you are currently spending on your news operation and where the network would fit into the picture. The

value of promotable special events and what the network offers you for local sale; the value of their features and how marketable adjacencies can be.

Networks have an additional value at weekend time when you are probably using relief men and a limited number of voices. Network voices then supplement your local efforts. If you're a basic affiliate, chances are you'll be carrying somewhere in the neighborhood of 25 hours a week of network programming. Evaluate and re-evaluate, then see what is best for your operation.

As of January 1, 1968 an interesting innovation was introduced by ABC whereby four services could be offered to any one market—the Information Network, the Entertainment Network, the Contemporary Network and the FM Network. Immediately, this emasculated the concept of an ABC affiliate exclusivity in a market.

Evaluate and re-evaluate, then see what is best for your operation.

## HIRING AIR TALENT

Broadcasting, being the volatile business that it is, always experiences the coming and going of personnel. When you are seeking the services of air talent, either through someone leaving for greener pastures or someone whom you have let go, there are several avenues open to you.

First, there is always an influx of unsolicited resumes and audition tapes. The program director should carefully evaluate each application and his notations should go into an active file. Correspondence should be established with each applicant, informing them of the current employment possibilities. They should be politely thanked for their application and informed that the active file is given prime consideration when an opening occurs.

Closely akin to this are those who physically come calling on a radio station seeking employment. They may be passing through your area during their vacation period. Or they may be employed at a station not too far away and searching about on their day off. Have them fill out an employment application and have your program director make notes about his impressions of them after a cursory interview. In all cases of hiring air talent, let the program director make the selection from available applicants. He is the man responsible for the air voices and as such is their immediate superior. He should present his recommendations to the station manager and, unless there is some sharp disagreement, his preference should be honored.

Unsolicited leads should be kept in confidence, since in many cases the applicants are gainfully employed; if it became known they were looking for another job, their present position could be jeopardized. Applicants will usually stress this point, and it should be a practice

at your station whether they so indicate it or not. A second source of leads is existing personnel. If it is known that one of your staff is leaving of his own accord, then it is public knowledge. If it is a case of firing, then it is difficult to proceed in this vein.

In the case of the former situation, the men on your staff have friends with whom they have worked at other stations. Ability and work habits can be ascertained according to the opinions of your staff. Let them put out the feelers to these prospects. Bringing in a friend places responsibility literally on two people, although only one person is hired. The man who is now working for you feels that he has to make sure that his recommendation holds up. And the man who comes to you feels that he can't let his friend down for having recommended him. They will both work toward the common goal of proving out the new man. It is a built-in big brother situation whether or not both parties are indeed conscious of the ramifications.

A third source of leads is broadcast employment agencies, firms that have talent listed with them and usually catering to geographic areas. They are supposed to do some screening work for you so that they can coincide with your needs. Another source of leads is through advertising in the classified section of the trade press. Broadcasting Magazine and Broadcast Management/Engineering excel in this area. They use box numbers when an advertiser desires to remain anonymous. Broadcast training schools prepare students for their FCC 1st class ticket. In some cases, experienced announcers go to these schools to qualify for their ticket. In most cases, however, you are dealing with men who have yet to reach the first rung of the ladder.

Depending upon your situation—the size of the market, the power of your station, the program format, your pay scale—the avenues open to you will pretty much dictate themselves. Hold out for the best that you can possibly afford and approach the indoctrination period with as much enthusiasm and guidance as can be provided. How your program director approaches this initially will determine the effectiveness of the new employee for years to come.

## THE 50-YEAR OLD ANNOUNCER

Talent is talent and don't ever forget it. People who constitute talent are cut from a certain bolt of cloth. Do not try to destroy it by molding it to the image that you would like. Talent does not fit very easily into confinement and needs air to breathe and space to roam. Try to understand it and harness it to reap the best rewards for the station.

Unfortunately, there is a disproportionate sense of insecurity in the broadcast field. By disproportionate we mean tremendous turnover as compared with other professions. It gives a gypsy aspect to the business. Talent is aware of this. To advance to higher pay and more

prestige means the top markets in the country. Only a handful can survive in these markets and this handful is constantly looking over its shoulder at the thousands who are lecherously seeking their jobs.

What about the announcer who does not get into the "big time?" What about this same man who does not become a program director either? He sees time flitting by and his life banging away like a metronome, not going any place. He also sees younger men come and go. Some of them rise above him and some fall beneath him. He likes the small bit of security that he may have created at one station and cherishes it. But he knows that there is just so much that he can earn and, if the management door is not open to him, he knows that he has arrived at the threshold of his life. Things start to eat at him and he starts to eat at himself. He wants something to happen and it is not happening. He is not a malcontent, although all the outward manifestations contribute to this impression. Yet, what is symptomatic here triggers a negative reaction that shows itself in his work.

What is to be done and how should management react to such a situation? If the man is a good employee and has contributed his share to the growth of the station, then the problem must be recognized for what it is and discussed with the person involved. Both should sit down and acknowledge the true nature of the dilemma. Helping find reality in a situation leads to a solution.

Perhaps reassignment of additional duties besides announcing might help out. If the man has never gone out to do news stories, send him out; if he has never been involved in the music library, provide this avenue; if he hasn't done much writing (commercial copy or promos), try him there. A mental change of pace might work wonders and expose resources that have never been fully tapped by the station. Above all, do not hold out false promises for this kind of individual. Don't say that the company is going to expand and that he will fall heir to a management position when such possibilities are indeed remote. To you they may be somewhere in the future, but to this man they become immediate and he lives for the day when (in his own mind) it will come to pass.

What you are actually trying to do is to convince this type of individual that there is nothing wrong with being a "fifty-year old announcer." Nothing immoral, nothing beneath one's dignity, nothing to be ashamed of. He is still receiving an honest day's wages for an honest day's work. He has attained some status that he must recognize. If he cares to, let him look over his shoulder and ponder how many aspirants covet his job. Yes, it is difficult to convince people that they have gone as far as they can without offending and without destroying their effectiveness. What you have to accomplish is helping him to look into a very real mirror. Provide him the shoulder that exudes confidence and reinforcement of his job security.

Sometimes, this type of person is so wrapped up in his work that he

has never fully developed outside hobbies. Encourage him to become a little detached so that he can take up and become absorbed in some hobbies that are far afield from broadcasting. Maybe even talking with his wife and family might help to enlighten the situation and all of you jointly can take steps to solve a problem that could get out of hand. Where is the time for all this kind of "therapy?" It's there. It must be, for you can never eradicate that premise from your mind that it is people that makes your business function. When they fall down, you're there to help them up and mend their bruises. Keep the fifty-year old announcer if he's a good employee, but help him to rid himself of his psychosis.

## BEWARE THE HAM

The broadcasting business attracts its disproportionate share of "hams." There is some magnetism about "being on" that impels people to manipulate in many ways so their voices can be heard. There are two types of "hams," those in radio and those not in radio, and there is very little difference since each is motivated by the desire to be "on."

Typically, a radio time salesman will suggest to the client that he (the client) do his own commercial. That is vanity to the hilt and it plays upon the client's ego. Probably there are some clients who have never realized any sales gain through the use of radio, but as long as someone tells him that he has been heard, the advertising continues. Where this whole practice was initiated is hard to pinpoint. As a selling tool for the salesman, it has little merit. There are mighty few clients who can write and/or deliver commercial copy. Their business is whatever their business is. Copywriters and announcers specialize in their craft. Rarely do the two groups meet. The Sound of the station suffers because there are contributing parts to the whole that are weak.

How do you discourage this practice without antagonizing clients who know that this does exist in radio? Ask them if they would permit you to sell cars in their showroom or furniture or whatever. You know radio and they know their business. You are interested in functioning as an advertising medium to increase their sales with the right copy, the right schedule, and the right delivery (all professionally conceived), the only combination that can obtain optimum results for them. Besides, would the client think of drawing his own ads for newspaper or direct mail reproduction? Would he think of painting his own billboards? Or point-of-sale signs? To this argument he may state that radio advertising can't be compared with other media, since God has given most of us voices but not too many have much drawing ability. This is empty reasoning, though.

The client should have respect for the salesman who professes to

want to do the best job possible for the client. Some broadcasters will argue against this reasoning, claiming that another voice is added to the announcing staff. Or the argument that: Who knows his product better than the client and who can speak more knowingly about the product than that client? It is one thing to know about a product and it is another thing to market that product through an advertising medium. Don't surrender your radio know-how to a superficial rationale. All of this can be controlled by the manner in which the client is approached and the rules that a station lays down. If you feel that the client's voice must be on, let your program director audition the commercial and let him assume the responsibility for airplay.

The other way in which the ham tries to approach the microphone is somewhat related to the previous situation. Rather than have the client do the spot, the radio time salesman says that he (the salesman) will do it because he has been a radio announcer somewhere along the line and can interpret the message better than the existing staff announcers. After all, the salesman contends it is his account and his responsibility to keep the account content. His personal "mothering" of the account is the only way that the client will remain a client.

Nonsense!

The salesmen are there to sell and if they do not have faith and confidence in the ability of the announcers at the station to do the proper job for all clients then there is something wrong. These salesmen lack the perspective to understand that the station hires and maintains professional announcers and that they (the salesmen) demean the function of an announcer when they think along these lines. If they want to remain announcers, then let them do so. As salesmen, keep them on the commercial beat and let them sell, sell, sell.

## COPYWRITING

Depending upon the size of your operation and the billing that you are enjoying, the copywriter is a variable. When a full-time copywriter or a continuity department cannot be afforded to prepare locally produced commercials, the responsibility usually falls upon the salesman. He may not have to write the finished commercial in all cases, but he may take notes on salient features the client is interested in promoting and then provide a fact sheet from which an announcer can write the finished commercial and produce it for air use. The announcer then is functioning as the copywriter. All things being equal, it is preferable that the announcer create the commercial in preference to the salesman (if no copywriter per se exists).

First of all, the time factor enters. Time is a commodity of great value to the salesman. When he is not productively utilizing that time,

he is hurting his own pocketbook and, more importantly, hurting the overall billing of the station. Writing commercials ties him down to a desk when he should be out on the street. Coming back and forth to the station for this writing chore is a big encroachment upon time. Even if he tries to gang up his writing for the end of the day, he invariably finds himself in straits because fewer announcers are around at that time of day for production, not to mention the bottleneck caused by dumping a whole raft of commercials on the production staff at one time.

Secondly, there is that desired breath of fresh air called creativity. Even though many radio salesmen have come from the ranks of the announcing staff, they somehow have lost that feeling of the commercial. Salesmen want it done with, fait accompli, in the shortest time. Announcers, on the other hand, take some pride in authorship and/or production of a professional commercial. They are more attuned to "hearing" it; they are more familiar with production techniques through intimacy with the sound effects library and are more interested in experimenting with different devices unique to radio. Call them prima donnas when they belabor a concept they have in mind, but permit them that creative vent. This creativity can provide that big difference between a motivating commercial and an inefficient one. The client and the station stand to benefit jointly when this is accomplished.

Tom Harrell, general manager of WSTP, Salisbury, North Carolina told an RAB management conference that "good commercial copy can and does take the place of a steady stream of gimmicks and sales promotions to keep the gross up."\*

In another vein, creativity in commercials complements the overall Sound of a station. One of the attendant byproducts of most national commercials is its contribution to the Sound of the station. Wherever a station can sound professional to the listener, it is currying some favor with that listener. Good commercials (well-conceived, well-written and well-produced) help make a station sparkle. The attitude of just writing something for the mere sake of getting it on the air is a negative one that will come back to haunt a station at a later date.

If billing merits one or more copywriters (and it is advisable that a way be found to warrant at least one), he should be thoroughly aware of his function within the station and maintain the proper liaison for maximum productivity. As in practically all forms of writing, the radio copywriter is at the low end of the pay scale. In many cases, it is a break-in point for novices. From the standpoint of a table of organization, the copywriter comes under the wing of the program director. However, he is at the direct receiving end of material from the sales department. Therefore, it is vital that there be a realistic flow between programming and sales.

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\* Advertising Age, October 4, 1965, p. 142

Wherever possible, the copywriter should be allowed as much advance time as possible. In some cases, it is mandatory that the commercial be played for the client prior to its going on the air. Should it have to be revised, the copywriter might be hard pressed to render that revision in time for the start date of the client's schedule.

Ideally, the salesman should go over the points to be covered with the copywriter. Then the copywriter should outline some ideas that he would like to project. These ideas should be gone over with the program director, who can make additional suggestions and also assign and instruct the specific announcer or announcers to produce the commercial. After the production has taken place, both the program director and copywriter should listen to it to see if it has been interpreted according to their original design. If it meets with their approval, it can be released to master control (unless a specific request has been made for client approval prior to air use).

A bone of contention that sometimes pops up is the attitude that the copywriter is "arty" and sometimes does not have a "sales sense." Salesmen may complain that a commercial of theirs has been emasculated for the sake of an attention-getting device. One of the ways to circumvent this misunderstanding is to have the copywriter present at the weekly sales meeting. He can begin to formulate an appreciation of what it is that the salesman has to go through to consummate a sale. His "art" (if such an attitude persists) can be deftly tempered with the hard fact of sales reality. A copywriter should also attend regular program meetings. Here, he is indoctrinated with programming philosophy and is given an opportunity to become familiar with the tools available to him—both in mechanical devices and actual manpower. There is nothing as frustrating to a writer as creating something that cannot physically be translated into reality for lack of the proper talent.

Encourage the creative vent at every opportunity. We're in a business of painting word pictures so don't hold back the punches. Steer your copywriter away from hackneyed expressions and trite combinations of words. After all, how many times can words like "spectacular" be used? Steer him into reason-why copy, descriptive copy, emotional appeal copy, association copy, story and dramatic copy. These variations should open up vistas of unencumbered cerebrations. "As a form of writing, the radio commercial ranks close to the top in its need for careful composition. The writing must be simple, because it is not seen. The use of idioms and contractions, even the use of the ungrammatical, can make the message sound more conversational."\*

There are times when the commercial load is light. Your copywriter should, on these occasions, be busied with other writing chores—on-air promos, publicity releases, sales presentations, adaptation of

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\* C. A. Kirkpatrick, Advertising (Boston: Houghton Mifflin, 1959) p. 330

public service announcements. A brief departure from commercial continuity is refreshing for the copywriter. The change of pace provides a challenge as well as a mental recharge when commercial writing is resumed.

In recruiting someone for a copywriter's job, try to hire an experienced hand if your budget will permit. By experienced is meant prior radio experience, not just writing experience. Writing for radio has those special nuances and should be catered to when feasible. If training is required, place your novice under the aegis of your program director and make him responsible for the molding of a craftsman. And, by all means, encourage the molding process to take cognizance of the fact that people buy products. Trends in recreation, entertainment, clothes, food, politics, religion, all influence how people react. It's valuable to have a good understanding of human nature in general, plus a marketing sense of what motivates people to buy the products advertised. A good copywriter observes people, talks to them, listens to them and reads about them. If he's a social animal, he is one of them. In fact, a good part of his social life would be with people outside the broadcast or advertising field.

## TRAFFIC

The joint key to the smooth operation of any radio station traffic department is the girl (or girls) handling the load and the system under which she operates. A minimum of steps and paperwork aids in this fluidity. Let's trace the steps that enter into the procedure from the inception of business to its entry on the program log.

1. A production order is issued by the sales department upon the acknowledgement of a sales contract (national or local). Rates and dates are checked by the sales manager and he initials the production order. He should also check for consistency with the station's sales policy. For example, if only one announcement per hour per client is the policy, then this is the point where it must be adhered to.
2. Traffic receives a copy of the production order, which also contains scheduling information. Some schedules may request X number of spots per day in certain time classifications. Others may be more specific and request adjacencies, etc.
3. Traffic processes the production order by making out a schedule for the duration of the order, noting start and end dates on the order.
4. Tabs are made out and put into a suspension file for the days which the schedule is applicable. Whether or not you use the Reming-

ton System or any variation of it, there must be some way that upcoming availabilities are ascertained.

5. After the final schedule is worked out, a copy of it should be returned to the salesman on the account (again be it national or local). This is the information that is presumably to be handed over to the client and if there are any changes they should be made at this point. A schedule should not be so inflexible that changes can't be made, but by the same token it should not be the subject of much footbaling before it is finally resolved.
6. Once the schedule has been agreed upon and is anchored down, traffic can proceed with the chore of incorporating the new business into the preparation of the program log.
7. Any alteration in the schedule during the life of the contract or any cancellation of the contract before its originally intended expiration date should be clearly written out. These change orders or stop orders (as the case may be) should be initialled by the sales manager. Verbal instructions are worthless and should not be tolerated.
8. If for some reason write-ins or deletions on the log itself are necessary, no one but the traffic manager or station manager should be responsible for this activity. Their initials should appear on the log next to whatever change has been made.
9. The traffic manager should check with the program director daily to see if any discrepancy reports have been turned in by the announcers covering the previous day's log. The discrepancy report will list any spots missed for any reason—being off the air, copy not received in time, malfunctioning of a cartridge, etc.
10. If a makegood is necessary, traffic should consult with the sales manager involved on the account and all concerned should be notified of the makegood time (as well as the reason for the makegood).

The culprits that sneak in to plague any traffic operation are both human and direct byproducts of the business. The human factor comes into operation when orders are not expedited through sales as soon as they are consummated and in the station. Delays here sometimes create unnecessary jams. "Sitting" on a contract, either out in the field or on station premises, just retards the traffic process needlessly. At times, the sales manager is not around to review the contract and get the paperwork started; at times, the salesman gets wrapped up in other calls and holds the contract in his briefcase.

Salesmen, as a breed, have somewhere along the line taken a mysterious pledge to woo the traffic girl. Iron doors with electric eye bolts can't keep them from this vicarious love affair. They feel that a smile, a box of candy, a cocktail, a tap on the derriere (or a com-

bination of all) will get them better schedules. Maybe they're right; at any rate, don't try to break this time-worn habit. They'll fight you at every turn if you try to do so. If they lost the fight within the confines of the station, they'll continue it on the outside. So face up to it and accept the practice as a way of life. In fact, if there are no sex maniacs on the sales staff, it's a good thing for traffic to see how the men fight to take care of their clients. It's all part of making them better salesmen. How many times has a salesman said: "It's comparatively easy to fight like a dog out in the jungle to get a contract signed, but the real fight starts when you have to get good avails for the client." When you hear this kind of talk, you know that the salesman has some appreciation of the value of the product that he is selling.

Some advertising agencies and/or clients like to see time avail schedules before they will sign a contract. When quoted by traffic, these schedules should be buttoned down as soon as possible, otherwise they become meaningless as they get grabbed up by other accounts. It is impossible to hold spots for so-called "pet" accounts. First come, first served. A signed contract is the only way to hold spots.

A big bugaboo to traffic (as well as to management for sales projections) is the volume of short-termers. As far as traffic is concerned, short-term contracts have to be continuously added and removed. This means constant revision of the files preparatory to typing the log. It also creates a problem for future avails when you're working against these short-term contracts. If there is volume combined with a number of short-term contracts, then it becomes extremely difficult for one person to handle traffic efficiently. Complicate this with a continuous requesting of immediate schedules and the traffic girl is ready for the funny farm. This is where hazards could enter and management must be aware of what literally becomes a quagmire. It is one thing to be conscious of sales service, but it is unrealistic to put a strain on a traffic setup that demands so many things happening concurrently.

## AUDIENCE PROMOTION

A good sub-title for anything in this vast area would be "Involvement." A radio station, by virtue of its mere existence, is automatically involved; even before a CP is granted or a takeover is effected. The degree of this involvement through the conscious effort applied by the station is the key.

For purposes of clarity, let us confine ourselves in this section by labeling this involvement as "audience promotion." Thus, we will not be bordering on sales promotion, publicity, or merchandising. The

line is thin and at times difficult to categorize, but let us try to construe this involvement now as purely audience promotion.

Why promotion?

No audience...no market for sales.

At its extreme, that's what it means. You must have people who can be motivated to purchase the goods and services that you are advertising. You must have customers for your customers. People must be "involved" with your station so that you can label them as your listeners. It is difficult today to prevent dial switching. There are many program formats that appeal to many people. For instance, a listener might tune in one station for news, another station for music, and still another for sports. The audience en masse is rather fickle and the station that becomes involved has a much better chance of reducing the many intangibles and variables.

No matter what Sound you are using, there is no limit to the amount of imagination and ingenuity you can apply in this total experience of involvement. Some promotions or devices that you can utilize might be more consistent with certain Sounds, but creativity will seek its own level. Refinements of ideas and the sharpening of their application will, in essence, carry through this whole concept of a station's involvement with people.

How does one go about getting these ideas? Well, if you have to pose such a question, then the well of inventiveness is rather shallow. Without being facetious, ideas do abound in the broadcasting field. The true test of the professional is equating which ones to implement at one's operation. Balance within a framework of ideas is important. Remember, promotions supplement your station's Sound and make it come more alive through more involvement. Keep them, and your attitude toward them, in the supplemental category. Don't let that tail wag the dog. Promotions are part of the superstructure, not the base of the edifice that you have worked so hard to create and keep alive. Ideas come from professional promotion organizations, trade publications, trade organization newsletters and meetings, word of mouth—almost anywhere. By keeping alert to the business, the flow of ideas will never cease.

Promotions can be internal or they can be external. By internal, we mean heard over the air. By external, we mean involvement with the community in some way other than broadcast. A further sub-division of the first category is "forcing listenership" as opposed to non-specific tune-in. Forced listenership means that a person must be tuned to your station consistently during the promotion in order to avail himself of whatever prize is offered for a particular promotion. Examples of this:

1. Mystery Person Contest. A clue a day is offered over the air for a set period of time to identify a preselected person.

# "Look Who's Been **BENCHED**" Contest



Identify **THIS Man** and  
**WIN A**  
**5 PIECE BAR-B-QUE SET**

### Check One Only:

- Richard Burton \_\_\_\_\_
- General Nguyen Chi Thanh \_\_\_\_\_
- Leo Durocher \_\_\_\_\_
- Johann Gattlieb Fichte \_\_\_\_\_
- Felix Adams \_\_\_\_\_
- Christine Jorgensen \_\_\_\_\_

RETURN THIS ENTRY IMMEDIATELY TO:

**BENCHED**  
RADIO STATION KBBQ  
131 EAST MAGNOLIA BLVD.  
BURBANK, CALIFORNIA 91502

Your Name \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Flyer describing "Mystery Man" contest.

# CONGRATULATIONS ! ! !

You are a **WINNER** in the  
" **LOOK WHO'S BEEN  
BENCHED**"  
Contest

Here is your  
**5-PIECE K(B B Q) SET**

**ENJOY !**



131 EAST MAGNOLIA BOULEVARD  
BURBANK, CALIFORNIA 91502  
TELEPHONE: (213) 849-3356  
A GEORGE E. CAMERON, JR. COMMUNICATIONS

REPRESENTED NATIONALLY BY  
**adam young inc.**

2. **Scrambled Letters Contest.** Letters of the alphabet are broadcast throughout the day. When in their correct order, they spell a common phrase. After the last letter is given, the first person to call the station with the phrase is the winner.
3. **Musical Notes Contest.** One note of a song is played at a time until a listener can call in with the correct title of the song.
4. **Sounds Contest.** This involves guessing a sound, played over the air, of an animal, a tractor, an elevator, anything from your sound effects library.
5. **Mystery Artist Contest.** A small segment of an artist's very early recordings is played and listeners are asked to call in if they can identify the artist.

Wherever a telephone call-in is required, it is best to check with the phone company and order in the necessary lines to take care of the additional load of calls. Do not rely upon your normal station telephone. Overloading can pass into other exchanges and create havoc with many telephones in the community. Preplan for any extensive telephone call-ins. Also, anticipate the manpower that will be required for any promotion involving the telephone. Listeners can get perturbed very easily if they can't get through to you and/or there is a curt response at the other end.

When it comes to non-specific tune-in, a listener has to be familiar with your station and listen from time to time. It is not the glued-in type, but presupposes a considerable degree of listenership. Examples of this:

1. **(Record Title) Drawing Contest.** Listeners are asked to give their visual impressions of the lyrics of a song that is popular on the station.
2. **My Favorite Disc Jockey Contest.** In 25 words or less, listeners write in about their favorite on the station.
3. **Slogan Contest.** The station is celebrating a particular event—a birthday, introduction of a new personality, new network affiliation, change in format—and listeners are asked to come up with original slogans.
4. **Sports Points Contest.** The station is broadcasting the schedule of a particular team and listeners are asked to guess the total number of points that the team will run up at the end of the schedule.
5. **Christmas Tie Contest.** All males who have received ties that they do not particularly care for as Christmas presents are invited to send in such ties and receive another in its place. (For many more promotion ideas see "Radio Promotion Handbook, TAB Books.)

Everything in the promotion vein, be it forced listenership or non-specific tune-in, presupposes that involvement factor. The station becomes human and assumes a character that is familiar to the listener. Detachment is replaced with a conscious effort to get close to the source.

Regardless what type of promotion is run, the question always emerges: how long do you run a promotion to achieve its fullest effectiveness? It takes a few days before the listener is truly aware of the nature of the promotion. Teasing a promotion is a good way of preparing the listener for the upcoming event. By providing a little bit at a time perks up the ear and establishes the curiosity factor.

Then the promotion itself is brought on stage. Successful promotions have a way of building up to a climax. The deadline date should be clearly made known—some even use a countdown to emphasize the point. Keeping the promotion on the air too long makes everything seem anticlimactic. Promotions that run in excess of two weeks appear to drag and demonstrate a diminishing rate of return insofar as interest is concerned. Some promotions, of course, are intended for day-to-day operation and they can be run almost any time; but the larger ones shouldn't run too long. The excitement factor somehow is lost when they become drawn-out affairs.

What about prizes? Some people believe that the prize is the sole determining factor in the success or failure of a promotion, no matter how ingenious it may be. Such is really not the case. On the contrary, the "play" or the promotion itself is a lure. The prize is really secondary. Actually, when you consider all the various promotions and contests that a person could enter, you would be consistently competing against automobiles, vacation trips, major appliances, et al, if you were to get into that game. Listen and read the many commercial messages trying to lure people into sampling their wares with big prizes. The only way that you, as a station, can compete is through involvement with your listeners and the true localism that you can provide. Place a great deal of value upon listener loyalty and listener vanity. Everyone wants to hear his name on the air and everyone wants to see himself in a picture accepting a prize of some sort.

Be sure that you are protected in the wording of the promotion itself. "Decision of the judges is final" is a phrase that is worth its weight in gold. Use it all the time. Be explicit in what you are looking for from the listener, tell him what he can win, and when he must respond to win that prize. Be dramatic in the presentation of whatever that prize may be. Let a day or two elapse after the deadline date has passed and build up that suspense. Have your announcers say that they are waiting momentarily for the word of the judges, as the latter are pouring over many, many entries. When the winner is selected, contact him and tape an interview with him over the phone to capture all the excitement of someone who has won something. Play that tape at least

PETE MYERS'  
**LOSERS CREDIT CARD**

AUTHORIZED SIGNATURE

With this card—unquestioned indifference wherever you go.  
 Just flash this card and headwaiters will rush to answer phones that haven't rung, taxis will splash puddles on you even when it's dry, opportunities will vanish, friends will slip on your rug and sue you, and doors will close in your face.  
 The possibilities are limitless when you're a genuine, card carrying LOSER!

113 011 30 AM

Sign it immediately. Or later. Carry it with you at all times. Never leave it on the stove, or it will melt.

And when your friends—who will greatly envy you for your membership—demand to know how they, too, can join, tell them this: The PETE MYERS LOSERS CREDIT CARD CLUB has rigid rules and standards for acceptance. Besides—we don't have their names and addresses so we can send them cards.

Join the Losers' Loser—

**PETE MYERS**  
**WNEW/1130**  
 Metromedia Radio in New York

"Bud Buddies" promotion membership card (R). Members are saluted on the air on a drop-in basis. "Losers Credit Card" (L) is issued to contest losers.

Society of  
**BUD BUDDIES**  
 Sacramento Bunch

Date \_\_\_\_\_ This is to certify

\_\_\_\_\_ is a tried and true blue Bud Buddy and is entitled to all the rights and privileges of the Society of Bud Buddies in the event that any such rights and privileges should ever be known to exist.

KRAK \_\_\_\_\_

HOW TO TELL A BUD BUDDY: Nicely.

WHAT TO TELL A BUD BUDDY: Little.

(Do not lead a Bud Buddy into temptation).

WHEN TO TELL A BUD BUDDY: When his best friends won't.

PASSWORD: Hi there, Bud Buddy!

COUNTER PASSWORD: None. (Just return a blank stare).

SECRET HANDSHAKE: As illustrated.



The true and exalted purpose of the Society of Bud Buddies is a closely guarded secret known only to Big Bud Buddy whose identity is a closely guarded secret known only to himself. Rest assured that BIG BUD BUDDY IS WATCHING YOU!

once in every announcer's shift so that all time segments of your listening audience can be exposed to the winner. Try to arrange for picture taking that can be utilized in your regular publicity channels.

This dramatic part of the promotion compensates in many ways for what some might construe as a meager prize for the effort expended in going through the promotion. When neighbors and friends tell the winner or winners that they heard their names on the air or have seen their pictures in the subsequent publicity, people react so positively in their blush of notoriety.

Here is another question that is always raised in regard to promotions: How much time should elapse between promotions? Actually, the element of involvement should be unceasing. The aura of excitement and participation should go on and on and on—ad infinitum. This requires sufficient advance preparation so that there is a smooth flow from one type of promotion into another. Sometimes we trap ourselves into a situation where we are constantly seeking to top ourselves. One promotion starts successfully and then we are looking for bigger and better ones to launch with the expiration of the current one. This is not necessary because all promotions can't possibly appeal to all of our listeners. By having a sufficient variety of promotions, we are not at any one peak. It is not all high-pressure freneticism or all low-pressure somnambulism; there are peaks and valleys. This timing and form of presentation contributes to the spark that promotions generate. Handle it shabbily and the return from it will reflect negatively upon its intent.

A word of caution: Do not have too many things happening concurrently. There may be overlapping in dates of promotions, but confusion should not be introduced in the mind of the listener.

When we speak of an "external" promotion, the station's call letters are involved and the general populace is aware of the participation even though it is not specifically broadcast. For example, the station can donate the services of a band, representative of the type of music it is playing on the air, to a service club to highlight its meeting. People in attendance are thus aware of the station, and if the club has received newspaper publicity in regard to the special event, so much the better.

From a dollar point of view, the ideal promotion is the one that achieves listener involvement plus commercial participation. If a promotion lends itself to an advertiser, then there is dollar reinforcement to the entire affair. However, the kernel of the promotion idea should not be twisted to conform to the advertiser need. If it is not pliable enough, forget the commercial involvement and keep it as a station promotion.

Then there are those promotions that function beautifully in a joint public service venture. Examples of this:

1. **Mystery Heart Contest.** Listeners are asked to identify the heart

(WITH BROADCAST ROW)

N RADIO STATION KRAK IN SACRAMENTO SAYS IT WILL START A PROGRAM AIMED AT KEEPING TOURIST DOLLARS WITHIN THE UNITED STATES IN SUPPORT OF PRESIDENT JOHNSON'S CAMPAIGN TO CUT THE NATION'S BALANCE OF PAYMENTS DEFICIT. THE STATION IS WRITING TRAVEL AGENCIES IN ALL 50 STATES ASKING FOR PROMOTIONAL LITERATURE ON TOURS WITHIN THIS COUNTRY. IT SAYS IT WILL GIVE FREE AIR TIME TO ADVERTISE DOMESTIC TRAVEL IN HOPES THAT TOURISTS WILL SPEND THEIR DOLLARS AT HOME INSTEAD OF ABROAD.

This release moved on the UPI wire 1/2/68 and triggered a promotion that subsequently involved 36 states. When the White House was alerted about the campaign, the letter opposite was received.

THE WHITE HOUSE  
WASHINGTON

January 13, 1968

Dear Mr. Hoffer:

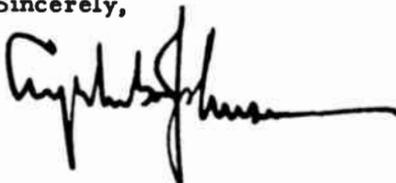
Your support of our action program to strengthen America's balance of payments position is most encouraging. I am particularly grateful for your personal response to my request that all Americans postpone travel abroad for the next two years.

The measures I have recommended are vital to our own continued security and prosperity. If they impose sacrifice on some and inconvenience on others, that burden is small beside the present danger and the larger blessings that will follow on our acceptance of the responsibilities of this moment.

I assure you that I accept my own responsibility with all determination and confidence. We will keep the dollar strong. We will not fail any nation or people whose fortunes are tied to our own, and whose hopeful futures turn in such critical part on the quality of America's leadership.

I am most thankful for your cooperation. It will help to inspire the broad partnership we ask of American business and the American people. Our shared concern and purpose is the brightest warrant of our success.

Sincerely,



Mr. Jay Hoffer  
Vice President  
KRAK Radio  
Post Office Box 6347  
Sacramento, California 95860

beat of a local personality. All announcements contain clues plus messages from the Heart Association.

2. Easter Seal Day. All day promotion soliciting funds with local personalities acting as guest disc jockeys.

All conscious efforts toward promotion, or whatever the nomenclature might be, should aid in making the station known for its involvement with the community that it purports to serve. This is good business sense in any analysis. Constant building and application of ideas contributes to the station's overall stature in the eyes of the listener and the advertiser alike.

As you can appreciate, promotions and contests have a way of running away with themselves if so permitted. The FCC has been the recipient of many complaints from listeners. Probably the biggest culprit has been the "treasure hunt" with its inevitable destruction of property and traffic jams. The FCC went on record, as of the beginning of 1966, against contests and promotions "adversely affecting the public interest." They are speaking of:

1. Alarm to the public about imaginary dangers such as a promotion about amoebas invading a certain city.
2. Annoyance or embarrassment to innocent parties such as a contest that led listeners to choose names at random from the telephone directory and to call at all hours of the day and night.
3. Traffic congestion or other public disorder such as a contest requiring participants to travel to a specified place.
4. Infringement of public or private property as evidenced in those treasure hunts.

There must be a sense of responsibility on the part of the broadcast licensee and you shouldn't need an FCC promulgation to indicate where good taste and propriety end.

## SPONSORING LIVE SHOWS

Many stations, especially those with top 40, country music, and rhythm and blues formats, are reaping promotional and cash benefits by sponsoring local live shows featuring recording personalities. Depending upon the degree of financial risk the station is willing to assume, you can buy the talent package outright from a booker or work out a percentage arrangement with the booking agent.

First, let's examine the show from the aspect of promotion. People like to see and be near artists whom they have come to know over the

years through their recordings and they think very highly of the station that has exerted an effort to satiate this desire. It's an attitude of "Big Daddy" looking after his flock. This added station identity helps to further nail down listener loyalty.

Every aspect of the promotion, from printing the tickets to newspaper ads and box office posters, is keyed toward keeping your call letters before the public. There is increasing excitement during the period preceding the show date, usually from three to four weeks. And, if the total effort is handled well, resulting in a minimum of complaints, there is the built-in factor of anticipation as to the date of a future show. And what better place for your announcers to meet the public than from the stage of an auditorium where they are acting as emcees for the show?

Some stations use this vehicle for sales promotional use, too. Present advertisers and advertising agencies with complimentary tickets to see first-hand the response to a show sponsored by your station. A good audience turnout can sometimes convert a previous nonbelieving potential advertiser. Also, qualitative information about your listening audience can be garnered from such assemblages. Simply distribute questionnaires to each person and ask that they fill them in. After all, they're on your side and as captive an audience as you can get. Advance ticket orders received at the station should provide a wealth of data to plot a mail map. If you have any penetration outside of your metro area, then this mail count can stand you in well.

Making arrangements for such shows begins with the initial talent contract. You can buy the talent package from a booker for a flat fee or a guarantee against a percentage, or you can work out an agreement calling for a percentage of the gross profit. In the first instance, the station absorbs all costs; in the latter case, the station has almost nothing to do with the cost. Since there is more risk involved, the station can earn a higher profit by taking full responsibility for the show—the rental of the hall, the insurance to cover any liability, the stagehands, the lights, the sound system, the posters outside the hall, the handling of the box office, the ushers, outside ticket locations, the printing of the tickets, any advertising outside the station, press releases, plus the nut of the talent package itself. The myriad details keep station personnel hopping at all times. It is time consuming, though, and all phases should be overseen by someone from management.

On a percentage-of-profit arrangement, the station contributes its name to the show, air time to advertise and promote the show, its announcers as emcees, and any reciprocal advertising agreements it may have with newspapers and television stations. The percentage range can be from 10 to 20% of gross profit. The exact rate of return rests with the station's bargaining position. If the booker feels that the station is sufficiently powerful in turning out an audience, then the per-



## Billboard

### **KRAK's Feature Offering James Single as Giveaway**

SACRAMENTO, Calif. — KRAK, one of the nation's leading country music stations, is bowing a single record featuring Sonny James as a giveaway. The record — "Sacramento Grow"—was written and recorded by James; Ken Nelson at Capitol Records co-ordinated the promotion venture, which commemorates the fifth anniversary of the station's country format. The song boosts both city and station.

The station will give out 5,000 copies of the single on a first-come, first-get basis at two country music shows Nov. 26 in the Sacramento Memorial Auditorium, said station manager Jay Hoffer. Shows sponsored by the station have been running 75-80 per cent of capacity, he said, and "we've yet to lose a dollar." The Nov. 26 show will also feature Tex Ritter, Glen Campbell, Lynn Anderson, the Gosdin Brothers, and Ronny Sessions.

Capitol Records star, Sonny James, flanked by the author (l) and Jack Costello (top). The occasion rated coverage in the Nov. 25, 1967 edition of Billboard.

centage will naturally be in the higher range. Whichever route you travel, make sure that the station comes off clean. Deliver to your audience what is promised to them.

If you are successful with shows of this type, continue to promote

Newspaper ad promoting live show. Example of support furnished through other media for live show sponsored by KRAK, Sacramento.

**KRAK PRESENTS**

**EDDY ARNOLD**

*IN PERSON*  
**AND HIS  
NASHVILLE**



**ALL  
STAR  
SHOW**

**DOTTIE WEST, DON BOWMAN,  
JIM EDWARD BROWN, GEORGE HAMILTON, IV**

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**MONDAY, FEBRUARY 21, -- 8:15 PM**  
**SACRAMENTO MEMORIAL AUDITORIUM**

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**TICKETS: \$4.00, \$3.50, \$3.00**

Breuner's Box Office, Tower Bookstore North, Tower Records  
Broadway & Southgate, Bonicelli Music (Roseville) & KRAK  
Country Club.

them, but always at safe intervals. You can overdo a good thing, too. Three to four times a year seems to be a safe figure without muddying the waters. And every time out, be sure to have signed contracts with the parties concerned in your files. Before leaving the subject,

it might be wise to inject the thought that profit need not be the principle motive. Even if you break even, or go a little into the red, live shows have a tremendous audience promotional value. Of course, if they return a profit at the same time, so much the better.

## REMOTES

Some station operators develop an immediate frown, while others beam with glee, when the subject of remotes comes up. Some remotes are revenue-producing and promotion-producing. Some just revenue; some just promotion. Some, just one mess of a problem from inception to conclusion.

The term "remotes" means broadcast coverage of events not taking place within the confines of the station's studios. They range from elaborate setups to simple one microphone stand-up interviews. They cover such events as store openings, anniversary celebrations, county fairs, dances, sports activities, political activities, religious activities, et al. Physically, some remotes require extensive preparation and pre-planning. Some are one-time shots and others of a daily, weekly, or monthly cycle. Some require the complete services of station air talent and others provide their own talent. Each situation should be subject to its own set of evaluation methods, containing at least some of the benefits and meeting the conditions outlined here:

1. Does it produce revenue?
2. Does it have promotional value?
3. Can time be cleared for it?
4. Will it make untoward demands upon the station staff?
5. Will it enhance the station's image in the community?
6. Is it consistent with the station's format?
7. How long will it last?

## **Part III - Sales**



## LIST-CARRYING SALES MANAGERS

When it comes to handling local sales, it must be ascertained what responsibilities and lines of demarcation are to be assigned to the local sales manager. The question is: How can he be made most productive for the station? In smaller-sized markets, the question is academic. That sales manager is all over the place, covering everything in sight. In other situations, management has to evaluate the picture and see what it wants.

If the local sales manager must carry an account list, what size is it and what accounts go on it? Are these accounts converted into "house" accounts? How is the local sales manager's compensation plan set up in this instance?

Most important, though, is the reaction from the sales staff. Will they feel deprived of the complete opportunity to earn top dollar because they are in competition with their boss? Will they resent not receiving the accounts carried by the local sales manager? Will they resent the fact that they are not receiving sufficient guidance in sales planning because their immediate superior is not available to them while he is making calls? Will they automatically presume that "over-the-transom" business is converted to a house account via the account list of the local sales manager?

On the other side, from the general manager's viewpoint: That local sales manager must be extremely productive in organizing a sales staff and guiding it in such a manner that it is an effective selling weapon producing a fair share of the local dollars available in the market. He must plan, lead, cajole, and otherwise advance the cause. His dollars depend on his efficacy in shaping up this selling weapon. Invariably, he will be compensated with a set base and an override applied against certain levels of sales produced. He is not in competition with the men, but in competition with himself. He must be an individual who can pick the right men and whip them into shape, providing ample direction in the manner of a good tactician. He must make calls with them and cover the bases when there is a gap for any reason.

## SALES STABILITY

In practically every endeavor, a sense of stability is a very reassuring thing. Constant flux and overhaul for the sake of change itself is a demoralizing factor.

The advertising business moves fast. Its waves of expansion create

all sorts of major crests. Sometimes, certain underlying currents also are extremely active, too. But this does not mean quid pro quo that instability will rear its head. Regardless of momentum, there must be a sense of planning to absorb every wave in proper perspective. All the excitement generated should be advantageous in inciting greater effort on the part of each individual, not a deprecating influence resulting in suspicion and greed.

The revolving door in the sales department at many radio stations is a reflection of many things:

1. Poor management. Men are not being retained or choose to leave because of factors that do not lead to equitable treatment, lack of patience in meeting productivity expectations, faulty planning and unrealistic goals, overall mismanagement that transcends into every working organism of the station.
2. Poor incentives. A pay scale that is not competitive with other stations in the market and other stations of like facilities. Lack of promotion from within. No periodic reappraisal of income structure.
3. Poor product. The fault of low sales should not be dropped into the lap of the sales department when it does not have a product that is desirable in a competitive market. What is the station's posture in the marketplace?
4. Poor tools. Lack of sales aids with which to work. Lack of cooperation from other departments—i.e., production, traffic, bookkeeping. An archaic rate card.

It is urgent that the first contact with a prospective sales applicant be a good experience. No matter how he comes to you, he is an important individual with whom time should be spent. He is investigating you just as you are investigating him. Keep away from snap decisions; they usually have a way of snapping back at you in the very near future. Make every contact a substantial visit. He is on his good behavior and so should you be on yours. Both of you are selling at this point—he is selling his services and you are selling your station as a place for him to work. If you are interested, lock in the sale the right way.

If and when the two of you get together, plan on eliminating the stigma of the revolving door. "The salesman is the immediate mirror of the station's business stature. The careful selection of sales personnel makes for a significant dollar return. He should be hired with the intent to keep him."\* Competing media have developed an advantage over radio in this phase. "Newspapers have been around a lot longer and their longer presence on the scene capitalizes on stability. In-

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\* Media/Scope, September 1960, p. 106

herent is the knowledge that today, a year from today, and ad infinitum, the management team will not be reshuffled by a whim or caprice. This further extends its contact with the business community in the form of a longer life for the newspaper space salesman than for the radio time salesman."\* Radio can learn a good lesson from this vaunted competitor. Of course, the other extreme of stubbornly holding on to somebody who is not working out for you should likewise be avoided.

We all know that everyone likes to try his own wings. A successful salesman seeks management positions. He will try to better himself, just as you are trying to better yourself by constantly working at improving the station. This kind of turnover should be taken as personal flattery for you. You have nurtured along a man until he has outgrown the situation. It's a healthy metamorphosis even though it may seem calamitous as of the moment. If you are going through salesmen at what you think is an inordinate rate, sit down with yourself first and review what is happening about you before bringing in your sales manager. Be honest; face up to the real reasons. Then confer with your sales manager and see if the stumbling blocks can be eliminated.

Your business is at stake if sales productivity is in jeopardy. Root out the problem before it uproots you. All that you have invested in time, money and effort should not be allowed to disintegrate because a competent sales staff cannot be retained. Something is amiss. Examine the aforementioned reflection points. Pinpoint the culprit or culprits and take action!

Sales stability is a forerunner of success.

## SALES EMPLOYMENT CONTRACT

With the somewhat intransigent nature of the business and the aspect of an individual's playing musical chairs within a given market, management always recoils a bit when a salesman is separated from the station. Two questions come to mind when a separation occurs:

1. How much do we owe him in commissions?
2. Will he be going to work for the competition?

During his time in your employ, compensation policies should be clearly followed. Are his commissions based on collections rather than performance? What is the base and at what point does the com-

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\* Media/Scope, September 1960, p. 102

BROADCAST SALESMAN EMPLOYMENT AGREEMENT

This agreement made and entered into this \_\_\_\_\_ day of \_\_\_\_\_, 19\_\_\_\_, by and between \_\_\_\_\_ (hereinafter referred to as the Station), Party of the First Part, and \_\_\_\_\_ (hereinafter referred to as the Salesman), Party of the Second Part, WITNESSETH:

1. That Station shall employ the Salesman for a term of \_\_\_\_\_ years from the date hereof as a salesman for duties consisting of but not limited to the selling, servicing, and collecting of advertising accounts as assigned by the Station.
2. That the work of the Salesman shall be performed under the direction of the Station general manager, or other person designated by the Station to exercise supervisory control. That the Station retains complete authority to allocate accounts and assign applicable work as may be necessary for the proper functioning of the business.
3. That the Salesman shall diligently and faithfully serve the Station in such capacity, shall devote his entire skill and energies to such service, and shall keep accurate accounts of all orders received by the Salesman and of all other transactions undertaken by him in connection with said business. That the Salesman shall not communicate during the continuance of this agreement, or at any time subsequently, any information relating to the secrets of the Station relating to, but not limited to, the traveling, advertising, canvassing, and financial policies of the Station, nor any knowledge of the Station's trade secrets, methods, policies, or procedures which he then had or might from time to time acquire pertaining to other departments of the Station.
4. That Station shall compensate the Salesman a base salary of \$\_\_\_\_\_ a month (\_\_\_\_\_), in addition to a commission of \_\_\_\_\_ per cent of all business sold by the Salesman in each month in excess of a quota of \$\_\_\_\_\_ a month (\_\_\_\_\_). That the quota shall consist of time charges only, provided further that the commission rate shall apply to time charges less agencies' commissions, discounts, rebates, adjustments and all other deductions of any and every kind that are allowed by the Station in its sole judgment and discretion,

Employment contract for salesman. Sample recommended by the National Association of Broadcasters.

either at the time of billing or subsequent thereto. That the Station shall retain the authority to render an appropriate determination in the event of a dispute as to the credit for selling a particular account. That the Station may, during the term of this agreement, make changes in the quota when deemed necessary to meet changing business conditions. That the Salesman's base salary shall be payable semi-monthly and commission earnings shall be paid monthly on the basis of the performance of programs sold. That upon program cancellation for any reason, the Salesman shall not be paid the commissions in connection with the cancelled program.

5. That either the Station or the Salesman may terminate this agreement by giving to the other \_\_\_\_\_ months notice in writing. That in the event of termination by the Salesman during the term of this agreement, or in the event of termination of this agreement by the Station due to the Salesman's breach of the terms of this agreement, the Salesman shall receive commissions only on those programs sold by the Salesman which have actually been performed up to the time of termination of employment. That in the event of termination by the Salesman due to an illness incapacitating him from attending to the duties as salesman for the Station or any competitor, the Salesman will receive \_\_\_\_\_ per cent of the commissions payable on programs sold by him and performed in the period of \_\_\_\_\_ weeks following the date of termination.

6. That in the event the services of the Salesman are terminated for any reason, the Salesman shall not accept employment involving the sale of radio or television time within a radius of \_\_\_\_\_ miles from the Station's transmitter site for a period of \_\_\_\_\_ months following the date of termination.

7. This Agreement shall remain in full force and effect until \_\_\_\_\_ and shall automatically renew itself from year to year thereafter unless written notice of termination or revision is given by either party to the other not less than thirty (30) days prior to the expiration of such annual period.

This Agreement is signed and acknowledged by both parties in the presence of two witnesses this \_\_\_\_\_ day of \_\_\_\_\_ 19\_\_\_\_.

WITNESS:

\_\_\_\_\_  
(Station Representative)

\_\_\_\_\_  
(Salesman)

mission structure start? Any allowances for automobile? On the other hand, it is taken for granted that while he is in your employ, no station secrets should be leaked out. No information of value to your competitors should be divulged.

After a salesman is gone, what protection is there that he can't sell against you immediately and try to steal the accounts that he maintained while he worked for you? Your station policies and practices become known to a competitor and could be of considerable damage to you. In order to circumscribe any economic hardship because of these factors, the National Association of Broadcasters has drawn up a recommended contract for a salesman to sign when he becomes a part of your sales staff.\* It is imperative, however, that a station check with its legal counsel to make sure that it complies with the state's view on personal service contracts.

The important features of the contract spell out compensation and the mode of settlement upon termination of the agreement by either party. Accordingly, the salesman receives commissions performed up to the time of termination of employment. He is also restrained from selling broadcast time within a specified area for a specified period of time.

A tangent value in a sales employment contract is that a salesman now realizes he is not free to jump from job to job as the whim suits him. It is not always easy to pick up home and family and change locale completely. This would have to happen under the "not-to-compete" feature. The salesman then has to choose his job judiciously and work hard at it to reach his quotas.

## SALES INCENTIVES

Over and above the stimulant of a fair and equitable rate of return for the effort and results delivered, sales incentives should be offered from time to time. Between 70% and 80% of U. S. business firms use some type of sales incentive or sales motivation program involving prizes other than or in addition to the historic cash bonus.\*\*

Brand-name merchandise and holiday travel have become widely used stimulators. It may be a subliminal way of doing things, but it is a technique that somehow appeals to the wife and adds her to the selling effort. She wants that merchandise or that trip; therefore, she goads her husband on to it. In many cases, no hard cash need leave

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\* Memo to Management, National Association of Broadcasters, 8/65

\*\* Dun's Review, 1/66, p. 166

the station, since tradeouts usually come into the picture. In a straight dollar reward setup, a salesman is actually competing with himself. In a merchandise or travel program, he is competing against others. This, at times, is meaty enough to make for continued excitement in the sales department. There are other forms of reward, too. For example: taking over his car payments or his house payments for a month or two. These are not as colorful as trips, but they produce the same effect.

Sales incentives offer the plus factor of getting something for nothing. It is a method of artificially inseminating sales goals and stimulating that extra sales effort. It is a method of eliminating sales plateaus. Sales incentive programs may take the form of regularly scheduled periodic campaigns or come about on the spur of the moment.

## THE SALES MEETING

Like any meeting of any consequence, planning is the characteristic that determines success or failure of a sales meeting—a meeting for the sake of a meeting is absurd. Merely because it is on the agenda every week hardly excuses its existence if planning does not go into it.

It is the responsibility of everyone who attends a meeting to prepare himself for whatever contribution he can make to each session. Although one person conducts the meeting and institutes direction, every participant should feel that he too is an active contributor. Nothing constructive can be obtained from passivity. Providing an audience for speech-making should not be consistent with the purpose of a sales meeting.

All of this must be clearly understood by the sales manager and the sales staff. A sales meeting must endeavor to continually build the sales picture. It must not be permitted to deteriorate into anything else. What items are legitimately within the province of a general sales meeting?

1. Sales policies. The reinforcement of existing policies and the explanation and implementation of new ones. The philosophy of station management thinking should be explained here.
2. Rate card. The development of a new rate card or the refinement of an existing one. Comparison with rate cards and plans offered by the competition.
3. Special events packages. The sales approach on specials that the station has captured on an exclusive basis.
4. Client list. Continual examination of the progress being made with accounts. Rotating clients that have not been cracked.

Adding new clients as they come into the community and deleting those who go out of business for one reason or another.

5. Sales aids. How is existing sales promotional material being utilized and what new ones would be of assistance? What type of material receives greatest impact? To which approaches do clients react the most?
6. Oral sales presentations. Listening to the various pitches used by the sales staff and evaluating them.
7. Internal station procedure. Any changes in traffic or any other station department that might affect the sales operation.
8. Programming developments. Explanation of new features being added to the programming structure. Examination of airchecks of the various personalities.
9. Commercial copy. A review of the many styles and innovations available to different categories of commercial products.
10. Client cooperation and sales service. What does the station have to offer in this area and what qualifying factors are involved?

On the part of the account executive, he reacts from a different perspective, although he is intimately involved with every one of the above items.

1. Sales resistance. An examination of the problems encountered in the field, running the gamut from complaints on the rate card to complaints on air personalities. Similar experiences can be explored and everyone encouraged to partake in this critique.
2. Assistance from management. What kind of a field schedule can be worked out so that the sales manager physically goes out with each man on several calls. They may not necessarily be the troublesome calls, but more or less an appraisal of how each man operates in the field. Each man can gain from the comments made for all.
3. Client list. Concern for the equitable distribution of good and mediocre accounts.
4. Creative sales tactics. Share approaches and their refinements used in other fields. Perhaps techniques discussed in sales courses or sales textbooks.
5. Suggestions for programming. For example: How about acquiring the rights to broadcast local college football games? How many avails can be had?
6. Suggestions for smoother internal operations. Ideas to strengthen liaison between sales and other areas.
7. Sales presentations. Thoughts on visual material and their adaptation to particular local nuances.

So, within the basic elements there is a raft of material that can just-

ifiably be considered within the realm of a constructive, intelligent, sales meeting beneficial to all. No need for it to deteriorate into anything approaching a bull session due to a lack of direction and/or contribution.

To help achieve direction, it is up to the sales manager to prepare a meeting agenda, providing ample time and encouragement for salesmen to contribute their thoughts. The meeting should last as long as something is being accomplished. Once the agenda has been covered and the men given an opportunity to air their views, then that meeting has accomplished its objectives and should be terminated. To prolong it would be tantamount to unraveling any of the good that was attained through the meeting itself. If there are special considerations requiring extensive development on the part of an individual salesman or salesmen, time should be requested in advance so that the agenda can pay respectful attention to these items. This degree of flexibility must be built in to insure active participation rather than a one-way diatribe.

There are many thoughts as to when a sales meeting should be held. Some argue in favor of the beginning of the work week; others favor the end of the week. Those in accord with the former bring out the argument that the men are fresh from weekend activity and need to be whipped into shape for the week's "onslaught." This is the "recharging-the-battery" concept. New week, new challenges, new contracts. Those who veer toward the end of the week think in terms of summation and analysis of the past week's progress. They like to look back and see what transpired, weighing various elements and problems that cropped up and how they were attacked. They feel that the men are looking forward to weekend activities and that they are in an expansive mood. Each has its merits and the sales manager must determine what is most comfortable for himself and his staff. At times, weekly sales meetings are supplemented with shorter sales meetings through the week as the need for a special meeting arises.

We must not omit the thinking of some who believe that a Saturday morning meeting is of the greatest value. No actual selling time is stolen from either end of the week; management thinking here is that the radio business is a 7-day a week job.

Those who reach management positions, plus those who aspire to them, do not have to be told that our business is truly a 7-day a week job (and around the clock at that). The rub comes in, however, when everyone is not consistently Gung Ho all the time. Resentment starts to creep in and personality problems eat away at the guts of the meeting. No matter when the meeting is held, there is always the tendency to daydream about the golf course, a ride in the country, fishing, and a million other things. Saturday meetings somehow seem to receive their disproportionate share of daydreaming pills. To foist it on the men might seem arbitrary in their eyes and the psychological pulling

against it is not worth the effort. After all, if the men do not enter, participate, and come away with a feeling of development and growth, the meeting just wasted time.

Individual meetings between the sales manager and a salesman are always necessary to foster the Open Door policy and take care of problems unique to one set of circumstances not concerning the entire sales staff. This is usually determined on the spur of the moment and is not a periodic feature to the extent that the general sales meeting is. The inception of such meetings can come from either the sales manager or the salesman. It's strange to see how individual meetings abort the chance of sidetracking any items at the general sales meeting. Problems are settled before they magnify themselves into bigger ones and all parties seem to appreciate the procedure.

## THE SALES TRAINEE

Good salesmen are hard to find, no matter what the business. They're in demand and tend to gravitate toward the highest bidder (not necessarily money in every case). Your bidding may be in the form of geographic location, title, or elaborate fringe benefits providing tax shelters. Whatever it is that you have to offer, good salesmen are always in demand. To recruit manpower for your sales department, you have several routes: (a) hiring one with previous radio time sales experience, (b) hiring one with previous sales experience outside of the field of broadcasting, or (c) hiring a novice whom you feel has sales potential and training him your way.

Let's concern ourselves with the last alternative; spoonfeeding someone who looks good. What pros and cons are inherent in this tact? Sometimes we travel this route out of desperation. Perhaps there is no other practical way to insure the proper staffing of our sales department. Yes, it's a negativistic attitude, but sometimes out of adversity comes that shining example that we are always seeking. Besides, the trainee works cheap—mutual exploitation. He's learning, and for this privilege he accepts the traditional apprentice wage. Then there is the hue and cry of undoing sales habits that have been built up elsewhere. Some managers will tell you that it is easier to start with a green man than to undo the bad habits acquired at another place.

In many instances, the sales trainee may come from an announcing staff, maybe from your own station. From his experience in radio he already understands many of the mechanics of sales without having been directly involved. He is ready to "make money," for he knows that comparatively few announcers can enter the higher dollar brackets.

He also knows that sales is an easier jumping off point to management level positions. This, then, is the combined lure for him. To management it permits a hastier assimilation into sales, since you do not have to explain what a microphone is, what a spec tape is, what adjacencies mean, etc.

Every trainee situation has a built-in pitfall and it should be recognized right from the start—a thing called patience. Patience to "sweat" out a man. Good potential has gone the way of all flesh when management's mental attitude toward the situation lacked sufficient patience. How do you explain a slow starter? Many times you hear of stories where a man in one situation is dying on his feet, and then with a change of environment sparks to dynamic heights. He "comes alive," as they say, under the proper combination of circumstances.

So, if you are contemplating a sales trainee program, go in with your eyes wide open and gear yourself to a timetable. No matter how promising an individual you engage, evaluate in your own mind how long it will take before this man is self-sustaining and paying his own way. It may be from six months to a year, but whatever it is, resolve yourself to it and do not become impatient along the way. Otherwise, your investment in time and effort will be completely wiped out in short order. This is something that must be indelibly impressed upon your sales manager since he will be the one to live with the situation.

In the initial hiring, try to obtain someone who will complement existing sales personnel—look for that type of individual. It may even be worthwhile to test him for sales aptitude if there is a college or testing service available. For a relatively small fee, this method can save many dollars and tempers at a later date; at least, an indication of the individual's sales aptitude may point out something that might have been overlooked otherwise.

You do not want to rush into a situation. Interview as many applicants as you can, whether they are recommended by an employment agency, a college placement bureau, a formal newspaper ad, or just word of mouth through the trade. Take the time to check references of those who appear to be strong possibilities. Have several face-to-face interviews with each prospect. Psychologically, making it appear as if you are taking great pains to select the right applicant will make the job itself appear more important in the eyes of the man who will be selected as the successful candidate. Sometimes, when we come by something too easily, we do not appreciate what we have obtained. Be certain that all ground rules are completely comprehended by the applicant so that misunderstandings will be held to a minimum. Rate of compensation, company benefits, immediate superior, and responsibilities should be spelled out precisely.

At the outset, you will have to carry the sales trainee financially. He will be nonproductive, but there should be an understanding as to

how long this period should be. Anywhere from three to six months would be a reasonable time to provide the trainee with a draw and not expect any sales against that draw. In essence, it is a straight salary setup until he can be put on another compensation arrangement. Whatever the arrangement, don't let it drag beyond the date agreed upon. It merely prolongs the time that he can be productive for the station and it has a demoralizing effect upon the trainee. He is interested in sales because he wants to make money. Don't hold him from this.

Another point to be considered in this whole area is actually testing the mettle of the sales manager. He will be the one to shoulder the responsibility of recommending the proper applicant and then seeing that his selection becomes a productive adjunct to the whole operation. The sales manager will have to handle the other salesmen and still devote sufficient time to the trainee to foster his development. Egos being what they are, the sales staff might not be so ready to accept a newcomer, especially when that newcomer inevitably will absorb so much of the sales manager's time. Subconscious accusations of "pet" and "favoritism" will run through the minds of some salesmen. Let it. If it works out that healthy competition is the result of this trainee plan, then it is satisfactory from this point alone. It can also show up some previously dormant personality traits or unhealthy behavior in existing salesmen. The sales manager should know his men as best he can and observe them under various sets of circumstances. If the trainee cannot be integrated without disturbing too many things, then something is amiss. Some superficial complacency exists and should be rooted out. The trainee might not be wise enough to see what is happening, but he can provide a mirror for the sales manager and contribute in this vein. A new man who is presumably there to learn and observe may not always know what he is observing; yet, he can get the feel of a tense situation. He can get his antennae up for himself and for the sales manager.

An initial part of the training program is a basic introduction to radio, even before you can proceed on the specifics of radio in your market and your station. (This part of the program can be eliminated, of course, in the case of an announcer going into sales). Load up the trainee with any volume you may have (or from the shelf of a public college library) on the general subject of broadcasting. There is a lot of reading that will be completely worthless and irrelevant, but at this stage, generalities about the business do not hurt. Insist that the trainee do his reading and write down any questions which enter his mind. Then whatever time is prescribed for discussions, these questions should be answered to the best of the trainer's ability. When you don't know the answer to a question, say so. No one expects a teacher to be an endless font of knowledge or a superhuman. If one does not know the answer, admit it, and then try to come up with the answer.

As the trainee is doing his reading (presumably his homework off the

premises), he should be exposed to the many workings of a radio station. He has a product to sell and he should know as much about it as he can. A logical place to start, then, would be with the program department. The manager of that department must be sympathetic to the cause of the training program and devote some of his time to explaining his function. The program director should let the trainee actually get the feel of things through actual performance. The trainee could be involved, for instance, in listening and selecting the records that he thinks should be played on the station. The comparison of what he selects and what finally is selected for actual airplay can be studied and provide a genuine learning experience. The same can hold with copywriting, newsgathering, and production. The trainee should not be put through these paces with too much speed. Each type of participation should permit an adequate grasp of each activity. If the trainee cannot see where each fits into the whole, then that part of his training is useless. There must be relevance in his own mind and respect for the interlocking nuances that he is observing.

When it comes to copywriting, he can begin to comprehend the relationship with the commercial world by checking out copy with the client. There is a face-to-face (or telephone-to-telephone) relationship which establishes rapport with the person spending the money on the station. The trainee will develop an acquaintance with the idiosyncracies encountered in dealing with advertisers—appeasing, mollifying and sometimes reselling the advertiser. The procedure could be a copy change for a current client or the creation of a campaign for a new client. Label it a service call if you will, but it is all part of the comprehensive selling technique. This should be impressed upon the trainee. Contact at every level with the client is important to the relationship between the station and that client. In some instances, once approval is granted to a piece of copy, production can start without any subsequent approval from any other source. Some clients like to hear the finished product before air time. Here, too, the trainee can be involved. He can help in suggesting particular effects that might enhance the commercial. He can be shown the many alternate routes that production creativity has to offer. The whole task should be a challenge to his ingenuity and, more importantly, an appreciation of what elements contribute to the finished product. Formerly, he has heard commercials on the air without paying too much attention to their structure, direction, and ultimate goal. Now he is beginning to see how the groundwork is laid and the coordinate parts blended into an effective audience motivator.

In newsgathering, he can learn much both inside and outside the station. He can be sent out with portable equipment to cover various news events and then return and be involved with the editing of what he has recorded. At the station, he can be assigned to listening to police radio and tracking down leads through that source. He should be shown

the use of the beeper phone. He should be involved with the rewrite desk. He should be assigned the task of putting together a full newscast. In short, let him touch base wherever possible in the news department. He will be involved with people. He will see how they react. You can get an accurate feel of a community through the news department. He also can ascertain what acceptance his station has with professional news sources and the layman alike. It could be a very bolstering experience for him to know that he is working for a station well respected in the community. He also should be experiencing that dynamism so native to radio. Perhaps he can see the molding of opinion through the dissemination of news.

He must learn the meaning of station responsibility, why and how the station is a responsible part of the community. It has done things in the past and will continue to do things. This is all part of an enthusiasm that he has to muster to eventually tell the station story to a client. There is always something to tell about his station. It is always doing things. Through programming, he will also learn about the station's community services. Why? What relevance do they have? How are these elements balanced within the programming framework? He may be selling adjacencies to these features (or the features themselves for full sponsorship) and he should know why they exist. He must be familiar with public service and the community agencies concerned with public service? How is it initiated and how the station is involved? Are there campaigns that receive special favor? He could spend plenty of time in exposing himself to programming. That time should fit in with his overall timetable as to when he faces a client list and goes out on the street. A good yardstick might be 50% of his training time with programming. Sell the trainee on the product and he can sell the product better when he is ready to do so.

Traffic comes under the aegis of programming, too, and the trainee has to have an appreciation of availabilities and how schedules are put together. Time should be allowed for the trainee to observe the operation, from the initial production order to all the subsequent steps that go into physically preparing the log and submitting schedules back to the sales department. Questions can be answered with direct explanations based on the material at hand. The trainee can see how advance preparation of contracts and schedules will work to his advantage. He also will appreciate how last minute changes are made and how radio adapts itself to flexibility, sometimes on short notice. This flexibility could exist amidst pandemonium and this he should see also. These are practical lessons, and nothing should be withheld from him. His learning must be as realistic as possible—no holds barred.

## HOUSE ACCOUNTS

Keep in mind that you want to build and maintain a productive sales staff, content with the product it is selling, the money it earns, and the manner in which it is treated. Therefore, the resentment that could be built up when it comes to house accounts is just not worth the effort. Business that comes in over the transom should be assigned on a basis equitable for all salesmen. Business that is floating around because a salesman quit or was fired should be likewise assigned. Even when there is a specific request that the sales manager or the station manager call on a particular account, sales service should be turned over to a salesman and credit given to him for that account.

House accounts sometimes develop when the sales manager himself, has an active selling list. The unfair sales manager has the knack of culling all the better accounts for his list, while the rest of the sales department suffers. If a salesman feels that certain accounts can never belong to him or to his fellow salesmen under any circumstances, resentment sets in. He questions in his own mind why management condones such things; subconsciously his enthusiasm and respect for the operation is more than proportionately reduced.

Analyzing it from any angle, the practice of permitting such conditions to exist just doesn't pay. The sales accounting cost saved is negligible; the irritation it causes is considerable, and the practice has a habit of growing way out of proportion. It can be tolerated only on an interim basis under conditions that prevent the immediate assigning of accounts that are drifting about for one reason or another. Make this interim period then as brief as possible.

## THE RATE CARD

No matter what it is that a salesman is selling, the important price or cost element must be considered before a potential client signs a contract. Is the goods or service worth a set amount to the purchaser?

What is a realistic broadcast rate card? A starting point is a comparison of rates charged by other stations in the market. Another check is with stations your own size in other markets. See what they're doing. Then, determine the number of broadcast hours you have available, the maximum number of commercials per hour you plan to carry, and multiply this figure by the various Class AA, Class A, Class B, and/or All Other Times rate. Can you take care of your overhead and still realize a profit? Some operators will tell you that they're sold

WINS (New York) rate card is the center fold of a brochure listing pertinent market data. KRAK rate card (R).

## Announcement Rates

### Yearly Earned Frequency Discount (One Minute & Thirty Seconds)

<b>AAAA</b>	6-10 AM Mon-Sat
<b>AAA</b>	4-8 PM Mon-Fri / 10 AM-8 PM Sat
<b>AA</b>	10 AM-4 PM Mon-Fri / 9 AM-7 PM Sunday
<b>A</b>	6-11:30 PM Mon-Sat / 7 PM-12 Mid. Sunday / 5:30-8 AM Mon-Sat / 5:30-9 AM Sunday

	AAAA		AAA		AA		A	
	60"	30"	60"	30"	60"	30"	60"	30"
1X	\$170	\$136	\$130	\$104	\$100	\$80	\$75	\$60
52X	160	128	125	100	90	72	70	56
156X	150	120	115	92	80	64	65	52
312X	140	112	100	80	70	56	55	44
520X	130	104	80	64	60	48	50	40
780X	110	88	70	56	55	44	45	36
1040X	90	72	65	52	45	36	35	28

Purchase of 780X or more announcements are restricted to approximate even distribution in any two or more time periods.

End rates subject to short rate until earned.

AAAA must stagger either 6-10am, 6-9am or 7-10am only.

All Night Rates (11:30pm-5:30am, Mon/Sat)—\$15.00 flat (non-combinable).

10 seconds—60% of applicable minute rate.

### Special Rates:

Feature Reports—earned rate plus 20%.

Fixed Position—1X rate flat.

Quarter hour rates on request.

Yearly bulk rates on request.

## Plans

### Weekly Packages (One Minute & Thirty Seconds)

	AAAA	AAA	AA	A	Price		Each	
					60"	30"	60"	30"
5X Plan	1 AAAA	1 AAA	2 AA	1 A	\$385	\$310	\$77	\$62
10X Plan	2 AAAA	2 AAA	4 AA	2 A	670	540	67	54
20X Plan	4 AAAA	4 AAA	8 AA	4 A	1240	1000	62	50
30X Plan	6 AAAA	6 AAA	12 AA	6 A	1710	1380	57	46
40X Plan	8 AAAA	8 AAA	16 AA	8 A	2080	1680	52	42

To be staggered throughout time periods and all days.

Weekly Packages are convertible as follows: (5 Plan not convertible).

UPWARD: 2 announcements of a lower class equal one of the next higher class.

DOWNWARD: 1 announcement of a higher class equals one and one half (1 1/2) of the next lower class; or—2 for 3.

Conversion Restriction: No less than 30% in AA or A time class.

Additional announcements can be added at pro-rate unit cost and in equal time class proportions. These plans are not combinable with Earned Rates or Weekend Packages.

10 Seconds—60% of applicable minute rate.

Plan announcements are pre-emptible.

Make-goods given in comparable time periods

\*See General Information—first Section.

### Weekend Package

	60"	30"	60"	30"
20X ROS Sat, 10am thru Sun, 11pm	1000	800	50	40

## KRAK

### WEEKLY PACKAGE PLAN

#### CLASS AA

6:00 A.M.-10 A.M. Monday-Saturday  
3:30 P.M.-7 P.M. Monday-Saturday

	60 Sec.	30 Sec.
Less than 6	\$50	\$40
6 Per Week	40	32
12 Per Week	38	30
18 Per Week	36	28
24 Per Week	34	26
30 Per Week	32	24

#### CLASS A

10 A.M.-3:30 P.M. Monday-Saturday  
7 A.M.-7:00 P.M. Sunday

	60 Sec.	30 Sec.
Less than 6	\$40	\$32
6 Per Week	30	24
12 Per Week	29	23
18 Per Week	28	22
24 Per Week	27	21
30 Per Week	26	20

#### CLASS B

7:00 P.M.-Midnight Monday-Sunday

	60 Sec.	30 Sec.
Less than 6	\$25	\$20
6 Per Week	20	16
12 Per Week	19	15
18 Per Week	18	14
24 Per Week	17	13
30 Per Week	16	12

#### ANNUAL BULK RATE

	60 Sec.	30 Sec.
500 in one year	\$20	\$16
1000 in one year	18	15

Master contract subject to short rate must be signed for minimums designated—to be broadcast in a 52-week period. 1/2 of schedules may be placed in AA times. No additional discounts.

## KRAK

### TOTAL AUDIENCE PLANS

#### TAP PLAN I

(12 Times Per Week)

	60 Sec.	30 Sec.
6AA, 6A	\$ 28	\$ 23
TOTAL	336	276

#### TAP PLAN II

(18 Times Per Week)

	60 Sec.	30 Sec.
8AA, 6A, 4B*	\$ 25	\$ 20
TOTAL	450	360

#### TAP PLAN III

(24 Times Per Week)

	60 Sec.	30 Sec.
10AA, 8A, 6B*	\$ 23	\$ 18
TOTAL	552	432

#### TAP PLAN IV

(36 Times Per Week)

	60 Sec.	30 Sec.
15AA, 12A, 9B*	\$ 21	\$ 17
TOTAL	756	612

\*Weekend Announcements May Be Substituted for Class B Announcements.

## KRAK

### 5 MINUTE NEWS

	Class AA	Class A	Class B
Less than			
5 Per Week	\$55	\$45	\$30
52 Times or			
5 Per Week	50	40	27
104 Times or			
10 Per Week	45	35	25
260 Times or			
15 Per week	40	30	22
520 Times or			
20 Per Week	35	25	20

out, yet they're not making any money. This could very easily happen if the rate card is not right.

Arbitrarily saying that it does not take much thought to lay out a set of figures, and if they're not right they can be raised or lowered later on, is a stupid way to run a business. That rate card is a powerful selling tool. It's a reflection of the value you place on the effectiveness of your station. If it is not realistic, your salesmen cannot sell with it, and if they can't sell with it they can't make a living. And if they can't make a living, you certainly can't. Constantly evaluate that rate card with your sales manager and keep it up to date.

Don't feel that rating increases alone justify rate increases. Predicating a rate card on your audience rating position alone is also a dangerous game. You can go down as well as up in the ratings. Will you refund money to clients who have bought strictly on a cost per thousand basis when you take a dip in the ratings? Rate increases are justified when you can demonstrate that it is needed to continue the quality that you have set for the product.

One broadcaster said "that if properly handled, a rate increase can actually be a sales incentive. The fact you're raising rates creates an aura of success and everybody likes to be on a winning team."<sup>\*</sup> Another broadcaster goes on to say that "if a client buys from the station that sells cheap spots, he usually does so because they don't cost him much money anyway and not because he is sold on the station. On the other hand, advertisers have confidence in the station with a good rate."<sup>\*\*</sup> When you do raise your rates, make sure that there is a protection clause of at least six months for all current clients. Also, give enough advance notice of the impending increase and have your sales department sell "against the increase." This is merely getting in under the old rate and warding off that higher price for whatever protection time there is.

Although it usually means more money in their pockets, it is traditional for the sales department to fight an increase. They seem to be possessed by a certain fear in going back to a client and informing him of this increase. Conversely, it can provide a genuine opportunity for the salesman to resell the station to each and every advertiser. Every real opportunity for a sales presentation should be taken.

The physical card itself should contain all the rates available to every client—no special deals concocted off the rate card. If there are packages constructed for special occasions, there is no need to print a new card. Just see to it that all concerned parties receive a mimeo copy of such addenda to your card.

Some stations adhere to the philosophy that all time available is of

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<sup>\*</sup> Broadcast Management/Engineering, 10/65, p. 50

<sup>\*\*</sup> *Ibid.*, p. 49

equal value and they have one set of rates no matter the hour. However, most stations break down their time classifications into traffic time (usually 6-9 AM and 4-7 PM Monday through Friday), daytime 9 AM-4 PM Monday through Friday and most of the weekend), nighttime (7 PM-12 Midnight every day) and All Other Times (12 Midnight-6AM every day). Indicate within each time classification the rates that you charge for minutes, chainbreaks (30 seconds), IDs (10-15 seconds) and 5-minute features (usually newscasts). For the sake of space, sometimes IDs are indicated as 60% of the minute rate, thus one line of type takes care of an extra column of figures.

If you sell units of greater duration, like a religious program or a commentary or whatever, charge ten times the one-minute open rate (1X rate) for one hour in the time classification under discussion. For a half hour, charge 60% of the hourly rate; for fifteen minutes, it's 40% of the hourly rate.

Spell out the frequency offered in each time classification—6 per week, 12 per week, etc.—and show the cost per unit right alongside the frequency. If you elect to have an ROS (run of schedule) plan, show it on the rate card. If you have bulk packages available, also show it. Special charges for features or talent fees for specific announcers or programs should be likewise indicated.

In laying it out, make your rate card physically attractive and easy to read. Don't make the reader squint to read any small type; no elaborate calculating to figure out mathematical formulae proscribed by the rate card. Keep the rate card so it can function as that selling tool already mentioned and don't defeat its purpose from the outset with something somewhat forbidding to ponder. Sometimes there may be space for a coverage map or other promotional material, but that will depend upon your overall layout.

Discussion always arises on the subject of local and national rate cards. Proponents of the single rate card contend that it is difficult, as well as unfair, to define who is entitled to what rate. Do bakeries, banks, and bottlers command local rate? How do you handle companies that send out field representatives to try to buy local rate? Then again, the percentage of national spot billing to total sales may not be that significant. On the other hand, supporters of separate cards contend that since there is added sales expense in dealing with a national sales representative the higher national rate is necessary and justifiable. They also argue that a local merchant should not pay the same amount as a regional or national advertiser, since the former's trading area is much more confined than the latter's and radio signals don't stop at a city or county line. This is especially true of the high-powered stations. The rate card is your key to income. Treat it with respect!

## SALES PROMOTION

The Definitions Committee of the American Marketing Association has defined sales promotion as "the coordination of publicity (including advertising) and personal salesmanship."<sup>\*</sup> Obvious latitude has been allowed here for diverse interpretations. Any way that you look at it, the overall function should contribute in a rather direct fashion to the production of sales. All radio stations are not fortunate enough to be able to budget for a sales promotion manager. In his absence, many sales promotion duties are filled as best they can be by other station personnel. Let's examine some of these duties:

1. Gather material necessary to produce fact sheets on programs and station information, including biographical material of air personalities, air shifts, and anything singular about their professional approach to the job. Station information can include a history of the development of the station, an explanation of the Sound, features developed by the station, public service projects, personnel community involvement, awards received, station facilities, caliber of personnel, and station policies. All of this serves as the human entity of the station—what it has to offer and how it is served. It's a menu, plus a tasting table.
2. Develop station sales promotional presentations in film, slide, flip card, or tape form. All material used to emphasize each salient feature is gathered and collated in a form that lends itself to effective presentation. The updating of material so included is essential to keep everything fresh and current. New rating information, new developments in programming, new sales plans, all must be incorporated within the station presentation as soon as possible. The task of writing and the coordination of all elements incorporated in a sales brochure involves close collaboration among all department heads. Its breadth requires a thorough comprehension of its ultimate effect. To write and present a good one taxes the imagination and depth of experience of its author and producer.
3. Write individual sales presentations for potential clients. In conjunction with the sales staff, work out specific campaigns and proposals for particular clients. This involves suggestions for copy approaches, any promotional ideas, scheduling of announcements, recommended budget, as well as generic features about the station and market. This might lead directly to the next point.
4. Conduct a presentation at a client sales meeting. Before a sale

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<sup>\*</sup> Paul Nystrom, editor Marketing Handbook (New York: The Ronald Press, 1948) p. 483

is consummated, the client might care to hear comments from his sales staff as to what field reaction might be expected to the advertising or promotion in mind. Most times, though, this meeting occurs after the contract has been signed and the campaign is about to begin, an informational procedure where everyone is briefed on what is to take place. Local managers, field supervisors, and route salesmen are familiarized first with the radio station and then with the intent and goals of the campaign. They have an opportunity to ask questions of a station representative and feel that they are a part of the effort. Maybe incentives for the client sales force are a part of the campaign. Each salesman's enthusiasm is necessary to generate the full impact and also to report back the final results. This type of briefing works well with local companies that have sizeable sales staffs and national companies that have their own sales forces or work through distribution sales teams. The interest that the station shows in reaching this level of contact is of inestimable value. It is not merely a piece of paper showing the times that the announcements are on the air and another piece showing the advertising copy; rather, it is a full blown explanation of the how, where, when, and why. It is eyeball-to-eyeball contact and translates itself into the station's intense desire to see that the campaign succeeds and that subsequent campaigns are put in the works. If this relationship can be effected, then recommendations should be forthcoming from those who attend the presentation. Word also gets around of the interest shown by the station in following through with the media buy.

5. Make client calls with salesmen, either before and/or after a contract has been signed. The direction of a campaign can be charted through these sessions and then the specifics worked out back at the station. Sometimes (where there is a sales promotion manager) the very fact that the salesman brings along a specialist from the station to contribute to the planning is most complimentary to the client and the latter is duly impressed.
6. Prepare merchandising aids. Whatever merchandising plan the station might embrace, its initiation and follow-through is vital. Proper liaison with the right people will insure a smooth flow of merchandising assistance. Production and placement of specified merchandising aids fall within this responsibility. Displays, et al (if such is the nature of the merchandising plan), must be prepared and physically placed.
7. Produce and mail flyers to retailers, buyers, and wholesalers. Closely akin to the former point, the purpose of this function is to inform related firms of advertising schedules in which they have an interest. It is a mass alerting to the many levels involved in the media buy. Proper names, titles, and addresses

# Gene Price



Gene Price has been a consistent ratings winner during his years in radio. His rapid climb up the ladder of success soon brought him to California after he "outgrew" his native Texas, and he took little time in establishing himself, at KEWB, San Francisco, as a major radio personality. Now Southern Californians are being treated to the special Price brand of humor, through the facilities of KDAY. With his hundreds of voices, his fantastic production and his one-line jokes, "funny" is hardly an adequate description of this talented man—"a great comedian" would do him more justice. Gene impersonates to perfection such notables as John Wayne, Jack Benny, Lyndon B. Johnson and many more. Even in the highly competitive Los Angeles area, Gene Price will surely become a top entertainment name.



**KDAY**

1532 3rd Street , Santa Monica 90406

Personality sales promotional pieces.



# Frank Thompson

Frank Thompson comes to us from San Diego, where he became one of the city's most influential DJ's; two years at KFMB, 2 years at KOGO and 2 years at Mighty 690. Frank held top ratings at each station. He not only possesses a voice with fine professional quality but he has a humor that is hard to define... not the rolling-with-laughter that tends to annoy but the subtle, just-a-step-beyond-a-smile humor. Frank was well known in San Diego for his hard work in support of such community causes as Heart Fund and United Fund. His entertaining ways on the air are bringing him quite a following in the Los Angeles area. Frank has also appeared on television and has worked with many of the nation's top performers.



**KDAY**

1532 3rd Street , Santa Monica 90406

# LOS ANGELES COUNTRY COMBINATION PERSONALITIES

## KFOX



**DICK HAYNES**  
5 AM to 9 AM



**CHARLIE WILLIAMS**  
12 Noon to 4 PM



**BRAD MELTON**  
8 PM to 1 AM



**BIFF COLLIE**  
9 AM to 12 Noon



**BILL PATTERSON**  
4 PM to 8 PM



**CLIFFIE STONE**  
1 AM to 5 AM

# KBBQ



**HARRY NEWMAN**  
5 AM to 9 AM



**HUGH JARRETT**  
12 Noon to 3 PM



**CORKY MAYBERRY**  
7 PM to 12 Midnight



**LARRY SCOTT**  
9 AM to 12 Noon



**BOB JACKSON**  
3 PM to 7 PM



**EDDIE BRIGGS**  
12 Midnight to 5 AM

must be gathered to insure an accurate flow of information from the station.

8. Prepare newspaper ads for sponsored shows. As part of the contract, commitments may have been made for newspaper ads to support the campaign. Art, copy, and the necessary production for newspaper form have to be prepared. Proofs have to be checked, and then after the ad has appeared, tearsheets have to be forwarded to the proper parties involved for further merchandising activity on their part. Knowledge of graphic layout and production, therefore, is a valuable asset for a sales promotion manager. This same knowledge is necessary in the preparation and design of anything in which the station is involved; it aids in arriving at cost estimates and money-saving short-cuts.
9. Entertain clients and prospects. Taking people away from their place of business serves to remove them from routine distractions. Luncheons, dinners, golfing parties, or just "a drink or two" accomplishes this objective. The entertainment might involve a theater party just to say "thank you" for a client's patronage. Sometimes clients are in your social debt when you obtain hard-to-get tickets to a ball game or some such accommodation.
10. Write activity reports for sponsors. After a particular campaign (or a flight of that campaign), a detailed report stating results and accomplishments should be forwarded to the client. This phase, in essence, is a summation of the entire campaign, or a phase of the campaign. Tearsheets of newspaper ads, pictures of merchandising displays, publicity stories, contests worked out, on-air dealer tag copy, all are compiled and submitted to the client as evidence of the activity generated in behalf of the campaign. All of this should be neatly and tastefully prepared. Files should be kept as to what has been reported to the client and the date the report was transmitted. In some cases, multiple copies may have to be prepared.
11. Gather success stories from clients. Compile stories of successful advertising accomplishments. If possible, have such testimonials appear on the masthead of the client's business with a significant signature appended to the message. Inform the client of the extent to which you plan to use his letter of endorsement. If you can't get a formal letter, then obtain the results of the campaign and write it up in precise form in your own words. These success stories are valuable tools in an overall sales presentation—good talking points for salesmen when calling on like accounts. "Nothing succeeds like success."
12. Prepare brochures for mailing to clients and agencies. These can be in any form, from simple foldovers all the way up to

elaborate presentations. They should talk about special activities in which the station has engaged, upcoming events and station coverage, rating analyses, et al. Layout and production knowledge is again helpful when working within the confines of a specific budget figure.

13. Gather material necessary to produce fact sheets about the market and its makeup for those away from the market who are not familiar with the leading industries in the area, ethnic composition of the population, shopping facilities, growth record of the area, per capita consumption of various products, ranking with other markets, etc. Chamber of Commerce material and facts garnered from Census Bureau data, local industry, banking sources, and retail organizations contribute to the informative value of such fact sheets. Any change in the market area, acquisition of a major industry or sizeable government contract for an existing facility, for example, should be included. If the station serves more than one Standard Metropolitan Area or Trading Zone, the statistics should be gathered for these areas as well and provided as supplemental material. The market takes on a personality when features about it can be summarized in an orderly, logical manner.
14. Analyze rating reports. When a station subscribes to a rating service and receives the results of a survey, the material must be thoroughly processed so that the most favorable and formidable argument can be used to bolster the sales position. Cost per thousand, audience composition, share of audience, advantages of one time segment over another, cumulative audience over a period of time should tell a story that is favorable to the station and useful in the maintaining existing clients and the acquisition of new ones. Relating one report to previous ones can also provide dramatic evidence for the station's growth or stability over a period of time. The information so gleaned should become a part of sales presentations, brochures, and trade ads. Their delivery must be substantiated by facts cited in the rating reports.
15. Handle trade advertising. If there is an advertising agency involved in the preparation and placement of station trade advertising, the sales promotion manager works closely with it in developing the theme and approach to be used. If no such agency exists, then his work involves layout and copy and finding freelance talent capable of executing the finished form. He must decide which publications to use and what kind of a schedule would be most effective. Solicitations by various trade publications are handled in this area. Reprints of trade ads are valuable for local and national selling; sometimes they work exceptionally well as direct mail pieces as well. All of this pre-

1. KDAY has embarked on a programming concept - REQUEST MUSIC - which has been proven a smashing success on KWIZ radio in Orange County over the last 16 months. The major difference is that KDAY with its 50,000 KW covers 100% of the Los Angeles and Orange County area while KWIZ covers only about 40% of this area!
2. KDAY has the Program Director, Jim Harrison, who conceived and put on the Request Music format on KWIZ and in 6 months took them to 24 shares in the Orange County Only Pulse and 5 & 6 shares in the Metro L.A. Pulse.
3. While KWIZ maintains approximately 5 telephone lines for requests, KDAY is starting out with 20 telephone lines and it will grow from there. Virtually anyone in Los Angeles or Orange Counties can call KDAY and request a record toll-free! An investment of over \$2,000.00 each month is involved in personnel and equipment to handle telephone requests for KDAY "Million Dollar Request Music".
4. There has been a trend in radio over the last several years into what astute programming people refer to as "audience participation radio", but it has all been taking place exclusively in the "all-talk" radio stations - KLAC, KABC and KNX. KDAY is taking this "audience participation" trend and extending it into the musical programming field. What better way for a radio station to be in communication with its audience than urging them to select the music to be played.

Fact sheet outlining KDAY request radio. Material is written to give prospective advertisers and agency/and or rep a profile of station programming, personalities, comparative data with other stations in the market.

5. The audience composition of KDAY should be very similar to what Pulse showed for KWIZ - - - about an average of 75% to 80% adults, 20% to 25% 18 years of age and under (see enclosed composition figures from KWIZ Survey (Pulse). As with KWIZ, it is expected KDAY's heaviest concentration with audience will be with the 20 to 40 year olds - - those in the age of acquisition who represent the most important customer area for the majority of advertisers.
6. KDAY is involved in an aggressive advertising campaign to promote itself and attract listeners. This includes a series of full-page ads in the Los Angeles TIMES (see enclosed tear-sheet); Los Angeles HERALD-EXAMINER; billboards; Channel 9 TV spots; airplane banners over the beaches; skywriting; Rapid Transit Bus schedules and a host of community newspapers. Any advertiser who invests money on KDAY these early months obviously benefits from all of this promotion and advertising.
7. KDAY will deliver a large mass audience because the musical entertainment will appeal to virtually anybody, primarily in the 20 to 40 years old bracket who is desirous of neither raucous Rock 'n Roll or the very heavy classical music - - and that covers the greatest percentage of radio listeners...people who like pleasant music which can involve memory tunes as well as up-to-date hits. With today's heavily specialized radio in Los Angeles, most stations are all Rock 'n Roll, all talk, all news, all C & W, etc., leaving only a very few stations such as KMPC, KDAY, and to some degree KPOL, programming universal appeal music as their principle program ingredient.
8. KDAY disc jockeys are polished and professional air-salesmen who represent many years of major market radio experience - - - Gene Price (6-9AM); Tom Clay (9AM-2PM) and Collin J. Sharp (2-6PM) plus two additional DJ's for Sundays and early evening.

KDAY's News is headed up by Russ Porterfield, for many years an XTRA news editor, plus Stan Evans who, likewise, was a newsman for over 4 years at XTRA News.

Advertisers and agencies are...  
in newspapers

# WHY L.A. RADIO OFFERS THE THREE R'S REACH • REPETITION • RETENTION

PULSE, LOS ANGELES  
AUDIENCE ESTIMATES • AVERAGE QUARTER HOUR

	TOTAL	MEN	WOMEN	TEENS	CHILDREN
<b>MONDAY - FRIDAY • MARCH / APRIL 1967</b>					
6-10A	1,362,800	558,800	633,100	110,900	60,000
10A-3P	1,106,800	442,800	565,400	84,000	14,600
3-7P	1,394,200	515,200	504,900	237,900	136,200
7P-12M	751,800	303,200	297,300	121,100	30,200
<b>SATURDAY • JAN / FEB / MAR / APR 1967</b>					
6-10A	1,088,000	382,000	480,400	113,200	60,000
10A-3P	2,005,900	623,200	879,600	268,800	14,600
3-7P	1,481,600	511,300	606,000	196,600	136,200
7P-12M	668,600	274,400	269,200	82,000	30,200
<b>SUNDAY • JAN / FEB / MAR / APR 1967</b>					
6-10A	814,200	314,100	345,400	80,900	60,000
10A-3P	1,874,500	730,900	731,600	212,100	14,600
3-7P	1,394,300	587,300	543,600	154,100	136,200
7P-12M	694,700	317,500	234,900	111,100	30,200

does not constitute an endorsement of...  
used only as an indicator...  
the Los Angele

## PERCENTAGE OF TEEN LISTENING

le many advertisers acknowledge the insignific  
fence of children (11 years and younger) lister  
dio, many believe the teenager (12 through 17) r  
s a major portion of total listening. Here arr  
l percentages (L.A. Pulse, 1967):

MON/FRI	SAT
8%	10%
8%	13%
17%	13%
16%	12%



THE NEW YORKER

OCTO

## LOS ANGELES

# THE ULTIMATE

Upward

BY CHRISTOPHE

Los ANGELES may be tl  
our age. It is the last str

POPULATION	HOUSEHOLDS	EFF. BUYING INCOME	RETAIL SALES
+41%	+36%	+112%	+77%
1967 (ADD 000) 8,225.1	1967 2,737.7	1966 25,801,991	1966 14,912,...
1966 8,097.8	1966 2,669.7	1965 24,655,199	
1957 5,850.2	1957 2,019.7	1956 12,345,956	

# L.A.

the ULTIMATE  
Market  
BOOMS  
upward!

## THE LOS ANGELES RADIO MARKET 10-YEAR GROWTH



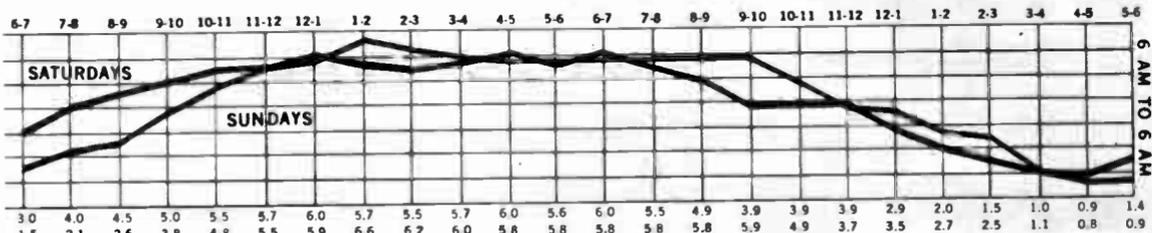
APPAREL	FURNITURE & HOUSEHOLD APPL.	AUTOMOTIVE
+45%	+53%	+86%
1966 804,565	1966 856,573	1966 2,889,961
1965 804,565	1965 786,519	1965 2,838,442
1956 734,527	1956 560,929	1956 2,838,442
1956 554,672		

metropolitan dailies failed to match  
in the past decade, but  
to a snail's

BOOM!  
BOOM!  
BOOM!

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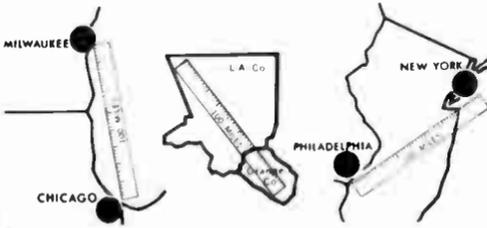
Market data introduced by a reprint from the New Yorker magazine. Brochure includes growth pattern during the last decade, listening habits, shopping habits, etc.



# MEASURE L.A. YOU NEED DIFFERENT YARDSTICK

Los Angeles is the only major market that was built after the invention of the auto. It is almost literally true that you can't get "there" from "here" by public transport. Reason? Transportation services have not kept pace with the area's growth. While Los Angeles transit system has experienced a 50% decline in passengers served, and without a car how can you navigate the 4,853 square miles of Los Angeles and Orange Counties? It is almost 100 miles across its widest point. That's farther than New York to Philadelphia—or from Chicago to Milwaukee.

Radio is the only medium that offers the advertiser effective coverage of these freeway drivers. (Outdoor advertising is banned within 500 feet of all freeways in the City of Los Angeles.)



Major business and residential centers of the L.A. area are interconnected by more than 500 miles of freeways and expressways—with hundreds of additional miles under development.

...ly driving on the w... ably due to the hig... ches, in the mo...

people, no... and usi... nd freev...

forma... radio... orni... ne... of...

## PERCENTAGE OF WINTER HOMES

City	6-10A	10A-3P	3-7P	7P-12M
LOS ANGELES	29.1	25.7	27.1	14.7
NEW YORK	29.8	22.8	20.2	12.2
CHICAGO	27.7	18.1	18.6	9.5
PHILADELPHIA	31.5	27.6	25.1	12.2
DETROIT	25.3	22.7	21.5	9.7

- and post-planning requires meticulous attention to budget, of course.
16. Prepare station mail response maps. When mail is involved in a promotion, it should be sorted by county unit or some geographical breakdown that lends itself to analysis and presentation. Mail response maps are convincing contributions to a station sales presentation and aid in determining market penetration patterns. A history of various promotional efforts helps in guiding future planning.
  17. Prepare and mail station program schedules. Some stations engage in sending out program schedules to listeners. These should be as attractive as possible. All stations prepare some form of program schedule for sales reps and the advertising agencies upon whom the reps call. The accuracy of a program schedule is its chief value. Changes in air shifts, in air personnel, special events, all must be incorporated into the schedule. Monthly program schedules can be costly; periodic schedules as the need arises would be more economical.
  18. Layout and publish the station rate card. Some rate cards are very forbidding in physical appearance. They defy one to use it. Type face, color, and paper stock should enhance the raw material provided by the sales manager and station manager. If one person handles all visuals at the station, then there is a sameness that insures continuity of a theme or logo.
  19. Keep station mailing lists up to date. If the station sets out to contact specific groups of people through direct mail, the mailing lists should be accurate and checked from time to time. Extensive mailings require the use of mailing plates which must be kept current, deleting or adding plates as needed. Be sure that names are spelled correctly. People have a way of feeling a sense of importance when they are addressed properly. If people are worth contacting, they are worth approaching in an accurate fashion.
  20. Negotiate reciprocal advertising deals. Newspapers, television stations, and billboards have been receptive media for reciprocal advertising with radio stations. The sales promotion manager should represent the station in negotiating a written agreement as to what each party provides to and for the other. These deals can help cover some of the commercial commitments made to clients for additional space and exposure beyond the regular radio buy. Memo billing should be set up so that a complete record is kept of advertising value used by each of the parties to the deal. Scheduling, copy, and everything else is handled as if it were a direct buy. In many cases, it is understood that deals are subject to preemption by a regular com-

mercial client. Keeping on top of these deals is an important detail.

21. Handle station publicity. There should be one channel through which contact with the press is made. Since most of this material goes to the trade press, promotion falls heir to this function. Not everything has a true sales promotion aspect, inasmuch as audience promotion requires publicity, too. But the station voice to the outside press and the source of verification for public statements should be one, thus giving a unified picture of the station. Reprints of well-placed publicity are powerful sales promotion tools. They have a cumulative effect if a steady flow of material is eventually picked up by the press. A montage of publicity "breaks" has a definite place within any station sales presentation. It has a way of speaking for itself.
22. Handle exhibits at trade shows and conventions. Most stations receive many requests to participate in this show and that show. If there is any material and property prepared to take care of these requests, it should be kept in good shape so that it can be used again and again. Pictures showing the station's exhibit in a variety of settings also enhances the sales presentation.
23. Prepare award entries. Should a station be fortunate enough to achieve recognition in some category with an attendant award, this is a promotional device that can be highlighted. The preparation of these entries requires layout of material and a lucid explanation of station achievements.
24. Coordinate station parties for clients and agencies. Proper arrangements must be made after ascertaining how many guests must be accommodated. The place, the caterer, entertainment, invitations, all require detail work to insure the success of any such function. Customers and potential customers must be treated as honored guests.
25. Conduct tours of station. This is mostly an audience promotion function, but it can take on sales promotional significance if clients and their representatives are also invited. Coordination through one channel prevents confusion at the station (as with station publicity).

The functions of sales promotion are many and considerably detailed in the degree of follow-through necessary. It is hard to parcel out these functions to several departments and expect any semblance of accomplishment. Sales would grab off a few, programming would do likewise, and administrative would try to fill in the gaps. Too much time would be wasted away by loading up bits and pieces upon existing departments.

Search for the money to support a sales promotion department and rest assured that it can pay its way. More and more stations today are

recognizing the importance of a professional promotion manager. Due to the increasing recognition of the function's importance, an organization called the Broadcasters' Promotion Association was formed in 1956. Its purpose: To foster the exchange of promotion ideas and to assist in finding methods whereby promotion people could be of even greater service to the advertising agency and individual advertisers. If a man is hired, be prepared to provide the funds, over and above salary, to make his department truly functional. He cannot work without tools and material. Don't sabotage him from the outset.

## KEEPING SALESMEN INFORMED

A salesman often faces many frustrations in his day-to-day meanderings. Most expect this and pretty much steel themselves against it. But something for which there is no excuse is "sabotage" from his own people, of not knowing what is really going on and what sales helps are—or should be—available.

Let's say that an advertising campaign has been launched, encompassing newspaper ads and direct mail pieces aimed at advertising agencies and clients. Any space-advertising campaign should be merchandised to the salesmen with a covering letter well in advance of the publication date.\*

It is embarrassing, as well as completely demoralizing, for a salesman to be shown the ad for the first time by the customer upon whom he is calling. This poor liaison at the station level destroys a certain measure of a salesman's effectiveness. He should be a part of the station, not an afterthought. Who knows what he may be able to contribute while the ad or direct-mail piece is still in the planning stage? This sense of involvement makes him feel like he is a part of the team. If ads are scheduled for trade publications, the station rep should receive an advance schedule and proofs of the ads to be run. Here, too, there must be involvement with the station.

Apart from specific sales-related ventures, there are changes or innovations in programming, or in promotion, or in research. It is the responsibility of the sales manager to relay this information, and he should receive such data at management level meetings. If a fabulous success story has been uncovered, pass it along as capital for all. If the station has been written up in a consumer or trade publication, let the sales department know about it. Not all the time do we incorporate such information in the sales presentation. But it should be known and shared. You never know what can be turned into a selling point when

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\* Printers' Ink, 3/25/66, p. 66

a salesman is out in the field. Even if nothing concrete comes from all of these efforts, there is still that accomplishment of having a sales staff feel that it is an important part of the whole operation.

Some salesmen have the fetish of returning to the station with undue regularity, lest something happen without their knowledge. It's wise to expend whatever effort is reasonable to keep salesmen informed. This is particularly important in a business that moves as fast as broadcasting. Provide as many selling aids as you can. Then make sure that those selling aids are available to your salesmen. Everyone stands to lose when this liaison breaks down.

## SALES PRESENTATIONS

No matter what physical format a station elects to use in displaying its wares to prospective buyers, one item should transcend all—advance preparation. Two simple words. Yet, in many cases, a cardinal rule so flagrantly violated. Perhaps not intentionally; nevertheless, damaging, no matter the motive.

Advance preparation presumes direction. It presumes an inventory of the product one has to sell and showcasing it to its best advantage. It presumes a thorough comprehension of the story by the individual(s) who deliver the presentation. And then it presumes a complete follow-through to insure cumulative impact.

Let's examine the basic ingredients that should be integrated into any sound sales presentation.

1. Coverage map. What area does the station serve? What communities are included within the 2.0 mv contour? Within the .5 mv contour? What power at what frequency?
2. Population served. How many people does the station's signal reach? Economic data about these people is valuable to a potential buyer. Consult publications like Sales Management's "Survey of Buying Power" to build qualitative stories on retail sales, effective buying income, etc. Show how these figures compare with the national average. Relate the total service area to the size of a larger community; e.g., if the retail sales in your area is equal to the retail sales of a Cleveland, use this as a "talking point." This serves to immediately lift your area into an important market category. It is not intended to delude; it merely says something very poignantly without belaboring the listener with a host of facts and figures. Any further qualitative data about your service area is valuable, too. Yours could be an area of extreme mobility in population turnover or one that



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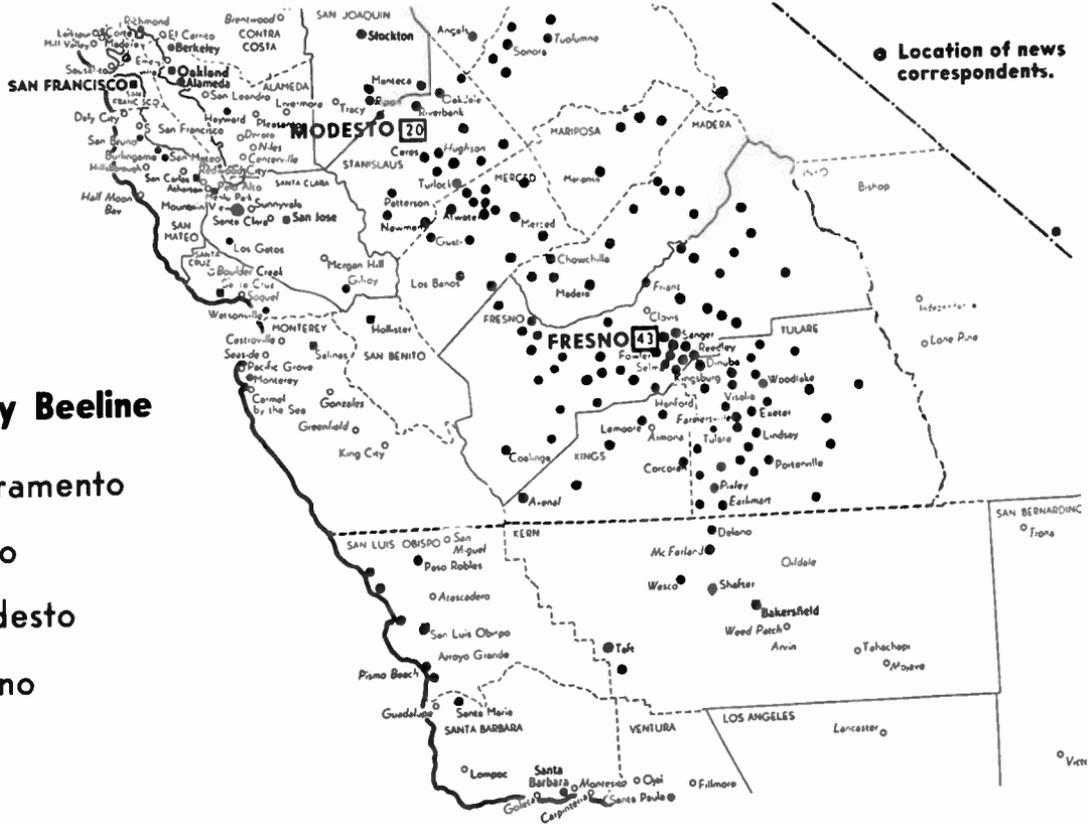
# McClatchy Beeline

KFBK Sacramento

KOH Reno

KBEE Modesto

KMJ Fresno



is staid and experiences died-in-the-wool, built-in habits. Shopping habits, size of payroll, industries in the community, number of cars per capita, ethnic composition of the people... all of interest to someone trying to sell to these people. Yes, to a degree, a buyer who is not physically on the scene can look up a lot of this data for himself. But you are in a much more advantageous position to make these figures take on human substance and translate the "feel" of your service area to the buyer. If yours is a test market used by national advertisers, then you have an added plus.

3. Programming. What modus operandi does your station employ to reach and influence the people within the coverage area? Apply an accepted label indicating the type of station you are so that there are no misunderstandings as to what you do. What personalities are on the staff? What is their collective background in radio? Any network affiliation? If so, how much of it do you carry? News staff worth talking about? Do you editorialize? What special features can be heard on the station? Are you on the air fulltime? Do you have a tape which illustrates your Sound Hour? If not, can one be made available upon request?
4. Community involvement. What community projects does the station become involved in? What type of promotions does the station employ? What kind of an image does the station have in the community? Any awards received from any source? Any particular involvement by station personnel in community activities?
5. Ratings. How many radio households do you actually reach? How do you show up in shares of total radio listening? Which segments for the day are your forte? What age group do you reach? Is there a growth pattern that can be shown graphically? Will a cost per thousand breakdown be beneficial to you? Is there any data in your market for weekend listening? Does your station reflect any listenership outside of your own metro area?
6. Merchandising (client cooperation). What plans are available? List typical examples of how you cooperate with a client's efforts. What is the minimum budget required for this activity?
7. Success stories. Cite examples of client success in utilizing your facilities. A list of clients by category is impressive when a potential buyer is trying to ascertain with whom he will be associated. Indicate (if you are fortunate enough) the number of one-station clients you have (or have had).
8. Rates. Although a buyer who is not physically on the scene can use Standard Rate & Data to obtain basic figures on what you charge, there may be rate card features that are not that readily obvious. Certain packages can be presented in a way that would take an ad in SRDS. Explanation of sales policy can be clarified

The following 12 pages are part of the KBBQ-KFOX sales presentation. While not elaborate from an "arty" viewpoint, the data nevertheless gives a prospective advertiser a rather definitive description of the audience his message will reach.

The first table presents an analysis of audience composition—occupation, income, education, and auto ownership. The second table lists each station in the market, its power, dial position, and programming. Statistical market data on the next four pages shows the comparative national rank of the stations' service area—population, households, spendable income, and a breakdown of retail sales per household. The final data describes the typical "blue collar" worker, how he lives, his likes and dislikes, etc.

Within these pages is the basis of a convincing sales presentation, vital market data condensed and prepared in an easy-to-understand manner. Of course, additional information could accompany this brochure—for example, a coverage map, perhaps illustration of community involvement, success stories, merchandising policies, etc. But here we have the backbone of what most advertisers are seriously concerned about—who will hear his commercial.

**LOS ANGELES COUNTRY COMBINATION – KFOX–KBBQ**

**AUDIENCE COMPOSITION ANALYSIS**

	<b>TOTAL NATIONAL AVERAGE (x)</b>	<b>NATIONAL AVERAGE COUNTRY MUSIC LISTENERS (x)</b>	<b>L. A. AVERAGE COUNTRY MUSIC LISTENERS (y)</b>
<b>Occupation of Adult Males</b>			
Professional	11.6	5.3	9.1
Executive, Managerial, Proprietor	13.2	12.1	11.6
Clerical-Sales	10.7	8.5	15.3
Craftsmen - Skilled & Semi-Skilled	27.4	47.1	37.1
Unskilled/Services	9.1	9.4	4.8
<b>TOTALS</b>	<b>72.0</b>	<b>82.4</b>	<b>77.9</b>

**Income of Listening Households**

Under \$5,000	19.6	19.9	25.3 (under \$6,000)
\$5,000 – 10,000	47.3	58.6	52.9 (6,000 – 11,000)
Over \$10,000	31.1	19.3	21.8 (over \$11,000)

**Education of Head of Household**

Grade School	10.9	17.7	not avail.
High School	52.5	64.5	not avail.
College	25.8	10.3	10.2
Completed Junior College	-	-	19.6

**AUTO Ownership**

1 car	45.1	46.6	35.1
2 cars or more	33.9	36.1	56.2
no car	21.0	17.3	8.7

(x) Source: Pulse Country Station Study, LQR-5-Jan. 2, 1968

(y) Source: Computer Data Processing Co. Demographic Study

## LOS ANGELES

### STATION PROGRAMMING PROFILE

KABC	5KW	790KC.	News and conversation. (ABC – Local)
KALI	5KW	1430KC.	Spanish Language.
KBBQ	10KW Day 1KW Night	1500KC	MODERN COUNTRY MUSIC The only FULL–TIME (24 HOURS) C/W Station heard in the “Big KBBQ Country” of the San Fernando Valley and Los Angeles.
KDAY	50KW (Daytime only)	1580KC.	Popular Music.
KFAC	5KW	1330KC.	Classical Music.
KFI	50KW	640KC.	Middle of the road music. Dodger Baseball, NBC/Local News.
KFOX	1KW	1280KC.	Long Beach Station. Country Music.
KFWB	5KW	980KC.	Top 40 Music.
KGBS	50KW (Daytime only)	1020KC.	Country Music.
KGFJ	1KW Day 250 Night	1230KC.	Negro Personalities. Rhythm and Blues Music.
KBIG	10KW (Daytime only)	740KC.	Middle of the road music.

<b>KGIL</b>	<b>5KW</b>	<b>1260KC.</b>	<b>Middle of the road music.</b>
<b>KHJ</b>	<b>5KW</b>	<b>930KC.</b>	<b>Top 40 Music.</b>
<b>KIEV</b>	<b>500 Watts</b> <b>(Daytime only)</b>	<b>870KC.</b>	<b>Country Music.</b>
<b>KLAC</b>	<b>5KW</b>	<b>570KC.</b>	<b>Conversation.</b>
<b>KMPC</b>	<b>50KW</b> <b>Day</b> <b>10KW</b> <b>Night</b>	<b>710KC.</b>	<b>Middle of the road music.</b>
<b>KNX</b>	<b>50KW</b>	<b>1070KC.</b>	<b>News Conversation – CBS</b>
<b>KPOL</b>	<b>50KW</b> <b>Day</b> <b>10KW</b> <b>Night</b>	<b>1540KC.</b>	<b>Good music station.</b>
<b>KRKD</b>	<b>5KW</b> <b>Day</b> <b>1KW</b> <b>Night</b>	<b>1150KC.</b>	<b>Album station and religion.</b>
<b>KRLA</b>	<b>50KW</b> <b>Day</b> <b>10KW</b> <b>Night</b>	<b>1110KC.</b>	<b>Top 40 music.</b>
<b>KWKW</b>	<b>5KW</b> <b>Day</b> <b>1KW</b> <b>Night</b>	<b>1300KC.</b>	<b>Spanish Language</b>
<b>XTRA</b>	<b>50KW</b>	<b>690KC.</b>	<b>All News.</b>

**VALLEY SIZE:** 234,8 Square Miles - - as large in area as the nation's 6th city!

**VALLEY POPULATION:** 1,292,269

**COMPARISON TO OTHER MAJOR U.S.A. CITIES:**

**RANK:** 16th Buffalo  
17th Cincinnati  
18th Paterson - Clifton - Passaic (N.J.)  
19th Milwaukee  
  
20th San Fernando Valley  
  
21st Dallas  
22nd San Diego  
23rd Seattle - Everett  
24th Atlanta  
25th Kansas City

**VALLEY HOUSEHOLDS:** 410,000

**RANK:** 15th Minneapolis - St. Paul  
16th Buffalo  
  
17th San Fernando Valley  
  
18th Cincinnati  
19th Paterson - Clifton - Passaic (N.J.)  
20th Milwaukee  
21st Seattle - Everett  
22nd Dallas  
23rd Kansas City  
24th Miami  
25th San Diego

**VALLEY SPENDABLE INCOME: \$4,631,000,000**

**Note: Considering the San Fernando Valley as a separate city,  
it ranks 6th in terms of spendable income.**

<b>RANK:</b>	<b>1st</b>	<b>New York</b>
	<b>2nd</b>	<b>Los Angeles</b>
	<b>3rd</b>	<b>Chicago</b>
	<b>4th</b>	<b>Philadelphia</b>
	<b>5th</b>	<b>Detroit</b>
	<b>6th</b>	<b>San Fernando Valley</b>
	<b>7th</b>	<b>San Francisco</b>
	<b>8th</b>	<b>Boston</b>
	<b>9th</b>	<b>Washington, D.C.</b>
	<b>10th</b>	<b>Pittsburgh</b>

**VALLEY SPENDABLE INCOME PER HOUSEHOLD: \$11,295**

<b>RANK:</b>	<b>1st</b>	<b>Stamford, Conn.</b>
	<b>2nd.</b>	<b>Norwalk, Va.</b>
	<b>3rd.</b>	<b>Anchorage, Alaska</b>
	<b>4th</b>	<b>Reno, Nevada</b>
	<b>5th</b>	<b>San Fernando Valley</b>
	<b>6th</b>	<b>Ann Arbor, Mich.</b>
	<b>7th</b>	<b>Washington, D.C..</b>
	<b>8th</b>	<b>Boston</b>
	<b>9th</b>	<b>Wilmington, Del.</b>
	<b>10th</b>	<b>Newark, N.J.</b>
	<b>11th</b>	<b>Paterson - Clifton - Passaic</b>
	<b>12th</b>	<b>Hartford, Conn.</b>
	<b>13th</b>	<b>Detroit</b>
	<b>14th</b>	<b>Trenton</b>
	<b>15th</b>	<b>Chicago</b>

**Note: Los Angeles Spendable Income per household: \$9,449**

**National average Spendable Income per household: \$8,045.**

**SPENDABLE INCOME PER CAPITA:**

Valley	\$3,800.
Los Angeles	\$3,164.
U.S.A. Average	\$2,381.

**VALLEY RETAIL SALES: \$2,658,468,000**

**Note:** Considering the San Fernando Valley as a separate city, it ranks 6th nationally in retail sales.

<b>RANK:</b>	1st	New York
	* 2nd	Los Angeles
	3rd	Chicago
	4th	Philadelphia
	5th	Detroit
	6th	San Fernando Valley
	7th	San Francisco
	8th	Boston
	9th	Washington, D.C.
	10th	Pittsburgh

\* Retail sales in the San Fernando Valley exceed those of the mammoth downtown Los Angeles shopping area.

**VALLEY RETAIL SALES PER HOUSEHOLD: \$6,485**

**RANK: 1st Nationally**

<b>Note:</b> Los Angeles Retail Sales per Household;	\$4,950.
U.S.A. Average Retail Sales per Household;	\$4,859.

<b>FOOD SALES:</b>	<b>\$466,902,180</b>
<b>RANK:</b>	<b>21st Nationally</b>
<b>DRUG SALES:</b>	<b>\$75,354,080</b>
<b>RANK:</b>	<b>18th Nationally</b>
<b>GENERAL MERCHANDISE SALES:</b>	<b>\$297,594,180</b>
<b>RANK:</b>	<b>19th Nationally</b>
<b>WEARING APPAREL SALES:</b>	<b>\$114,039,000.</b>
<b>RANK:</b>	<b>20th Nationally</b>
<b>HOME FURNISHING SALES:</b>	<b>\$124,360,560</b>
<b>RANK:</b>	<b>13th Nationally</b>
<b>AUTOMOTIVE STORE SALES:</b>	<b>\$429,005,880</b>
<b>RANK:</b>	<b>17th Nationally</b>
<b>SERVICE STATION SALES:</b>	<b>\$162,136,440</b>
<b>RANK:</b>	<b>16th Nationally</b>
<b>PASSENGER CARS:</b>	<b>596,743</b>
<b>RANK:</b>	<b>17th Nationally</b>

## THE WALL STREET JOURNAL

. . . . . in an article about the typical "blue collar" worker (the country music major listener), states that:

He lives in a spacious, recently-purchased house, and has begun to invest in common stocks.

He devotes many leisure hours to golfing or boating, and may vacation abroad this year - - but when he entertains friends, he shuns cocktails and serves beer.

A composite portrait highlights what market researchers, sociologists and others have learned about the impact this multiplying group is making on the American economy and society.

It's no news that blue-collar pay is rising - - somewhat faster than white-collar workers. And it is these blue-collar increases that have been creating a new class, blending traditional blue-collar and white-collar spending habits, social customs and ways of thinking. This has become the most striking of all blue-collar trends.

In leisure hours, the blue-collar aristocrats have enthusiastically adopted middle class tastes for golf, boating and travel, with profound impact on the industries affected. The National Sporting Goods Association credits their spending with helping greatly to push sporting goods sales to an estimated \$2.7 billion last year, from just over \$1 billion in 1947.

The National Golf Foundation states that as recently as 1950, private clubs outnumbered by 50% the municipal and daily, free golf courses where blue-collar workers usually play. Since then, the number of public courses has more than doubled. The number of private clubs has grown only 23%.

Golf has displaced softball as the number 2 sport, behind bowling, in company run recreation programs, reports the National Industrial Recreation Association. In the late 1940's, Goodyear Tire and Rubber Co., at Akron, Ohio, operated as many softball leagues as golf leagues. Now, there are 70 golf leagues at the company to only seven softball leagues.

The Outboard Boating Club of America says that working men have accounted for a big part of outboard motor sales for some time. "But while 15 years ago a working guy bought a \$150 motor and boat outfit for fishing, today he puts down \$1500 for a 30 horsepower job and a big boat and uses it for cruising and water skiing too", says a club spokesman.

## WHO LISTENS TO MODERN COUNTRY MUSIC?

The typical, modern country music listener is, primarily, young-adult and adult (18 to 49 years of age and nearly equally divided between male and female).

A recent, 23-city survey conducted by the Country Music Association to determine the economic status of the country music listening families shows the following profile:

There is an average of 3.5 persons living in each household.

There are two cars in 31.6% of the households; 1 car in 50.1%.

75.9% of the country music listeners live in their own home. Only slightly over 23% rent homes.

Savings accounts are held by 70.6% of the families, with 24% having more than one account.

53.2% of the male heads of the families are executives, managers, proprietors, skilled, semi-skilled and have professional or technical positions.

The country music listener represents the largest spending group in the nation. He earns more every year, and his number increases at a staggering pace. He not only earns an excellent salary - he spends it.

### Sources of Information

Security 1st National Bank Guide	September, 1966
Sales Management	1966
Media, Agencies, Clients	May 4, 1967
Broadcasting	August 1, 1966
Country Music Association Survey	1966
Standard Rate and Data Service, Inc.	1967 Manuals

here. For example, your station may not accept more than one commercial per hour per client and the buyer with only SRDS could be figuring on something unrealistic for your station. You can point out all these refinements to assure proper utilization of the rate card.

How these points are conveyed depends on the technique or techniques you employ. This is an individual matter that stems from the comfort with which an individual presents his case. Some salesmen are very much at ease with a desk slide presentation. Others like pouring through a brochure. And still others care for a semi-tape presentation. Sometimes, of course, there is an opportunity to make a presentation before a group of prospects, a situation readily adaptable to a large screen slide or film presentation. No matter what technique is employed, the secret of success rests with the person who contrives the entire pitch. It is up to him to sustain interest throughout the duration of the presentation and make the audience feel that something has been learned. If it amuses without motivating, then it has failed. If it confuses without informing, it has missed its mark by a mile.

The beautiful thing about preparing sales presentations from scratch and constantly updating the material is that the salesman is maintaining a perpetual inventory of the tools with which he has to work. He is sharpening his tools; he is finding new vistas and adding dimensions to his thinking about the ways and means an advertiser may utilize his station. No lethargy can develop if the task is taken seriously.

Everyone has been exposed to sales presentations. The outstanding ones always seem to remain impressed upon us. Let's review, then, what it was that impressed us:

1. Organization of material. A theme, clearly stated at the start, and continuity that logically developed without any tangents to take us off the main course. Intelligent, logical development of material made it flow.
2. Attractiveness of presentation. It was neat. The artwork, lettering, coloring, all done tastefully. No distracting splashes. It aided and abetted the story.
3. Application of creativity. The ideas were well constructed, thought out sufficiently in advance to make specific points. Well written without resorting to the gimmick.
4. Brevity. The story took only the time actually necessary. No words were wasted. There was an inherent respect for the time of the audience. It also respected that show business maxim of "leave 'em wanting more." This naturally leaves the door open for future visits.
5. Directness. It asked for the order. No presentation, regardless how grandiose the preparation and subsequent execution, can be

said to be worthwhile if it does not ask for the order. The object of all of this effort is the result known as sales. If it does not ask for the order, then something is amiss. Actually, people want to be sold, and if they have been overwhelmed by the sales presentation without a "clincher," they are genuinely disappointed. They are left hanging with an unresolved situation.

## KNOWING EVERYBODY'S BUSINESS

One of the most fascinating facets about being a radio time salesman is the fact that you have to (or should) know about so many different types of businesses. You are not like a physician limiting his practice to a specialty of some kind. You have to know the vagaries, idiosyncracies, and ground rules of them all. You're calling upon so many different business categories, and within these categories, other sub-units. You even learn terminology distinct unto itself. The people per category may fit into a unique breed in your estimation and you're subconsciously trying to understand what makes them tick and why they have selected their particular field as a way of life and livelihood. Oops, there you go being a psychologist as well as a businessman.

Interesting to be that psychologist? You bet! Something new practically every day to make it more challenging than the previous one, and the anticipation of the following day being even more challenging than the one in which you're currently involved. Boredom? Stagnation? If ever anyone says this, or even thinks it, there is something very wrong. A radio time salesman doesn't come in the start of the day and punch a time card, then proceed to punch a certain hole in a certain pattern all day long until he leaves to return again the following day for a repetition of the same dreary process, until he literally becomes "punchy." Such is not the lot of any salesman, especially in radio.

There are times of the year when certain businesses experience their peak season and attract special attention for their particular problems in moving product. There are others that are perennial, barring special sales events or clearances. Knowing about them and how they operate is fascinating. Learning what advertising plans have succeeded for them and which have failed (and why they did) requires mental gymnastics of the most rewarding nature. Meeting the people who make other businesses flourish is stimulating. Being with them and appreciating their problems is an education that no college can provide. It's an education that never lets you go. You never graduate because your post-graduate studies are continually being extended and broadened and shaped in every dimension. It's life that never ends.

How does one start this learning process and become involved with these businesses? The ideal way is face-to-face contact and being among people who can and will talk to you about their businesses. You will have to be an excellent interviewer and an excellent reporter to absorb what they tell you and place it in its rightful table of values. Keep notes—prolific notes—about everything you learn. Make every contact with every new type of business a tremendous educational challenge. Going in with a story about your radio station and drawing out of them the story about their type of business, and specifically their operation, is when minds begin to meet. It is only when the two can be wedded that an advertising plan can be consummated. You are not selling spots for the sake of spots. You are selling a vital marketing tool and it becomes vital only when it can relate to increasing sales volume or solving a particular problem that a business might have.

Material similar to what the Radio Advertising Bureau has produced is valuable in acquainting an individual with various types of businesses and indicating when that business is hottest for advertising and promotional activity. Knowing typical, standard advertising appropriation vs gross sales for each business is important. Knowing if there are co-op advertising funds commonly available within that type of business is likewise important. What kind of a margin exists in that type of business? What kind of capital investment is necessary to make the business function? What successful radio advertising campaigns have been utilized elsewhere in the country for this particular type of business? What regard does the field's trade association have for advertising as such? What trade journals in the field are held in esteem?

Just a few considerations, yet a whole new vista starts to open when you consider what goes into making a sale for your station. The point is that you don't just want to "make a sale." You want to make a client and a believer out of each and every contact. You can do this only by being a professional in every way you know how. Don't half-sell and don't believe that you have sold him until you can really use the YOU concept. Put yourself in his shoes and see how you would react at every juncture...and why. Knowing everybody else's business is a sure way to put money in your business and your pocket.

## SPEC TAPES

"The use of audiopresentations gives the prospect a vivid idea of how his commercial would sound on radio. It also shows him what a station can do. It's pretty hard to get the mental picture of a spot across, so

we produce the spot and play it for him." \* Mechanically, the raw material is furnished by the sales department in the form of a newspaper advertisement, a direct mail piece, a brochure, or just notes to production.

A spec tape need not be a finished product in the sense that it can go on the air immediately if approved and an advertising schedule sold. It should, however, have all the elements of creativity and capitalize on the uniqueness of the radio medium. Do not let your copy department treat this area as "busy work" or something substandard. Impress upon them the fact that many heathens have become believers after having been exposed to hearing their names and store addresses on spec tapes. It's a charm even if there is a high fatality rate; the ones that are accepted and produce a sale more than make up for those that fall by the wayside.

Have your sales manager work out a system so that his men are constantly working on new prospects and seeking conversions through the use of spec tapes. It is up to him to direct the flow of requests to production. Don't permit these requests to gang up in such a way that they will interfere with the normal flow of existing contracts. A screening process should be devised so that there will not be too much wasted motion. Some prospects are hotter than others and these are the ones which should receive top priority on any spec tape list.

An interesting technique in presenting the spec commercial to the prospect is to repeat one commercial several times in a row. In this way, there is no need to rewind the tape, and the value of repetition adds to the presentation. Rather than monotonize, there is a build up that sets in and the impact can be fairly dramatic. If there is any spark of enthusiasm evidenced by the prospect, the salesman should be alert to enter into further development of the presentation. That spark can be a signal for a sales close.

## MONITORING THE COMPETITION

There are two reasons to monitor the competition—one for sales purposes, the other for programming content. The first and foremost purpose is to maintain an awareness of what accounts in the market are radio active. Specifically, you can learn which accounts are buying what type stations. By studying these patterns, counter-offensives can be planned and switch pitches outlined. If a particular account has an affinity for news sponsorship or sports identity, this knowledge

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\* Selling with Spec Commercials on Tape, Radio Advertising Bureau Report #14 to Station Management

can help in the preparation of your own sales proposal for that same account.

Your own personnel can do the monitoring chores; assign time periods on certain stations to your salesmen. Or it can be done by a professional monitoring service in your market. No matter how it's done, it's important that it be done on a continuing basis. Even when a station is being monitored primarily for programming purposes, there is always that sales angle. What promotions are being run? What are their air personalities doing? How do they space their commercial messages? What type of an audience are they appealing to?

Answers to these and other questions provide a profile of the competition you're selling against. By knowing your own product and the competitive product, you are constantly armed with current sales ammunition. Listening to the competition at every available opportunity pays off.

## SALES LEADS FROM NEWSPAPERS

It's always easiest to talk to a businessman who is doing or has done some kind of advertising than it is to talk to one who is still contemplating the use of advertising. Whether or not he is convinced that radio advertising has anything to offer him is something that your sales department will have to ascertain. If an account does not show up on other radio stations, look for his advertising in the daily or weekly newspapers. Try to determine what kind of a budget he utilizes in a given period of time. Try to get the feel of his advertising approach.

Is he class conscious? Is he stylish? Is he stressing credit? Does he like big space? Is he gimmicky in his copy and layout? A profile of an account's newspaper habits can be formulated and used as sales ammunition. Figure out how much he spends in the newspaper and try to lay out a budget for radio that takes a portion of this newspaper money. Don't get into the trap of comparing apples and oranges, but try to develop a sales presentation that complements his newspaper campaign. Work your way in slowly; don't go after the whole budget all at once, which in many cases is pure folly. Develop a good proportion of it and every one at the station will be satisfied.

Spec copy can be prepared from what you discern as the image that an advertiser is interested in projecting to his public. The systematic observance of newspaper advertising activity can pay off handsomely. It requires, however, the patience that goes into adequate preparation. This entire activity comes under the heading of sales prospecting and can be expected to consume only so much time.

## THE NEWSPAPER HABIT

Many a frustration arises for a radio time salesman when it comes to inter-media selling. He invariably bumps into the solidity/stability image that the newspaper enjoys among many advertisers.

Many retailers cannot rid themselves of the jargon, "I read about it in the paper," or "I saw a picture of it in the paper." How many times can it be recalled when one says, "I heard it on the air this morning on the way to work?" This is a missionary project that has to combat years and years of preconditioning, the aura of the printed word and the ancient adage that "one picture is worth a thousand words." Even if an advertisement in a newspaper proves to be completely unproductive, the advertiser can still hold a tearsheet of the page on which his ad appeared and thrill his vanity by peering at the name of his store majestically resting in cold, hard print reserved for some nebulous place in posterity.

Try to explain to him that if weather were a factor he could have cancelled his advertising on radio practically at the last minute. Try to explain that the newspaper's positioning may have been poor. Try to explain that production quality may not have done him justice. Try to explain his cost per thousand impressions. Try any or all of these and you have committed the sin of not worshipping at the shrine of the printed word. You have violated a sacrosanct trust.

Fortunately, the task does get easier because, as Tennyson said, the "old order changeth, yielding place to the new." The newer generation does not labor under this blind loyalty to the printed word. They have been raised with the electronic media—first radio and then television. They respond a little more readily to the breaking of the rigid newspaper habit. They respect changes in shopping habits instigated by suburban growth. They listen with comprehension to the argument that radio can expand a merchant's trading zone by reaching out—reaching everywhere, every hour of the day. A radio signal is not restricted by a county boundary line or a delivery boy's newspaper route.

Younger people are infiltrating Chambers of Commerce and Merchants Associations. They are expressing their thoughts and refuse to idolize anything that is unproductive. There is a feeling of adventure and experimentation in their restless souls. They are competing for their place in the sun and are anxious to sharpen their business acumen.

Concentrate wherever possible on this breed of Young Turks. They can open doors and fight battles where radio was once dead before it could ever argue for itself. A number of them possess education and respond to a solid reason-why presentation for radio. They want to know why an advertising dollar is going into any medium. They want to know its chances of succeeding and becoming productive.

Radio management's participation in businessmen's organizations helps show concern. Indeed, when news of redevelopment is announced or the opening of a new shopping center is made, have a news representative from your station handy with his tape machine and get the essence of it on the air. Tolerate the oldsters their whims and try to take them along the course of the spoken word, while at the same time wooing the younger business generation.

Newsweek Magazine (11/29/65) points out the stodginess inherent in newspapers. Their complacency and sloth to reflect change in a dynamic society has made them fall behind the times. Radio's vitality and constant search for newness can dramatically break the habit—the newspaper habit. Tuesday, November 9, 1965 doesn't have to recur to demonstrate the dramatic impact of radio. When the northeastern section of the United States experienced its widespread power failure, radio prevented millions from hysteria and panic by filling the void. Transistor and auto radios provided the beacon that shone in the black-out. Life Magazine said that "radio, perhaps more than any other agency, spread the spirit."

## SALES REPORTS

Should sales reports be made? What is their function? Everyone loathes paper work. But if it is productive, then the onus of it is taken away. The most important part of it, however, is not sloughing it off but learning what there is to be learned from the accumulation of this paper work.

A sales report should not be looked upon as a bit of self-incriminating evidence. After a day's work in the field, a summary of what transpired in the course of that day should be reported and analyzed. This is a non-selling task and it should be performed after normal selling hours. Each sheet should be dated. List the client's name, the individual seen, what was presented in behalf of the station, sale made or why it was not made, recommended date for a callback and a place for comments. Salesmen must be encouraged to be honest with the call sheet. If it is just a means of satiating what they think is arbitrary caprice on the part of management, they are certainly out of contact with modern salesmanship.

Everyone who is a party to these reports must be able to evaluate the material so entered. If an account is to be considered a deadbeat, then the reasons for this opinion should be so appended. If one salesman feels that the chemistry between him and a client cannot be reconciled, then a switch with another salesman for another account can be considered. If the right material was not presented, perhaps another approach can be worked out before a return engagement is set up. If enough calls are not being made, then more guidance from the sales manager may be needed. If there is not enough callback, based upon substantial leads, then something likewise is amiss.

It is not necessary for the sales manager to review call sheets on a daily basis. This kind of monitoring is mamby-pamby. Sporadically, the sales manager should gather a handful of them from each salesman and sit down with the man for a good two-way session. The essence of the sales report should not be missed; that is, to function as a guide for the salesman. He must learn how to plan, be prepared for each call, and have what the client can buy.

## INCREASING SALES PRODUCTIVITY

"Regardless of the type of selling in which you may be engaged, there are only five ways in which you can achieve an increase in your total volume of sales. Unless you manage to tap one of these five sources, whatever effort you make or whatever work plan you set up is doomed to failure.

Source 1: Calling on a greater number of high-potential prospects or customers.

Source 2: Closing a greater percentage of prospects and customers you call on.

Source 3: Selling larger quantities per order.

Source 4: Selling a wider range of products.

Source 5: Selling higher-priced units. \*

In radio, we're keenly aware of the time element and lost motion that creeps into every department through a lack of preplanning. We are also aware that a number of missionary calls must be made. There are prospects who must be sold in the following sequence:

1. On the value of the advertising concept itself. These die-hards tenaciously hold on to antiquated ideas about advertising being a

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\* Miracle Sales Guide (Englewood Cliffs, N.J.; Prentice-Hall, 1959) p. 1017

social waste. They have remained in business in spite of themselves and can't see the tremendous potential they are missing. They are oblivious to the strides being made by successful marketers all around them. They are suspicious of something they don't understand; advertising is too ephemeral a commodity for them.

2. On the value of radio within the advertising spectrum. They are confused about the relative merits of various advertising media open to them. They relate to their frame of reference, which more times than not is indicative of their non-electronic growing-up experience. They refuse to consult with their own youngsters to see how little the current generation seeks and obtains its information from sources other than radio and television.
3. On the value of your radio station as opposed to others. They do not believe that every station is No. 1 in the market any more than you do. However, they have been sold this way many times. They are suspicious of some of the practices they have heard about radio stations or experienced themselves.

Now, let's analyze the five ways for increased sales productivity as they apply to radio time sales. It is paramount that sales lists and calls be carefully screened so that there is as little wasted motion as possible. Accurate planning and constant analysis of account potentials eliminates wasted effort. By planning, more of a salesman's time is devoted to actual selling. Going about in circles and not being prepared for the sales call is tantamount to not making the call in the first place. We have come to recognize that certain accounts require extensive missionary work, and that fact should be taken into consideration. It is akin to a department store seeking to expand its trading zone in order to accomplish any degree of growth. However, only a portion of time can be devoted to this type of long-range planning. If this effort demands a disproportionate part of a salesman's overall effort, then short-range planning must suffer.

Heavy newspaper users, who swear by the medium as if it were the living gospel, have always posed challenges to any radio salesman. Department stores, food chains, and high-style fashion outlets, to mention a few, pour money into print advertising. All in each category should be considered high-potential prospects. You may get them (maybe you're lucky enough to already have them), but they require a great deal of work. Don't let them interfere with your effort to concentrate on more immediate potentials.

Hand in glove with calling on more prospects is the effectiveness of developing your closing power. Merely making calls is fine if your salesmen like to "visit" and you permit them to merely "visit." It's amazing how many salesmen can plan their work, obtain appointments to see the people who are in a position to buy and sign the contract,

make an excellent sales presentation and then: walk away without the order. Is there some kind of a guilt feeling attendant to asking for an order? Where do they go wrong? Have they placed the YOU factor so much in the forefront that they can't seem to see a client parting with his money? Just what is it? They apparently suffer a temporary loss of memory by not knowing why they are there in the first place. Inane obstacles get in their way when the client is actually "waiting to be sold." They lose sight of their ABC—Always Be Closing.

Actually, a sharp salesman will attempt trial closes during the course of a "pitch." Logical places occur after each strong point in his presentation, after the total presentation, after objections are satiated, and after a need has been demonstrated.

— If you have a tight log at the station and availabilities are not that easy to come by on certain days (toward the end of the week mostly), a good salesman can use this as a closing technique.

— If a similar account (in size or same field) has experienced success with the station, a good salesman makes use of the testimonial close technique. It might be a good idea to mention some of the more recent contracts already in the station's hopper.

— If there is an upcoming rate increase, a good salesman uses this as a concession close method. You are offering something that will not always be available to him. Special packages fall into this category.

— If you are selling a seasonal package, a good salesman uses the "time running out" close. An athletic event, for example, may only have avails for a few non-competitive clients and it's on a first come, first served basis.

— If a spec tape has been created, a good salesman uses the action close: how to put the commercial to use by having the contract signed in order to activate the entire traffic procedure at the station to get the client's commercial on the air.

The trick in the close is to keep trying for it. In many cases, radio salesmen are guilty of not asking for sufficient budget to accomplish what they feel would be necessary to do a job for the client. They get caught in a bind of too little saturation, and when the campaign does not live up to expectations, radio (and their station in particular) is taken to task for not being effective. Compromises are made for the sake of getting a contract—any contract.

The sales presentation should take into consideration several suggested plans of action. Are there adjacencies to particular newscasts or network shows? Can budget be stretched through the use of IDs as opposed to minutes? And what about stepping up an existing client into more budget? This is selling on the principle of advertising consistency without untoward hiatuses.

## SALESMAN'S TIME MANAGEMENT

"The planning of time, or time budgeting, is more of an individual responsibility for salespeople than for men and women in certain other phases of business and industry. Regardless of the type of salesman and the nature of his assignment, he engages in the following kinds of activities:

1. Incidental duties such as reporting, record keeping, errand running, sales meetings, and service club meetings.
2. Planning each day's activities including regular calls, appointments, followups, and cold calls; arranging the information and materials that are needed for the day.
3. Traveling to and between sales calls.
4. Waiting at the prospects' locations until they are free to talk.
5. Making sales presentations and taking orders."\*

Analyze the aforementioned and you can readily see how the first four activities lead to the fifth one: Paydirt in the form of the actual selling process.

If a salesman is honest with himself and keeps a complete record for a week running of the actual time consumed in travel, waiting for the customer, breaks, desk work, and actual interviews, then he can see at a glance where the time is going. Constant attention to plugging up time wasters pays off in the pocketbook.

Encourage use of the telephone to set up appointments before salesmen leave the station. These definite appointments avert the problem of waiting around for an opportunity to see the prospect. See that salesmen qualify accounts and make sure they have the name of the right person—the person who can buy and sign the contract.

They should know what they're going to present to the prospect and not belabor the point in aimless talking, once the presentation has reached its logical conclusion. If spec tapes are required, they should check with production to see if the material is ready for the day's calls. If sample commercials are required, they should be armed with them. They should check their contract pad and carbon paper.

How many breaks are taken throughout the day (including lunch)? With whom are they taken? Selling can still proceed at a coffee break or a luncheon engagement. They can be set up in advance. They should schedule their calls so that they are not bouncing around all over town doubling back on their own footsteps. Time is money—especially to a salesman.

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\* Willard Thompson, Salesmanship (New York; John Wiley, 1963) p. 207

## CONFORM TO THE CUSTOMER'S BUYING HABITS

"The wise salesman adjusts his approach to the buying habits of his customers—not to do so is to invite unnecessary trouble. This is the type of information about prospects and customers that a salesman should know:

1. Is there a special time this customer prefers to be called on?
2. Does he buy small quantities frequently or place large orders at longer intervals?
3. What are his interests, hobbies, or other data the salesman should remember to mention?
4. Does he like salesmen to leave as soon as business is done or to stay and chat a while?
5. Does he like the salesman to drop in, or to telephone in advance for an appointment?
6. Is this customer particularly impressed by what certain other customers, whom he knows and respects, decide to buy?
7. Does he have any idiosyncracies that should be remembered?
8. What competitive sources does he buy from?" \*

All of this again comes into the realm of planning and being prepared for each call. A salesman's productivity can be measured by the amount of preparation that goes into his overall approach. Yes, the elements of friendliness, familiarity, and knowing a good joke a la "The Music Man" contribute in their place. But when it comes to what goes beyond the amenities and making the sale, a lot more than "The Music Man" approach is urgently needed. Today is the day of planned salesmanship.

All of the above features, so necessary to avoid spinning one's wheels, should be reduced to a card file system and used as a refresher every time a call on a client is in the making. By knowing these things, a good salesman reduces the element of antagonism and clears the way for talking about his station and "selling" his station. He knows, for example, that the client buys on a monthly basis, is interested in knowing what his competition is spending on radio campaigns around town, wants to talk a little bit about politics, has a wife who bothers him about publicity for her garden club, enjoys a good cigar, and is very curt about ending the presentation when he feels so inclined. This is the client's prerogative and a good salesman recognizes it without antagonism.

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\* Miracle Sales Guide (Englewood Cliffs, N. J.; Prentice-Hall, 1959) p. 4030

## YOUR SALES REP

Everyone is after a share of the national and regional advertising dollar. Depending upon the size of your market, the national and regional dollar percentage of your total billing will vary. Regardless of market size, however, you still want the best possible sales representation you can find. Think of a sales rep as a strong adjunct to your sales department, even though that adjunct is not physically on the premises. How you initiate your arrangement will determine at a later date the true effectiveness and working relationship of this arrangement. It is important from the outset that both parties to the pact walk into it with eyes wide open and expectations clearly spelled out. Wild claims of accomplishment and riches have no place here.

A sales rep wants "good stations" to represent and a station wants a "good rep" to act as its agent. From the representative's point of view, he wants to have a strong client list so that he can walk into an advertising agency (or a major account) and talk about the leading radio stations on his list. Weak links reflect upon the total caliber of his list.

From a station's point of view, you want to be sold to advertising agencies by a rep who has earned a reputation of dealing with leading stations and "selling clean." You do not want someone who tries to make up what he lacks in quality by featuring quantity. A comfortable number of stations for any rep to handle is under twenty-five. In addition, you do not want to be affiliated with a rep who has a reputation for salesmen turnover in his ranks. You understand that every sales rep's office can't be the strongest in the world, but by the same token you do not want to see constant change. Instability is not the sign of a professional. Something must be wrong somewhere.

This is where the negotiating must start. To a rep, what do you as a station have to offer as a marketable commodity? To a station, what does a rep have to offer in the way of personnel and image on the advertising level? Invite several sales rep principles to present their pitches. Ask about the people manning their various offices. How long have they been with the company? What are their backgrounds? What kind of billing do they write out of their various offices for a station of your comparable market size and rating position in the market? Do their salesmen handle both radio and television? What stations do they represent? What success stories can they show for sales increases on these stations? What kind of a traffic setup do they have for determining availabilities and handling orders? What is their billing procedure? Do they have a research and promotion department?

Ask about in the field—the agencies, the accounts, other stations. When you're down to the short strokes, visit the offices that would

mean the most potential for your station and meet the people there. Talk to them and find out which men call on which agencies and what their comments are. If the sales rep sincerely wants your station on his list, he will not hold anything back. By the same token, he wants information about your operation so that he can formulate projections for himself and for you.

The sales rep wants to know your rate card philosophy. How many changes have there been on that card within the past few years? How strong is your national sales manager on the local scene? Does he call on distributors and brokers? Do you have a merchandising set-up? What has been the rating pattern over the past few years? Maybe he knows the answers to some of these in advance, but he, too, is entitled to candidness because he can only come to a more realistic projection if he knows as much about the station as he can.

Traditionally, the average length of a rep-station contract is for three years. Both sides are wary of crawling into bed with a poor partner for that length of time. If both parties want out after trying each other for six months to a year, a settlement can be reached. But if it turns out to be a onesided agreement, then the loser has to suffer out the length of the contract. These things can be ticklish. For example, a station may not feel that it is receiving top-flight representation after it has achieved strong rating gains, acquired a good image in the community, has pulled itself up considerably in the local sales area. The station may be approached by other reps. The current rep doesn't want to let the station out of its agreement since billings are affected. The national dollars may have increased on the station, but the station feels that it should be more in view of its potential. If the rep seeking to "steal" the affiliation is willing to compensate the current rep on commissions (estimated) that could be earned, this would constitute a settlement to terminate the contract. It's a two-way street and both parties should be adult enough to understand the nature of the broadcast business.

Avoidance of problems would be utopia. They exist and can only be minimized by carefully examining every facet of the picture before contracts are drawn up and consummated. Changes will always crop up during the length of the contract. The station may undergo a format change, a change in management, or other staff changes. The rep may undergo personnel changes or changes in its station lineup. Who can possibly predict all the variables that can occur? Knowing that they can and frequently do occur is part and parcel of walking into the agreement with eyes wide open.

Now, once the contract has been signed, both parties want to make as much money as possible in the joint venture. The team is established and it is up to the team to function smoothly to achieve whatever money projections have been set. A line of communication should be formed between the two so that liaison is direct. If the station has a national

sales manager, then he is the one to handle all communications with the rep. At the station level, he must work closely with the traffic manager to alert the rep as to current availabilities. He is the one to check contracts submitted through the rep. He is the one to coordinate all station promotional and publicity material for incorporation into the rep's sales presentation. He is the one taking trips to New York, Chicago, Los Angeles, Detroit, San Francisco, etc., making sales calls with the rep's salesmen. He is the one making contact at the local level for field recommendations from brokers, distributors, and manufacturer's representatives. He is the one to formulate any merchandising in conjunction with a contract. This line of communication is the principle means of effectively achieving dollar objectives by both parties.

At the rep office, the sales manager is the one to coordinate things at his end. Although the station's national sales manager will be dealing with individual rep salesmen, research and promotion people and secretaries, his overall contact is the rep's sales manager. In this manner, management people from both sides are entrusted with making things work. Thus, if any feeders in this trunk line of communication bogs down, management can correct it before the whole system deteriorates.

Information is so vital to both members of this team. What kind of material is the rep looking for from a station:

1. Rating stories. Actual copies of the rating books, plus any analysis of the material prepared at the local level. Any continuing stories of trends established, incorporating previous surveys from the same research source. Any copies of rating material produced by competitive stations within the market.
2. Program schedules. Accurate, current copies of the complete schedule to show programs, times, and days. A sufficient quantity should be supplied to each of the rep's offices. Constant updating of this material should be supervised. If budget permits, pictures of air personalities might be incorporated here.
3. Personality profiles. Biographical material on air personalities. These should be single sheets including all broadcast experience of the personality, plus related public relations activities such as personal appearances and involvement with community projects. A picture here is especially desirable.
4. Coverage maps. Accurate, engineer-verified contour maps of the station's signal area broken down in 2.0 mv and .5 mv contours. Clear and legible listing of communities within the confines of the station's coverage area.
5. Mail maps. If the station has undertaken promotions requiring a mail response, such material should be plotted according to

- localities and distribution. Percentages, or actual numbers (whichever would be more flattering to the station), should be clearly indicated.
6. Success stories. Where the station can pinpoint direct results from an advertising schedule (either local or national), these should be written up and reproduced for mass dissemination. The more facts and figures, e.g. percentage increase in sales or volume of foot traffic, the better. If the client will affix his signature to a summary of his success story, so much the better. These success stories should be kept current.
  7. List of clients by category. Potential clients are always interested in finding out the kind of "climate" they'll be in...the kind of "company" that they will be keeping. This should be broken down by major groupings such as automotive, beverages, financial, food products, appliances, home furnishings, shopping outlets, etc. From time to time, this list should be culled so it is kept up to date.
  8. Merchandising plans. If the station has a set merchandising plan, what is it? What does a client have to purchase in order to qualify? How extensive is it? What geographical area does it service? When preparing a brochure, be sure it is heavy on the visual side with extensive photos of displays and other merchandising activity.
  9. News releases. At the time that news releases are mailed out to the trade and local press, copies should also be supplied to various rep offices. If the station gets a very favorable write-up by the press, a promotional piece can be prepared around the news break and distributed. Personnel changes, community service projects, promotional activity, etc. keeps the rep office apprised of station activity on a more or less day-to-day basis.
  10. Trade ads. If the station has a trade advertising schedule in the works, an advance schedule should be sent out. When the actual ad has been prepared, proofs can be submitted for the rep's comment. Tearsheets of the ad after it has appeared should be mailed out, too.
  11. Air checks. From time to time (apart from specific agency requests), air checks of various time segments should be sent along. Rep salesmen get an on-the-scene feel of the total product by listening to these tapes.

On its part, the station rep can contribute:

1. Programming guides and suggestions. Being in a position to hear the Sounds of many stations and being in close contact with advertising acceptance of Sounds, the rep can keep the station abreast of new and current programming trends. Specific sug-



WEBR  
5,000w

BUFFALO, N. Y.  
970kc IND

## programs / personalities

- PROGRAM:** "THE MORNING SOUND of the CITY", featuring Bill Kimble
- TIME:** 6:00-9:00AM and 11:00-12:00 Noon, Monday through Saturday
- FORMAT:** The morning hours are an integral part of "The Sound of the City"... Bill Kimble is the man who uses music and humor to wake up Buffalo. Actually, Bill is a pretty lucky morning man — he works with the city's

leading news team every morning... including daily drive-time Trafficopter Reports and on-the-spot News from the WEBR Mobile News Transmitter.

**TALENT:**

A native Pennsylvanian, Bill has always had a flair for the entertainment world. In high school, he wrote, produced and directed a musical show with an all male cast. The show toured central Pennsylvania, and was so successful, it was followed by two more.

During a tour with the U.S. Air Force in England, Bill studied speech and drama; joined the Manchester University Drama Clinic in theatrical work and entertaining at British hospitals.

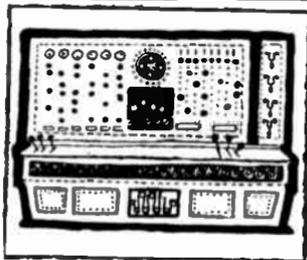
Returning to his hometown in 1954, Bill settled down to a career in radio.

His first job as a professional announcer was won on WKOK early in 1954. He comes to Buffalo from WNBC radio and television in Binghamton.

**COST:**

Card rate applies.

Revised  
R681



KRLA

LOS ANGELES, CALIF.

## fact sheet

50,000/10,000w

1110kc

IND

### KRLA NEWS OPERATION

NEWS, SPORTS, WEATHER..... SPECIAL EVENTS

KRLA has one of the largest independent news operations in Los Angeles. Under Mr. Tuck's direction the members of the News Department produce 48 full 5 minute newscasts daily. The KRLA news format calls for news at a quarter of the hour and a quarter after the hour. It is the policy of KRLA news that each newscast is re-written by the newsman who delivers it.

In addition to news sources available by telephone, KRLA's two Downtown news reporters report hourly as news stories develop in the greater Los Angeles area.

EXPAND THE NEWS

In covering major stories KRLA puts its expanded news policy into operation. This is simply giving the story full coverage.

Examples: The Baldwin Hills flood, where coverage demanded 40 minutes out of every hour.

Other Examples: Major brush fires, space shots, in short... Hard News.

FACILITIES: 3 MAJOR NEWS SERVICES.

1. United Press International
2. Associated Press Radio & Wire
3. City News Service

PLUS

1. Portable Radio Telephones
2. Civic Center News Bureau with Broadcast Facilities

SPORTS

KRLA Sports Director is Danny Baxter. KRLA Broadcasts sports capsules 30 times daily. In addition to the news services KRLA sports employs western union tickers.

PERSONNEL: Cecil Tuck, News Director.. Richard Beebe, Assistant News Director.

REPORTERS: Jim Steck, Thom Beck, Mike Henry, Jim Hamblin, Ken Jones, Ed Hirsch, Lou Irwin, Civic Center

gestions may be forthcoming as to the professionalism or impact of any individual announcer. Receiving tapes from a number of stations across the country, the rep can pass along what he considers good programming ideas to other stations in his lineup. These recommendations and suggestions can trigger other refinements at the station level.

2. Promotion ideas. The station rep is in a position to learn about promotion ideas used by various stations. He can collect what he thinks represents the cream of the crop and pass them along. He can act as a clearing house for these ideas.
3. Publicity contacts. In a number of cases, station reps have their own publicity people or hire publicity specialists from time to time. These people are literally on the scene for publicity contact and can help individual stations to "plant" publicity material.
4. Research. Practically all station reps rely upon a strong assist from their research departments. In many cases, raw research material, submitted by the stations, is whipped into presentations with the greatest degree of application at the selling level. It is this digging into raw research that constructs valuable selling ammunition. Copies of these presentations can be sent back to the station for assistance in selling at the local level, resulting in a cross-pollination of selling ideas.

Face-to-face exchange of information and dealing with mutual problems is accomplished best when the station's national sales manager visits the major markets where his rep maintains offices, a "circuit" traveled twice a year to correspond with major buying seasons. When the station man is on the scene, he can brief the rep's salesman as to what has transpired since his last visit. If there are new men in any of the rep's offices, this presents an opportunity to sell them on the station and offer tips in presenting the station in its best light.

At the same time, the station man is updated on accounts that have switched advertising agencies and personnel changes within the ranks of agency people. Over and above the pep talks, the station man goes out on calls with the rep's salesmen so he can see first-hand how his station is presented to a buyer and offer a critique. Also, on these calls the station man gets an idea of specific points each buyer looks for. He learns if merchandising is a factor, since he will be concerned with it when he returns to his market and has to deal with it on the local level. He learns if there is bias against his station's Sound.

All of this helps in preplanning each call to each buyer. Meeting and socializing with buyers gives some humanism to a station that 99% of the buyers will never visit or have the chance to hear by physically being in the market. It also has the intangible value of showing that a station is concerned and sends a man from time to time to meet and

greet the buyers. Some buyers place more credence on what a station man says in his behalf.

After all the calls are made and whatever sales presentations have been planned are completed, both the rep's sales manager and the station's national sales manager can sit down and evaluate their sales projections with an eye to the productivity of each of the rep's sales offices. Recommendations can be made by each party as to how to maintain their strong points and how to deal with the weaknesses. Individual problems can be laid out here and perhaps outlined for a complete solution at a future visit. Every single factor contributing to the overall increase in national business means dollars in the coffers of the station. Those dollars should be properly accounted for and looked after closely.

Monthly statements are compiled by the rep and sent along to the station, showing the commission due him. Each of the rep's offices forward business produced from their area, and then all is collated for the station in one statement. Each month the rep's statement must be checked. Changes in advertising schedules, stop orders, changes in rates, earned frequencies applied against a master contract... all affect total billing. Machine errors in multiplying the unit cost and the number of announcements can crop up. Late entries from various rep offices might reflect a previous month's billing. The bookkeeper should see if there is disagreement with her records on national billing. If there are any discrepancies, she should review them with the station's national sales manager and individually go through the sales orders in contention. Items that do not check out must be brought to the attention of the billing rep's department. The rep should be equally anxious to review these discrepancies since the commission check will be held up until the books are balanced.

Usually, national advertising agencies are prompt in paying bills contracted in behalf of their clients. If there is any problem, the rep should be notified and the collection problem dumped in his lap. Just keep in mind that the rep is seeking his 15% commission on the net and he knows that the station must be paid by the agency before he can get his money out of the situation. The line of communication, like the total effort going into producing the dollars in the first place, must be kept clear and concise between the rep and the station.

## COLLECTIONS

Probably an appropriate subtitle for this area would be: "Make sure you get paid within a reasonable length of time for the services that you have rendered to a client." Part of the collection problem stems

from the reverse end of the client relationship with a station. If there were better screening and credit checking methods employed prior to the acceptance of the contract, some of the collection problem would be eliminated.

Sometimes word gets around that a particular account or an agency is notorious for bad pay or slow pay, and this indirect sharing of information should be put to good use. Where there is an active local radio association, a clearing house setup can work wonders in obviating all the stress and strain of putting sales figures on your books that in some cases are not collectible. So, the first step is to ascertain the element of risk in dealing with a client or an advertising agency. A salesman should be astute enough to evaluate each client situation. Is the client getting in too deep for the volume of business that he does? Is the agency recognized by all media in the community as financially sound?

Before the sales manager approves the contract, he has to ask the above questions and go even further. If the station belongs to a credit checking service, he immediately contacts that organization for a verification of a new client's ability to pay the face amount of the contract. Maybe the station does not belong to such a service but has excellent relations with a bank that can furnish like information. The sales manager should review the size of the order with the salesman so that together they can evaluate whether or not the client has been "oversold" for his particular sales potential.

Contract? Yes, make sure that every bit of involvement with the station at this level is covered by a contract. Verbal or telephone commitments are all right to initiate orders and not lose time to get on the air, but there should be an instant follow-up with a signed contract in the station's files for every bit of business. In the signing of the contract, make sure that the proper responsible party is the signatory. On the face of the contract should be information that clearly outlines the manner in which payment is expected by the station. Relative to this, if there is a discount for 30-day pay or other inducements, this should be pointed out to the signatory at this time. If there is a deviation from the usual manner in which the station is compensated, this should be explicitly spelled out on the contract. This document, when properly executed by both parties, is a binding agreement. One copy should go to each party—one for the client and one for the station. According to the billing procedure, invoices are then mailed to all advertisers of record for the preceding month.

It is up to the bookkeeper to maintain accurate records of accounts in arrear. A list of accounts 30 days or better delinquent is prepared for the sales manager and he, in turn, takes it up with the salesman handling that account or agency. Notes should be kept on the information learned on collection calls (either by phone or in person). In many cases, salesmen are not always the best collection people. The prod-

ding of the bookkeeper and/or the weight of the sales manager's office in direct contact with the delinquent usually is more productive. If there are extenuating circumstances causing the delinquency, these should be recorded in the notes that are kept on the delinquent account. At this point, there has to be careful consideration as to how long the delinquent can be kept on the books before initiating other methods of collection.

After 90 days, some stations turn delinquents over to collection agencies or to their attorneys. The standard practice is a 50/50 split on the amount sought. Other stations do not care to travel this route and would prefer to wait out the client if an arrangement for pay can be worked out. If such a thing is possible, then a certain amount of dollars per month is agreed upon and the station does not have to split anything with anybody and hard feelings are avoided. Each case deserves its own evaluation and the station has to decide whether or not it ever wants to deal in the future with a current delinquent.

## MERCHANDISING

There is much pro and con when it comes to the subject of merchandising. Typical reaction from station people all over illustrates feelings:

"I don't have strong ratings... I have to do something to sweeten up the buy."

"We're in the radio business, not the grocery or drug business."

"It's tantamount to rate-cutting. You might as well deduct the cost of merchandising right from the start and give it to the client and let him do his own kind of merchandising."

"It means revenue that wouldn't be obtained through normal channels. The client buys mostly for the merchandising plan rather than for the advertising."

"My competition does it so I'm forced into it."

"It's a roundabout form of payola, no matter how you slice it."

Some stations have elaborate merchandising plans, with station people handling it or delegating it to an outside source, while others dabble at it, and still others have none at all. By and large, the merchandis-

ing setup exists for the purpose of luring national and regional advertising dollars. In some instances, merchandising is practiced for local advertising dollars. Initially, merchandising was applied to food and drug products, but now it functions in other product categories and is interwoven into the entire fabric known as sales promotion.

If your station engages in merchandising, it is an expense factor no matter how you write it up on your books. The strong point in any comprehensive analysis of merchandising feasibility is: How much do I have to give for what I want to get? You don't have to be an economist to understand that there must be a rate of return when there is a flow of X dollars coming in and Y dollars going out; that is, there must be more coming than going. Tremendous volume alone is far from the answer to a successful operation. A constant evaluation of dollar flow must be made without any interruption.

What are the classical criteria by which you judge whether or not to enter into merchandising (and to what degree)?

1. How many national dollars come into the market?
2. Are national clients involved accustomed to receiving some form of merchandising from radio stations?
3. What are the other stations in the market doing about merchandising?
4. How much would even a minimal merchandising setup cost the station in actual cash outlay (apart from traded out time on the air)?
5. What share of audience does the station have?
6. How do the rates compare among the various stations in the market?
7. Will a merchandising plan generate business that normally would not be obtained through the regular channels?

For all practical purposes, hardly a successful station exists today that does not engage in some kind of client cooperation. The nomenclature of merchandising or sales promotion actually withers away into a vastness which can legitimately be called "client cooperation." As an example, a client who manufactures and distributes a non-food, non-drug product asks you how he can get extra mileage out of an impending advertising schedule on your station. If you have a merchandising plan with food chains, it is of no use to this client. But maybe you have a trade deal with a shopper newspaper for an ad...this would suffice for this client. Maybe just going out and attending some sales meetings with the distributor's sales crew and informing them of the radio schedule and the times to listen would suffice.

The point is that there are many avenues which are actually tailor-made to help each client merchandise his schedule on your station.

The interest that a station shows in the client by endeavoring to apply creative sales thinking is a big plus factor. This attitude permeates every level of contact and the client is aware of the fact that the station is genuinely interested in achieving results. Even looking at the pessimistic side (no concrete results produced), the client is still aware of the station's willingness and effort to assist. When future buys come by and renewals are in the wind, how can any timebuyer or client summarily dismiss consideration of a station that has gone out of its way to help? Naturally, all the efforts that have been forthcoming should be summarized by the national sales manager and passed along to the proper chain of command within the client organization.

What are some avenues for client cooperation?

1. In-store participation. This involves a set amount of advertising to qualify for dump displays, aisle displays, window displays, shelf talkers, overhead signs, et al. The station usually trades out the dollar value that each market places upon various types of displays, but pays for the materials that go into these displays. Arrangements for this traditional form of merchandising can be made and executed by station staff personnel or entrusted to an outside organization. If the latter route is pursued, then a set amount of air time is allotted to this outside agent and he, in turn, provides the client to fill this air time. The station has to ask itself: Would it normally get this business? Also, does it generate additional business when the client has a budget that exceeds the amount committed to the outside merchandising agent? Going this route means that the outsider provides the merchandising plan without any drain on station personnel.
2. Tag lines. This invariably involves working with the local distributor who goes to his retail outlets and says that he can get them free advertising on the radio if they agree to stock a certain amount of his merchandise or arrange for a certain price sale or whatever. The station then obtains a list of cooperating markets from the distributor and tags the client's advertising with addresses and price specials that the market may be running. If the client has purchased 12 announcements in the course of a week, the distributor will dole out the manner in which these 12 spots are to be tagged. It is up to the station to follow through and obtain the precise information to be read in the tag lines from the individual markets.
3. Newspaper ads. Many stations have trade deals with shopper newspapers that permit the mention of client names and pictures of the product. These ads are of the "as advertised on ..." type. Such shoppers are usually of the throw-away class and do



**wjar-radio** ... Providence, R. I.  
 920 Radio • Voice of Southern New England

## RADIO ADVERTISED BRANDS ENJOY CONSUMER DEMAND



### BROMO QUININE

has just started its advertising campaign over WJAR. The name that has become synonymous with cold tablets brings its messages every week to WJAR listeners. They learn all about the fastest possible relief from cold suffering. Have plenty of BROMO QUININE on hand for your customers!

WJAR (Providence, R. I.) merchandising letter.

CLICQUOT CLUB

is really going to bat with a full year advertising campaign over WJAR. 15 weekly announcements in or after local disc jockey shows tell about America's premier family of mixers and soft drinks -- CLIQUOT CLUB in 17 different flavors. Tie in with this terrific campaign by stocking up now!



Watch Profits Jump from Advertising on Radio

not have audited circulation figures, but they are advantageous in that they provide tearsheets to report back to the client.

4. Product sampling. This involves either a station staff member (usually a female) or someone contracted for through an outside agent (still in the female category) who goes to a set market and spends a set amount of hours handing out samples of the client's product to the market's customers. The station, meanwhile, promotes the fact that its gal is handing out free samples on a certain day at a certain market... "so, listeners, go over and patronize the place and get your free samples of such-and-such."
5. Direct mail pieces. This includes mailings to various retail outlets apprising them of the support that a certain client is giving them by advertising on radio. The schedule of announcements is usually included so that they can be aware of the direction of this advertising support.
6. Playlist advertising. If the station publishes a playlist and distributes it through record outlets, a portion of it can carry a picture of the client's product with the mention that it is now being advertised over your station.
7. Attending sales meetings. The station's national sales manager can arrange to attend distributor sales meetings to play the client's commercial, review the advertising schedule, and go over the station's function in the campaign—its physical coverage to see how closely it coincides with the distributor's service area, the station's personalities, and how they will handle the commercial content, the station's merchandising aids and how they will work, et al.
8. Sales prizes. For the distributor's salesmen the station can tie-in with sales contests by furnishing incentive prizes. Prizes can be weekends at a hotel, a radio, a television set, anything that is mutually acceptable to both parties.
9. "Best salesman" salute on the air. Closely akin to the preceding item is saluting the winner of a sales prize with a salute on the air. A short biography should accompany the mention of his prize. In this way, not only do the people in the trade know about his accomplishment, but lay friends, too.
10. Car cards. Either on a trade or an outright buy basis, buses, streetcars, trams, or subways carry client advertising of the "as advertised on ..." type.
11. Billboards. Some stations have trade arrangements for billboards and can devote space to clients with sizeable budgets. Arrangements for these boards require a lot of preplanning.
12. Station magazine. Some stations produce a magazine that is self-liquidating through a nominal subscription fee. News and pictures about advertisers can be featured in the publication.

13. Disc jockey appearances. The station arranges for its personalities (in whose shows the client's product is advertised) to appear at store openings, sales meetings, etc.
14. Station contests. In regular station promotions the client's product can be woven into the very nature of the contest or predominantly featured as one of the prizes to be won in the contest. For example, a contest can be constructed to see how many 4-letter words are to be found in the product's trade name. In that way, every time that the contest is promoted over the air, the product is likewise featured.
15. Spotlight at client openings. Some stations own a battery of spotlights (or rent them) and provide them to the client for a grand opening or other special occasions.
16. In-store checkups. There is a new research service which checks product availability, type of shelf display, and other points concerning radio-sold products in supermarkets. It is called Media Survey Inc., and makes deals with only one radio outlet in any one area. It enables stations to alert client sales representatives of any weak (or complete lack of) display situations in time for corrective steps so that the effect of radio advertising is not dissipated in any way.

On the surface, all of this appears extremely one-sided. Yet, in carefully analyzing what the station is doing for the client to insure his success with his advertising schedule, the station too is the benefactor, apart from directly receiving dollars from the campaign. For every time the station can put its call letters before a public (be it distributors, retail merchants, or any other segment) it generates a little more interest for itself, interest that could be translated into sustained listenership and/or additional listenership. Many people (not necessarily those in the business world) have a peculiar way of judging others by the company they keep. Well-known national advertisers seem to have a lure about them through their commercials on your airwaves.

So, in the final analysis, what we are basically talking about is client cooperation which has tremendous overtones in the total station picture. It is not an isolated situation of being forced into giving something to an advertiser via the traditional route of merchandising. More succinctly, it is merchandising his advertising and converting receptivity to the station through the business community and the nonbusiness community at the same time. This makes good business sense. A station should continuously be promoting itself through involvement with all segments of the community. Interaction is what is being set up and no matter what criteria you apply, this interaction must of itself produce tangible results. Approach it in this vein and then you can see how it is impossible for you to avoid involvement in client cooperation.

## MAKEGOODS

Things happen over which we have very little control at times. Power failure, telephone line trouble, weather conditions, etc., have a way of plaguing us from time to time. When these circumstances exist, scheduled announcements and programs do not happen.

It is good business practice to apprise clients of the circumstances that altered their schedules. Then, it is further good business practice to tell them when and how their announcements were made up. If the lost time was in Class AA, be sure that makegoods go into Class AA. As a further check, be sure that the copy is still applicable in the time that you propose as a suitable makegood time.

Have the sales force inform the client and/or advertising agency in each case as to the course you took in regard to these makegoods. Inform the national rep of what action you took for national accounts. Network affiliates have discrepancy sheets which are utilized in the event of lost programs. It's this little extra paperwork that insures the respect you are always seeking for your station as a well-run business establishment. Chances are no one will call you to task, but that little extra effort that you expend will go a long way in reflecting your interest in the client.

## ONE-MAN AGENCY—FRIEND OR FOE

In many markets throughout the country, there are one-man advertising agencies. Are they a service or disservice to the field of advertising? A cogent case can be built up to answer this question either positively or negatively.

Looking at the positive side of the picture, they, in essence, represent every American businessman's aspiration to be out on his own. They possess the initiative and drive that is the very seed of our economy. It's small business, yet it embraces the potential of medium-sized and large business. A beginning must be made somewhere.

These agencies handle small accounts that larger agencies could not economically keep on their books. The servicing and general overhead factors of larger agencies would not make it feasible to solicit and keep such accounts. Rather than have these accounts sold and serviced by almost anyone engaged in selling some form of advertising, the one-man shops try to acquaint their accounts with the professional approach to advertising and an overall master plan for an appreciable budget. They bring an advertising consciousness to their work. Pioneering in

this direction is the very breath of their existence. Operating on the periphery, so to speak, of clients who have been induced to engage professional advertising counsel, they instill an advertising awareness and justification for advertising's *raison d'etre*. For many accounts, they provide the original baptism of professionally prepared advertising. In this very real sense, they proselyte in behalf of the "cause."

Closely akin to this aspect of their existence is the rapport that is established with the client. Because of the size of the account, the agency is in a position to learn every facet of his client's business and even gain a proportionately keener insight into the business being serviced than can a larger agency with a larger account. Usually, no holds are barred on either side and an honest appraisal of the problem can be reached. Actually, they can nurture each other along. As an account's business is built up, the advertising appropriation can be increased. And, all things being equal, as more billing is forthcoming to the agency, expansion can be considered on the part of the agency with more manpower devoting more time to the account.

Now, let's turn over the coin and view the negative aspect of this one-man agency situation. Obviously, there are few who can be adept in every phase of advertising. The backgrounds of these one-man shops are couched in either media or a former advertising agency association. There is the tendency on the part of these operators to take the path of least resistance and rely heavily upon the fields that they know best. For example, an ex-print man feels more at ease in the placement of advertising in this medium, and many times, for the sake of expediency, will resort to this particular path of least resistance. Print may be very wrong for the advertising campaign or it may occupy a disproportionate share of the advertising expenditure purely because of this factor. Overtly, this is an advertising injustice to the client.

Even the professional growth aspect can be sadly neglected. Due to the limitations of time, representatives of the various media may have difficulty in sitting down this agency man and telling him their particular story. Media people do not have a static story; it changes and they are most anxious to apprise everyone of the changes being made or being contemplated. Media representatives spend a great deal of time in making appointment after appointment trying to see these agencies. It is not rudeness; it is not contempt on the part of the agency. It is time that somehow cannot be wisely budgeted when the client wants an agency at its beck and call, as is the case with so many agencies in this category. And there is no one back at the agency to fill in. Intelligent buying then must suffer.

Another problem associated with the time element is the fact that, on many occasions, media help is necessary in the preparation of a print ad or commercial broadcast copy. The agency, in these cases, loses true professional advertising control over the physical output in

behalf of his client. This problem crops up when last minute changes are made or several clients break with a campaign at the same time.

Capitalization is also a perennial problem, too. Many small agencies operate on a shoestring and media payments are sometimes very slow in coming. The number of accounts is usually not too many and the loss of any one at any time could be very detrimental to the existence of the agency.

The ledger wants its accounting. Is this one-man agency breed truly a friend or a foe of advertising? Every market requires its own evaluation, but in the overall, it is worth cultivating these one-man shops. Sometimes, they may be considered a necessary evil, since you may write broadcast copy for them, do the complete traffic work, and even have to sell their client on the use of your station. Consider them in the picture and be good to them (even if they may be slow pay) for they can collectively toss your way maybe 10% of your total local billing.

## BROADCASTER'S ADVICE TO TIME BUYERS

A time buyer is spending money—thousands of dollars, millions of dollars. He's busy and he's human; he's frustrated by the normal amount of time transgressors. He's not especially interested in more paper work or in more filing. Yet—there are areas of consideration that are currently receiving superficial, if any, attention.

With X number of accounts to service, patterns of distribution and plans for expansion will determine the number of markets with which to be concerned. He can establish a file per market, then fragmentize that breakdown by a file on every single radio station within that market.

What goes in the file? Well, apart from the rating books, coverage maps, availabilities, rate cards, merchandising plan, etc., he can start to humanize the station. He can "be on the scene" vicariously.

How? First, read trade publications by the score. Maybe it's the next job that he's looking for; maybe it's to see where his old buddies are; maybe it's to see what accounts are moving around. Regardless of his motive, he should start being on the lookout for the markets with which he's concerned that are making news in the trade press and start looking for the specific stations in the markets that are making news. This can run the gamut from trade ads to the interest of station management in broadcast problems. The posture of a station can be recognized by what it is doing...for itself and for the industry. Its creativity will bounce from the pages of news items echoing station activities. It is not necessary to tear out pages for filing purposes; a simple loose leaf sheet for notes will suffice. The important thing is to initiate and

follow through on a dossier of stations in markets under his constant surveillance.

Of tangent value in this process is the indication of station personnel stability. Has he ever wondered how a station can survive in its day-to-day operations with a constant turnover in personnel? Staff additions always seem to find their way into print. His dossier will tell him how many times a key position has been filled and vacated within a span of time. He can use it as an indication of management maturity.

Dossiers also can be compared from time to time with other markets. Is there a "follow the leader" trend in promotions and publicity schemes? Who are the sheep? How much creativity really exists? This facet of his file system is then his responsibility. He's the one who reads the trade publications and he's the one who must make the notes for posterity.

Another portion of his file per station should have comments that he makes after listening to station tapes. No station worth its salt can afford to stagnate. He should listen for any change in format, no matter how minor it may be. He should listen for new personalities and how they are integrated into the station Sound. He should listen for the station's approach to public service projects. He should listen for the attention to news and its interpretation. He should listen for any station promotions and contests. He should listen to commercials that are currently on the schedule and visualize how the product for which he is buying would sound within this framework. He should never stop listening because it is "sound" that he is buying. And he should insist on unedited airchecks; a professional operation will never have to doctor up any tapes for his inspection. He should listen, too, for different portions of the day. In this way, he can obtain an idea about a station's program flow. He shouldn't be hesitant to ask for tapes of weekend personalities, for in most cases there is a shift and he should be aware of how the weekend is treated. Radio has great strength on weekends and many stations throw in their second team at that time. His product deserves first-rate men at all times.

He should listen critically and make notes that are objective. No one really cares if he personally is attracted to Stravinsky. Also, he should try to relate what he has heard to the other material already in his dossier. For example, is the station incongruous insofar as Sound on the air and the "image" that it is trying to create? The hydra has still another head. He should keep that dossier filled with whatever direct-mail pieces are forthcoming from the station, either through its sales representative or directly from the station itself. He has to evaluate its worth as to program, market, or promotional value and make his notes accordingly. Short of having him travel the length and

breadth of the United States on a continuing basis, his dossier can be the next best bet. He should keep it alive and it will keep him in the forefront of time buyers who know how to judiciously appropriate every cent of their client's broadcast dollar.