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Vol IX, Number 6
March 14 - 27, 1994

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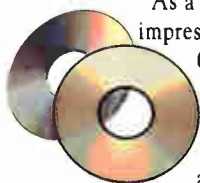


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RADIO INK CONTENTS

Radio's Premier Management & Marketing MagazineSM

Vol. IX, Number 6 March 14 - 27 1994

FEATURES



34 **Interview:** Jim Arcara, president, Capital Cities/ABC Radio

Arcara discusses his management style, duopoly, government interference, and how Cap Cities/ABC Radio is poised for growth.

40

Special Report: Duopoly's Promises and Pitfalls ▶

Hardly more than a year old, duopoly still is in its infancy — and those broadcasters who have doubled up are much like new parents, making things up as unforeseen challenges arise.



COLUMNS

Sales	16
Triggering events: It's not the ad, it's the need. <i>by Chris Lytle</i>	
Management	18
Listen to your 'peons' and turn them into neons. <i>by Rick Ott</i>	
Masters Of Radio™	20
Reaching working women. <i>by Bill Burton</i>	
Marketing	22
Improving your morning show. <i>by Ted Bolton</i>	
Promotion	24
Put cash on the books with a qualified hit list. <i>by Mike McDaniel</i>	
Programming For Management™	26
The great format ripoff. <i>by Holland Cooke</i>	
Engineering For Management™	28
Overcoming techno-phobia. <i>by William Suffa</i>	
New Business Development	30
Selling solutions, not just Radio. <i>by Bob Keith</i>	

DEPARTMENTS

Publisher's Notes	7
Reader Letters	8
News	9
Radio Daze®	12
Forum	13
Case Study	14
In The Trenches™	46
Copy Clips	52
Grapevine	58
Events Calendar	60
Blast From The Past™	62
Advertiser Index	62

**COMING
NEXT
ISSUE:**
March 28

- Making Money with Sports
- Ed McLaughlin, chairman, EFM Media

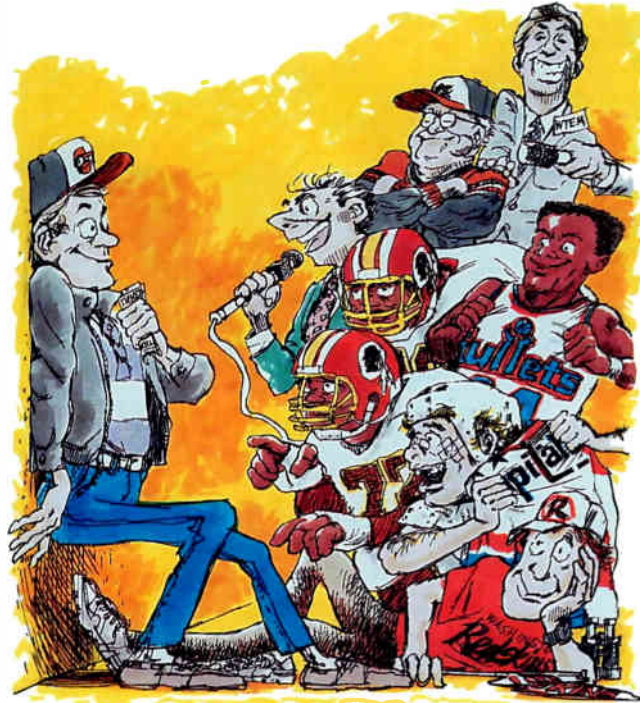
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Editorial Offices:
8000 North Federal Highway
Boca Raton, FL 33487
Phone (407) 995-9075
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PUBLISHER'S NOTES

It's Not PC To Be Politically Correct




In today's environment, being PC (politically correct) is a lot easier than not. It seems that everyone is so concerned about being PC that our country is diluting the important process of conflict and disagreement. To me this over-ripening of the PC movement is bordering on fascism. By making something politically unpopular, we're becoming subtly controlled.

Radio is spending a lot of time being PC. For instance, a board member of a trade organization told me he recently avoided raising an important issue which would be unpopular. Raising the issue could have made a difference, but it was politically incorrect to bring it up. So he didn't.

A manager recently told me that his station airs Howard Stern although he was personally opposed to the program and what it stood for. He felt he would lose his job and become the laughing-stock of the industry because being against Stern would not be politically correct. His justification: "I can't face my neighbors, but the money is great."

Radio has a responsibility to be politically incorrect on occasion. We have the voice and the power to make a difference when we see an injustice in our community, in Congress or in our nation. You have the right and the responsibility to air editorial opinions when you strongly feel the urge. Yes, you will offend some city officials who may no longer grant you that big annual promotion with the city, you may offend a congressional candidate who may no longer spend his lowest unit rate on your station, and you may even offend some listeners and advertisers. So what. They may disagree with you, but they will respect you.

Too few people are standing up for their beliefs, and too many are concerned about what others think. As an operator of a Radio station, you owe it to yourself, your community and the freedoms we have been granted to stop being PC and start being responsibly PI (politically incorrect). If we allow this PC movement to continue, we risk losing our ability to express our opinions in the future. I urge you to use your Radio station and your community or industry standing to do more than play the hits. By standing up for your beliefs, you'll make some enemies, but you'll also make a difference. 

Eric

To reach me, write:
RADIO INK,
B. Eric Rhoads, Publisher
8000 North Federal Highway
Boca Raton, FL 33487
Phone: (407) 995-9075
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LETTERS

The NAB Speaks Out

In your editorial in the Jan. 31-Feb. 13 issue, you discussed the "controversy" surrounding the forthcoming Radio Show to be held in Los Angeles. You indicated that many broadcasters have suggested a return of the NRBA and/or formation of new splinter groups. In another paragraph you stated that much of the NAB's recent focus has been financial ... and more consideration should be given to asking "what's good for Radio." Also mentioned was a perceived isolation from broadcasters other than the Radio "elite."

In response, let me begin by summarizing some recent activities of the NAB in behalf of Radio:

1. Avoided legislation that would have reduced/eliminated a business' ability to deduct the cost of Radio as an ad expense;
2. Achieved passage of a bill in the House of Representatives to help Radio broadcasters compete for loan- and lease-related advertising by reducing disclosure requirements. A similar bill in the Senate needs passage;
3. Fought proposals to establish performance Radio royalties (ongoing);
4. Achieved a cap of 10 percent on lease fees for tower sites on public land instead of the increases of up to 1,000 percent sought by a federal agency;
5. Obtained a change in the tax code that allows stations to amortize intangible assets;
6. Encouraged Radio manufacturers to produce inexpensive AMAX AM receivers;
7. Encouraged quick deployment of RBDS and educated Radio broadcasters on its marketing, promotional and revenue potential;
8. Established January as Radio Month, to begin in 1995;
9. Encouraged development of a land-based, in-band, on-channel DAB system for both AM and FM;
10. Fought satellite DAB with the aim of ensuring that terrestrial DAB be implemented before satellite DAB by opposing FCC issuance of satellite DAB CPs;
11. Assured that the House Campaign Reform Bill would not include a reinstatement of the fairness doctrine;
12. Researched/documented to the industry the \$40 million annual market in FM subcarrier audio and data services;

13. Lobbied and joined court challenges to lower the FCC's base fines for broadcast-related rules violations. Reduced some fines by as much as 50 percent;

14. Worked with Senators Hollings, Danforth and Inouye to provide legislation that would include Radio and TV in the National Information Infrastructure. A Senate bill has been introduced.

To continue — the NAB must concern itself with proper financial footing. Without the proper funding it would be impossible to properly represent the industry. And remember, the NRBA had only two or three employees in D.C. The organization had no government relations, legal, science and technology departments and so on. It would be naive to believe that a few hundred broadcasters paying minimum fees could fund an organization that would provide broadcasters with representation in D.C.

Regarding the needs of the Radio industry and the NAB, each month prior to the full NAB Executive Committee meeting, the Radio Executive committee meets for almost a full day — the TV officers do not have such a meeting. The Radio Executive Committee is in constant communication with the members of the Radio Board. The Radio Board now numbers 36 broadcasters representing every size market, networks and groups. At the last Radio Executive Committee meeting there were 25 items on the agenda that included membership reports, user fees, auto leasing co-sponsors, beer and wine warnings, DAB, RBDS, etc. Further, informal luncheons were scheduled with FCC staff to discuss license renewal expectancy for duopolies/LMAs and small market ownership caps. Another luncheon is scheduled for the near future. We have additional items for discussion that include EBS and EEO. A recent meeting in D.C. of the Small/Medium Market Committee discussed topics that affect those markets, and there will be follow-through by staff and additional discussions.

We have a hard-working and capable staff at the NAB. The directors of the NAB are committed and spend a great deal of time on industry and NAB items. Also the directors are in touch with broadcasters in their districts. Quite

often, directors are responsible for actions at the NAB because of the type of input they provide through contact with other broadcasters. I do not believe there could be an organization more in tune to the needs of the industry.

What troubles me is that there always seems to be a small group who voices dissatisfaction. Don't misunderstand me, I'm always in favor of suggestions and meaningful criticism. But too often, those who complain never participate in our industry's lobbying efforts or seem to understand how important their participation could be in those activities.

The National Association of Broadcasters is just what the name implies — an association composed of broadcasters. The NAB wants the input and involvement of all broadcasters. If you like what we're doing, let us know. If you question it, pick up the phone or write a letter. Believe me, your thoughts will be considered and you will definitely hear back.

The convention in LA will be a Radio convention. Radio will have its own hotels and meeting rooms. The exhibit floor will be larger, but you will have no trouble finding the Radio exhibitors.

The Radio Steering Committee headed by Bill Stakelin has some exciting and innovative ideas for the 1994 Radio Show. We intend to develop a Radio convention that will draw more attendees this year and in future years. And, yes, we need our convention to be financially successful.

Broadcast stations are licensed by the federal government. As such, we have more challenges by the regulators than does any other industry. The NAB's government relations department can give you facts and figures to verify that. The NAB intends to provide the best possible representation and services. We need the support of all broadcasters and we need to be financially viable.

Robert L. Fox
Chairman, NAB Radio Board
Chairman/CEO, KVEN Broadcasting Corp.
Ventura, CA

ADDRESS ALL LETTERS TO:

Reader Letters, c/o Radio Ink, 8000 N. Federal Highway, Boca Raton, FL 33487. Or fax to 407-995-8498. Each letter should include your full name, address and telephone number, and may be edited for clarity or space.



Arbitron Tries To Boost Response Rates

In an attempt to keep its survey response rates from sagging further, (*Radio Ink*, Feb. 14-27), Arbitron has introduced several new procedures designed to improve diary return among participants. Beginning with the Winter 1994 survey, Arbitron is attempting to place diaries more quickly after initial recruitment — and in the Spring '94 survey the company will incorporate special packaging of diaries for larger households.


Operating on the assumption that the shorter the period between the time a person agrees to participate in the survey and the start of that survey, the better the rate of return, Arbitron is placing its diaries in the hands of participants no later than two weeks after the initial recruitment call. To do this, Arbitron has modified software and systems to speed up the placement process, and will maintain a high level of respondent contact throughout the recruiting and placement stages. The company initiated a pilot program in the Winter '93 survey which showed that households that received their diaries within two weeks of recruitment were significantly more likely to respond to the survey than those where diaries took up to four weeks to arrive.

Another ongoing challenge for Arbitron has been to make sure that diaries sent to participating households actually were distributed to members of that household. While not commonly tracked for response rate diagnosis, larger households tend to return diaries at a rate lower than the rest of the general population. Suspected reasons for this include the possibility that the person opening the carton in which the diaries arrive either keeps the monetary premiums or does not pass on the diaries to the appropriate household member, or that the individual who initially agrees to participate in the survey is not able to persuade other family members to do the same.

To tackle this problem, Arbitron has devised a packaging system that places each person's diary, premium, and how-to brochure in a separate sleeve. This way, the diary, directions, and incentive are more likely to reach each person in the household.

Results of these new procedures won't be known for several months, but Arbitron should be commended for addressing a problem that increasingly has plagued it — and other research companies — in today's fast-growing world of telemarketing.

Network Radio Audience Declines

Despite solid revenue growth during 1993, network Radio audiences decreased nearly 10 percent according to newly released RADAR 48 figures vs. RADAR 47. In fact, 13 out of 14 networks lost audience, including six double-digit declines. Only ABC's Galaxy posted an audience increase with a 5.3 percent gain. Audiences to young adult networks decreased 16 percent, while the number of people listening to adult networks was down 8 percent. Early analysis did not provide any conclusive reason for this decline, but CBS Radio Networks VP/Research Paul Bronstein suggested that it could be attributed to a decline in time spent listening. "Generally, both network and total Radio reported abnormally low listener levels during this tracking period. However, network Radio still maintains its total weekly reach of about 145 million listeners." 

AccuRatings Adds Eight More Markets

AccuRatings is rolling out eight new market reports — seven in the Winter '94 schedule and one additional market effective Spring '94 — bringing to 25 the total number of markets surveyed. New markets include Boston, Kalamazoo, Lansing, Monroe, LA, Orlando, Salinas-Monterey, San Antonio, and Savannah. AccuRatings also is unveiling three new products: 1) a supplementary ratings book in which audience estimates are expressed in terms of "average persons" and "average persons ratings," 2) "AccuRatings for Windows," a new software program designed to allow clients to produce customized demos, and 3) data tapes in the format required by agency buying software.


Premiere Trades Madden, Costas To Major

Premiere Radio Networks has dealt five of its sports programs, acquired last November in a deal with Olympia, to Major Networks for \$2.7 million. Included in the program package are *Coast To Coast With Bob Costas*, *John Madden's Sports Calendar*, *John Madden's Sports Quiz*, *Inside Sports Magazine*, and *Flashback*. Terms of the deal included Premiere's agreement to serve as exclusive sales representative for the five programs in exchange for additional compensation. The company expects to realize a \$1 million gain in the sale, for an increase of \$.33 per share.

Safe Harbor Under Reconsideration (Again)

The U.S. Court of Appeals in Washington has decided to allow all nine judges of the court to reconsider a recent ruling that struck down the Federal Communication Commission's midnight-to-six a.m. "safe harbor," mandated by Congress. In November, a three-judge panel of the same court rejected that safe harbor period for being overly restrictive and for not properly weighing viewers' and listeners' First Amendment rights. That decision has been set aside pending a new ruling of the full court, which is considered by many legal observers to be significantly more conservative than the three-judge panel.

NAB Warns Against Beer-Wine Complacency

The National Association of Broadcasters is warning the Radio and television industries not to misinterpret the stall of the Sensible Advertising and Family Education Act as defeat of this piece of legislation. To the contrary: The bill's chief sponsor, Sen. Strom Thurmond (R-SC), is delaying a vote until he is confident that he has enough votes for it to pass the full Senate. While Thurmond's office officially denies it, *Radio Ink* has learned that a third alternative bill (substitute legislation was introduced by Thurmond earlier this year, *Radio Ink*, Feb. 14-27) is being floated in order to garner more support. Jon Chambers, minority staff director for the Senate Commerce Committee and aide to Sen. John Danforth (R-MO) told NAB's State Leadership Conference last month that, even if the bill passed the Senate, it had little chance of passing the House. NAB urges broadcasters to help defeat it before it has a chance of passing out of committee. 

Correction: In both the 4th Quarter 1993 Wrap-Up (Jan. 17-30) and Million Dollar Club (Jan. 31-Feb. 13), it was stated that KGRT-FM Port Sulphur, LA was part of the \$100 million package of stations sold by Newmarket to Radio Equity Partners. The call letters should have read KGTR-FM, and should not be confused with KGRT-FM Las Cruces, NM, which has not been sold.

Radio Stocks are as Strong as the Bull

by Reed Bunzel

Broadcasters who draw parallels between today's virtual bull market in initial public offerings (IPOs) and the disastrous feeding frenzy the Radio industry experienced in the late 1980s can find a mixed message in the recent behavior of the stock market. The good news is that IPOs have allowed a number of strong broadcast companies to grow and/or solidify in the absence of traditional lending or other sources of equity. The downside is that "as the market goes, so goes IPOs."

Simply put, if the stock market finds reason to correct itself, Radio issues — just like any other stock — could be gored by the very bull that gave them their running start. As one broadcaster told *Radio Ink*, "This

period is as crazy as the '80s, except that we've shifted from getting free money from the banks to free money from the stock market. If we get a 500-point correction, some of these Radio companies will be selling for three bucks a pop."

No Crash in Sight

Few analysts predict such a down-

turn. Short-term yields of Treasury bonds or certificates of deposit remain far too low for the massive shift in investments that would trigger a crash. Still, some economists believe that a 10 percent to 15 percent downturn in stock prices any time soon would have a resounding impact on the U.S. economy in general — and, by extrapolation, the Radio industry. According to a recent article in the *Wall Street Journal*, far more household wealth is invested in the market today (13.4 percent) than during October 1987 (9.5 percent), when stocks took a 23 percent "correctional" plunge. Even a modest realignment of the market easily could send the 61 million individuals who have invested in stocks or stock mutual funds into shock — and quickly truncate any economic recovery in the corporate sector.

Most Radio stocks have performed admirably since their initial offerings, but — just as in any financial venture — potential investors would be wise to perform full due diligence on the companies now in the market.

"What we have is a liquidity-driven market that has pushed the demand up for things that make more money than the traditional investments, which currently have very low yield," says broker Gary Stevens. "As long as they have historically low yields, we're going to have a very hot stock market." As a function of this, new stocks not only have been relatively easy to sell, but also to trade up after their initial offering. "What is driving this market is the fact that any halfway decent entity that is selling stock — whether it's Boston Chicken or a Radio group — has unparalleled access to the public markets."

Shift to Secondary

Which begs the question: Is today's market less discriminating than it ought to be? "Probably," says Stevens, who notes that if the market were to take a 10 percent correction, some companies with weak financials likely could find their shares trading at significantly lower prices. The bottom line, he says, is "to be sure you're investing in a business that has strong fundamentals. Look at their market posi-

Company	Date Of IPO	Price (2/28)	Value/ C.F.	% Gain (loss)
Radio Centro [RC]	7/1/93	\$27.25	17.1	82%
Infinity [INFTA]	1/29/94	32.00	13.1	311%
BPI [BPIX]	9/27/93	13.50	10.3	(7%)
Emmis [EMMS]	2/23/94	16.00	9.4	3%
EZ Comm. [EZCIA]	8/11/93	15.50	9.1	4%
Evergreen [EVGM]	5/10/93	16.25	8.9	2%
Children's B'cst. [AAHS]	5/13/93	4.13	8.6	313%
SFX [SFXBA]	9/29/93	14.75	8.6	(2%)
Multimarket [RDIOA]	7/22/93	7.13	8.4	2%
Premiere Radio [PRNI]	4/28/93	10.75	8.2	79%
Saga [SGA]	12/14/92	15.13	8.2	32%

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Washington-At-A-Glance™

- The FCC has dropped its claim (and a pair of fines totalling \$39,750) that certain programming broadcast by Evergreen Media was indecent. In turn, Evergreen — which had refused to pay the fines — will make a settlement payment of \$10,000 to the U.S. Treasury.
- The FCC has revoked the licenses of WDIX-AM Yadkinville, NC and WNNQ-AM Ashburn, GA, for lack of compliance (both stations were dark).
- Reading, PA *Eagle and Times* is suing WAGO-AM/WIOV-FM for copyright infringement; newspaper alleges the stations too closely paraphrased or directly read its news copy on the air.
- Judge in Chicago refuses request of WBBM-FM morning jock Joe Bohannon to dismiss defamation suit filed by Chicago anchor Joan Esposito, who claims Bohannon questioned the paternity of her baby and asked listeners whether she should get an abortion. The *Chicago Sun-Times* says the judge also has ordered CBS to hand over the tape of the broadcast in question. The baby's father was Esposito's husband, now deceased.
- Following last month's flurry of violations of FCC EEO policy, the National Association of Broadcasters has issued updated EEO guidelines for stations. A base forfeiture of \$12,500 is levied on broadcasters who have not recruited actively in an effort to obtain an adequate pool of minority and female applicants for at least two-thirds of all vacancies during the preceding license term. Stations that recruited minorities and women for less than one-third of all positions face an additional \$6,250 "upward adjustment." Additional forfeitures are assessed if stations have had a large number of hiring opportunities or are in an area with a large minority labor force and have not developed an adequate pool of minority applicants.

Additional labor force data is available from the FCC by calling 202-632-7069.

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- \$10.7M:** WCKT-FM LEHIGH ACRES (FT. MYERS), FL; SELLER: SANDAB COMMUNICATIONS; BUYER: RADIO EQUITY PARTNERS; BROKER: RICHARD A FOREMAN ASSOC.
- \$10.3M:** KSSK-AM/FM AND KUPU-FM (CP) HONOLULU-PEARL CITY, HI AND KRZR-FM HANFORD (FRESNO), CA; SELLER: OLYMPUS PRIVATE PLACEMENT FUND L.P.; BUYER: WHEELING-PITTSBURGH RADIO CORP.
- \$6M:** WTBE-AM MINEOLA (LONG ISLAND), NY AND WVNJ-AM OAKLAND, NJ; SELLER: MARVIN KOSOFSY; BUYER: HOWARD AND MIRIAM WARSHAW.
- \$5.3M:** KJYK-AM/KKLD-FM TUCSON, AZ; SELLER: BEHAN BROADCASTING; BUYER: APOGEE COMMUNICATIONS INC.; BROKER: KALIL & CO.
- \$3M:** KAHZ-AM FT. WORTH, KCNW-AM FAIRWAY, KS, KTEK-AM ALVIN, TX, KYCR-AM GOLDEN VALLEY, MN, WDCT-AM FAIRFAX, VA, AND WYLO-AM JACKSON, WI; SELLER: MARSH BROADCASTING CORP.; BUYER: CHILDREN'S RADIO GROUP INC.
- \$2.9M:** KPLS-AM ORANGE (ANAHEIM); SELLER: NIEBLA FAMILY TRUST, DANIEL VILLANUEVA FAMILY TRUST, AND JAMES JAY VILLANUEVA FAMILY TRUST; BUYER: CHILDREN'S BROADCASTING CORP.
- \$1.8M:** WWZZ-FM KARNs (NASHVILLE), TN; SELLER: WCKS BROADCASTING LTD.; BUYER: JACOR COMMUNICATIONS INC.; BROKER: AMERICOM RADIO BROKERS.
- \$1.5M:** KMDL-FM/KFTE-FM KAPLAN-BREAUX BRIDGE (LAFAYETTE), LA; SELLER: MID-ACADIANA BROADCASTING CORP.; BUYER: SCHILLING DISTRIBUTING CO.
- \$1.4M:** KVFX-FM MANTECA (MODESTO), CA; SELLER: CAL VALLEY RADIO L.P.; BUYER: COMMUNITY PACIFIC BROADCASTING CO. L.P.; BROKER: WILLIAM A. EXLINE INC.

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WJMZ-FM, Greenville, South Carolina from AmCom Carlinas, Inc., George R. Francis, Jr., Chairman, to HMW Communications, Inc., Owen Weber, President, for \$5,200,000.

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NEWS FEATURE

◀10

tions, check their earnings, see what sort of plan they have for the use of funds [generated by the IPO].” Generally, a company that is paying down its debt is more attractive than one seeking to acquire more.

According to Bishop Cheen, senior analyst at Paul Kagan & Associates, many of the Radio IPOs have posted 30 percent and 40 percent cash flow growth in the last year. The biggest challenge for the IPO now is “just living up to its past,” Cheen says, noting that “most of the best have already been done ... now the market shifts into secondary shares.

“The market is becoming more discriminating,” he says. While noting that American Broadcasting failed to complete its IPO in January, “a company like Shamrock wouldn’t have trouble getting into the market.” While Radio’s economic picture is brighter today than during the last three years, “it’s all subject to internal fundamental swings ... and let’s not forget the recession of ‘91, where everything went into the tank.”

All this said, industry analyst Jim Duncan calls for the bull market to continue, despite ongoing fluctuations. “Almost all Radio stocks are selling at or above issue price, and that’s a good sign,” he says. “Market conditions can change, but currently there are three — possibly four — companies in the process of making offerings. We’ve seen some weakness in Radio stocks in the last few weeks, but so has the market ... and I’ve seen nothing in Radio stocks that differs from the market as a whole.”

Radio Daze



“Sorry about the confusion. That’s our ‘GM SIGNAL’ to let Bob across town know it’s time for our staff meeting.”

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Corporate Debt Restructuring
of

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WECK-AM

Buffalo, New York

\$5,350,000

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Late Night TV on Radio?

How interested would you be in hearing monologues from television programs such as *The Late Show with David Letterman* or *The Tonight Show* with Jay Leno, replayed the following morning on your favorite Radio station?



VALLIE/GALLUP RADIO POLL

A look at statistics that shape Radio

Source: Radio Ink—Vallie/Gallup Radio Poll of 1,003 adults, margin of error ± 3%

FORUM:

Do you consider "remotes" a viable tool in today's environment?



Perry St. John, VP/Operations
KQEG-FM
La Crosse, WI



Steve Ennen, GM
WUSN-FM
Chicago, IL



Stephanie Skylar, VP/SM
WCIT-AM/WLSR-FM
Lima, OH



G. Michael Donovan, VP/GM
KMTT-FM
Seattle, WA

Remotes are certainly a viable tool. On the programming side, they are not as valuable as they are from a sales standpoint. Too many times, remote broadcasts have nothing to offer the listener other than the fact that the air talent is at a client's place of business and talking about the client's specials. To the listener, this is just another commercial. If there is a special event tied into the remote, i.e., concert ticket giveaway, tickets to sports event, or trip registration, then remotes become a more valuable programming tool. Otherwise, I doubt that the listeners would wait for the next remote broadcast.

In the sales realm, clients value having the broadcast live from their place of business. Remotes are useful sometimes as a value-added item. We have found in highly competitive markets, the price of the remotes are built in to the price of the total advertising package and sometimes presented to appear free to the client. Radio is still the only medium that can do remotes effectively and efficiently. ☐

If you believe in the power of your Radio station, remote broadcasts are the best way to demonstrate to an advertiser just how big an impact your station has in the community.

Remotes deliver tremendous advantages for both programming and sales. On the programming side, remotes place your personalities in direct contact with key station advertising customers. These are also great events to meet listeners and hear what they are saying about the station. Big turnouts keep your personalities excited about the station. And remotes remind everyone, including air personalities, that Radio is in the business of moving product and lets them see their true drawing and selling power.

Remotes offer unique sales tools for Radio. Advertisers respect a station that is willing to come out and work a day for them in their location. A well-planned and executed successful remote gives your advertisers — and prospective advertisers — an up-close look at the true power of the station. ☐

Viable programming tool? Yes. Viable sales tool? Occasionally.

It's tremendous visibility to have our stations at every event. We converted a beer delivery truck into a mobile studio that works as an enormous moving billboard. It's only natural to want the exposure. Stationality is enhanced every time we "own" an event over other media.

But what is so positive for the station can also be self-serving and awkward when it comes to setting up at a retail location. As an adult Radio station, we don't sell clients the promise of large crowds. We provide an opportunity to communicate in a way that's different from a 60-second commercial. We sell the fact that our air talent are great pitch people, enticing listeners to act.

In our role as expert communicators, we make sure all expectations are clearly defined prior to the broadcast. A remote is done to attract viable consumers, not to lure lookers by giving away meaningless prizes. ☐

At a time when Radio stations present themselves as retail marketing experts, it's discouraging to think the best we can come up with is a boom box and balloons for the kids. Too often, the remote's contribution to a retail event is the audio equivalent of search lights at a movie premiere.

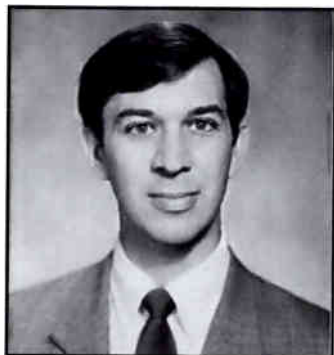
Bored shoppers will stand and gawk at anything, especially if they can glom onto a free T-shirt. The real questions are: Did the station's appearance increase sales for the event? Did the appearance recruit fresh cume for the station or at least solidify the station's image?

More sophisticated retailers are demanding results, not traffic jams. The viability of any remote depends upon the station's image, the client's expectations, and size of the attendant buy. We'd rather drive traffic with a well-tailored enter-to-win promotion, or a lifestyle Grand Prize given away on-air, than call-in twice an hour from a local mall. ☐

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to respond to a Forum question, call the editorial assistant at 407-995-9075.

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Circle Reader Service #108

CASE STUDY



Dwight Case

You spot your PD lunching with your competition's GM. What do you do?



Terry Bond, GM
WJPS-AM/FM &
WIKY-FM
Evansville, IN

Talented employees will invariably have interviews and job opportunities. My curiosity would be high. However, I wouldn't immediately jump to a conclusion and assume that this employee was in employment negotiations.

My first responsibility is to safeguard the interest of our station and the position we own in the market. I would:

1. Examine our non-compete file and be positive that I had a signed market exclusive arrangement with the employee. I would hope this would hamper them from competing within my market.

2. Make sure I had a qualified employee within the station to act as an interim program director.

3. Review all recent PD resumes.

4. Begin networking with Radio colleagues and consultants to build a list of potential replacements.

5. Have a tentative plan of action in case the employee did quit.

My second responsibility is to my program director. As coach and counselor (in a non-threatening manner), I would approach them with my concerns. Offering to help them analyze their opportunity, while reinforcing our company's commitment to them and their development.

An open-door policy will usually give you the time to be prepared. If your employees know you care about them and their future, they will be happier and more productive. However, your first and primary concern must be for the company and its success.



Douglas Stewart,
VP/GM
KCTC-AM/KYMX-FM
Sacramento, CA

First, I'd check his expense account to make sure I wasn't paying for lunch.

Seriously, I would handle it in one of two ways, depending on whether or not I considered the move for my program director to be a step up or a lateral or downward step.

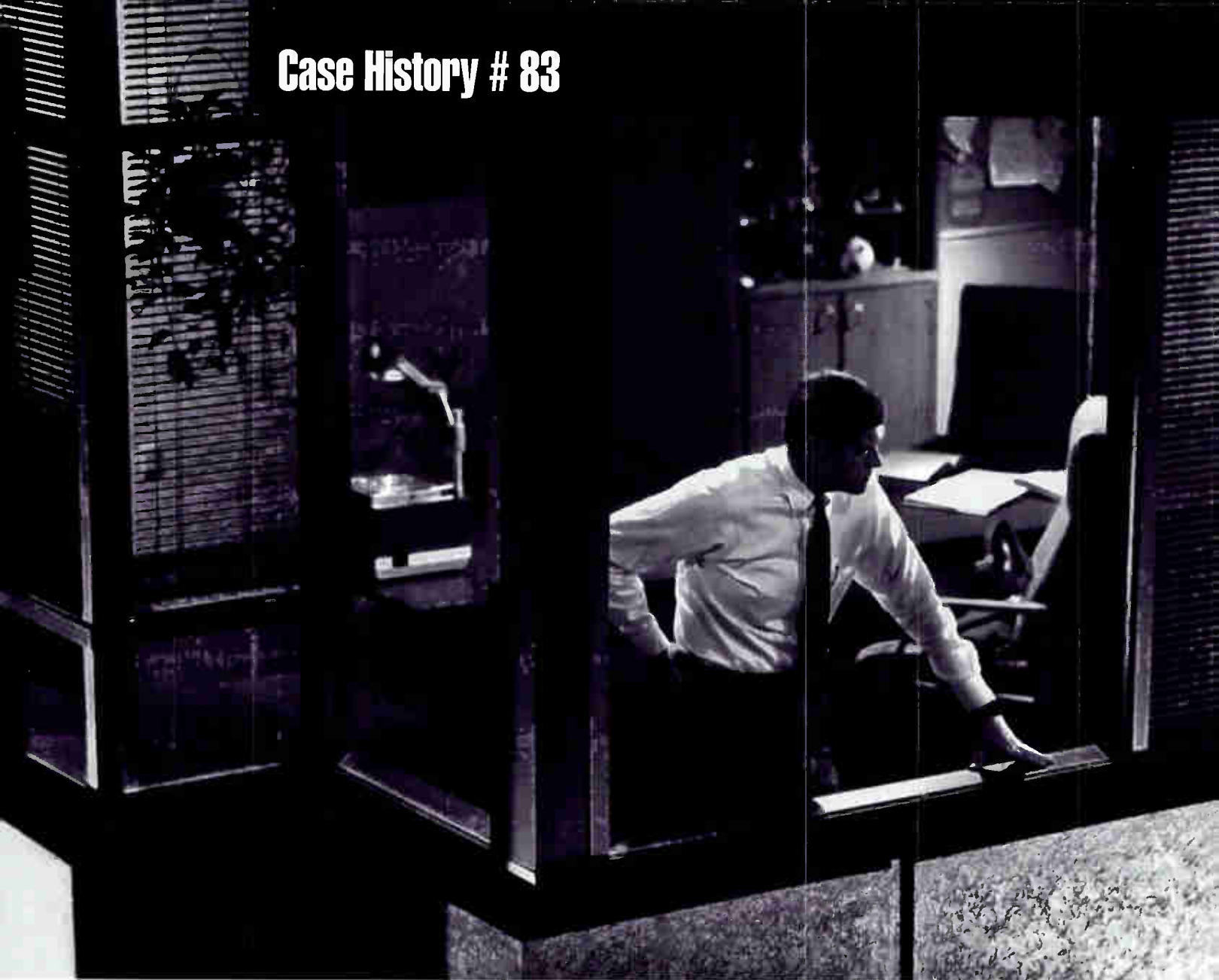
If this were a step up, I would not say anything to him until he came to me. I would do a little to try to keep him, but if I felt it were an upward move for him, I would be happy for him. I think it's important that the younger people working for us be trained for bigger and better things (including my job).

On the other hand, if I considered it a lateral or downward move, I would wait to see what became of the luncheon. If he approached me to say that he was leaving, I would do my best to keep him as I would not consider the move to be in his personal best interest.

I always hate to lose good people, but not if they're taking a step up or entering fields they feel more comfortable in. I like to feel I am training everybody for someplace else. I am just a step along the road of life. Growth is what life is all about.

IF YOU WOULD LIKE TO RESPOND to a Case Study scenario, call the editorial assistant at 407-995-9075.

Case History # 83



No Information, No Sleep

A Northeast station manager confided to his CBSI representative that his new owners were not getting enough information from the computer system they had. They needed more detailed reports, faster billing to speed up cash flow and historical tracking. And, since the business was new to them, they wanted projections that looked ahead more than three months and had the ability to tailor reports to their management style.

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by Chris Lytle

Triggering Events It's Not the Ad, It's the Need

When I speak at a major convention like NAB, I usually go out before and buy a new suit. The NAB is an important showcase, and the audience is filled with successful broadcasters who buy sales and management training.

The clothing salesperson who asks me, "Where are you going to wear your new suit for the first time?" can often make a bigger sale.

The speech at the NAB is a triggering event. Triggering events are the forces that cause people to go into the market for a product. Advertising, even Radio advertising using Optimum Effective Schedules, will not create a need.

People Respond to Needs, Not Ads

Early in my Radio career, I called on Octopus Car Wash. Soon, they were running regular Radio schedules. The client wanted to make sure the advertising was working. He personally asked 100 customers, "Why did you come to Octopus Car Wash today?" You may have already guessed the results: 97 percent responded that their car was dirty; 3 percent indicated that they needed gas. Nobody mentioned the Radio ads. The client was asking the wrong questions.

QUICKREAD™

- Radio advertising doesn't create markets, it speaks to people who already have needs and problems.
- Clients often mistakenly equate mentions with results.
- Triggering events are more powerful, thus more "top-of-mind" than advertising.
- Targeting people who have already experienced the triggering event can trigger more results for your clients.

The right question is, "Why did you come to Octopus Car Wash instead of the other 17 car washes in town?"

A dirty car is the triggering event that causes people to need a car wash. Ads are rarely the triggering event. I don't go into my local True Value Hardware store and say, "Hi, Pat Summerall sent me." I say, "Where's the paint department?"

The triggering event is not even that I needed paint. The event that caused me to need paint was my forgetting to open the vent on the fireplace and doing smoke damage to the living room walls. Advertising helps determine where I buy paint, but it doesn't create the need.

Find the Need, Find the Prospect

Good advertising seeks out good prospects; good prospects seek out good advertising. For example, when you are in the market for a new house, you see "For Sale" signs everywhere. When you buy the house, it's as if someone has taken down all the signs. You don't need a house, so you don't notice houses that are for sale.

The sign doesn't put you into the market for a house. The triggering event is a transfer, raise, or fire that does more than put you in the market for paint.

Michelin uses cute babies in their television commercials. Could it be that having a baby is the triggering event that causes people to re-think safety?

People don't go into the market for a TV just because the appliance store is having a sale. There are three basic trig-

gering events that cause the need for a new TV set: 1) Their TV set breaks;

Advertising, even Radio advertising using Optimum Effective Schedules, will not create a need.

2) A burglar steals their set; 3) Their marriage splits up, and so do their assets. This is a simple concept, but it does not mean your advertisers understand it.

Your Target Audience is not 25-54

Your target audience is your advertiser's key prospect. Your target audience is a hemorrhoid sufferer, a person with chronic back pain, a divorced guy who's just left home and moved into an apartment. Talk to these people, not to everyone.

Ask your direct clients (agencies don't get it) about the problems that their clients have when they walk in the door.

Spend at least part of every call focusing on your customer's customer. Or your prospect's prospects. Get the client focused on getting people who already need their products to fill those needs at their store instead of the competitor's.

Explain to every client that people won't mention their ad, but they will respond.

If all else fails, put the client on the air. It's the ultimate cop-out, I know. But people will mention their ad, and they'll stay on the air long enough to get real results with Radio.

Chris Lytle, president of The AdVisory Board Inc., is author of the Radio Marketing Master Diploma Course. He may be reached at 1-800-255-9853.

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Circle Reader Service #111



by Rick Ott

**Listen to Your 'Peons'
And Turn Them Into Neons**

A couple decades or so ago, I heard something that forever affected the way I viewed my broadcasting colleagues. During my air shift one day, a board operator came up with what I thought was a brilliant promotional idea. (I have long since forgotten what the idea was, but have never forgotten what he said next.) I said, "That's a great idea! Have you mentioned it to John (the PD)?" "No," he replied with a heavy sigh. "What good would it do for me to tell management about anything? They don't listen to me; I'm just a Radio Peon."

I realized then that (a) management is really making a mistake if, as this board op suggested, they're not open to his potential contributions, and (b) people in lower-level positions at any station can really be a solid source of valuable ideas, talent and energy. The term "Radio Peon" was one guy's assessment of his own seemingly low-level position. Let's modify it with a positive spin; let's call

them "Radio Neons" and view them as bright lights.

Seek and They Will Shine

I guarantee you the Radio Neons in your station have much to contribute, to the station's benefit. But you, as a manager, have to deliberately seek and accept what they offer and put it to use.

Here's one way it can happen. One of the Public Affairs tapes hadn't arrived at the station in time for airing Sunday morning, so the PD decided to produce a replacement show himself. He needed someone to interview, someone with

The Radio Neons in your station have much to contribute, but you have to deliberately seek and accept what they offer.

detailed knowledge of an interesting subject and the ability to talk coherently. That person turned out to be the janitor, who was known for talking incessantly about his boat day in and day out. The half-hour "Nautical Adventures" show went so well that they did a follow-up the next week. Then the letters and phone calls started coming in. So they did a third show. Then the janitor went on live and took phone calls from other boating enthusiasts (this was in a resort town). The sales department quickly sold sponsorships, which really legitimized the whole thing. This Radio Neon became a Radio Star — to the station's benefit — because management recognized raw talent and put it to use.

QUICKREAD™

- **Don't ignore ideas just because they come from low-level staffers. Listen to them and respect them.**
- **Get to know the talents and desires of all your employees, not just the Radio Elite.**
- **Recognize raw talent.**
- **Grow your people. The payoff for your encouragement and nurturing is immediate and substantial.**

The Talent Search

Here are four suggestions for recognizing and utilizing the many abilities of your Radio Neons:

- *Listen and respect.* Fight the natural tendency to ignore or discount what your Radio Neons say because of their low-level positions. Instead, program yourself to pay attention to them and respect their opinions. Quite often, the Radio Neons are in better touch with reality than is management.
- *Inquire within.* Unlike your Radio Elite, whose talents, desires and interests may be well-known within the station, your Radio Neons' talents, desires and interests may be well-hidden. You must take the initiative and seek out this information. A simple one-page questionnaire can do the trick.
- *Recognize raw talent.* Broadcasting guzzles talent (in all positions, not just on-air), and you need as much talent working for you as possible. Recognizing talent in its raw, undeveloped form is one of management's required functions.
- *Grow your people.* The old argument "I'm running a Radio station not a broadcasting school" holds no sway. You're running a business that requires never-ending contribution on the part of many people to succeed. Your Radio Neons are ready, willing and able to help in ways far beyond their present, limited duties. All you have to do is encourage them, nurture them, grow them. The payoffs are usually immediate and substantial.

R Rick Ott is president of the management consultancy Ott & Associates in Richmond, VA, and author of "Unleashing Productivity!" and "Creating Demand." He may be reached at 804-276-7202.

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Circle Reader Service #112

Reaching Working Women

Daytime TV Is Radio's Opportunity



by Bill Burton

An estimated \$5.1 billion was spent last year on daytime TV in the following manner: Network television, \$1.6 billion; national spot, \$1.8 billion; local spot, \$1.7 billion.

To put that in perspective, all of Radio did \$8.7 billion last year; put another way, daytime TV gets 55 percent of what all Radio gets. (Source: Bob Coen, McCann-Erickson, Inc.) Daytime TV is Radio's opportunity to reach working women.

Nobody's Home

The packaged goods people in particular, and other heavy users of daytime TV have long been chasing the so-called housewife. The problem is, she's no longer at home. She's the working woman. And, outside of New York, she's going to work in an automobile and listening to Radio. There's a ton of information to substantiate this, starting with the 1990 Census.

From 1980 to 1990, the number of working women increased from 44.6 million to 54.1 million—a jump of 18 percent. John Naisbitt, best-selling author of *Mega-trends*, points out that only 7 percent of the population fits the so-called traditional family profile—father, working; mother, at home, two children. The individual, not family, is now society's building block.

Unlike daytime television, Radio travels with the working woman wherever she goes. Selling all the way to the point of purchase ... her job, her home,

QUICKREAD™

- Daytime TV alone gets 55% of what all Radio gets in advertising dollars.
- Daytime advertisers are targeting the so-called housewife, when in reality, she is no longer at home.
- Radio reaches the working woman in her car and at work.
- Radio should start selling itself to the top management of package goods companies and product managers.

the supermarket. Faith Popcorn, founder of Brain Reserve and author of the best-selling book, *The Popcorn Report*, points out how life has changed since the working women phenomenon. To name a couple: 80 percent of the U.S. households now have microwave ovens. Many supermarkets are open around the clock.

The Working Woman's Major Medium

R.H. Bruskin Associates did an in-depth survey titled "Target Marketing and the Media," which documented that

Radio is targeted to the people advertisers are trying to reach on daytime TV, and daytime TV is not.

full-time working women spend a tremendous amount of time with Radio. They're better educated, have higher incomes and are big spenders. (See chart on following page.)

While the marketing world has been changing because of the working woman, here's what's happened to daytime

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Circle Reader Service #113

television in the last 10 years: Daytime TV ratings have fallen 18 percent, yet they're getting \$2.1 billion more than they got 10 years ago.

Selling to the Daytime TV Advertiser

Now, how do we get advertisers to change their habits and invest in the medium that can sell all the way to the point of purchase — Radio?

First, we have to know who these advertisers are — which isn't difficult. It's easy to monitor daytime TV, and you can also pick up a great deal from trade publications. You know that the package goods people — Procter & Gamble, General Foods, Colgate and so on — are all heavy users of daytime TV. Let me give you some current opportunity examples.

Private labels are headaches for name brand advertisers. For this reason, many giants like Procter & Gamble and Heinz use everyday low pricing. In an article in *Ad Age*, Nomi Ghez, an expert in package goods at Goldman Sachs stated, "Name brands face some major hurdles as TV is much less effective thanks to the proliferation of channels through cable."

What better medium to advertise everyday low pricing than Radio. You don't need a picture to emphasize low pricing.

The biggest challenge for Radio on the national level will be converting the top management of package good firms and their product managers. Many of the product managers have grown up with television and are not up to date on Radio.

When conversing with the product manager, you'll hear terminology like share of voice, product parity, distribution, or lack of. Submerge yourself in their world and use their words. Research their business. Try to appreciate what they have to accomplish.

Before you start thinking the challenge is bigger than the opportunity, know that Radio can do it. We have a tremendous advantage. Radio is targeted to the people advertisers are trying to reach on daytime TV, and daytime TV is not.

Bill Burton is president/COO of the Detroit Radio Advertising Group. He may be reached at 810-643-7455.

**Share Of Time:
Target Audience
6 a.m. - 6 p.m.**

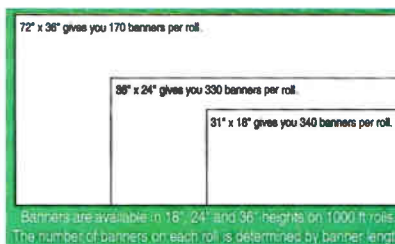
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Circle Reader Service #114



by Ted Bolton

What Morning Shows Can Learn From TV

Hint: It's Not Faceless Guys in a Radio Booth

There must be a reason for painting on that forced smile every time you listen to another bad morning show. It's the same smile that creeps across your face when somebody tells another corny joke over Thanksgiving dinner. It's the smile that surfaces whenever you watch a mediocre performer struggle through some bad material at a comedy club.

Most of us get this feeling day in and day out listening to morning show Radio across America. It's the one you get when you compare the entertainment value of morning Radio to standard TV.

What Radio Needs To Find Out

The return of Luke and Laura to the daytime soap *General Hospital* may shed some light on the plastic smile phenomenon inherent to morning Radio.

In 1981 30 million people (the largest ever for a daytime audience) watched Luke and Laura get married. That same year their enormous popularity placed them on the cover of *Newsweek*.

QUICKREAD™

- **When it comes to entertainment value, TV has an edge over Radio morning shows because the producers of successful TV shows understand the value of character and plot development.**
- **Memorable personalities are defined by values, lifestyles, emotions, attitudes, voice and appearance.**
- **If your morning show gives your listeners nothing to remember and nothing to relate to, they will leave you as soon as something else comes along.**
- **Look for talent who either have their own personality or can make up characters if they don't.**

Historically, other programs have shared the largest-ever-audience limelight. Finale programs such as *The Mary Tyler Moore Show*, *Mash*, and *Cheers* have all achieved gangbuster ratings and critical acclaim.

Today, programs such as *Roseanne*, *Home Improvement*, *Married ... With Children*, *Seinfeld*, and *Fresh Prince*, to name a few, consistently generate ratings and loyal viewers, primarily for one reason: The producers of all these shows understand the value of character development and plot.

Develop Some Character

A character is a human personality. Personalities are defined by values, lifestyles, emotions, attitudes, voice and appearance. Luke's sleazy mannerisms, Roseanne's brutal frankness, Ted Baxter's ego, Sam Malone's womanizing, Hawkeye's humor, all easy to understand and grasp from an audience perspective.

Radio talent is mostly devoid of character. We have an industry of canned voices and bland unidimensional androids who lifelessly plod through morning shows. It's sad that most people can describe in detail the personality profile of Homer Simpson but don't have a clue about the morning show guy they wake up to. They don't have a clue because there is nothing to have a clue about.

Give Listeners Something to Remember

What is *Married ... With Children* about? How about *The Simpsons*? Can you quickly describe Roseanne? The reason you can is because there is a central plot

to each of these programs.


What's your morning show about? Could your listeners tell you? If you say it's about nothing, then you better have characters as rich in human qualities as those in *Seinfeld*, or else you are in trouble. A morning show about nothing is exactly that — nothing. That's why your listeners will leave you the second something else comes along. They have nothing to remember and nothing to relate to.

Radio talent is mostly devoid of character.

Personality, Plot and Setting

So give it a try. Look for talent who either have their own personality or can make up characters if they don't. Enliven them with outlandish human characteristics so that in the context of daily events they actually become funny.

Then establish a plot and a setting. This will serve as the foundation for the situations that ensue. Get them out of the studio and put them in a bar (*Cheers*), a TV station (*Mary Tyler Moore*), a kitchen (*Roseanne*), or a living room (*Seinfeld*).

Just do something other than a couple of faceless guys in a dimly lit Radio booth. No wonder they have to work so hard to sound so bad. They've got nothing to work with. Change the face of morning Radio in your market, if for no other reason than to put an end to those forced morning smiles and the hope that there just has to be an alternative to a Howard Stern morning show. 

Ted Bolton is president of Philadelphia-based Bolton Research Corp., a Radio research and marketing firm, and publisher of "Radio Trends." He may be reached at 610-640-4400.

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Circle Reader Service #116

PROMOTION



by Mike McDaniel

Narrow It Down

Put Cash on the Books with a Qualified Hit List

Selling a promotion is a whole lot more than just passing out the sheet at the meeting with a hardy "Go Get 'Em."

Before delivering any presentation, the salesperson must understand some part of the retailer's business. How many employees, how much inventory, how many turns? Yet, give a salesperson a promotion to sell that calls for \$450 a month for two months, and where do they go? Many go to every account on their list. Would a grocery store selling \$5 million of groceries a year believe anything that costs a total of \$900 would work for them? Or the Mom and Pop operation where Pop has died and Mom is running the place because she has nothing else to do? Mom's total gross last year was less than 50 large ones. \$450 a month would kill her.

It is not efficient to sell the same promotion to every client on the list. For the same reason some spend \$75 per month, \$750 or \$7,500 per month, one promotion will not work for everyone.

60 Names, Not 700

So Bif Broadcaster, super sales manager, comes up with a great promotion designed to put cash on the station's books and bring a few people into stores and shops. First, he works out all the details and calculates a cost of \$450 per month for two months.

During the sales meeting, he presents a hit list of potential sponsors. Given that the promotion can accommodate a limit of 15 advertisers, at \$450 per month for two months, it has the potential of \$6,750 per month. First question: What type of client will go for this?

The sales manager is supposed to be

QUICKREAD™

- Before delivering any presentation, a salesperson must know something about the client's business.
- For the same reason different clients spend different amounts on advertising, the same promotion should not be pitched to all clients.
- It is more efficient for a sales team to use a narrow hit list of qualified potential clients than to call on every account.

the best salesperson in the building, right? So, he has put together his hit list with names from all accounts — names he believes could handle \$900 in 60 days. At the sales meeting, he asks for more names. He will ask his people to present this great promotion to 60 qualified advertisers, not 700 names on their lists.

Two Months of Income in a Week

Sixty presentations from five salespeople at three per day works out to less than one week on the street. At three calls per day, each salesperson can go about normal business and handle the promotion, too. Result? Bif puts \$13,500 on the books in less than one week.

The experienced salesperson can visit with a potential advertiser for a few minutes, ask a few questions without appearing to pry, and have a general understanding of the size of the business. Sales types can quickly learn the technique and compare observations at the station. Everyone in the place can quickly judge who can afford \$450 a month for a promotion.

Mike McDaniel produces the Action Auction promotion nationwide, has written a book about promotions, and owns and operates two Radio stations. He may be reached at 812-847-9830.



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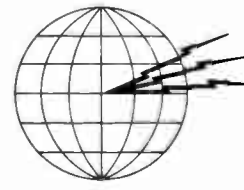
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Circle Reader Service #118

PROGRAMMING FOR MANAGEMENT™



by Holland Cooke

The Great Format Ripoff

Why It's Inevitable and Imminent

Ever since TV stole Jack Benny from Radio, the relationship between programming and technology has followed a clear pattern. And every news/talk AM and music FM should be paying mighty close attention.

1. Each new technology generation steals from the prior technology generation that programming which the new technology best exploits. Example: 25 years ago, the typical AM programming hour consisted of a personality, music, a top-of-hour newscast, etc. Then the music moved to FM, where it sounded better.

2. Next, the elder technology reinvents its programming from whatever the second generation left behind. Example: While the music was moving to FM, AM invented all-news, news/talk, Larry King, Accu-Weather, metro traffic, and all the other programming elements that are staples of today's successful AMs. Other AMs found safe harbor in niche music formats they figured FM wouldn't bother chasing: Music of Your Life, etc.

Look Out, FM

3. Eventually, a third technology generation steals from the second, evolving the programming with its technological advantage. Today, kids are making CDs in record stores. There's MTV, VH-1 cable Radio, and The Box. The *Wall Street Journal* has reported on a class-action suit by music publishers against CompuServe, where subscribers are pass-

ing around digitized music.

Beginning in April, a DBS satellite will beam 85 video and CD-quality audio channels to pizza-size windowsill dishes. Coming soon: 30 channels direct from satellite to your car, coast-to-coast.

These newer technologies are taking music programming where FM can't, to its next logical step: more formats, better quality, no commercials, no disc jockeys. New media will do to FM what cable did to VHF and UHF television.

AMs and FMs who conduct "business-as-usual" are being dangerously naive.

No music format will be safe. Not only will new media gobble up Music of Your Life-size formats ... there'll be several oldies channels ... a Reggae channel, you name it.

The Crime Of The Century

4. When the third generation's technology has rendered obsolete the second generation, the second generation will burglarize all of that programming the first generation went to the trouble of developing. Where would AM be without Rush Limbaugh? Just where it'll be when more FMs abandon the music rat race and use their clout to kidnap him and other AM programming franchises.

It's the same as Fox out-bidding CBS for NFC football games. There wouldn't even be a Fox network if cable hadn't given its mostly UHF affiliate base parity with ABC/CBS/NBC-affiliates VHF's.

27 ►

QUICKREAD™

- Each new technology generation (FM) steals from its predecessor (AM) that programming (music) which the new technology best exploits.
- The elder technology reinvents its programming from whatever the second generation left behind (all-news, news/talk, etc.)
- A third technology generation steals from the second, evolving the programming with its technological advantage.
- The second generation will burglarize all of that programming the first generation went to the trouble of developing.

Then Look Out (Again), AM

Shrewd FMs will transition to full-service formats just as prescient AMs did in the mid-'70s. And while many news/talk AMs are still sound asleep, FMs will complete the transition as AMs eventually did, dropping music altogether to become pure talk Radio, news/talk, or all-news.

It'll happen soon in larger markets and later elsewhere. But unless you're K-Bear in Sicily, Alaska, where sticks are few, and there's not a business case for paving that information superhighway, you can't avoid the inevitable.

With cable companies getting into the phone business, and phone companies getting into the cable business, AMs and FMs who conduct "business-as-usual" are being dangerously naive.

Holland Cooke is a Washington, DC-based programming consultant specializing in news/talk and full-service AM. He may be reached at 202-333-8442.

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by William Suffa

Techno-Phobia

It's Time for Radio to Get Over It

Regardless of what you might think about the NAB show being more oriented toward television interests, the new technology on display in Las Vegas will be astounding. So pay attention.

The time is right to look at new technology and its meaning for Radio. After all, I'd hate to see Radio miss its entrance to the "information superhighway" — what I call the "Infobahn."

Radio, As We Know It

Let's start with a basic premise: The technical concept of "Radio" is to transport sound from one location to another.

Transmitters? Over the air? Yes, Radio is that, too, because it offers the ability to transmit sound to mobile listeners without wires. But I don't think we should limit ourselves to over-the-air systems, just as we don't limit operations to entertainment. Look at my basic premise: Why can't owners and operators of Radio facilities also provide the same sales and service (if not even the same programming) along the Infobahn? In some countries, like Switzerland, wired "Radio" preceded and runs in parallel with today's over-the-air systems.

There is no question that computer, sound and video technologies are merging. For years, the leaders in the Radio

industry have included other communications interests in their portfolio: newspapers, television, cellular, paging. It strikes me that there is a fear of computers in parts of the Radio industry.

Look at the available equipment during the show. The digital age is upon us. Our local Radio stations here are running spots for Computer City and other chains, advertising multimedia computer systems. Newspapers publish articles on major time-share systems like CompuServe and Prodigy. This is not just for techno-nerds. And, of course, any forward-thinking Radio person is aware of the substantial cost savings (and improved creativity) they can get through digital playback, production, logging and live-assist.

With that in mind, I am truly surprised that some stations that have recently built out studios did not include digital production or automation. Frankly, I can do more on my home computer right now than some of the production rooms I've seen lately (and I even found a "shareware" program that simulates a five-level cart deck). Remember, though, it's what you do with the equipment that counts.

So, what does digital offer that analog doesn't? Well, there are all the little things, like lower noise figures, precision editing, special effects, ability to dump a sound file to another computer system over a dial-up phone line, and lower costs. And then there are operational advantages like improved production

quality, improved efficiency, reduced "supplies" costs, and the potential to tie-in spot runs with traffic systems.

There are disadvantages to digital, especially where music gets converted

**I can do more on my home computer ...
than some of the production rooms I've
seen lately.**

between digital and analog several times, and where extreme levels of compression are employed. But I see manufacturers working on solutions to these problems.

The Infobahn

How can Radio start moving onto the Infobahn? It is possible to make Radio programs available on a local computer "bulletin board," if the programs are digitally produced (at least one international broadcaster is doing this over the Internet). No local bulletin board? Start your own. Maybe even do a trade or sales tie-in with a local computer outlet. Got a good local talk show host? Make the program available by computer. Got a small group of stations? Distribute audio files by high-speed modem.

If you go to NAB, look around. See how many times you see the word "digital." Now look at your production, traffic, and on-air systems and see if there are efficiencies to be gained. Then, visualize what you can do to prepare for the information future. Whatever it may be. ■
William P. Suffa is principal engineer for Suffa & Cavell Inc. in Fairfax, VA. He may be reached at 703-594-0110.

QUICKREAD™

- The time is right to look at new technology and its meaning for the Radio business.
- Digital production and automation offers cost savings and operational efficiency.
- Radio can start moving into the computer age by offering programs on local computer bulletin boards or distributing audio files by modem.

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I don't sweat when it comes to our spot-heavy morning drive or complicated LMA formats. The reason is simple: First I did my homework. And then I bought a DCS hard disk system from Computer Concepts. In fact, I bought several.

I smile at the thought of multiple program formats and satellite automation, live and live assist. I laugh at complex spot rotations, two-channel crossfades with simultaneous recording and networking to traffic—they're no problem for the DCS.

And Computer Concepts customer support is terrific. Their software experts can even troubleshoot my DCS and upgrade the software remotely, via modem.

No wonder Computer Concepts DCS has turned hundreds of stations into happy customers. I'm glad I'm one of them. Oh, I almost forgot. The price was right, too.



"I should have bought a DCS in the first place."

I thought I'd impress HQ by buying the cheapest hard disk system I could find. After all, they all look the same! Their promises sounded good and I wanted to believe.

I found out promises come cheap. But their system wasn't really cheap—not once you added up the little "extras" it took to do the bare minimum. And it still couldn't do all the things our station really needed.

I found out the hard way, at 3 AM when the system we bought crashed. And in morning drive, when missing spots meant dollars down the drain. When I finally reached customer support, they said they were working on software they thought would fix my problem, but they weren't sure when it would be done. Guess what I told them?

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NEW BUSINESS DEVELOPMENT



by Bob Keith

Holes Vs. Spots

Selling Solutions, Not Just Radio

I read a quote recently, in an industry journal, from a sales manager who spoke about the necessity of "sticking to the core business of selling Radio" and "not getting side-tracked selling marketing programs or vendor."

If the sales manager thinks that his business is selling Radio, he's looking through the wrong end of the telescope.

There is a name for this kind of thinking: marketing myopia. The term was coined by a Harvard Business School professor, Theodore Levitt, to describe the failure of management to recognize the scope of its business.

The Railroad Analogy

In a now-classic *Harvard Business Review* article, Levitt writes, "The failure of an organization to understand how an industry can evolve and change will jeopardize future growth. The railroads did not stop growing because the need for passenger or freight transportation declined. They let others take customers away from them because they assumed themselves to be in the railroad business rather than in the business of transportation.

They [railroads] defined their business wrong because they were product-focused instead of customer-focused."

The sales manager who sticks to the "core business of selling Radio" is product-focused, not customer-focused, as Levitt described. And, like the railroads, he is on the wrong track.

The "core business of selling Radio" should be helping clients to achieve their sales and marketing goals. Period.

Selling Holes

The president of a company that manufactures hardware put it this way: "Our customers bought over 1 million quarter-inch drill bits, and none of them wanted to buy the product. They all wanted quarter-inch holes."

Radio salespeople would do well to quit selling spots and start selling "holes." No one needs advertising; everyone needs results. Results like turning over the inventory and increasing store traffic and sales. Our results will be measured in register receipts, not rating points.

Vendor is built on this foundation. Vendor selling is learning about the needs and objectives of the retailer and vendor and creating a marketing program that achieves the desired results.

Vendor demands a customer-foc-

In a crowded market where most products look alike ... it will be your salespeople, not your format, that will ultimately set you apart from your competition.

cused approach because no two vendor programs will be the same. Salespeople must learn about areas of store operations unique to the retailer, such as margins, average ticket sale, under-developed revenue centers, new lines/SKU's, customer profiles, customer

INK: How important is it to be No. 1 in Radio?

ARCARA: I've never concerned myself with that criteria. Revenue size is meaningless. Tom Murphy once told me, "I don't care how big we get; it's how rich we get that's important." To focus on size rather than profits would probably get us into trouble. Having said that, I must also say that we are the most profitable Radio company in the country ... which means we're the most profitable Radio company in the world.

INK: You also have a reputation for being a good, solid company. When Capital Cities first bought ABC we heard a lot of talk about how tight the finances were, but you managed to run the company smoothly with an emphasis on the bottom line. How does this translate into your Radio operations?

ARCARA: The philosophy of tight controls and solid budget objectives is a company-wide philosophy, which includes the Radio division. We expect a great deal from our managers, not only in controlling cost, but also in building revenues and profits. We expect our people to run their operations as good citizens.

INK: What does that mean?

ARCARA: It means that they should be involved in their communities and contribute to the communities, both themselves and their stations.

INK: How important is Radio to the overall corporate structure?

ARCARA: Tom, Dan and Mike Mallardi say we're very important — and that's good enough for me.

INK: That's fair ... and succinct.

ARCARA: I tend to be rather declarative.

INK: Good. To what degree are you a hands-on executive? What do you see as your management role?

ARCARA: I manage by objective. We set goals and then I get out of the way ... unless we're not reaching those goals. Ours is a team approach. It's not a one-man gang. Bob Callahan, Don Bouloukos and Norm Schrott are experienced businessmen, and they have earned their autonomy. They manage in a similar fashion as I did.

INK: Do they report to you directly — and consistently — or are they pretty much left to go their own way as long as they meet their goals?

ARCARA: We have regular dialogue, but

generally I stay out of their way.

INK: Does that mean you're pleased with the way their divisions are functioning, or is there room for improvement?

ARCARA: There's always room for improvement, but in general I'm pretty satisfied.

INK: Who do you report to?

ARCARA: I report to Mike Mallardi, who is head of the broadcast group.

INK: What does he expect of you?

ARCARA: Years ago, when I managed my first station, I asked Tom Murphy that exact question. He said "maximize short-term and long-term profits and protect our franchises." Mike expects the same thing from me.

DOUBLE TIME

INK: How are you set for duopoly? You've entered into a duopoly in Atlanta, and you're working on one in Minneapolis. What strength are you hoping to achieve through consolidation?

ARCARA: In Atlanta, duopoly gives us the country franchise in the market — and that's like having the only McDonald's in town. We will have a similar situation with the AOR franchise in Minneapolis. In fact, we have the same opportunity in most of our markets. In our view, duopoly affords us the potential to own three or four successful stations where we currently own one or two. It also affords us the opportunity to protect those stations from other stations in the market.

INK: Some Radio groups have jumped head-first into duopoly, while others — like Cap Cities/ABC — have tested the waters a little more carefully. How important is duopoly to your company's overall operating objectives?

ARCARA: It is a major ingredient in our acquisition strategy on the station side. We will be as involved as we can in duopoly as long as there are good deals. Consequently, we don't have any particular timetable in which to enter into duopolies.

INK: How important is station acquisition to your day-to-day management strategy?

ARCARA: It's important to us.

INK: What specific factors do you take into consideration when you consider a station for possible acquisition?

ARCARA: Someone once called me a bottom feeder ... and I consider that a compliment. Capital Cities didn't get rich by paying retail. We don't have a formula,

36 ►

SIDELINES

◆ Leisure Activities: Reading, boxing, fencing and bingo.

◆ Recommended Reading: John Le Carre's *The Night Manager* and any Jeffrey Archer or David Halberstam book.

◆ Mentor or Role Model: My dad and Joe Dougherty. Both set very high moral standards that I could never achieve but at least could strive for.

◆ The most interesting person you know is: My mother. She's 85 and still has this wonderful zest for living and learning.

◆ If you had 30 minutes to sit down and talk with someone, whom would you choose, and why? Gandhi. I've always admired his sense of being and his sensitivity to the people in the world around him.

◆ If you were granted any wish, what would that wish be? Immortality.

◆ If you could go back in time, where would you go? I would like to go back with Adam and Eve. I think they would be fun to hang out with.

◆ I listened to jazz, a fellow by the name of Joe Rico in Buffalo and a Canadian announcer by the name of Elwood Glubber when I was a kid.

◆ When I was a little boy, I wanted to be an astronaut when I grew up.

◆ What has been your most elusive goal? I don't have any ... I try to set attainable goals.

◆ Of what achievement are you most proud? My family.

◆ As a listener, what is your favorite format? News/talk.

◆ Is there anything you would do differently if you had to do it over again? Not really. I've had a fun career. I've enjoyed going to work every day.

◆ The best advice I could give someone who wants to get into Radio? Find the smartest people in the business and go work for them.

INTERVIEW

◀ 35

thus every deal is different. We just look for good deals that will give us a good return on our investment. Obviously, we are looking for leverage in a deal that fits our duopoly strategy — and Atlanta and Minneapolis are good examples.

INK: Some broadcasters are concerned that the pace with which duopolies are being structured is very similar to what we saw in the 1980s. How do you think duopoly fits in the overall health of the Radio marketplace?

ARCARA: I think it is very healthy for the

Radio business. However, if someone is not successful managing one Radio station in a market, I doubt he would be successful running two. Minus one plus minus one would equal minus three. Furthermore, there is a big difference in most of the deals we're seeing now versus the deals we saw in the late '80s. Most of those deals were overleveraged, while most of the deals we've seen recently have much more equity financing. Therefore, I

wouldn't expect as much shake-out except in those cases where the buyer overpaid. In the long run that will get them into trouble.

'I manage by objective. We set goals and then I get out of the way ... unless we're not reaching those goals.'

INK: Five years from now, should we expect to see duopolies performing robustly industry-wide?

ARCARA: Some will, some won't. Those who overpaid or who don't have smart management won't succeed. There's no magic to duopoly. It's not just a buzzword that will make you a better businessman if you're a weak operator. On the contrary — it could make a bad situation worse.

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By John Schad, President, SMARTS Broadcast Systems

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THE GOVERNMENT MUZZLE

INK: When the FCC changed its ownership rules, what was more important: allowing more than one to a market, or increasing the overall limits?

ARCARA: Both were equally important. It's not part of our short-run strategy to get close to the overall cap because we're not anywhere near it yet. When we get closer to it, however, I'm sure we'll be much more concerned with it ... but that will be down the road, and I'm not thinking a lot about it these days.

INK: What are your greatest concerns regarding the actual business of Radio today?

ARCARA: I only have one serious concern, and that's government interference. We have a government that believes they are better able to solve problems from Washington than we are. For example, I think what the government is attempting to do to Infinity is very scary.

INK: Some people are insisting that Infinity and Howard Stern should be silenced, while others claim such a silence would come at too high a cost. Do you believe it is more important to preserve constitutional principle rather than to regulate programming content?

ARCARA: Yes, I do ... but I prefer not to discuss it further.

INK: Then let's discuss Congress. Several pieces of legislation threaten the broadcasting industry, including the proposal to

37 ▶

Circle Reader Service #122

label beer and wine advertising, and the ongoing initiative to codify the fairness doctrine. Are these just as scary as what's been happening at the FCC?

ARCARA: Let me say this: I've always believed that if a product is legal, you should be able to advertise it. Regarding the fairness doctrine, that's clearly an attempt by the government to muzzle certain Radio personalities — and that's what I mean when I speak about government interference. It's very scary.

INK: Not so scary is the business of Radio. Last year, across-the-board Radio revenues were up 9.4 percent over 1992. Can these increases be maintained in '94, or are these levels excessively high?

ARCARA: I believe the industry can sustain this growth, and I know we can because we're out-performing the industry. In fact, the Radio business today has become a better business than it was when I first entered the business. We went through a period of fragmentation, and we've emerged as the only truly mature narrowcasting business in the

advertising world. I sincerely believe we are where the others are heading.

INK: Will our head start always keep us ahead of the pack?

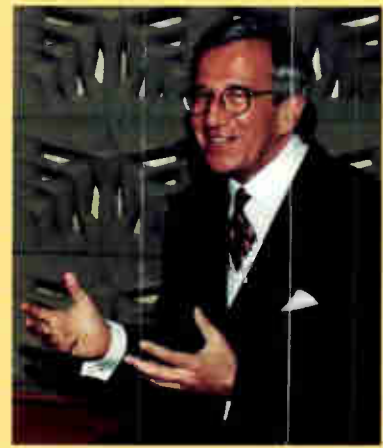
ARCARA: We will — and should — be able to, if we're smart.

INK: From a management perspective, what do you look for from your stations and the people who work there?

ARCARA: I expect them to out-perform their competition. As Al Davis says, "Just win, baby, win." I expect them to win, but I expect them to do this in an ethical and moral fashion. I expect salespeople to get a disproportionate share of most ad budgets. A good salesperson is a highly self-motivated person who has a strong desire to win. Most people claim they win, but in fact few do. In becoming a winner — assuming you were born with that kind of desire — it is important that you work for the kind of management that allows you to grow and succeed.

INK: It could be argued that most managers also say they train their salespeople, but few do it well. How crucial is good training?

ARCARA: I equate training with coaching.



Arcara

All our sales managers would be excellent coaches. And every one of them knows it is their responsibility to train and teach their people, although this training may vary in technique from person to person depending upon their style.

INK: One problem we consistently hear about is the salesperson who bashes the market competition. Virtually everyone talks about ending this practice, but how do you actually stop it?

ARCARA: When I was a sales manager, which was a long, long time ago, I had a

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INTERVIEW

◀ 37

rule that if I heard any salesperson discussing a competitor, or knocking them, I'd fire them.

INK: Did it work?

ARCARA: You bet. It was a principle that I felt very strongly about. That kind of selling is counterproductive. It's injurious to the industry, the business, the station and the salesperson.

INK: What about cost per point? Is it counterproductive as well, or is it a useful sales tool?

ARCARA: Cost per point is a fact of life, and it is a standard of measurement. Whether I like it or not, that's the way it is and we have to deal with it.

INK: The Radio network business entered a serious financial storm in 1992, but it seems to have emerged last year. How much damage did the network business suffer, both for ABC and as a whole?

ARCARA: The last two years have been difficult for the industry, but 1991 was a record year for our network business in terms of both revenue and profit, while 1992 was off. Last year, again, was a record revenue and profit year for us, with cost controls being constant.

INK: In what areas has the network industry changed during this period?



(L to r): Scott Marshall, director of finance, ABC Radio Networks; Arcara; and Bob Callahan, president, ABC Radio Networks.

ARCARA: We've seen greater acceptance of national product. TV has delivered national product for a long time, but Radio has resisted in developing good national talent — until now. We've had Paul Harvey for a long time, but now we're seeing people like Rush Limbaugh, as well as really good music and sports programming. Radio is beginning to see that, as long as the programming is good, there will be an audience. This predicts a very bright future of national Radio.

INK: Still, there's concern that Radio is getting too national to the point of losing its local orientation ...



(L to r): Don Bouloukos, president, Group I Owned & Operated Radio Stations & P/GM WABC-AM Radio New York; Arcara; and Norm Shrutt, president, Group II Owned & Operated Stations & P/GM WKHX-AM/FM & WYAY-FM Atlanta.

ARCARA: What is important is that Radio grows and continues to enhance in areas of entertainment, information and news ... and whether it's local or national doesn't really matter.

INK: You mentioned Paul Harvey. How important is it to build and maintain that kind of franchise?

ARCARA: Paul's style is unique, distinguishable and, obviously, highly successful. Paul delivers news, comments

and the rest of the story. It was never popular or journalistically correct to render one's point of view on news items, but Paul always has — and now the world is catching up. Listeners want a point of view, and Paul provides it.

INK: So do "shock jocks." Is that kind of franchise just as valuable?

ARCARA: This is not something that I spend a lot of time thinking about ... but they're all entertainers, and are no different than Geraldo, Donahue, or Sally Jessy Raphael. Some of them are talented, and some aren't. If they're talented, for the most part they're a positive influence.

INK: Should some of these personalities be kept off the air?

ARCARA: It should be left up to the listeners, and it doesn't matter what I think.

IN THE FAST LANE

INK: Most of ABC Radio Networks' operations moved to Dallas in the last year or so. How important economically was it to get this portion of your operations out of New York?

ARCARA: It made sense to move operations to where it could be not only

efficient but highly effective. The network has broadcast operations in Connecticut, Los Angeles, Chicago, New York, North Carolina, Washington, D.C., and Dallas. We have sales operations in New York, Dallas, Chicago, Detroit and Los Angeles. The network also started national operations in both London and Hong Kong.

INK: How do you envision Cap Cities/ABC growing or changing in the next few years?

ARCARA: We definitely are in the fast lane. Radio is digital, mobile, interactive, and satellite-delivered. The network is working with MIT Media Labs investigating storage and editing capabilities, which could yield Radio on demand. Audio technology is very exciting and moving swiftly, and we want to stay one step ahead. However, having said that, our focus will be on our core business.

INK: What do you mean by core business?

'In Atlanta, duopoly gives us the country franchise in the market — and that's like having the only McDonald's in town.'

ARCARA: Networks and stations.

INK: How rapidly do you expect to grow in these areas ... or is it too early to tell?

ARCARA: It's too early and too difficult. I'm still looking at 1994.

INK: Then let's talk about the information superhighway ...

ARCARA: That's a hardware business, so if we participate — and I presume we will — it will be on the software side.

INK: In what way?

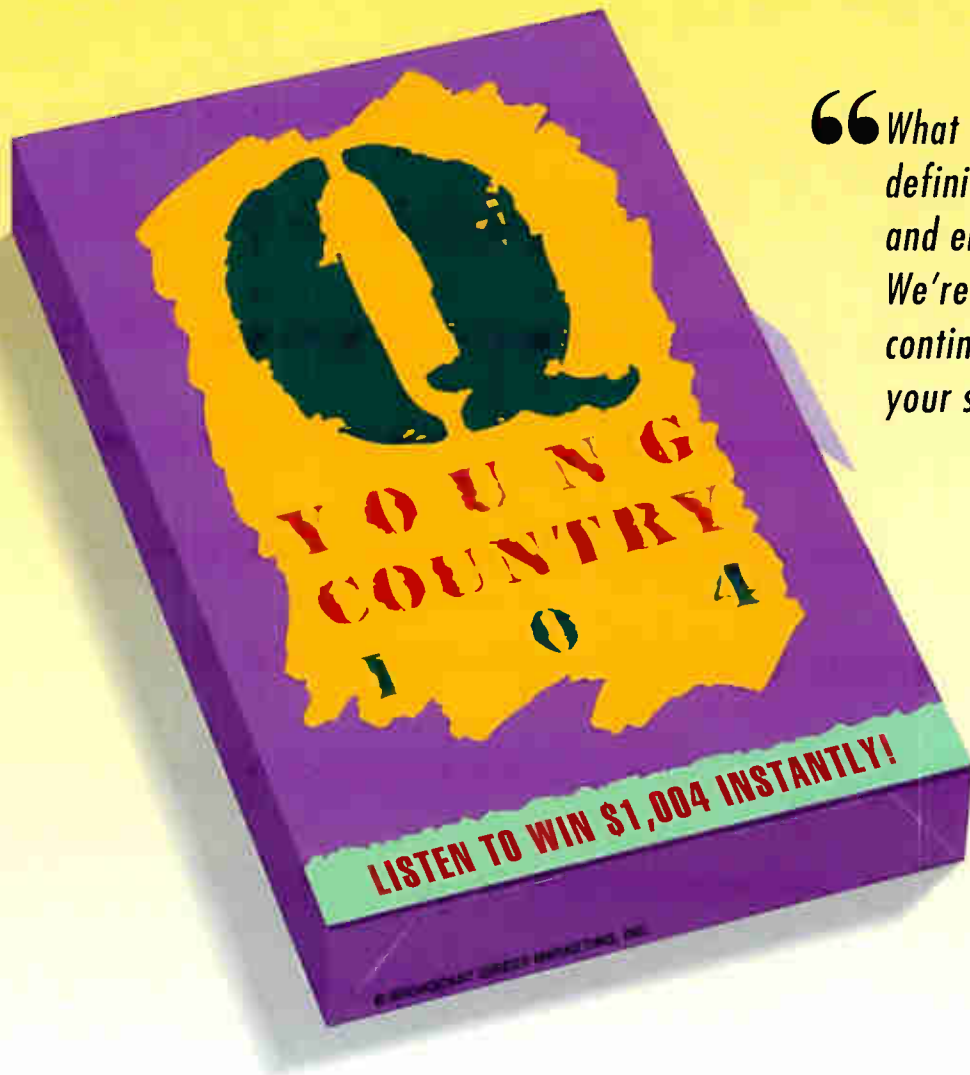
ARCARA: Basically, we're a distribution service, and whatever the hardware companies develop, they'll need product. Hopefully, we will be able to continue to produce it.

INK: Do you think Radio itself as a medium is going to suffer at all when we've got 500 channels, theoretically, coming into our homes?

ARCARA: Not seriously, because of its out-of-home capability and its mobility. This sounds corny, but problems present opportunities, and I expect to see some real opportunities. Of course, I've never been much of a visionary — so I'm not sure what these opportunities will be.
— REB

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Hardly more than a year old, duopoly still is in its infancy — and those broadcasters who have doubled up are much like new parents, making things up as unforeseen challenges arise.

"Most people are in a test period, trying to figure out what works, how well it works, and how do you make it better," broker Gary Stevens says. "Some people aren't doing as well as they expected, and none will do everything they think they're going to do."

"We've had 70 years of Radio sales and a year and a half of duopolies," observes Viacom Radio President Bill Figenshu. "Not only are we not yet taking the mid-term exam, we're still writing the

Susan Fortugno-Jules

Duopoly Anyone?

The Promises and Pitfalls of Consolidation

by Reed Bunzel

textbooks." Anybody who says he or she knows exactly the way duopoly is supposed to work is wrong, he says. "Generally, we have no idea how duopoly is going to manifest itself over the next few years because not all markets have been doubled up yet. There hasn't been a single duopoly in New York yet, so how could anybody tell us what to really expect?"

Great Expectations

According to Heritage Media's Paul Fiddick, the greatest expectations of duopoly only partially have been realized. "Some exceptions exist, but revenue opportunities tend not to be as promising as advertised, while expense savings are better," he says. "If we're all honest, we have to admit there's nothing inherent in combining two FMs that will bring higher revenues just because they're being sold in combination." If an underperforming station is sold better under duopoly, credit should go to the management and sales efforts of the stronger operator, not to any inherent strength realized through apparent synergy, Fiddick observes.

By contrast, the expense benefits of consolidation are genuine, Fiddick says. "We've been able to eliminate a general manager, a program director, and a sales manager ... the three highest-paid people in the station," he says. "Plus, we eliminated their rent. Think of what that does to the cash flow of a Radio station."

While station consolidation alone may not necessarily enhance revenues, market consolidation can play a major role in firming up rates — and strengthening cash flow. "When we entered into duopoly we viewed it as a revenue enhancer rather than a cost-saver," says Bruce Spector, Benchmark Communications' general partner. "We looked at markets where we thought revenues would firm up by having fewer owners,

and generally our expectations have held true."

One area that has fallen short of expectations is the pace of consolidation. Says Bob Fuller, president of Fuller-Jeffrey Broadcasting, "Duopoly is slower to do than we expected, from both a sales and programming standpoint. Unless there's an enormous hole in the market, they just take time." However, when the dust settles, most broadcasters will be satisfied with the results — "if they didn't overpay," Fuller cautions.

A pioneer in LMA and duopoly, EZ Communications President Alan Box recalls that his initial objective in consolidation was to save money and employ fewer salespeople — but he admits things just didn't work out that way. "It is important to have an accurate view of what share each of these stations were taking out of their markets before duopoly, and make sure you do not lose that share once you own them both," he says. "In order to do that, we have found it extremely important to maintain separate sales staffs and sales management, while providing incentive for people to operate as a team. They have to know they're not competing with, but rather complementing, one another."

In fact, operators who expect to incur savings by slashing the sales department should think again, says Heritage Media's Fiddick. "It's a false economy to think you can cut the staff and reduce commissions," he says. "You still have X number of spots and accounts, and there's a limit to how much any one person can do." Since virtually every account execu-

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- No two duopolies are alike.
- Sales structure depends on market idiosyncrasies, audience composition, and station formatics.
- Consolidation stabilizes ratings and cash flow.
- Duopoly has had little effect on Radio unemployment.

tive works on the equivalent of straight commission, nothing (except benefits and office space) is saved by reducing a sales force from 15 to 10, he says.

Station consolidation is a time- and labor-intensive process, according to Mark Mays, Clear Channel VP/operations. "It takes a lot of energy and effort to get two separate stations functioning

'We've had 70 years of Radio sales and a year and a half of duopolies ... Not only are we not yet taking the mid-term exam, we're still writing the

textbooks.' — Bill Figenshu



in a new system," he says. "On the revenue side it takes a while to get up to speed — but none of this has come as any surprise to us."

Like Snowflakes

If one truism about duopoly exists, it is that no two are alike. For instance, Clear Channel operates (or is closing on) duopolies in seven different markets, and the management structure differs considerably, depending on each individual

42 ►

SPECIAL REPORT

◀ 41

situation. In some markets the company maintains two GMs, as in Richmond, where one manager oversees two strong AMs while a separate GM manages the FMs and two sales forces. By contrast, Clear Channel's New Orleans duopoly has one GM overseeing the entire operation — including a combined sales force.

Benchmark Communications, which operates seven duopolies, has realized some true economies through consolidation of facilities, combining general and administrative functions and other "salary benefits." "We have only one general manager in each market," says Spector, the company's general partner. "But we keep separate GSMs because we also have separate sales staffs. Programming also remains separate; only in one of our markets are we the same format in the duopoly."

EZ Communications' Box believes that, for the most part, sales between two stations in a duopoly should be separate. "There are circumstances in our company where we have not done that, but that is more the exception than the rule," he says. "We tend to have one general sales manager instead of two, and some sort of local sales management for each station."

Fuller-Jeffrey's management and sales staffs vary from market to market. "With the exception of Sacramento (where the FM and two AMs had two GMs), we've had one general manager in all these duopolies, but with separate sales managers," says company President Fuller. "Our stations in Portland, Portsmouth, Des Moines and Sacramento all have separate sales staffs, while our two FMs in Santa Rosa each have a sales staff and the AM has its own staff."

Sales structure at individual duopolies often depends on the formatics of the consolidated stations, says Fuller. Both FM stations at Fuller-Jeffrey's duopoly in Portland, Maine, are rock-oriented, while those in Des Moines and Portsmouth, New Hampshire, are country, and the two FMs in Santa Rosa are rock. Whatever the case, great care should be taken not to treat one station as a weak sister. "When AM-FM combos were viable back in the '60s and '70s, one of the

43 ▶

Managing a Culture Clash

Whenever a well-liked employee is fired, a personnel rule is changed, or a whim is altered in a Radio company, dissension can fester among the rank and file. Change breeds conflict, and conflict breeds discord.

And duopoly means change.

Heritage Media's Paul Fiddick notes a distinct feeling of conqueror vs. conquered. "New owners often think they're going to go into a station and be welcomed as liberators, but instead they're viewed much as Nazis were when they took over France," Fiddick explains. "Even at your own station you begin to be treated with suspicion. When duopoly activity begins in a market, everyone is very anxious because they're afraid they'll be on the wrong end of a duopoly."

Even when an operator buys another station, he's still treated with trepidation. "You think you'll be seen by your staff as a hero, but they begin to react unfavorably," Fiddick says. "It's like parents who tell their kids they're adopting a new baby, but the kids know they're going to have to share attention and deal with this new sibling. You cannot avoid these issues, and they can eat you up unless you're good at anticipating them," he says.

Viacom's Bill Figenshu wholeheartedly agrees. "You really have to take care of the first station when you buy a second in the market," Figenshu says. "You can't allow the staff to feel that the new toy across the hall is more important than they are. The manager really has to spend a lot more time focusing on the human resources of the station."

Fuller-Jeffrey Broadcasting President Bob Fuller cautions that merging two opposing cultures can create some internal challenges. "Any company that merges can face a lot of problems ... a lot of egos get hurt and people get fired," he says. "In many cases some of these people have been close format competitors, and there can be a lot of bad blood between people who all of a sudden are in bed together."

Often the fear of the unknown can become so overwhelming that people bail out in anticipation of change. "We just finished two deals, and I'm amazed at how many people fired themselves," says EZ Communications President Alan Box. "The people at the stations we were acquiring thought they were going to get fired, and in some cases they just instantly jumped ship."

Box suggests that broadcasters treat the fears and concerns of employees seriously and immediately. "Unless you make a concerted effort to understand what these people are going through and deal with them directly, it will cost a lot of money and cause problems," he says. — RB



stations always suffered if there was only one sales staff — and this is no different with duopoly," he says.

Corporate Assets

Infinity Broadcasting Chairman/CEO Mel Karmazin believes that people represent a company's greatest assets, and he makes an effort to retain as many

different shelf space and are demographically different in the cable world...yet all are similar in the way they're sold and marketed."

Prism Radio Partners President/CEO Bill Phalen stresses that sales varies as much as any other element in duopoly. "Some of our stations are sold together, while others are sold with separate sales staffs but pitched together. It all depends on the format, the demographic targets of the stations, the composition of the marketplace, and the makeup of the sales staff and management."

Certain formats work better together than others, Phalen says. "In the upper age cells, oldies and soft AC work very well, while in the bottom cells CHR and AOR can work very well in tandem. You can capture the women 18-34 demographic with CHR and males with AOR. Actually, just about anything can make sense: In Louisville we have an

AOR and a soft AC paired together, and there are many ways to integrate them in sales."

Phalen believes strongly that, in sales, more is more. "When you have 20 people on the street selling the stations, either individually or in combination, you have 20 people digging up business — and you're a lot stronger than if you had just seven bodies. The more people you have on the street, the greater the opportunity you have to get deeper into the marketplace."

This philosophy is shared by Clear Channel which, in most circumstances, maintains separate sales forces at its duopolies. "To us it seems obvious that it's better to have 40 salespeople on the street than 20," says Mark Mays. "When you have 40 you create more demand for your inventory, and you're able to price it a lot better."

Everyone Loves A Synergy

Unlike many duopoly operators, Viacom's Figenshu believes that duopolies can work equally well targeting either similar or vastly different demographic groups. In Seattle the company mixes

'If we're all honest, we have to admit there's nothing inherent in combining two FMs that will bring higher revenues just because they're being sold in combination.' — Paul Fiddick



— Paul Fiddick

of the pre-duopoly staffers as possible. "Having two general managers means we have twice as many assets," he explains. "When we look at the opportunity of having two Radio stations in the same market, we don't view the general manager's salary as a disadvantage. We view the general manager as somebody who's going to help us make a lot more money." Karmazin stresses that Radio has a high degree of fixed cost and relatively low variable cost, so by having separate staffs and general managers, "we can generate incremental revenues much greater than the savings we could realize by cutting a salary."

NewCity's Dick Ferguson, who owns duopolies in four of the six markets in which the company operates, agrees that Karmazin's strategy makes sense — in the larger markets. "There are very fundamental differences in the Radio business in the top 10 markets and the rest of the markets," he says. "The kind of consolidation savings you get in New York or Los Angeles are miniscule compared to the revenue opportunity."

Opportunity for increased revenues, of course, is what duopoly is all about. "Any time you have the chance to increase your shelf space in a market, you take it," says Figenshu, who notes that Viacom already has considerable experience with this type of selling in its cable division. "We have MTV, VH-1 and Nickelodeon, all of which occupy

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SPECIAL REPORT

◀ 43

oldies and modern rock because it allows for the sale of both an 18-34 and 35-54 audience, while in Washington WMZQ's country format has been combined with classic rock. Both cases allow for separate sales, Figenshu says. On the other hand, the Los Angeles combo programs hot AC and soft AC, both essentially targeted to women; such a product calls for one sales department selling two separate products. "It's like selling Coke and Diet Coke," Figenshu notes.

Heritage Media's Fiddick says that, in start-up or turnaround situations, programming synergy is crucial. "If a station is weakly sold it won't have as high cash flow, and the business risk of building it up is greater," he explains. "We wouldn't do a duopoly where there wouldn't be programming or expense synergy."

"Most of our stations were strong stations when we bought them," adds Clear Channel's Mays. "We believe in buying franchises, but we also know we can build them — as in Tampa." He agrees that programming synergy is important, but other factors can be just as vital. "We believe we should build franchises and sell them separately in all our markets — that's the way we feel duopoly will work best," Mays says.

Fuller-Jeffrey's duopoly strategy clearly is one of protecting the programming flanks, according to Fuller. For instance, following the phenomenal showing of WBLM-FM Portland in the '93 Spring Arbitron survey, the company decided to defend its position as that market's rock leader. "Generally, we've bought a second station to protect the market breadwinner, whatever that may be," he says. "This way we can bend either station one way or the other — or both ways, if we had to."

Box believes that programming departments need to remain intact — and separate from the rest of the station. "We've made very few cuts in programming because that's an area that needs to remain autonomous," he says. "They need

their own PD, their own staff, their own research, their own promotion — and the less we mingle it with the rest of the station, the better off we feel we are."

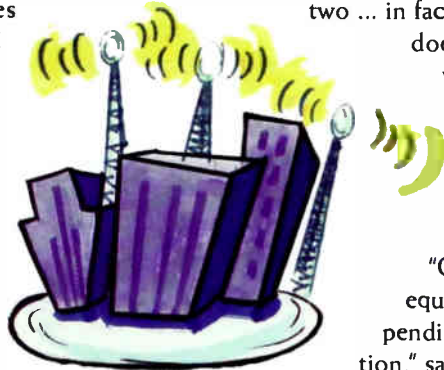
New Math

Most duopoly broadcasters now agree: There is no magic formula that makes one plus one equal more than two ... in fact, the sum often doesn't equal the value of its individual parts. Again, there are more exceptions than there are rules. "One plus one can equal 1.5 or 5, depending on the situation," says Fuller. "A lot depends on what you paid for the station, what terms you had, what other operators are in the market, and how you structure your stations."

While it might be possible for the sum to be greater than the parts if top market stations were doubled up, "at this point duopoly is still too young to really be able to make that claim," says Viacom's Figenshu. "All three of our second stations were start-ups, and we never intended them to be more than they are."

In fact, as Fiddick suggests, "At the risk of sounding audacious, it's time to put that debate behind us. The truth is, when stations are sold in combination, one of them ends up being an odd lot and you usually end up discounting one or the other. One plus one equals two, and we're kidding ourselves if we think it equals more than two — although sometimes it might appear greater if you're selling a weakly sold station better."

According to Fiddick, an FM-FM combo is "a station combination based on advertiser needs and not a coincidence of common ownership," as were most AM-FM combinations, "wherein one plus one usually equalled less than two."



The Equalizer

One unexpected benefit of duopoly is the stability it can bring to ratings, revenues and cash flow. "If you have one format that doesn't do quite as well in one rating book as it has done historically, the other stations normally will score a little higher," says Phalen. "It's a law of averages." As a result, the entire combo will experience a more consistent pattern in the ratings, which translates to more consistent sales — and a more consistent bottom line. "In this regard, duopoly makes things more predictable," Phalen says.

"The most overlooked part of duopoly — and one of its biggest benefits to the industry — is that it has made cash flow more predictable," adds Spector. Prior to duopoly, many operators constantly worried that some format competitor might try something irrational, but when one broadcaster owns two or three signals, "there's a more rational approach to the market," he says. "Thus, you're less likely to have swings in cash flow — and that's a very desirable characteristic to banks and investors."

Case in point: the consolidation of WEMP-AM/WMYX-FM and WEZW-FM by Heritage Media in Milwaukee.

'When AM-FM combos were viable back in the '60s and '70s, one of the stations always suffered if there was only one sales staff — and this is no different with duopoly.' — Bob Fuller



Observes Fiddick, "By pairing up the two leading ACs in the market we created an awesome combo that gave us a strategic format advantage in terms of sustainability of cash flow. With duopoly you have the opportunity to deter competition, which nets its way down economically and brings more certainty and sustainability to your cash flow."

"Duopoly does stabilize a situation," agrees Box, who recalls how EZ Communications paired a healthy station with a mid-pack station. "Surprisingly, the mid-pack station is doing much better," he says. "It put legs under that station. It

45 ▶

gave some stability and size and respect to it, and, both in terms of gross sales and ratings, that station is doing better."

Job Lot

One widespread criticism of duopoly is the great disappearing act of Radio jobs. Some opponents of consolidation insist that upwards of 10 percent of the


under the new duopoly rules, an average of five people per station have received their pink slips — for a total of 2,500 eliminated positions. With 10,000 commercial Radio stations in the United States, however, an attrition rate of 10 percent would assume an average of 2.5 employees per Radio station — a ridiculous assumption at best.

Paul Fiddick places the "true" number at closer to 1 percent or 2 percent. "In reality, the grim reaper of employment was the recession, the end of which coincided with duopoly," he explains. "Duopoly took the rap for what were a lot of economic downsizes. Ultimately, it affects only a small number of stations in the Radio universe, while the poor economy affected everyone."

Fiddick notes that four times as many jobs were lost by every station laying off

one person than by every duopoly laying off five. "In many duopolies no one gets laid off, while in others 15 get laid off ... and in the two we've done, three positions were eliminated in each case, on average," Fiddick says.

Unemployment aside, one of duopoly's greatest advantages is the theory that, as the number of owners in a market drops, the Radio business will become healthier. "We'll be able to get more inventory into better broadcasters' hands," says Mays. "And that's imperative for the future of Radio. When fewer people control more inventory, prices will increase — and that will be good for Radio."

"Duopoly is more than just a cost-saving measure," agrees Fuller. "Rather than having 10 operators in a market — four of them bad — we'll have five good operators. Television laughed at Radio for years because there were so many Radio stations, but, with duopoly, Radio's getting the last laugh. It strengthens the market, it strengthens business, and it shakes out some shady operators." 

'We've made very few cuts in programming because that's an area that needs to remain autonomous ... the less we mingle it with the rest of the station, the better ...' — Alan Box



work force has been affected as top managers and office staffers alike are terminated, but many broadcasters insist that these figures are grossly inflated. With some 500 stations having changed hands

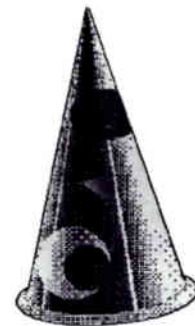
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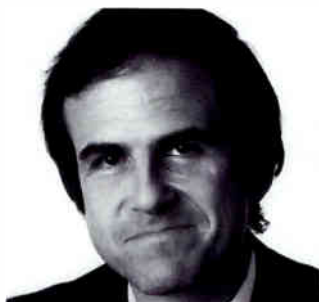


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WNIC-FM/WMTG-AM Detroit
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Jim Donahoe, GM
KMZQ-FM Las Vegas
AC

RADIO INK: Gentlemen, give us an overview of your station and your market.

FISHER: A lot of people throughout the Midwest know about WNIC. WNIC has been one of the original AC stations in America since 1974. In fact, back then, it was called Chicken Rock. I would define us as a very warm, very friendly AC, a heritage AC, a mainstream AC, and certainly a very personality-oriented AC. We're surrounded, on the other hand, in Detroit by lite ACs, hot ACs, soft ACs ... but WNIC occupies and controls the heritage personality for the centrist AC position and has been in that position for 20 years. The AM, WMTG, which is almost always sold in combo with WNIC, is a full-time, 5,000 watt Motown oldies station that plays all Motown gold all the time. We recently purchased the Dave Scott Studio CD Digital Juke Box System, and now it is an automated Radio station. WMTG has modest ratings but brings about 80,000 come to the party and certainly helps rank our position tremendously in a busy market like Detroit. Business conditions in Detroit have been very healthy for the last several years. The market has gone from 115 million in 1991 to 121 million in '92. It closed in

1993 at 132 million, a 9 percent increase. All indications are that the market will grow to at least 138 million in '94, another healthy year. Of course, the automotive recovery has certainly triggered the optimism out here. There has been a tremendous surge in retail and just in general an overall optimism.

DONAHOE: Gary, How would you describe WNIC musically? Is it more '70s-oriented, is it a soft AC, a soft square AC?

'We're trying to fight this country thing ... I feel a little bit like the cowboys have circled, the wagons are around us.' — Jim Donahoe

FISHER: You really can't define WNIC's music by a label. WNIC's audience goes record by record through the catalog of titles all through the '70s and '80s. Some Michael Bolton records test well; other Michael Bolton records tank. Some Cher records test well; others tank. Some Michael Jackson records test well; others don't. I would say that we play very little current music. We would probably be labeled as an oldies-based AC, but the audience at WNIC is somewhat picky about the music. So, we certainly don't lean hot. We're not an adventuresome

AC. Just a very safe oldies-based station.

DONAHOE: Let me start with a little background on the Las Vegas market and the kind of growth that we've seen with all the national press. We finished this year up 17 percent of the revenues and finished at about 24.6. For the first four months of the year we were up about 10 percent and finished the last eight months of the year at about a 22 to 23 percent increase pace. A couple of different things have happened here in town. For one, the first of May, there was a court hearing that legalized casino advertising in the state of Nevada. So, up to this point, we weren't able to take any casino advertising. So, that has been an incredible increase for us. One particular casino in the month of May alone pulled \$100,000 out of the newspaper and put it into Radio.

INK: Which casino was that?

DONAHOE: It was Palace Station. They do a big promotion called, "Car Day in May." They changed it to "Two Cars A Day In May" and it has just gone gang-busters. I think it is important in that the FCC is appealing that ruling. We're not sure whether it's going to stand as it is. It may have been one hell of a windfall or it may

47 ►

be something that's got some legs to it that we can expect to last. We should know more on that in about April of this coming year. In addition to that, there is somewhere near 8 percent population growth in this city a year. There are three mega resorts that have just opened up since October of last year. These are all going toward more family orientation in Las Vegas. Between those three resorts, they employ somewhere near 17,000 people. ... Our station itself has an interesting history. It went on the air in 1984 as "Klassy 100." It was a George Johns, champagne, white-glove type of format. It was one of about six stations in the market at that time. It was a very broad-based AC that played Carly Simon, some of that old stuff from the '70s, along with some current stuff. They were sitting there, had huge numbers, the No. 1 and No. 2 stations in the market. Then, all of a sudden, in 1986, '87 and '88, Radio really became a vogue investment. There were a lot of new entrants into the market. Four of those new entrants between 1986 and 1988 elected to go AC. So, in about 1988 this station was 14th out of the 15 ACs in the market and it basically dropped the Klassy 100 moniker to a white male CHR — Bruce Springsteen, John Cougar and stuff like that — and was just getting their heads handed to them. In 1989 we put it back on the air as Klassy 100, new and improved for the '90s, with a new logo, new look. It's a current-based hot AC, which is different from a mixed format that is just a little hotter than what we are. We are very personality driven, with a big morning team, mid-afternoon and morning drive team, live 24 hours a day, and I've had pretty good success with it. It's been among the top two or three stations for the last four years. We're trying to fight this country thing that's been going on. And I feel a little bit like the cowboys have circled, the wagons are around us. There is a country station in this latest book with No. 1. We were a couple points behind them at No. 2. Then there was another country station a couple points behind us at No. 3.

INK: How is the country rage affecting you in Detroit, Gary?

FISHER: Well, there is a tremendous country battle raging between the entrenched

Shamrock station, WWWW-AM/FM, and the emerging young country station owned by Alliance Broadcasting, WYCD. It has not affected our business at all. WNIC has had a great year. Our sales went up by a million bucks last year. Our cash flow went up by a million bucks last year over '92. So, even though the country battle is being fought here, it really has no bearing on WNIC or the other mainstream stations in the market.

THE MILLION-BUCK QUESTION

INK: How does one increase one's billing by a million bucks?

FISHER: One of the great ways to increase billing is to increase ratings. WNIC was relatively under-researched and under-marketed when I took it over back in September of 1992. One of the first things we did was rush some real partisan-based, core-oriented research into the field and quickly got a grip on what WNIC's partisans wanted.

INK: Gary, who does your research?

FISHER: We used a guy by the name of Ted Ruscitti. I look at him as my secret weapon. A lot of people don't know about him; a lot of people have never heard of him. We crafted a research project, an auditorium music test, and a full-blown strategic that allowed us to really get a strategy locked in for WNIC. Then, we marched on that strategy for the longest time. WNIC had no strategy, and it was being niched from every side. Because the station has been such a heritage player in Detroit for the last 20 years, it was, as Elton John says in his song, still standing. But it was barely standing. I think the research helped to drive the ratings. I think we totally turned around the sales department. We changed sales management, we changed half the AEs, we changed a lot of the sales practices, and tried to install a new sales culture to try and get the station to over-manage its business as opposed to being managed by the rest of the Radio stations in the market.

INK: Would you expand on that theory?

FISHER: Well, I've had success at event marketing at my prior station. I had run Z-100 in New York for five years before I came in to run WNIC. We had done an awful lot of event marketing in New York. So, rather than run around and focus on lots of new approaches, we

48 ▶

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◀ 47

decided to take a very strong position on just a few sales promotion areas that we felt, based upon the warm, fuzzy stationality of WNIC in this market, could really pay dividends. So, we have two events now, each of which end up being six-figure, flat billing events. By flat billing I mean, we actually memo bill clients for it.

DONAHOE: No inventory at all?

FISHER: No inventory at all. One of them is nothing more than a spin on an old idea: We call it the annual WNIC Baby Shower, which is the old bridal expo idea refashioned to women, children and families, which is really what WNIC is all about.



PASSIONATE LISTENERS

FISHER: We rent a big room, we sell booths, we have clowns and things of that sort. In my three years here, the billing of the thing has gone from \$35,000 one year to \$70,000 last year, and this year we hope to do over \$100,000. We also do non-spot billing and we do give mentions in a consolidated baby shower sales promo. That is almost always something that can lock in a good first quarter for a family-oriented station like WNIC. Our other big event is WNIC Listener Appreciation Day, where we rent out an amusement park for a whole day, we sell booths at the amusement park, we sell sampling, banners, napkins, tablecloths, again, all off-air, non-spot billing that gets memo billed. This has also developed into a six-figure event. WNIC is kind of unique in that there is so much written about the dispassionate nature of the AC audience and the AC music, but WNIC has a very loyal core of people who are passionate about it. We run listener appreciation day on the backs of those people basically.

DONAHOE: We should go back to one issue: the very focused P1s, your auditorium test and so on, where you were screening for those people. We did probably the exact same thing as you did. We

actually did all that type of research where we did a music essence test, we did a strategic back in late '89 and a then music test in an effort to put the station together for its on-air date of Jan. 1, 1990. We continue to do one strategic a year and two music tests a year. It's all screened for a hip AC.

FISHER: This was the kind of research that was being done against WNIC by Infinity, by Viacom, by Greater Media, by Group W and Broadcasting Partners ...

DONAHOE: Yes, you guys were behind the eight ball. When we first started doing it, we were probably the only station in the market doing any kind of research like this at all. We were spending a good five-figure, not quite six-figure number, in research. At the same time, I think the design was to put the product where it needed to be rather than forcing down what we thought the product should be, then spending the rest of the money on marketing. So, we probably cut our marketing budget significantly and increased our research budget pretty dramatically to be able to give the audience what they're looking for and superserve that core, if you will.

TWO BIRDS, ONE STONE

FISHER: No matter how many events you market, no matter how much you get into non-traditional revenues, no matter how many different bells and whistles you've got going in that sales department, if you don't have some

recognizable rank or position in your target demo, it's going to be difficult to out-perform and to get the job done. So, right out of the box we needed to get rank and position back in our target demo, women 25-54, and get it back quickly.

DONAHOE: It's relative to where you're coming from and relative to what the station's maturation level is and so on. We went through one of these things where we increased our billing by about a million bucks in quite a bit smaller market in 1991 to 1992 and increased the cash flow better than three quarters of a million dollars in what was a pretty small market. Then, at that point, everybody is

looking at the guy at the top of the heap saying, OK, here's the guy we're shooting at. I guess the challenge is more to stay on top than it is anything else. From a sales perspective, we're running better than a 200 power ratio right here now. We do a promotion every year called "People's Choice Teacher of the Year." There are 135,000 school children in the city. We sell this to the grocery store, we sell it to travel agents, airlines, everybody, and we also have the kids write a 100-word essay on why their teacher ought to be the teacher of the year. We got 15,000 entries. The teacher gets an all-expense paid trip to Hawaii and \$1,000 in spending money. The winning class also gets a day out at an amusement park and stuff like that. We do another promotion that we call the "Rio Beach Parties," which is on Tuesday nights at the Rio Hotel here. We get about 1,200 listeners out there on a weekly basis, giving us an opportunity to sell sponsorships to the beers, suntan people, sunglasses, etc.

FISHER: That's exactly the same thing we do and, I think, a lot of other Radio stations as well. Although some shudder at the thought of value-added promotions, I think there are great ways like these to give value-added to clients by simply rolling out programming-oriented promotions and taking the things that

'... a lot of stations have gotten into event marketing, because you can kill two birds with one stone.' — Gary Fisher

you normally would do to massage your core and just providing access to those events to advertisers. There is just a world of things that can be done off-air for advertisers. And, if there are things that need to be done on-air, if they can be couched in terms of the kinds of events that you'd be doing anyway, whether a client was busting your chops or not, then you're going to end up with a happier client and you're not going to be degrading the air sound. I think that's why a lot of stations have gotten into event marketing, because you can kill two birds with one stone.

49 ▶

DONAHOE: What do you do to market your station, Gary?



THE BOUNTIFUL HARVEST

FISHER: We're into segmented marketing. We're up against a lot of Radio stations in the AC arena that are into mass marketing, big mass mail drops, big TV buys. We feel that our interests are best served by doing niche marketing

and direct marketing against our segment of the market. So, we do an awful lot of data-basing. We've got 28,000 loyal listener's names and numbers. They get birthday cards, newsletters and the normal stuff, but it's an area that WNIC had not jumped into before. We do a lot of working the work place. Certainly, in AC stations 9 a.m. to 5 p.m. is prime time, so we've been harvesting office fax numbers for the better part of two years. We now have 20,000 office fax numbers, and we fax to them every couple of weeks with a newsletter. We also have a secret song contest where they only know the name of the song through the fax. So, this does trigger some awareness of the fax. We also do a couple of direct mail drops at the start of each fall and spring book targeted to key hot zips where we know Arbitron fishes for AC return in this market. We also know that WNIC has a lot of partisans in these areas.

We also, twice a year, do the direct mail Dream Catalog that we fund with coupons that we sell by selling \$4,000 to \$6,000 worth of coupons in a huge, six-page "Dream Sweepstakes Prize

Catalog" that goes to 1 million homes.

DONAHOE: Do you do fax those in-house?

FISHER: Yes. We've invested heavily into a series of computers that work all night faxing these newsletters.

DONAHOE: I'll be honest with you, I thought I was one of the few stations in America doing this broadcast faxing. I do it every week.

FISHER: You know what, it's not being done here, either, that's why I figured we've got to get into this thing and own it. Now, we've got the market scrambling. We've got the other Radio stations in the market going to every printing place, every office supply place trying to cut some trade deals to try to cover this huge office at-work network deal that we've got going.

DONAHOE: They can't do it. They can't catch up.

WORKING FOR THE WEEKEND

INK: Jim, what are you doing with it?

DONAHOE: We've got a data base, ours is not quite as big, but this is a smaller city. There are 20,000 offices in this city with

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between 1 and 50 employees. I've got 12,000 offices in my data base. It's about 15,000 names so I do have duplicates within some of those offices. We fax them a newsletter once a week, and it is a secret song calendar —\$100 songs Monday through Wednesday and on Friday with a \$500 song on Thursday. We do another thing that is included in that, which is "Classy 100, your weekend getaway, gets you away for the weekend." We do block party type of promotions on the weekend. This gives us a way to promote weekend listening which, historically, is not one of your prime dayparts on an AC station. This is a promotion we've done for three years straight now. We do ski trip getaways, we do trips to San Diego, we do trips to San Francisco, we go to the convention and visitor's bureau or the ski authorities or whoever it is, and they comp us the trip. Also, we'll get 20 CDs from one of the labels. We give away those 20 CDs as qualifying prizes all weekend long. Monday morning, my morning team announces the winner out of those 20

people. It's a phenomenal promotion.

FISHER: We've found it is easy to sell coupons on the fax network too. Every time you can offer someone 10,000 or 20,000 work places for a relatively modest amount of money, \$3,000 or \$4,000, they really get pretty hot about it.

DONAHOE: We haven't done that. We talk about things that we're doing on the station, we do a cash calendar, we congratulate last week's winners. We've got a fax server down there with six modem lines coming into it. That's how you do it. It's desktop publishing. Gary, how do you go about harvesting fax numbers?

FISHER: We harvest fax numbers everywhere anybody goes in this metro. We're just always keeping an eye out for new fax numbers. We've been at it for 20 months. Like every other Radio station in America, we had what I lovingly call the room from hell. There we had huge cardboard cartons of greasy fading faxes that had been faxed to the station over the last 10 years and huge cardboard cartons of probably long-dead listeners who had filled out cards along with all the rest of it. So, we started mining that, and it gave us about half of the guts of what we wanted from the loyal listener

point of view and half of what we thought we could at least get started with from an at-work network, work the work place situation. From that point on, we added all 350 ad agencies and buying services ... And everybody has kind of seen it and got religion, and everybody keeps it alive.

DONAHOE: Well, we did a promotion last summer which was somewhat by accident. We went to a travel agency when *Northern Exposure* was real hot, and we asked for a free trip to Alaska, but they didn't have one. But they had a trip to England. So, I go back to my PD and music director, the creative types, and asked them what they could do with this. They said, we should do a promotion called "I Need The Royal Treatment" and put music behind it. We went on air with the promotion, "I Need The Royal Treatment," and asked listeners to fax us their names and numbers to be in the contest. We got 5,000 faxes. We did another promotion with "Classy 100 is a World of Difference," giving away a trip to about 13 different locations throughout the world. We're doing one right now to the theme of the song *Born Free*. It's called "Bill Free February." We've only had it on the air for two days, and we've got 1,500 faxes in already.

INK: How many fax lines do you have?

DONAHOE: We've got six incoming, six outgoing. They come and go. Basically, you can do 400 faxes an hour on that.

INK: Any final thoughts?

FISHER: I would just say that everybody in the Radio business needs to embrace the new direct marketing strategies like we've talked about here. The mass market, for all intents and purposes, is probably dead in Radio. WNIC is doing a lot better than it's done in a long time by just taking aim on little particles of this market as opposed to trying to win in Detroit at large. A lot of the successful stations around the country are doing it this way as well.

DONAHOE: It's pretty tough to believe in Radio, in the fact that it can target an audience, and then come back and spend all your money on TV to try and promote that Radio station. That seems to be a little inconsistent. One other thought. I thought 1993 was a pretty damn good year for Radio. And for broadcasters. Frankly, I think 1994 will be even better. We're seeing an awful lot of positive things for the industry as a whole. ☐

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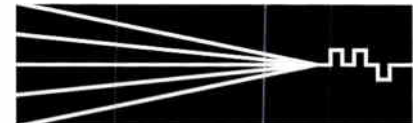
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:60 PIZZA HUT

(sfx: Door opens in meeting room. Noises of people gathering.) Man 1: Hey, Ted! This seat taken? (sfx: Door opens again and shuts. Noises get louder as more people come in.) Man 2: Where are we supposed to sit? There's no room! (sfx: Door opens again and shuts.) Man 2: I wonder who'll get the Junior Vice President promotion. (Room gradually quiets down) Boss (clears throat): Now that we're all here — (sfx: Door opens again and shuts) Nerdy Mailroom Man: Special delivery for you, sir. Ahhh, ya know, sir. It looks a bit cramped in here. Did you ever think about having your meetings at Pizza Hut? Boss: Pizza Hut? Nerdy Mailroom Man: Yes, Pizza Hut. They have a newly remodeled meeting room that seats 90. You can have a meeting, a party or a reception there. Boss: Excellent idea, Johnson! Let me shake your hand, Mr. "New Junior Vice President" Johnson. Anncr: Call Pizza Hut today to reserve their newly remodeled meeting room.

Lisa Henshaw, KCCQ Ames, IA

RADIO
INK

TELEPHONES

:60 TELE-DIFFERENCE

Hypnotizer/Stan: Tele-Difference, Tele-Difference, Tele-Difference ... You're getting sleepy ... sleepy! ... Guy Being Hypnotized: Tele ... Guy 3: Stan — what're you doin'?! Hypnotizer/Stan: I'm hypnotizing Greg. Guy 3: Why? Stan: I want him to remember Tele-Difference. Guy 3: Tele-Difference? Stan: Tele-Difference — Your total telephone store. Tele-Difference has business and residential phones, competitive fax service, cellular service and up-to-date equipment for sale. Tele-Difference offers quick repair and installation service. Tele-Difference ... Guy 3: Will I be able to tell a difference with Tele-Difference? Stan: Absolutely. Tele-Difference is a local telephone company, so you won't have to travel anywhere to get your phone repaired. Tele-Difference, Tele-Difference ... You're getting sleepy ... Guy Being Hypnotized: (Yawn, Waking up) Remember ... Tele-Difference. Call Tele-Difference at 232-8084 today.

Lisa Henshaw, KCCQ Ames, IA

RADIO
INK

FUNERAL HOME AND CREMATORIUM

:30 PATTISION FAMILY FUNERAL HOME AND CREMATORIUM

(Start music) This was his old chair, the one he used to sit in Sunday afternoons watching the football game. Well-worn, but rich in character. You brush your hand over the back of the chair, thinking to yourself he really isn't gone, he's just out in the back yard raking up the last of the leaves before the coming snow. But the yard's empty, and you know it. A wave of emotion overcomes you. Grieving the death of a loved one takes time, but life will go on, as before. A few thoughts from Pattision Family Funeral Home and Crematorium.

Ian Schofield, CHAT Alberta, CN

RADIO
INK

WINE STORE

:30 WINE SELLAR

Girl (cold voice): On those long winter nights I sometimes think to myself ... (start music under) ... what it would be like to lie in front of a crackling fire ... soft piano music plays in the background ... holding me, a tall, dark Italian guy ... (Insert sfx: scratch effect) (Stop music) Girl: Then I say to myself ... you've been watching too many soaps, girl! Get a life! (knock on door) Girl: Hi, Jimmy ... Guy (Bob McKenzie voice): How's it goin' ... brought along a little something we both could enjoy ... Girl: Then again ... sometimes your dreams come true ... Anncr: The Wine Seller ... in the Carry Drive Plaza.

Ian Schofield, CHAT Alberta, CN

RADIO
INK

AUTO SERVICE CENTER

:60 SMITH RIDGEWAY TIRE

(Game show scenario) Host: Now it's time for the 64 million dollar question. Let's meet our contestants. Con. 1: Hi, I'm "Miz" Tallulah Mercedes ... Con. 2: Hey, I'm Jed "Bronco" Pickup ... Con. 3: Ah, hi, my name's Ford, I'm a Taurus ... Host: That's nice. First question ... where is the best place to find Michelin, Goodyear and Bridgestone tires? (ring) Bronco?! Con. 2: Smith Ridgeway Tire in Greenville! And they don't hassle you with any of them slick-talkin' sales guys and fancy schmantzy gimmicks. Host: Correct. Next question. Name a full-service auto center (ring) Ford?! Con. 3: Smith Ridgeway. They do everything from wheel alignments to brakes to tune-ups to ... Host: Next question. How much will you pay for a 10 point winter safety check at Smith Ridgeway? (ring) Mercedes?! Con. 1: \$35.95 (buzz) Host: Oh! Incorrect! The 10 point safety check is free and they can handle everything from a '63 Volkswagen to a '93 BMW. Last question. Where can you get auto service you can trust? (Ring, ring, ring) Everyone: Smith Ridgeway Tire!

Richard Breen, WROQ-FM Greenville, SC

RADIO
INK

DIRECT MAIL PROMO

:60 "WROQ-PONS"

Scary Anncr: Now another episode of "Tales From The Eastside!" Today's story, "It Came From The Mailbox!!!" Man: There I was, waxing my Beemer in the driveway, when it happened. I was drawn to the mailbox by an incredible force. I looked inside, and there they were ... Echo Voice: The most powerful coupons in the universe!!! Reg. Anncr: WROQ-Pons are coming! WROQ, Rock-101, is sending a letter to select listeners, and this ain't junk mail, no way! WROQ-Pons can save you a bundle at businesses near you. Just in time for Christmas. There's an offer where you can buy a Rock-101 T-shirt for just four bucks! Plus, we'll fill you in on an exclusive contest for WROQ-Pon customers. Check your mailbox or stop by Rock-101 soon, and get your hands on ... Echo Voice: The most powerful coupons in the universe!!! Scary Anncr: WROQ-Pons can save you so much money, it's scary! Stay tuned for our next chapter in, "It Came From The Mailbox!!!"

Richard Breen, WROQ-FM Greenville, SC

RADIO
INK

COMEDY CLUB

:60 VILLA EAST COMEDY CLUB

There's something funny going on in Lancaster ... (sfx) It's central PA's premier comedy nite spot ... It's the Villa East Comedy Club! Featuring top professional comedians from around the country. Comedians who have appeared on major network TV, HBO, VH-1 and A&E. A great evening awaits you ... start with dinner at the Italian Villa East Restaurant. Fresh veal, homemade pastas, fresh seafoods, and sizzlin' steaks ... then laugh off those calories at the Villa East Comedy Club. Shows at 9 p.m. Friday, 8:30 and 10:45 Saturday, and 9 p.m. Sundays! And when you come for dinner Sunday, The Comedy Show's free! The Villa East Comedy Club, located at the Italian Villa East Restaurant ... 2331 Lincoln Highway East, just past Dutch Wonder Land, call 397-4973. (tag) Reservations requested, must be 21. This weekend, from L.A. it's the outrageous comedy of Terry Mullroy and the comedy magic of Buffalo Bill, hosted by Lancaster's own Bud Tangert.

Stephanie Peddrick & The River Crew, WHP-AM/
WRVV-FM Harrisburg, PA

RADIO
INK

MEN'S CLOTHING STORE

:60 PANACHE

Psst ... Something good just got even better. Panache in the Camp Hill Mall. The men's store with the fancy name — you know the one. It started its 10th year in business this September, and to celebrate they've brought American Premier menswear designer Joseph Abboud to their store. Joseph Abboud clothing and J.O.E. Sportswear reflect European fashion with good old American value. From outerwear to sport jackets, shirts, pants, vests, and knock-out hand knit sweaters! Gorgeous Italian silk ties from the Joseph Abboud Neckwear Collection. Plus all the great footwear from Italy — Lorenzo Banfi, Ralph Lauren, Polo, Cable & Company and Steeplegate too! Boots, dress shoes, Monk straps and even biker boots! Great clothes, great sportswear, great footwear, great leathers. Just great fashion, period. Panache — the men's store in the Camp Hill Mall. Ten years of fashion for the men who really know how to dress. And it shows!!

Stephanie Peddrick & The River Crew, WHP-AM/
WRVV-FM Harrisburg, PA

RADIO
INK

DRY CLEANING

:30 RIVER CITY CLEANERS

Great Moments in Dry Cleaning History sponsored by River City Cleaners. Today's guest — Napoleon Bonaparte ... Anncr: Good day. Today I'm speaking with Napoleon Bonaparte. Tell our listeners, Napoleon, what are your plans for the near future? Napoleon: Well, I was going to march my armies into Spain today, but my uniforms are still at the dry cleaners. Anncr: What a shame! You should have gone to River City Cleaners. They are the best! Napoleon: That's where Josephine takes her wardrobe. She always looks sooooo beautiful. Anncr: That's because River City Cleaners treats your clothes like their own. Napoleon: Can they do 100,000 uniforms by the weekend? Anncr: Maybe. Say, I've always wondered, why do you tuck your hand under your shirt like that? Napoleon: I'm holding my claim check.

Tom Suter, KCJ Iowa City, IA

RADIO
INK

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1-800-226-7857

All orders and correspondence pertaining to this section should be sent to: **RADIO INK**, 8000 North Federal Highway, Boca Raton, FL 33487

Call (407) 995-9075 or fax to (407) 995-8498. All ads must be prepaid and if not paid by deadline may be subject to cancellation. Checks, Mastercard, Visa and American Express cards accepted.

Deadline: Ten days before the issue date. Ads received after the deadline will be placed in the following issue unless you are otherwise notified.

Rates: Classified Listings (non-display). Per issue \$1.50 per word. Situations wanted: first 10 words are free, additional words: \$1.50 per word. Blind Box: \$15 per issue.

Word Count: Symbols such as GM, GSM, AT, etc., count as one word each. Each abbreviation, single figure, group of figures, letters and initials count as one word. We also count the phone number with area code and the zip code as one word.

Rates: Classified Display (minimum 1 inch, upward in half inch increments): \$130 per inch. **Blind Box Numbers:** The identities of **RADIO INK** Blind Box holders are never revealed.

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- SITUATION WANTED NEWS
- SITUATION WANTED PROGRAMMING AND PRODUCTION
- HELP WANTED
- HELP WANTED MANAGEMENT
- HELP WANTED SALES
- HELP WANTED ON-AIR
- HELP WANTED TECHNICAL
- HELP WANTED NEWS
- HELP WANTED PROGRAMMING AND PRODUCTION
- MISCELLANEOUS RELATED INDUSTRIES
- HELP WANTED BROADCAST SCHOOLS AND SEMINARS
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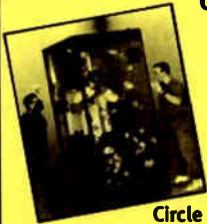
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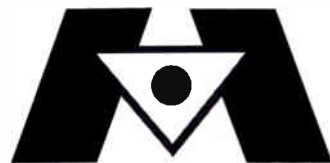
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Circle Reader Service #132

RADIO INK 58



In honor of his 50th birthday, WLS Chicago talk host Ty Wansley and Ed Vrdolyak shocked syndicated TV talk show host Jerry Springer with a surprise on-air party with celebrity callers.

•If you're curious about the information super highway, the NAB is providing an exhibit of emerging technologies during the upcoming NAB. Speaking of new technologies, many companies are releasing new products at the spring show. Many new audio workstations will debut including a new series from Fairlight (213-460-4884) allowing recording on 24 tracks. Telex (612-884-4051) is introducing a new series of cassette duplicators. Gentner (801-975-7200) will unveil a new telephone interfacing technology known as DCT. It is said to be a revolutionary development in studio phone systems. The company is also unveiling a link between phone technology and hard disk audio systems with the announcement of an alliance with Arrakis (303-224-2248). This technology will provide a multitude of possibilities utilizing phones with hard disk broadcast systems. Circuit Research Labs (800-535-7648) will be showing a series of new noise reduction systems utilizing an IC chip technology.



WFMS Indianapolis' morning team of Charlie Morgan and Jim Denny (on steamroller) set out to "crush" winter. Listeners donated ice scrapers, earmuffs, snow shovels and the like for the station to crush in rebellion to the cold winter weather.

•Arbitron is looking for entries in its third annual Great Radio Promotion competition. Designed to celebrate the best Radio creative work which sells Radio (not just a particular station) as an advertising medium. Spots will be judged on a "clear compelling message" showing that Radio is a powerful medium. The winner will be announced at the Radio Mercury Awards on June 15 in New York. Two tapes for each spot are required on 1/4 inch reel (no cassettes) labeled and in a tape box. Send entries to Arbitron at 142 West 57th Street, New York, NY 10019.



Radio AAHS DJ Bruce Barker interviews TV stars Shelley Fabares of *Coach* and Shane Sweet from *Married With Children* along with Radio AAHS' newest DJ, 12-year-old Jennifer Gonzalez.



Look for Jim Hightower to turn a few heads as he begins hosting a national talk show on ABC Radio starting in May. Hightower is America's most popular populist. For information call 214-991-9200.

•The producers of *Radio Computer Magazine*, a one-hour computer show for the PC user, has reached an agreement to air on the Sun Radio Network for another year. For information call 800-572-9204.

SEND PHOTOS

of your organization's major events to: Grapevine, c/o *Radio Ink*, 8000 N. Federal Highway, Boca Raton, FL 33487.



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World Radio History

EVENTS CALENDAR

1994

March 14-17—Second International Symposium on DAB, Toronto. 613-241-9333

March 18-21—Broadcast Education Association Annual Convention, Las Vegas. 202-429-5354

March 20-24—National Association of Broadcasters Annual Convention, Las Vegas. 202-429-5300 or 800-342-2460

March 24—American Women in Radio and Television's 19th Annual National Commendation Awards, New York City. 212-302-3399

March 24—National Association of Black Owned Broadcasters 10th Annual Communications Awards Dinner, Washington, DC. 202-463-8970

April 24-28—National Christian Radio Seminar, Nashville, TN. 615-373-8000

April 27-30—Classical Music Broadcasters Association Convention, Los Angeles. 415-986-2151

May 11-14—4-A's Annual Convention, White Sulphur Springs, WV. 212-682-2500

May 22-25—Broadcast Cable Financial Management Association and Broadcast Cable Credit Association 34th Annual Conference, San Diego, CA. 708-296-0200

June 1-4—American Women in Radio and Television 43rd National Convention, Minneapolis, MN. 202-429-5102

June 8-11—PROMAX International and Broadcast Designers Association Conference and Exposition, New Orleans. 213-465-3777

June 9-11—2nd Montreaux International Radio Symposium and Technical Exhibition, Montreaux, Switzerland. ++41 21 963 32 20

June 15—1994 Radio Mercury Awards Event, New York. 212-387-2156

June 16-18—Missouri Broadcasters Association Annual Convention, Branson, MO. 314-636-6692

June 23-26—National Association of Radio Talk Show Hosts Sixth Annual Convention and Exhibition, Los Angeles. 617-437-9757

July 7-10—Annual Upper Midwest Communications Conclave, Minneapolis, MN. 612-927-4487

July 15-16—Oklahoma Association of Broadcasters Summer Meeting, Checotah, OK. 405-848-0771

July 17-18—California Broadcasters Association Annual Summer Convention, Monterey, CA. 916-444-2237

Aug. 1-4—TS2 Exhibit Industry Conference & Exposition, Chicago. 703-876-0900

Aug. 14-16—Arkansas Broadcasters Association Annual Convention, Little Rock, AR. 800-844-3216

Aug. 25-27—48th Annual West Va. Broadcasters Association Convention, White Sulphur Springs, WV. 304-744-2143

Sept. 9-11—Oregon Association of Broadcasters 54th Annual Fall Conference, Bend, OR. 503-257-3041

Sept. 23-25—North Carolina Association of Broadcasters Annual Convention, Pinehurst, NC. 919-821-7300

Oct. 4-6—CES® Mexico '94, Mexico City. 202-457-8728

Oct. 6-8—45th Annual Minnesota Broadcasters Association Convention, Willmar, MN. 612-926-8123.

Oct. 12-15—Radio '94 Convention, sponsored by NAB, Los Angeles. 202-429-5409

1995

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

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

1994 Arbitron Survey Dates

- Winter Jan. 6-March 30
- Spring March 31-June 22
- Summer June 23-Sept. 14
- Fall Sept. 22-Dec. 14

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Executive Editor

Reed Bunzel

West Coast Office:

Office: 408-625-3076 FAX 408-625-1960

Executive Editor Emeritus/Los Angeles

Dwight Case

Managing Editor

Anne Snook

Copy Editor

Wendy McManamon

Contributing Writers

Dan Acree, Dave Anthony, Ellyn Ambrose, Katy Bachman, Corinne Baldassano, Rob Balon, Cliff Berkowitz, Ted Bolton, Rhody Bosley, Bill Burton, Holland Cooke, Sharon Crain, Vincent M. Ditingo, John Fellows, Chris Gable, Dave Gifford, Ray Holbrook, E. Karl, Bob Keith, Philip J. LeNoble, Pam Lontos, John Lund, Chris Lytle, Kathryn Maguire, Val Maki, Mike McDaniel, Rick Ott, Bob Pedder, Roy Pressman, Mark Ramsey, Jack M. Rattigan, Walter Sabo, Victoria Seitz, William P. Suffa, Jack Trout and Guy Zapoleon

Art Director

Linda DeMastry

Press Photographer

Bruce "Flash" Cooley

Marketing/Circulation Director

Tom Elmo

General Sales Manager

Yvonne Harmon, CRSM

National Sales Manager

Chuck Renwick

Marketing Consultants

Helen R. Brown

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Office Manager

Joan Benca

Credit Manager

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Receptionist/Office Clerk

Tonya Hicks

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Michael H. Bader

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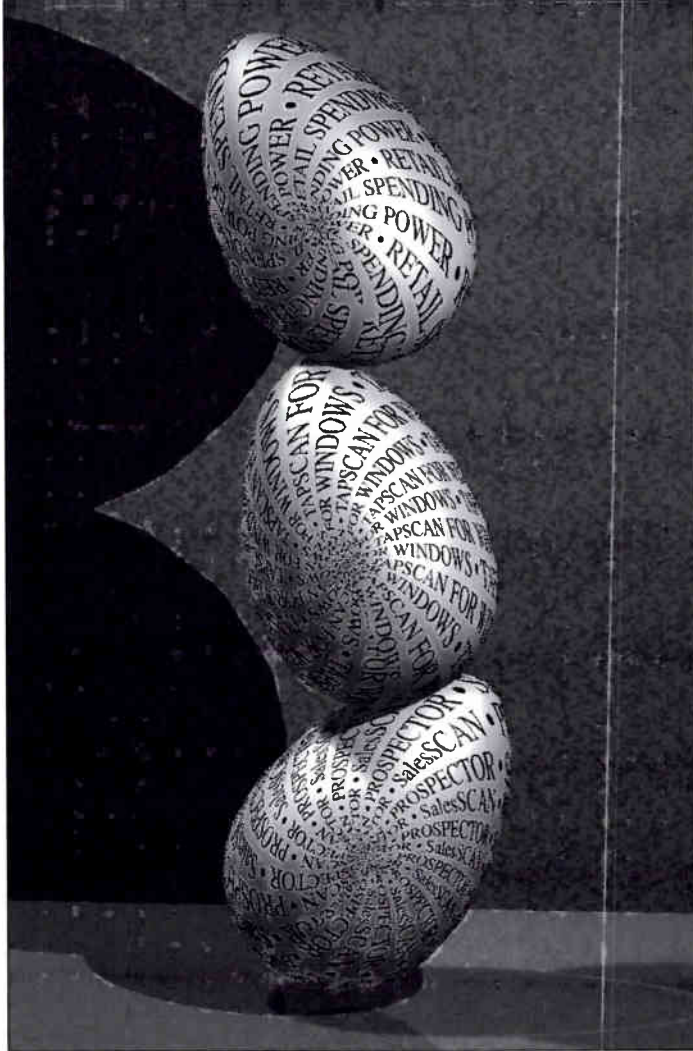
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Radio Ink is a positive Radio industry resource designed to continually educate readers by providing fresh, stimulating and actionable ideas in marketing, sales and programming along with refreshers on the basics. Content is 100 percent related to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

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Check out the full dozen at NAB '94, Booth 1325.

Circle Reader Service #134

BLAST FROM THE PAST™

Is This What Bill Clinton Grew Up Listening To?

KCON Conway, AR (If you say it with a southern drawl, it sounds like K-Corn) Chief Engineer and air personality Herman Stermer was known as "Ye Ole Cowpuncher" and is seen here opening fan mail. Though Herman died in the '60s, the legend of his antics lives on in the market. The station says they still have the Western Electric console (complete with manual) and the turntable pictured. (Circa 1950).



SEND US YOUR OLDIES!

We're looking for old photos! (They will be returned.) Send them to: "BLAST," c/o RADIO INK, 8000 North Federal Highway, Boca Raton, FL 33487. Put your name and address on the back of each photo with "please return." Include a description of the photo and any people pictured.

ADVERTISER INDEX

AKG Acoustics	17, 63
BIA Publications	14
Bonneville International Corp.	25
Broadcast Direct Marketing	39
Broadcast Products, Inc.	58
CBSI	15
Columbia Records	59
Computer Concepts Corporation	29
Coyote Metalworks	26
Dave Gifford International	10
Executive Broadcast Services	50
First Flash	20
Griffin Reports, The	37
Hanevan Financial Services	12
Impact Target Marketing	27
International E-Z Up	24
ITC/DigiCenter	4
Lontos Sales & Motivation	49
Media Venture Partners	11
Metro Networks	57
National Supervisory Network	51
Nationwide Communications	23
Paragon Research	62
Pioneer	3
Prophet Systems	45
Radio Concepts, Inc.	7
Radio Phone	47
Reef Industries	21
Smarts Broadcast Systems	36
Tapscan	61
Team Sports Radio, Inc.	6
Ted Hepburn Company, The	43
TM Century	2, 32, 33
United Press International	31
Vallie/Gallup	18
Wheatstone Corp.	64
WOR Radio Network	19

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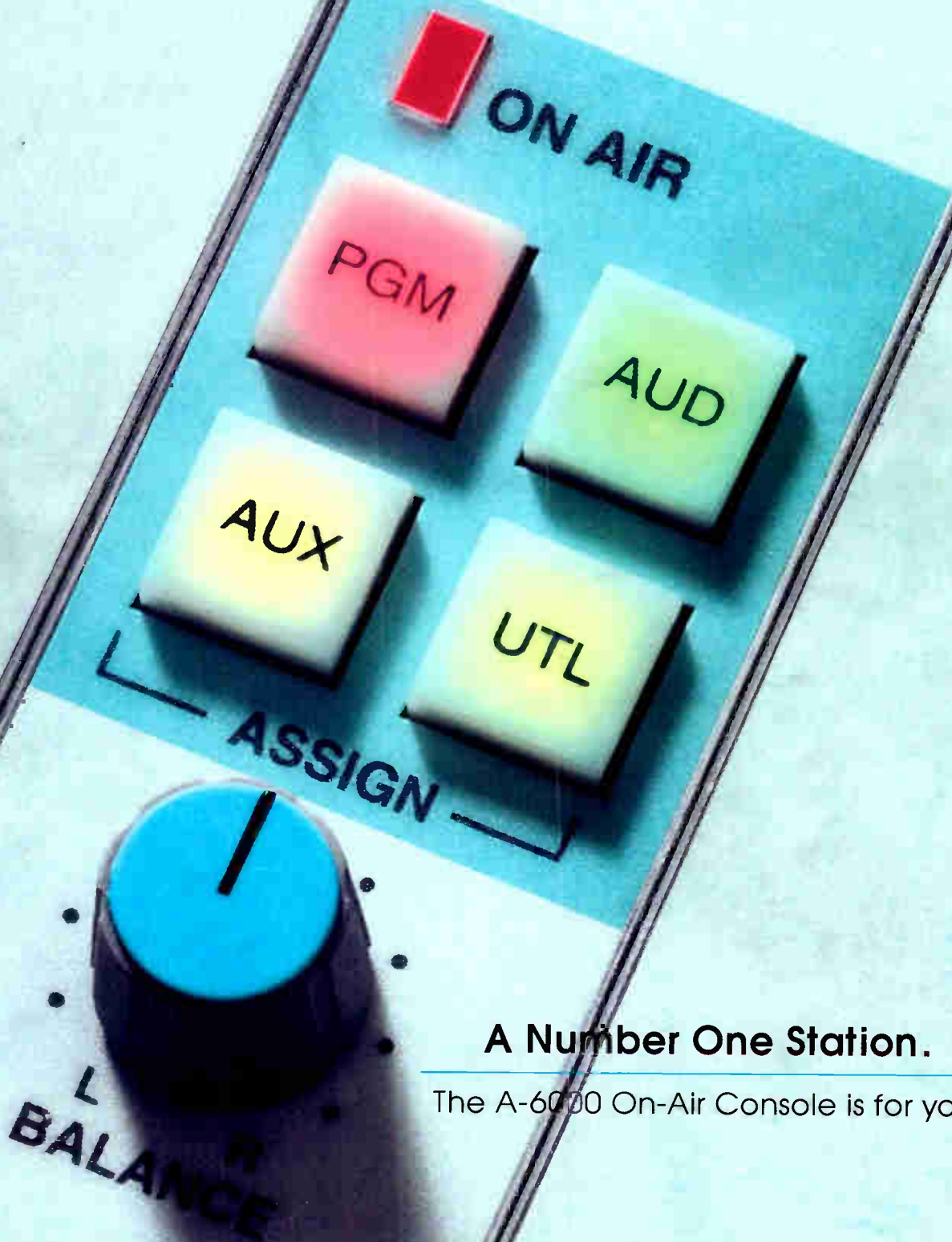
Somehow, that makes a lot more sense to us than trying to compete in today's radio market with outdated analog technology. But we could be wrong. Dead wrong. After all, digital could be just a passing phase. Elvis could really be living in Cincinnati. And WKRP could be the future. Damn.

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