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RADIO'S 75TH CELEBRATION



# RADIO INK



Turn to page 9

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The Radio Picture Company

Vol X, Number 15  
July 24-Aug. 6, 1995

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Issue 14, Volume 3, 1995



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## FEATURES



INTERVIEW

### \$100,000 Mercury Award Winners ▲

On cover (l-r), along with Mercury Award host Dick Clark, are Jeff Watzman, Arthur Bijur, Maresa Wickham, John Leu and Greg Bell who successfully translated a funny yet simple concept for Staples Office Supplies into a highly effective strategy that has boosted Staples visibility and sales, and ... provided this Cliff Freeman & Partners creative team with \$100,000.

## DEPARTMENTS

Publisher's Notes .....	6
People In Ink™ .....	8
Reader Letters .....	10
News .....	12
Million Dollar Club™ .....	13
Case Study .....	18
Forum .....	20
PD Forum .....	26
Movers & Shakers .....	46
Product News .....	47
Events Calendar .....	48
Copy Clips™ .....	50
Sales Promotion Planner .....	54
Grapevine .....	56
Blast From The Past™ .....	58
Advertiser Index .....	58

### SPECIAL REPORT Guide to Radio Networks

40



The network business in Radio is booming, offering myriad choices for stations. We asked the networks to give us an overview of what they've got on their menu.

## COLUMNS

<b>Management</b> .....	17
What makes a great GM great? by Jack M. Rattigan	
<b>Marketing</b> .....	22
Radio is 2 1/2 times more loyal than TV. by Bill Burton	
<b>Sales Commentary</b> .....	24
Is it time to license broadcast sales professionals? by Philip J. LeNoble, Ph.D.	
<b>Programming For Management™</b> .....	28
The ABCs of music software. by Dave Anthony	
<b>New Business Development</b> .....	30
Re-engineering your sales department. by Bob Keith	
<b>Promotion</b> .....	31
There is power in numbers. by John Fellows	
<b>Engineering For Management™</b> .....	32
Boarding the Internet. by Roy Pressman	

**COMING NEXT ISSUE:**  
August 7

• Dr. Laura Schlessinger  
• Translating Audience "Numbers" Into Sales Opportunities

Cover photo by Brian Stanton

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Editorial Offices:  
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Phone (407) 655-8778  
Main FAX (407) 655-6164  
Editorial Dept. FAX (407) 655-6134

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## PUBLISHER'S NOTES

# Deregulation? 50/50



I am torn over the deregulation issue. On one hand, if I were in the position of a CBS, Infinity, ABC, Clear Channel, Evergreen or any of the other mega-companies, I would want complete deregulation and the ability to own as much as I wanted, wherever I wanted. After all, even the biggest Radio companies in America are small businesses. I would not want anything to limit me. Nor should it. No other industry in America (other than the electronic media) is regulated by the number of locations they can own. Why should Radio be any different than retail?

On the other hand ... about 50 (maybe fewer) companies will own all the Radio stations in America. Many stations could end up being owned by foreign media conglomerates like Bertelsmann AG or Murdoch. Just as the big newspaper chains have swallowed up many of the small-town newspapers, huge Radio groups could swallow up the small-town Radio stations. With complete deregulation the small entrepreneur who bootstraps a business will cease to exist. But from the big Radio groups' perspective, why should Radio and television be treated differently than newspapers?

I'm not sure if the issue of deregulation is whether or not it's good for Radio or for the public. I guarantee that overall Radio billing will skyrocket with deregulation, and a strong financial picture will

provide the ability to offer better public service. The real issue is whether we are willing to allow the Radio industry to be controlled by conglomerates. Realistically, small companies won't be able to compete. So where do we go from here?

Radio frequencies are finite. Deregulation is good for business ... but I'm not sure it's good for the Radio business overall. I'm nervous about instantly allowing unlimited ownership anywhere, about allowing foreign ownership, and about allowing companies to dominate more than a certain percentage of the marketplace overnight. Though I'm for the concept of deregulation, I feel its effects on Radio will be both good and bad. Therefore I'd like to see a step-by-step plan with re-evaluation at every step. I think ownership of 50 AMs/50 FM's would temper the frenzy a bit, allowing us to get a feel for total deregulation's effect on our industry while still giving the mega-groups the latitude to grow. It will also have a tendency to keep the fight in the top 150 markets, which are traditionally healthier and more resilient. Then perhaps it should be revisited in five years.

In the meantime, I caution about industry division and the re-creation of the National Radio Broadcasters Association (NRBA). I agree that the NAB is having difficulty serving the differing agendas of television, large-, and small-market broadcasters, however the NAB should be given an opportunity to address the changing needs of broadcasters before dilution of our industry's representation on Capitol Hill occurs. ☐

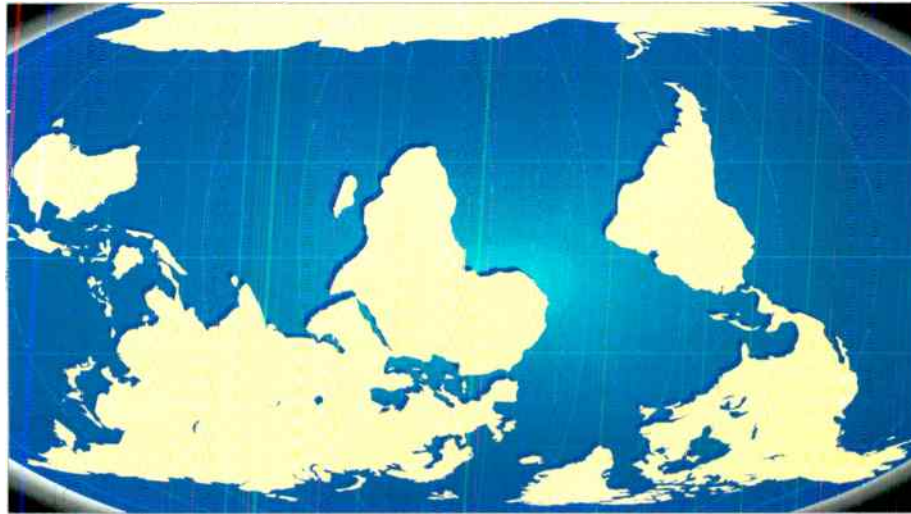
*Eric*

To reach me, write:  
**RADIO INK,**  
B. Eric Rhoads, Publisher  
224 Datura Street • Suite 701  
West Palm Beach, FL 33401  
Phone: (407) 655-8778  
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## COMPUTER CONCEPTS IS TURNING THE WORLD OF RADIO UPSIDE DOWN

LAS VEGAS- Visitors to the 1995 NAB convention were amazed to see no fewer than six new products for radio from Computer Concepts, makers of DCS™, the world's leading hard disk system. For the first time, one company offers proven products for stations of every size — from 100% live major market powerhouses to fully automated local stations — all working together through the DCS architecture. Some of these new products, while new to the US, have been in use for years in international markets... another advantage of Computer Concepts' world-wide scope. With so many products to choose from, Computer Concepts can now custom-tailor a profit-making system for every radio operation.

## COMPUTER CONCEPTS - THE POWER BEHIND THE RADIO REVOLUTION.

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DCS from Computer Concepts has long been the leader in automating commercials and spot insertion for stations of all sizes. But the big news this year is an unprecedented array of new products for every facet of on-air operations, and every kind of radio facility. All are field-proven and backed with the kind of customer service that has been instrumental in the success of Computer Concepts.

As your needs change, so can your DCS-based system. For example, DCS systems can be configured to store music, commercials, jingles and other audio cues either centrally on an audio server or distributed on individual DCS workstations. A new option, Audio Central+ distributed audio, offers both capabilities plus complete fail-safe redundancy.

Another new DCS option developed in response to customer requests allows the system to start playing back material while it is still being recorded. Perfect for delaying network news-on-the-hour for a few seconds or minutes while giving local headlines first.

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## Newsroom keeps you up-to-the-minute.

Radio news can be a profit center with Newsroom™, the complete electronic news operation from Computer Concepts. The key word with Newsroom is *efficiency*. The system automatically takes both text and actualities from wire services, networks and other sources. A news person writes and edits copy on screen, linking sound bites to the copy — playing the wrong "cart" is a thing of the past. Editing of audio actualities is fast and precise. On-screen prompting lets talents read final copy right off the screen. Newsroom is fully integrated with DCS and Maestro and can be added to an installed system at anytime.

## CARTRACK TAKES THE HASSLES OUT OF LIVE RADIO.

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# PEOPLE IN INK™

## Mercurial Moments

Amidst the hubbub of those wacky big winners — Cliff Freeman & Partners — at the 1995 Radio Mercury Awards, tuxedoed dudes and gowned gals partied and posed for the *Radio Ink* flashbulb. 1) Take for example dapper dons (l-r) Gary Fries, Katz's Tom Olson and Stu Olds, and Liberty's Mike Craven. 2) Or the lovely Martha Dale Fritts and husband Eddie. 3) Meanwhile (l-r) WCBS-FM New York's Bill Kehlbeck and Steve Townsend (GSM and LSM, respectively) shared a Kodak moment. 4) And United Stations' Dick Clark and Nick Verbitsky struck a pose while 5) Barnstable's Dave Gingold showed us his backside. 6) Three cheers to the RAB's Judy Carlough for her smashing red dress. Fabulous dahling.

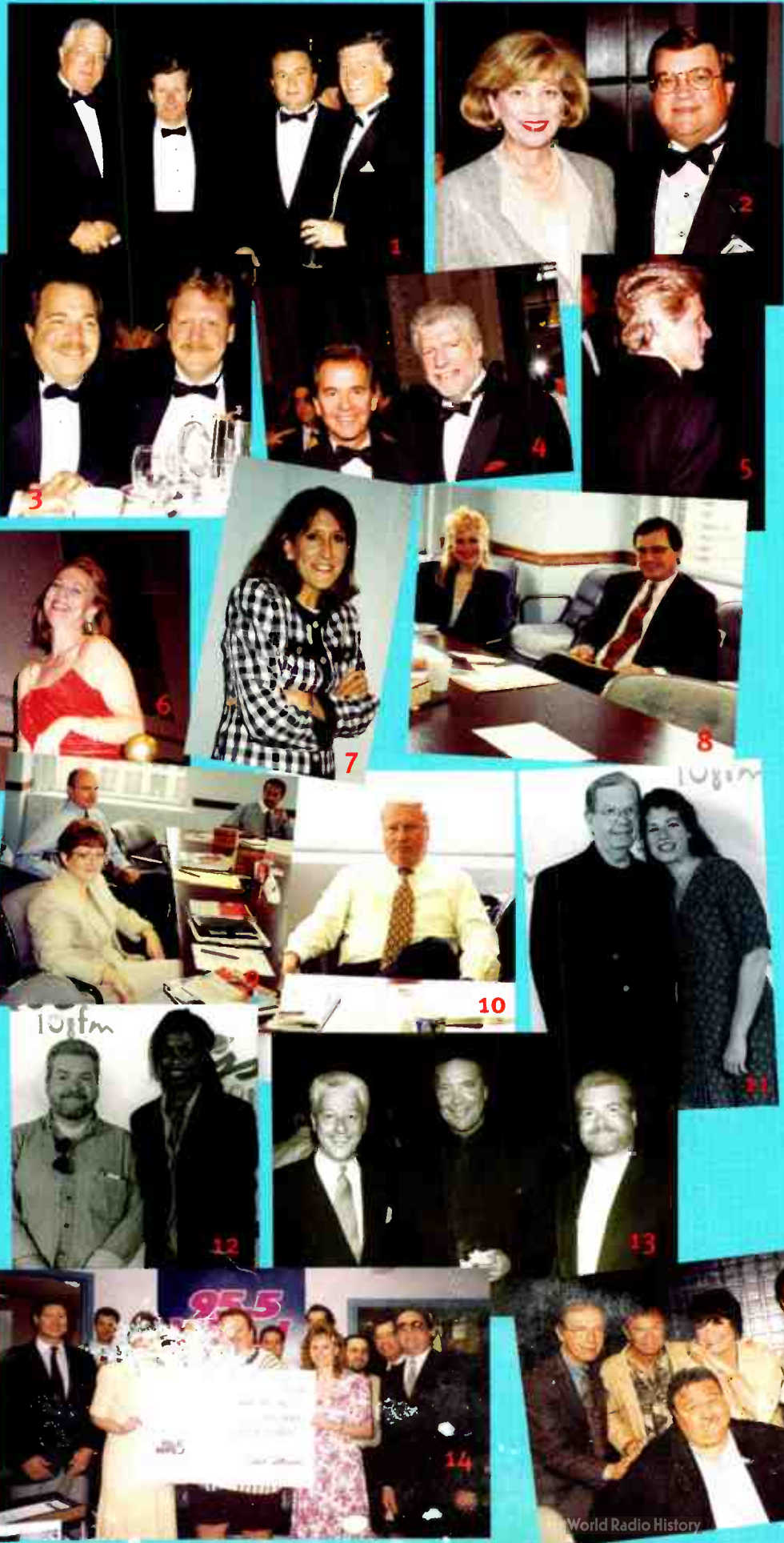
## ANA EH?

For those of you who don't know, the Association of National Advertisers (ANA) recently held a marketing seminar and media strategy. 7) The ANA's Kim Abate gave us a smile as did 8) Wendy's Marilyn Dennis, the ANA's Robert Liodice, and 9) (front to back) Warner Lambert's Roby Wiener, ANA's Phil Shyposh and Ameritech's Derryl Reed — well sorta. 10) And doing his guy-in-a-tie-behind-a-big-desk impression was Marathon Oil Co.'s Link Keehfus.

## Radio's Heart

WXKS-FM Boston's KISS Concert 16 last month was a big success again, raising \$50,000 for charity with acts like 11) Amy Grant, hangin' with KISS' Dale Dorman, 12) Des-REE, with KISS' John Ivey and 13) Mr. Sauve, Tom Jones, with KISS' Matt Mills (!) and Ivey. And over at WPLJ-FM New York, 14) afternoon guy Rocky Allen presented a \$10,000 check to the National Committee to Prevent Child Abuse and Neglect. Money was raised from the sale of Allen's comedy album, "A Piece of the Rock." 15) In an unrelated story, Allen hosted a tribute to TV's "Match Game" at the Ed Sullivan Theater with such luminaries as (l-r) Bernie Koppel ("The Love Boat"), Larry Storch ("F Troop"), Joanne Worley ("Laugh-In"), and Ron Palillo ("Welcome Back Kotter"). You know, "ooh, ooh, ooh."

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## In Search of The Next Great Radio Talent

By David Rimmer

Right now radio programmers are scrambling to discover the 'next Rush' or the 'next Howard.' It's an understandable goal: both have been commercially successful and have helped to restore radio's visibility in a crowded marketplace.

But, while identifying the next great radio personality is a worthy goal, we should embark on that search with great caution. A literal interpretation of finding the next Rush, Howard or whomever is guaranteed to yield very disappointing results.

For some, the next Rush will be a conservative, white male from the midwest who uses rock and roll music for bumpers and is a virtual clone of the man who revolutionized network and local radio. For others, the next Howard will be a host forever pushing the

envelope with outrageous comments and a supporting cast which includes such members as a "Robin Quivers type."

At SW Networks, we recognize that talk radio will continue to prosper only if it continues to evolve; the next icon in radio is likely to have a very different approach than the medium's current stars. Keeping this in mind, we've purposely taken our talk programming in a different direction. Rather than imitating what is already being done successfully by others, we are broadening what radio stations can expect from producers of network talk programming.

Successful talk radio is a host-driven, personality-intensive medium. It requires compelling hosts who have something to say. Callers and guests may make worthwhile contributions,

but listeners tune in to hear a compelling host, not for what Joe from New Jersey or Mary from Maryland may have to offer.

SW Networks' first two programs embody this philosophy. THE MARIO CUOMO SHOW, hosted by the engaging, brilliant and eloquent former three-term Governor of New York State and DERSHOWITZ! with Alan Dershowitz, the controversial Harvard Law School professor and lawyer of last resort for such noted clients as O.J. Simpson, Mike Tyson, and Leona Helmsley, both showcase provocative, compelling personalities with great national visibility.

There's not a programmer in the country who hasn't been approached by talent claiming to be 'the Rush Limbaugh of libertarians' or 'the Howard Stern of veterinarians.' The best programmers recognize that



David Rimmer  
Vice President, Talk Programming

the real key to sustained revenues and genuine success is not to imitate the past, but to invent a new and compelling future. We think that SW's unique take on talk programming is doing exactly that.

---

*For complete details on SW Networks: The Radio Picture Company's programming, our new proprietary digital technology and multi-media on-line opportunities — plus an evaluation of which SW Networks programs or formats might be right for your station, please call SW Networks' Affiliate Marketing Department at 212-833-5400 or fax us at 212-833-4994.*



## READER LETTERS

### A Loyal Friend

I had the rare and special privilege of working with Wolfman Jack in the late '70s and early '80s as GM of his syndication company, **Audio Stimulation**. Later he helped and supported me when I started my own company, **Far West Communications**.



Wolf was a loyal friend, and one of the kindest and most generous people I have ever known. He was also the very best jock I have ever worked with, and he has left a legacy of happiness and fun unmatched by any other air personality.

God will have to work overtime to create another jock of such breathtaking talent and creativity as Wolfman Jack, and I doubt that we will ever see his like again. After we went our separate ways, we always remained good friends, and every Christmas my family would get a call from Wolf, who'd say, "Hey baby ... Merry Christmas ... The Wolfman loves

ya." The feeling is mutual, my friend. God bless you.

**Paul Ward, President**  
**Far West Communications Inc.**  
**La Crescenta, CA**

### Perfect Aim

Thanks for re-printing that column from the *Detroit Free Press* ["Radio Is All Alike Now, All The Time," April 24-May 7]. The writer has hit the nail squarely — even though many in our business don't want to admit it. I salute your courage in running it.

**Steven A. Marx, President**  
**NewCity Associates Inc.**  
**Tampa, FL**

### Absolutely Fabulous

*Radio Ink's* May 25 cover story is one of your best. The Three Musketeers — Finley, McCord & Dille — were F-A-B-U-L-O-U-S! They did a great job of speaking for the entire Radio industry. A very insightful interview.

**Bill Burton, President**  
**Detroit Radio Advertising Group**

### Just a Little Credit Please

I am always distressed when I try to ply my trade and I'm not successful at it. I read on page 13 under the Million Dollar Club in [the June 5-18] issue where the sale of KISN-AM/FM Salt Lake City was attributed solely to broker, **Star Media Group**. I am the broker of record and have been for quite some time for KISN-AM/FM representing the seller. **Star Media Group** and **Paul Leonard** did bring **Trumper Communications** and he represented the buyer. I would like to get partial credit only because I don't crank out releases all the time tooting my own horn.

**Richard W. Chapin, President**  
**Chapin Enterprises**  
**Lincoln, NE**

### Great Column

Great column ["Beware of DBO," June 5-18]. I got hit by DBO in a big way. Now I'm seeing a whole team of analysts.

**Larry Wert, President**  
**WMVP-AM/WLUP-FM**  
**Chicago, IL**

### Dear Mr. Jones

Thank you for reading my article ["Strange Clients: So Who's Calling on the Computer Dating Services?" March 27-April 9]. Like Tom Peters, I strive to get people to think and to question the status quo. If I don't offend someone along the way I'm not really doing my job. I am sorry that the person I offended this time happened to be you.

Your letter to *Radio Ink* [June 5-18] calling my article a "real loser" shows my attempt to be humorous and satirical for two paragraphs missed its mark with you.

The point of the article was to challenge you to consider new, nontraditional income streams and not to advocate body piercing and tattooing as Radio's next big categories of business.

**Chris Lytle, CSP**  
**Seminar Leader**

#### ADDRESS ALL LETTERS TO

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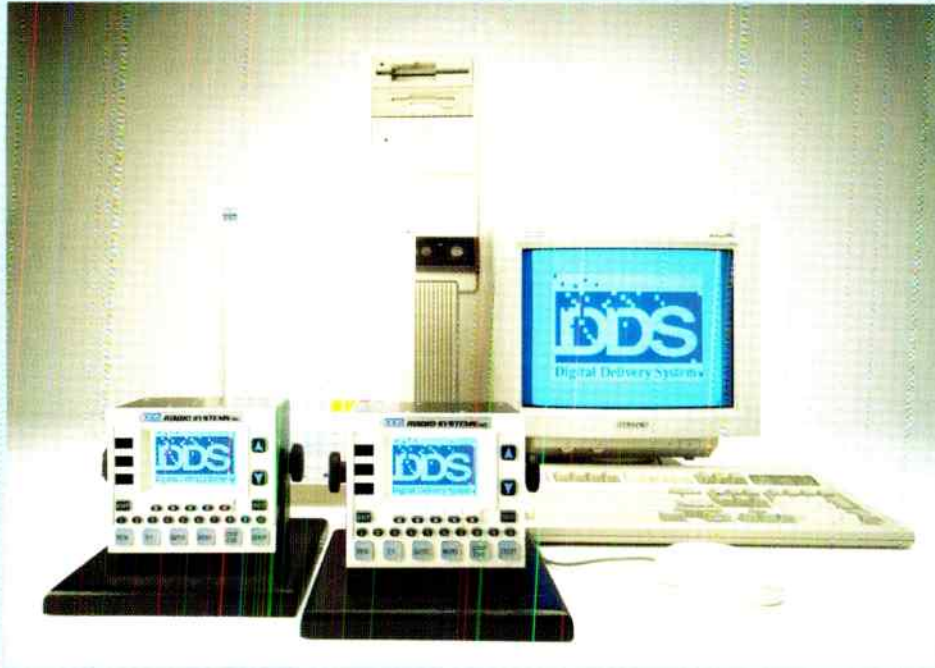
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# Supreme Court Rulings on Affirmative Action What are the Implications for Radio?

by Michael H. Bader

**W**ill the recent Supreme Court rulings on affirmative action cause the FCC to eliminate EEO rules for broadcasters or minority preferences for comparative station applicants? Or will the general governmental pullback in the affirmative action field lead to endless litigation, legislation and regulatory complexities?

There is no clear view at this point because

a) EEO as such has not been decided by the Supreme Court;

b) the FCC has not yet spoken on the EEO issue;

c) President Clinton called for an overall review of racial/gender preference matters four months ago, and so far nothing has occurred;

d) Attorney General Janet Reno started an all-agency review after the Supreme Court actions, and this calls on each agency to review their affirmative action programs to determine whether they meet the Supreme Court's new standards, and

e) the initial congressional whoops of joy (Sen. Bob Dole cheered the Supreme Court decisions this way: "It's one more reason for the federal government to get out of the race preference business") are not as vigorous now. Some Republicans are criticizing the leadership's failure to press ahead on the subject.

Going out on a shaky limb, this Washington telecommunications lawyer does not think that EEO will go away from hiring, but it may disappear from the FCC's licensing activities. Already we've witnessed the latter — racial and gender preferences are scheduled to disappear from the FCC auctions for PCS block C licenses on August 29, 1995. And yes, the FCC is going to be mandated by the Department of Justice to review its racial preferences. But so far, no one has eliminated the Civil Rights Act of 1965 or other acts of Congress which forbid discrimination. I truly expect that no one will.

And what of the FCC's comparative hearing criteria? That subject is in a

shambles right now because of a court decision which said that the FCC's methods of choosing successful applicants where there is a contest is irrational. That was not based just on EEO or minority preferences. As a result, there are no comparative hearings underway for AM, FM or television, and the FCC has not decided how to revise or rationalize its comparative hearing policy.

Again, going out on a very long limb, it is quite likely that the out-and-out racial or gender preference for one applicant over a nonminority applicant is going to disappear. This seems to be precisely the sort of government action which has been devastated in the Supreme Court's main decision of last month.

With those basic thoughts in mind, a Radio station licensee has to ask, "Where do I stand in all of this?"

As for operating the Radio station, staffing it, programming it, arranging for promotions, firing people, entering into training programs, and all of the other aspects covered by EEO in the day-to-day operation, there's not going to be much change. The FCC's equal employment opportunity rule will probably survive, and, remember, all that it mandates is equal opportunity in employment. Such opportunity shall be offered to all qualified persons and there will be no discrimination because of race, color, religion, national origin or sex. No matter how one thinks the FCC decides its cases, and there is some room for question, the FCC insists only on the *opportunity* for hire — not on the hire itself.

**T**hat is difficult for many licensees to swallow after they receive a long-winded FCC opinion saying that while there is no evidence of discrimination, the agency is still going to fine the station \$25,000 for not carrying out its record-keeping procedures. The fact remains, however, that the FCC, through its officials and announcements, constantly says that no one is requiring that anybody be hired just to fill a racial quota. Instead, the quota is one related to the number of opportunities for people

to get the jobs — not the number of people hired.

**T**he FCC has made it plain for some time that an applicant must establish a positive continuing program designed to ensure equal opportunity for employment. Let's underscore that word "opportunity." This in turn calls for a very extensive paper process and employment hiring procedure, all mandated by the FCC. There must be posters within the station, notices must be sent to likely sources of minority and female applicants, and there must be a continuing program of dissemination of information on the availability of jobs, as well as hiring, firing, promotion, training and other aspects of employment. There must be a specific notice on the employment application as to the station's nondiscriminatory practice. Advertisements in media among minorities residing in the working and recruiting area are imperative. Contacts with employees must stress the minority opportunities, and, all-important, the licensee is required to evaluate its employment profile and job turnover against the availability of minorities and women in the recruitment area.

Nowhere in the rule is there a requirement that persons be hired to "beef up the numbers" of minority or female applicants.

None of those procedures, if they are administered with the precision stated in the rule, seem to run afoul of the Supreme Court's decision on affirmative action in the *Colorado Highway Construction* case. There, the Court considered a specific set-aside of a certain amount of contracting opportunity for minorities. Obviously, majorities never had a chance to go after that type of business.

By contrast, the FCC is saying that the Radio licensee must be sure that the program is getting out to all likely sources of minority and female applicants, that the program is working by stimulating minority applicants, and, that the applicants are not then discrimi-

14 ►



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**KKZZ/KELF(FM)**, Oxnard-Ventura, California from **Golden Bear Broadcasting**, Lawrence Patrick, Receiver to **Gold Coast Broadcasting Co.**, Carl Goldman, John Hearne and Gastone Rossilli, Principals, for \$1,200,000.

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nated against because of race, color, religion, gender or national origin. The FCC stopped short of saying that, once all of this is done, anyone must be hired to fill out any quota.

**T**hat is the basis for my conclusion that it is unlikely that the current furor generated by the *Colorado Highway Construction* case will extend over to Radio stations and their employment practices. It is true that the Justice Department might cut them to ribbons, and other cases may come up before the Supreme Court or some other body, or the FCC might conduct a rulemaking to eliminate the existing EEO rule. But all of those results seem unlikely. At least not before or in a political year such as 1996.

The Radio licensee must recall that it made a firm commitment in writing at the time of its last renewal or at the time of applying for a new license or to buy a station as to its agreement with the rule and its undertaking to carry it out. In every public file there is an EEO program for a Radio station. It is true that it is mandated almost to the punctuation by FCC forms, but the fact remains that the licensee undertook to carry it out. That was a basis for the granting of the license. And so for the immediate future that is the declaration that will govern the action of the station licensee. No authority was issued last month by the Supreme Court to drop all of the procedures of contacting local minority organizations, posting on bulletin boards, and otherwise accumulating a body of applicants from the minority and female communities.

Radio license renewals are coming up again in the usual cycle, and the form is identical to what it was the last time. It still calls upon the Radio licensee to

state its EEO program and how it will work and to commit to making the efforts to find applicants from the minority and female communities and once they are found not to discriminate against them.

Turning now to what is going to happen in the field of comparative hearings on the many, many FM applications which remain pending before the Commission in conflict situations, and the lesser number of AM applications, it seems likely that the FCC is going to have to address the impact of the *Colorado Highway Construction* decision of the Supreme Court on its preference for minority applicants. In the *Colorado* case the majority stated time and again that the government's protection is for the individual, not for racial groups or racial classifications. Flat set-asides are clearly out now that the Supreme Court has spoken. If the FCC were to say, for example, that 10 percent of the licenses must be granted to minorities, that would be a lay-down hand for reversal. As it is, the FCC has been saying that all other things being equal and the basic qualifications having been established, it will prefer a minority applicant over a nonminority applicant. This could mean that all licenses would go to minorities. Thus, the flat minority preference seems to be doomed (along with the entire body of FCC precedent on comparative hearings).

**W**hat will eventuate as the policy for determining the winner among a group of applicants for the same frequency is certainly not clear and is not the subject of this article. But it would seem quite clear that a flat-out policy saying that there will be a preference for a minority simply because he or she is a minority, all other things being equal, is going to run into severe judicial scrutiny.

The FCC's EEO practices do contain one potentially illegal feature, especially in renewal applications where it has become clear that the FCC does have a numerical standard — 50 percent of parity — and that may be in danger of rejection. A 50 percent-of-parity rule is a presumption that if a licensee hires a number of minorities proportional to at least 50 percent of the percentage of those minorities in the general work force in the area, everything is fine. That is a terrible oversimplification, and often it does not work that way if the EEO program simply remains static at 50 percent of parity. Nevertheless, that is a numerical standard which could well be suspect when subjected to the current Supreme Court or other judicial bodies.

**W**hat is the immediate action? The Radio licensee is well advised to behave as if nothing has happened to disturb its license obligation to seek out a substantial number of minority and female applicants, and to accord them the utmost consideration and above all to avoid discrimination based on race or color or religion or national origin or gender. Above all, adequate records of performance are imperative.

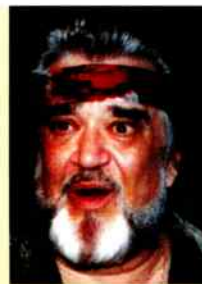
If there is a Radio licensee who wants to be bold and make his or her way to the Supreme Court and perhaps even have his or her name affixed to a judicial pronouncement three to five years from now, the telecommunications bar in Washington would probably be astounded as well as delighted. The cost of doing that is just not worth it, however. Accordingly, the Radio licensee in conducting its day-to-day business must under all circumstances comply with the current FCC rules and policies. The licensee may take some comfort from the Supreme Court's decision last month, but there is no way that that decision can be read as removing the rules refining implementation of the traditional EEO program of all licensees. And as to those parties who are applicants for new stations in comparative hearings, so far the rules haven't changed, but it would not surprise this writer if they did. ☐

*Michael H. Bader is a member of the law firm of Haley Bader & Potts P.L.C. in Arlington, VA, specializing in telecommunications law. He is also a broadcast station owner. He may be reached at 703-841-0606.*

## REMEMBERING WOLFMAN 1938-1995

He was one of the most recognizable voices on the air with a name that was no less forgettable. Robert Weston Smith made a name for himself in the late '50s and '60s as the raspy-voiced wild man Wolfman Jack, spinning the records not often heard and providing an on-air personality that would be imitated for years to come. *Radio Ink* fondly remembers an interview with Wolfman featured in an issue earlier this year on Oldies Radio (March 13-26,

1995) where he made this comment about doing what he enjoyed most, Radio. *"I love doing this stuff, I'll be doing this until ... I'll probably drop dead in front of a microphone. But, if they let me keep going, I gotta keep doing it man."* Wolfman Jack was 57 years old. ☐





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\* Stations in the Top 50 Markets





by Jack M.  
Rattigan

## What Makes A Great GM Great?

### 12 Common Denominators

At the RAB '95 Marketing Leadership Conference my presentation was titled "What Makes A Great Sales Manager Great?" Since then several Radio friends have asked me to expand that theme to "What Makes A Great General Manager Great?" Complying with those suggestions, I began to analyze the characteristics of great managers I know and have had the privilege to work with. I also talked with general managers, program directors, on-air talent, sales managers and others to get their opinions. Not surprisingly, there were many common denominators.

Here are the main characteristics condensed into a dozen. Great GMs ...

#### 12 Common Denominators

1. Have intense loyalty to station and co-workers. They never do anything that would reflect negatively on the station. They are available to give guidance in day-to-day or major challenges. They do not tolerate rumors and office gossip. They keep everyone informed of upcoming activities. They never have a situation where a staff member hears of station plans first from someone outside the station's "family."

2. Love Radio and their station ... and it shows. They attend all station

activities. They show up at remotes, station-sponsored concerts, festivals, parades, etc. In short, they never expect anyone to do something they wouldn't do. They are not too proud to drive the van, help set up the banners, or hand out bumper stickers.

3. Never play favorites with departments or individuals. They provide the best available technical, research and computer equipment. Great managers understand that everyone is essential to the success of the station and proper tools are critical.

4. Know every major advertiser personally and endeavor to have knowledge of every business that advertises on the station. They visit advertisers and send thank-yous or make phone calls to show appreciation for business.

5. Are always aspiring to perfection, staying ahead of the competition in imaginative and innovative marketing, programming, promotion and sales concepts.

6. Believe in ongoing training for the entire staff. They send programmers, business managers, promotion people and engineers as well as salespeople to seminars encouraging all to take advanced courses, plus the station maintains an ongoing in-house training program.

7. Are rate leaders and are constantly promoting the value of Radio. They are not satisfied just offering rates and price. They drive the market in raising the unit rate and diminishing the perception of cost per point.

8. Have fun and conduct fun contests that the entire staff takes part in. They hold occasional office pizza parties, family picnics, birthday parties, etc. When there are great ratings or a sensational sales month, everyone is congratulated and shares in the rewards. Great managers constantly let everyone know that they play a part in victory.

9. Never play God but are "one of the gang" without ever losing the respect of the staff. They never forget that once they were the "new kid on the job."

10. Lead by example. They show a commitment to work that sets a standard for everyone. The staff realizes that the manager believes in the station and its objectives. Great managers are involved in civic and charitable activities in addition to playing a significant role in local, state and national broadcast organizations. They expect their staff members to be similarly involved.

11. Make the station a great place to work. As a result there is little turnover and they never have any problem getting good people to join the staff because everyone knows "it's the best place in town."

12. Pay bills on time and insist clients do the same. They establish a fair income for all and furnish a favorable working atmosphere with the opportunity for advancement.

In short, a great general manager is a people person who understands and appreciates the staff, the listeners, the advertisers and people in the community. Do great managers with these attributes exist or is this list a "dream list?" They really do exist in virtually every Radio market, big cities and small towns. It is no secret that they are successful and highly respected. Hopefully, you know a few. Even better, hopefully you are one.

Jack M. Rattigan, CRMC, president of Rattigan Radio Services, Portsmouth, VA, is a station consultant, motivational speaker and conducts "in station" and association seminars. He may be reached at 804-484-3017.

#### QUICKREAD™

A great GM ...

- is intensely loyal to the station and staff.
- never plays favorites with departments or individuals.
- promotes the value of Radio rather than rates and low price.
- never plays God but is "one of the gang" without losing the staff's respect.

## CASE STUDY



Dwight Case

# Your PD and SM each give you an ultimatum — if one stays the other goes. What do you do?



John Hiatt, VP/GM • KKRW-FM • Houston, TX

If our PD and SM came into my office using ultimatums and threatening to quit their jobs, my initial reaction would be to strongly recommend to both parties that they make a concerted effort to behave like adults; and, that they accept their responsibility to make a conscientious effort to produce a mutually agreeable compromise. To allow tempers to settle, it would be in everyone's best interest to postpone their meeting for at least 24 hours before attempting to address the problems. The prime directive for their negotiations should be for each person to employ a high degree of empathy as they work on a solution. Only after giving the department heads ample opportunity to resolve the problem on their own I would intervene and attempt to arbitrate. At the point where impartial intervention is deemed necessary, I would meet with both employees separately to hear their individual complaints; then, we would sit together in an emotionally controlled environment to discuss the controversy. In the event that arbitration fails to provide a compromise, I would make a final judgement on the matter. At that juncture, the department heads would have the option to amicably comply with my decision, or to receive my assistance in packing their personal belongings. ☒



Michael O'Shea, President • KJR-AM/KJR-FM/KUBE-FM • Seattle, WA

I wouldn't give up either without a fight. I would first try to take "personality clash" out of the equation. In other words, if necessary, people can effectively work together without being the best of friends. I would spend time with them, individually and collectively, to make sure the "personality" issue was set aside. Or, at least, identified. That being dealt with, it leaves only issues of job structures, communication, professional respect and/or support. I would then attempt to deal head-on with each of those elements. For instance, if one of these department heads felt they didn't have my ear or support or that their frustration was rooted in a lack of clear communication from the other, then we would have some live ammunition with which to deal. I've always felt that it's inevitable and even proper to have some level of sales/programming conflict. After all, the very essence of each department is in virtual direct opposition of the other. I would attempt to coach each individual on the frustrations inherent with the job itself, then offer/attempt to be the resident arbitrator. Failing that, at some point I would have to "put on the robes" and do what it is that I get paid for — make a hard call to benefit the shareholders and employee group. ☒

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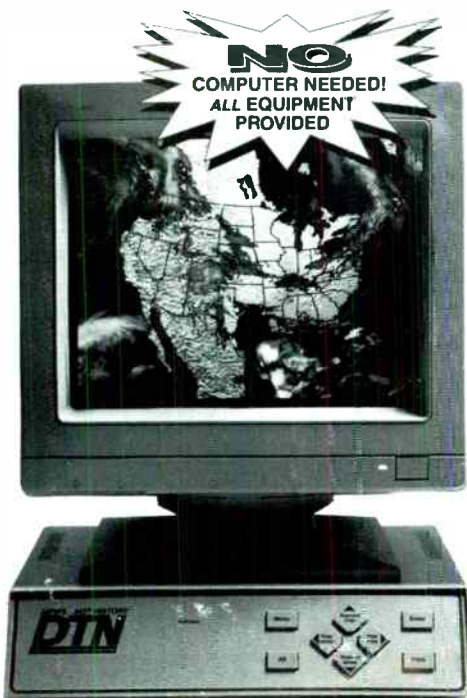
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World Radio History

# What changes would you like to see in the NAB conventions, if any, and where would you like to see them held?



**Steven M. Ray, VP • Programming & Operations • Continental Radio Networks • Los Angeles, CA**

The NAB has been criticized in the past for not being responsive to the needs of Radio, especially at the last Las Vegas (spring) show, and L.A. (fall) show, where Radio was relegated to areas away from the main convention floor and the location of seminar rooms drastically reduced the flow of traffic in the exhibit areas. The program suppliers, equipment manufacturers and service providers understand that Radio has always been a separate but equally important medium, but the latest advances have been in telecommunications, cable and digital video production. The criticism that the NAB treats Radio like a step-child has to be dealt with, as we enter into our own techno-glorious discovery of real-time satellite programming, Radio on the Internet, a refinement of digital audio, and the world market possibilities of Radio's creative efforts. The rotation of convention city sites should be limited to places that can provide centralized exhibition, seminar, hospitality suite and hotel facilities that can be better flow-charted to benefit both exhibitors and attendees. Don't be attracted by site price; the return will come when you find a multi-use facility in a friendly city that doesn't have to drop its prices as an enticement. ☺

**Gary Cox, GSM • KSNE-FM • Las Vegas, NV**

The perception of the NAB spring convention has always been that of a technical gathering even though the past couple of years, more sales and management seminars have been included. I'd like to see this trend expand with more Radio specific seminars and roundtable discussion on the issues we in Radio face on a daily basis. More "how to's" on new business, vendor and co-op selling, how to get away from CPP selling. How about more discussions on the traits of successful duopolies, triopolies and beyond. What better place to address these issues than at an international gathering.



As you might expect, I believe the location to be perfect. Las Vegas is like no other city in America ... bright lights, entertainment, great weather and more than enough hotel rooms ... by the 1996 convention another 8,000 rooms will be available. And of course, those of us lucky enough to live here won't have to leave home to enjoy it. ☺



**Don Peterson, GM • KHM-FM • Houston, TX**

The spring NAB convention in Las Vegas should remain in Las Vegas forever. With its flashy lights, star-studded strip and close proximity to L.A., it is the perfect city for the television and cable industry. As a Radio broadcaster attending the Vegas show, you have a distinct feeling of being a fish out of water. At least 90 percent or more of the exhibit floor is television related. As can be expected, the television vendors don't even like to see a color-coded Radio name tag, they know they can't sell those \$250,000 television cameras to us. The main reason the NAB started the fall convention was to separate the Radio and television industries. And now we are again back to a combined show in the fall. Last fall in L.A., I once again felt like a second-class citizen. Please ... a Radio only show. No TV, no cable, no TV news directors. With record revenue growth in our industry and an exciting future we deserve our own convention without the gloomy faces of the television broadcasters whining about cable, and the cable industry complaining about the phone company taking over. ☺

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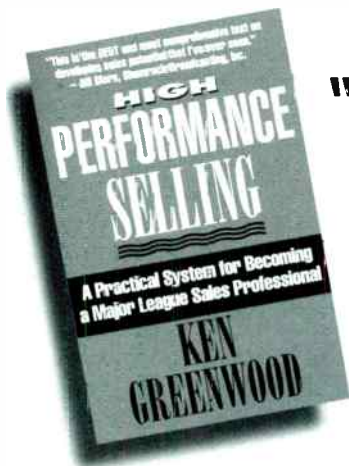
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by Bill Burton

# Reinhard's Revelation

## Radio is 2 1/2x More Loyal Than TV

**K**eith Reinhard is not only a classy gentleman, but a giant in the advertising industry. He is chairman/CEO of DDB Needham Worldwide, fifth largest agency in the nation and sixth largest in the world. He was also the presenter of this year's \$100,000 first prize Mercury Award.

### Keith Loves Radio

Keith did the following for the Detroit Radio Advertising Group's "Creative Get Me Radio Presentation"; only wish you could hear the audio version because the passion in his voice makes the following far more vivid. Keith says:

"We love Radio at our agency. In fact, we are one of the heaviest users of Radio among U.S. advertising agencies and we use it just as extensively in our major overseas markets. We like Radio for all of its well-known targeting and frequency characteristics, but also for a couple of other reasons.

"First of all, loyalty. Even though the listener/viewer has about the same

number of choices on Radio as television, Radio listeners are roughly two-and-a-half times more loyal. This loyalty characteristic is important, not only

because we have a better chance of reaching the same listener again and

again, but also because our studies show that audiences loyal to a particular media vehicle are much more receptive to advertising messages carried by that vehicle.

"Secondly, as a creative man, I like the fact that we can paint more accurate pictures on Radio instead of asking viewers to identify with a 'typical family at a typical table' as portrayed in a television commercial. For example, we can call up the precise images of a million different families, at a million different tables by saying in a Radio commercial, 'Tonight, as your family sits down to dinner,' and so on. At that moment, each listener pictures his or her own family, whatever its makeup may be at his or her own dinner table, just as you are picturing your family at your dinner table right now.

"The power of Radio is enormous and we will continue to endorse its special strengths to all our clients and prospects."

### The Loyalty Factor

When you listen to what Keith has to say, it's obvious he understands that marketing effectiveness depends on reaching the same listener again and again. Unfortunately, most Radio planners/buyers are still too willing to sacrifice frequency in order to build reach ... but as we move deeper and deeper into this era of niche marketing, the battles will be won by those who target more narrowly, tailor their messages, and achieve repeat impressions and multiple contacts.

Perhaps some of you can develop a formula utilizing Reinhard's 2 1/2 times loyalty factor to make a more realistic cost-per-point evaluation. The research on the loyalty factor was done by DDB Needham.

## QUICKREAD™

DDB Needham Chairman/CEO Keith Reinhard says ...

- "We like Radio for all of its well-known targeting and frequency characteristics, but also for a couple of other reasons. First of all, loyalty.
- "Even though the listener/viewer has about the same number of choices on Radio as television, Radio listeners are roughly two-and-a-half times more loyal.
- "This loyalty characteristic is important, not only because we have a better chance of reaching the same listener again and again, but also because our studies show that audiences loyal to a particular media vehicle are much more receptive to advertising messages carried by that vehicle."

If nothing else, introducing Reinhard's loyalty factor opens the door and gets past just the numbers, allowing you to review the definable difference of your stations' personalities, success stories, results, etc.

In my opinion, Radio is enormously underrated so hopefully the loyalty factor can expand the numbers.

My primary purpose of sharing Keith's good words with you is to expand your creative thinking on how we can better position the great mobile medium — Radio.

Sell creatively and sell with passion: "You take the passion out of buying and selling, there isn't much left."

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



Keith Reinhard



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by Philip J.  
LeNoble, Ph.D.

# Licensed to Sell

## It's Time

As we enter the 21st century, the influences and responses to training of mass communication professionals in media marketing and advertising pose an interesting question: Should television and Radio reps become certified and licensed?

### Some Background

The nonmedia sales industry already has, through the Sales and Marketing Executives International, a designation of the Certified Sales Executive (CSE) and the Certified Professional Salesperson (SCPS). These designations are attained through rigorous study, a sales competency examination, a code of conduct, a hardy fee and re-certification through continuous updating. The result? A group of sales professionals who have met certain standards and agree to conduct their job ethically.

Sales certification and, even more-so, licensure, manifests a culture of quality, relationship marketing, strategic alliances between buyer and seller, an opportunity for partnering and a future of trust-based selling. In every state in the union, insurance, securities, and real estate salespeople have to be certified, licensed and registered; even those who sell cars have to be licensed. They all must pass competency examinations, prove they are knowledgeable in their field and must be under constant scrutiny and constantly exercise due diligence. In addition, the states that issue such licenses enjoy millions of dollars in revenue as a result. Why do the real estate, insurance and securities industry's salespeople have to be certified and licensed? Because they deal with so much of the public's money, and place their clients at risk.

So are professional media salespeople

any different? Don't they place the client at risk when they sell them a thousands-of-dollars-or-more schedule? Doesn't the AE without any previous knowledge of how media works or very little training other than "how to sell" or negotiate place the local-direct client at risk? Many of the Radio industry's salespeople are poorly trained. You wonder if managers know how to train or even want to train. Don't most of these managers spend their time at the agency level conducting transactional business, learning little or nothing about local-direct business activities? If they have never been formally trained, how can we expect their salespeople to be trained? And how many stations actually have "training" in the budget? What continuous training do we, as an industry, provide the career professional? Certainly nothing as formal or rigorous as that provided securities, real estate and insurance professionals. So who protects the media client? And when the media client's campaign fails, who do they blame?

### Call to Action

Clients want to deal with someone they can trust, someone who knows and cares about their business; not one who has just dropped in to shove another two-week schedule down their throat just to make this month's budget. The concerns we, as an industry, have — product knowledge, ethics, customer service and basic selling skills — are beginning to manifest the move toward certification and licensure. The RAB has taken a first step with its Certified Radio Marketing Consultant (CRMC) designation among others, for which I have great respect. But this only scratches the surface. There must be more to it than passing a test. As an

industry we owe it to our employees and to the public we serve, to provide professional standards which will show that broadcast sales should be respected and that broadcast salespeople are a reliable and ethical group with whom to conduct business. As such, certification and licensure are manifest.

Clients tell us one of their biggest problems with most stations is turnover. Oftentimes a client will get three reps in one year from the same station. Therefore, it is time to certify and license media sales representatives based on their proving they are committed to sales for the long term. They must demonstrate their sales proficiency, excellence and commitment through more formalized education, sales experience and continuing education.

Broadcast professionals should be required to take continuous courses that will strengthen their communication skills and actual selling techniques as well as teach them retailing, merchandise management, the finance of retail accounting, strategic marketing, competitive positioning, the principles and practices of advertising and sales promotions and psycholinguistics (how language affects behavior) as well as interpersonal and organizational communication.

The harder these standards, the more broadcast salespeople will get from their prospects and clients. As one client said: "There are so many sleazebags in Radio today, and they all come in with the same pitch and package. It would be great to know who the moral people are." Certification and licensure will help local-direct clients and prospects identify the "moral" people. Doesn't it make sense to mobilize

33 ►



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-Rick Jackle, WRMN/WJKL, Elgin, IL

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Circle Reader Service #119  
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# What value do you see in having your station on the Internet?



**Steve Blatter • WRGX-FM • Westchester County, NY**

The Internet is becoming an increasingly valuable tool. Its most important benefits for our station are: 1) Communication method. E-mail provides us with a simple and fast way to communicate with our audience. Each day we receive more e-mail messages than faxes or hand-mailed letters. 2) Promotional opportunity. We use the World Wide Web to provide net surfers with an on-line magazine. The "X-107 Cyber Beach™" is updated daily and includes music news, area concert information, station info and more. 3) Image enhancement. The Internet is perceived as "cool" by our target audience. The typical e-mail messages we receive mention how neat people think it is that X-107 personally responds to their e-mail messages and that we have our own Web page. 4) Advertising potential. We're currently developing a plan to sell advertising space on the "X-107 Cyber Beach.™" Advertisers who already have their own Web page can utilize X-107's Web page to easily attract potential customers to their page. [www.x107.com](http://www.x107.com)

**Tony Thomas • KMPS-AM/FM • Seattle, WA**

We use our presence on the World Wide Web to market and maintain our position as an industry technological leader, and to experiment with our listeners as to what they would like from us. We bundle the Internet into our integrated marketing program, using our Web site to: sign up members for our KMPS Loyal Listener Club, get e-mail, provide information about KMPS staff and events, reproduce a lot of information from our monthly KMPS magazine and yes, tie in some advertisers on-line. With our parent company, EZ Communications, we are expanding our Internet activities by becoming a local Internet service provider and looking at how we can utilize technologies like RBDS in conjunction with computers to create potential new revenue streams. It's been said the Internet is a "solution looking for a problem." One limitation, Radio has the reach of the transmitter. Can local Radio stations like KMPS use the Internet to extend into new markets that defy conventional geographic boundaries? The search has begun and the answer is evolving at a rapid pace. <http://www.fine.com/KMPS/>



**Nancy Zintak • WGST-AM/FM • Atlanta, GA**

The day they came for my IBM Selectric was the day I realized I would have to give in and ask. "What in the world is a World Wide Web?" As I lay weeping with nothing but a typewriter ribbon to hold onto, the value of the Internet was explained to me and, I was sold. Imagine being able to change your billboard in minutes and at no cost? Imagine being able to communicate with hundreds of new listeners at their convenience? Imagine your SM's face when you tell him his client's message will be read by hundreds of consumers? We recently went on-line on a local computer bulletin board, and in just three months we logged over 10,000 "hits" (phone calls). Our Web page debuts by August. We run contests on our local area network, and we offer coupons as added value to our clients. Our talk show hosts "talk" to people on the Internet — even our producers spar with listeners. We have a listener complaint forum, a "graffiti wall" and trivia contests. We tell our "surfers" how their congressman voted, the score of the game and the lottery numbers. <http://www.southeast.org/wgst>

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by Dave Anthony

## It's in the Program The ABCs of Music Software

**Y**ou're a general manager. You're an owner. You know revenue streams, collection rates, P&L statements, power ratios and the cost of the last station party but you have no clue as to how the music gets scheduled, right? No problem. All you really need to know are a few key points (unless you have a driving desire to sweep those quarter hours yourself).

Regardless of which music software package you use, there are several important things that can be accomplished when your program or music director sits in front of that colorful screen. Here's a quick list.

### Rotating Right

1) You want the music to rotate right. This is one of the most basic rules, yet at many stations the same songs come up at the same time day after day. This control must be defined (by you) in your software. If you don't switch it ON, it won't prevent this nasty repetition from occurring.

2) Good daypart coverage. Wouldn't it be swell if a song would automatically air in several different dayparts before it ever repeated in the first one? Good music schedulers do this easily.

3) Distance between plays of the same song. It would be nice to know that some controls were available to keep the same song from repeating within a certain amount of time. This is easily done by defining what your minimum amount of separation should be for any and all categories.

4) Preventing songs from playing in specific dayparts. Another easy one. Do you want to keep Van Halen's current song out of morning drive? Tell the computer and you'll never wake up to it.

5) Preventing songs from being scheduled back-to-back from the same CD. If you play music from CDs, it might be a good idea to check your software first to make sure it's not scheduling two songs in a row from the same CD. Unless your operator and equipment are lightning fast (or unless you don't mind a few seconds of dead air), activate this nifty feature.

### Out of Ruts

6) Staying out of musical ruts. Don't you just hate it when five slow songs air consecutively ... and you're trying to be a Hot AC? Create different codes for specific types of songs. "R" could stand for "rocker" and be applied to all songs that have a rock edge. Likewise, "M" might stand for "modern" (or "Motown" if you're in a '60s groove) and permit only the quantity of those types of tunes you've coded from appearing in any hour. Don't forget codes for wimpy songs, live recordings, remakes, reggae, instrumentals, polkas, or whatever you're concerned about.


7) Keeping Phil Collins in check. Phil's a talented guy but let's not get overrun. By defining how many hours and minutes you want between plays of his songs, you quickly eliminate accidental Phil invasions (or any other artist invasions).

8) Artist separation, part two. But wait, how can you keep ol' Phil from playing too close to a Genesis song? (Or Steve Perry too close to a Journey song? etc.) A computer knows what songs Phil is on, when it sees that "Phil Collins" has been typed in as the artist. (Misspell it, by the way, and the computer will treat it as a different artist!) Better software packages allow you to identify Genesis as another form of Phil and it'll keep those songs distanced.

### QUICKREAD™

- **Regardless of which music software package you use, there are several important things that can be accomplished when your program or music director sits in front of that colorful screen.**
- **You can program distance between plays of the same song, for any and all categories.**
- **You can prevent songs from being scheduled back-to-back from the same CD.**
- **You can keep Phil Collins (or any other artist) in check by defining how many hours and minutes you want between plays of his songs.**
- **Tempo. What ratio between fast and slow songs do you want to maintain? This is "customizable." Set it and forget it. Same thing can be accomplished for moods, styles, musical eras and a lot more.**

9) Tempo. What ratio between fast and slow songs do you want to maintain? This is "customizable." Set it and forget it. Same thing can be accomplished for moods, styles, musical eras and a lot more.

10) Artist information. Want your air personalities to sound more passionate about the music? You have a choice: endlessly buy and replace dog-eared music trivia books, or enter fascinating factoids and tidbits into the music software itself and ... voila ... it'll print it out next to the appropriate songs on the music log. Really, the best solution to music scheduling problems is hiring a program or music director who knows computer software well (or training the people you now have). 

*Dave Anthony is director of FM programming for Prism Radio Partners in Jacksonville, FL. He may be reached at 904-693-5235.*



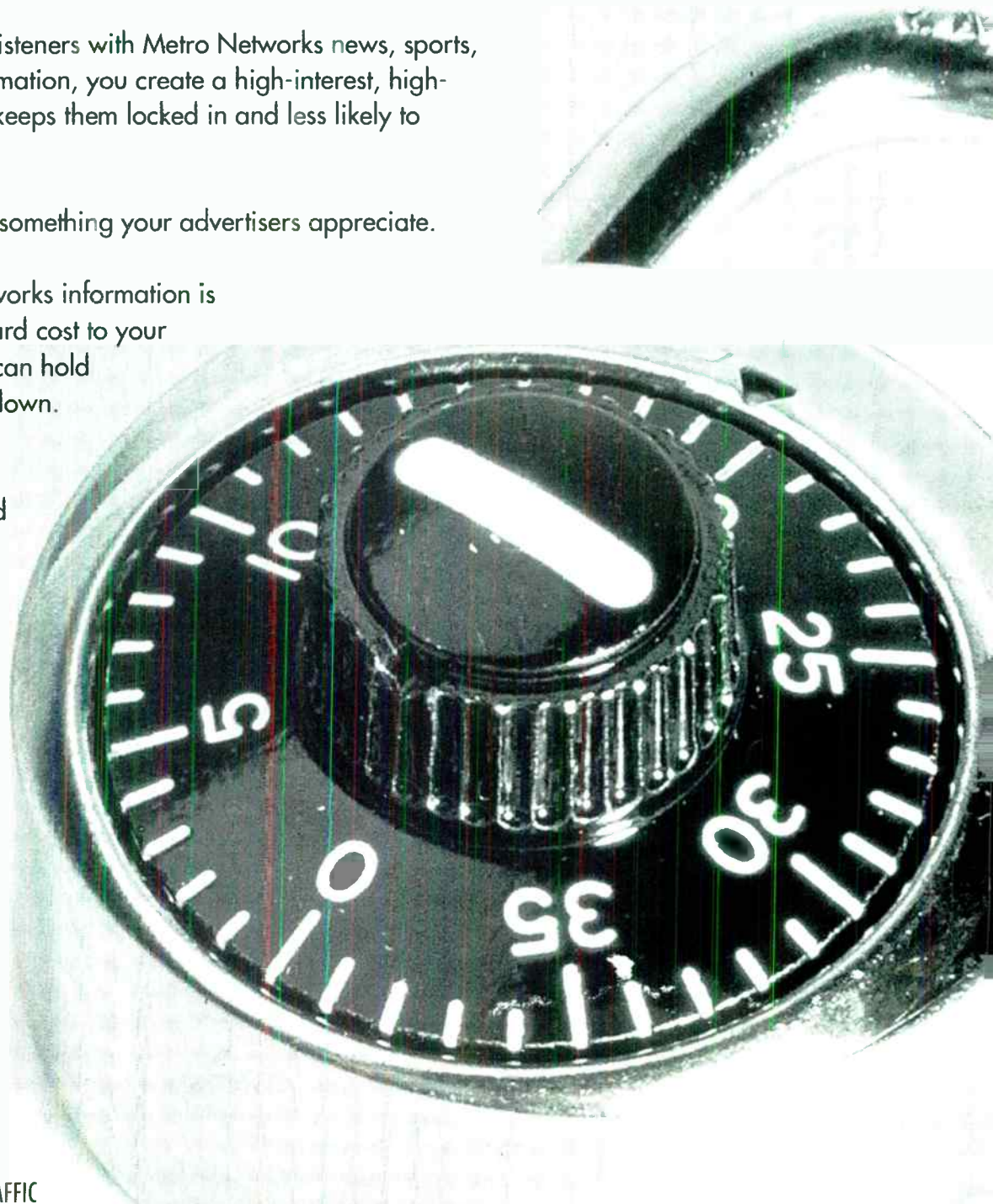
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by Bob Keith

# Re-engineering Your Sales Department

## Let Me Show You 10 Ways

**R**e-engineering is more than just the latest fad of management gurus. It is the process of creating profitable change to your organization. The key word here is change. The market for Radio has changed. Myriad pressures — commoditization, competition, duopoly, and changing revenue streams — have combined to make re-engineering an idea whose time has come for Radio sales.

### More Than Spots

Re-engineering your sales department begins with the question, "If it (sales department) didn't exist, how would I go about creating it?" No doubt you would create a department that is more in tune with today's changing revenue streams and more responsive to the needs of your clients. Change without direction is pointless. Like the old saying, "if you don't know where you're going, any road will get you there," you must have a clear sense of direction and purpose. Your directive should read, "to be a market leader in marketing and communications services" — not just sell spots.

The reason so many stations sell out without making budgets can be tied to the fact that many sales managers define their business as selling spots instead of marketing services. Sales managers who are focused on spots instead of markets and services tend to underperform against potential market revenues. Recently on a plane, I sat next to a marketing executive of Southwest Airlines. He told me a story about an agency who had pitched them to be part of a major campaign involving a car company. The airline declined even though it would have given them substantial amounts of free expo-

sure. The reason? Southwest defines themselves as being in the transportation business, not just the airline business. Therefore, cars are competitors.

Radio stations should compete, not with other media, but with other advertising and promotion agencies. The goal is to perform well enough to compete in the profitable worlds of point of purchase, print, promotion, event marketing, etc. The goal is to control these expenditures from the start. It's difficult to sell these types of programs with the same resources used to sell spots. It's like trying to win the pole vault at the Olympics using a bamboo pole. It won't work. Hence the need for re-engineering.

### 10 Ways

Here are 10 simple ways to begin the process of re-engineering your sales department from a top-line and a bottom-line perspective. These are no more than idea starters for you to use in examining the ways, both big and small, that you run your sales department for profitability.

1) Recruit a salesperson from the packaged foods industry to lead your efforts in selling vendor programs.

2) Plan with programming to create and execute events that would result in nonspot revenue.

3) Pay salespeople commission based on the profitability of each sale. Reduce turnover by structuring compensation to tenure at station.

4) Reduce or eliminate the amount of nonsales activities performed by salespeople by hiring sales interns.

5) Use expense accounts to pay for cellular phone service and pagers instead of lunches and golf outings.

6) Create sales incentive programs

### QUICKREAD™

- Myriad pressures — commoditization, competition, duopoly, and changing revenue streams — have combined to make re-engineering an idea whose time has come for Radio sales.
- Re-engineering your sales department begins with the question, "If it (sales department) didn't exist, how would I go about creating it?"
- The reason so many stations sell out without making budgets can be tied to the fact that many sales managers define their business as selling spots instead of marketing services.
- Radio stations should compete, not with other media, but with other advertising and promotion agencies.


with laptops, cellular phones, or other tools of business as prizes instead of trips to tropical islands.

7) Restructure account lists. Salespeople should have fewer accounts, but more contacts.

8) Re-invest revenues in training so your staff can sell solutions to sales and marketing problems, not just spots.

9) Hire a copywriter to write copy. Build the cost into spot rates.

10) Change the titles of your salespeople from account executives to business development specialists.

Change is always uncomfortable at first. However, we look back on change and call it progress. Now might be a good time to make real and quantifiable improvements to your sales department.  Bob Keith is president of Keith Vendor Concepts, a sales and marketing firm specializing in new business development. He may be reached at 415-922-7275.





by John Fellows

# There is Power in Numbers

## ... And I Don't Mean Ratings

Say the word "numbers" to Radio people and we automatically think ratings. But the numbers power we'll talk about here is not statistics but rather the power of collaboration with your industry peers — yes, even your competitors.

Imagine for a moment the impact a local advertiser could achieve if they ran a solid ad schedule in every media outlet in your market — Radio, TV, newspaper, magazine, direct mail, interactive, etc. In short order they would be the busiest, most talked about advertiser around.

By joining with your marketing and advertising industry peers to promote an event you can achieve the same result.

How can you produce this event in your market and, perhaps more important, why should you?

The answer to why is three-fold. For attendees it's an excellent opportunity to gain expertise and perspective from out-of-market experts, and one-stop window-shopping for a wide range of local media. For exhibitors it's an opportunity to earn more business, to put their best foot

forward, making contact with otherwise untouchable prospects and solidifying ties with existing clients. For the media and marketing community at large it's a rare high-profile opportunity to "give something back" — to deliver a valuable service to marketing decision makers.

### Pulling It Off

Here's a few pointers for pulling it off:

1. Remember, this is a big event with a ton of details. You may want to contract with an event manager to do it right. Even a dedicated committee will be tested to the limit.

2. Tie in your Chamber of Commerce and Ad Club as sponsors/endorsers. Give them a piece of the proceeds in exchange for promotion and volunteer support.

3. Solicit corporate sponsors. Good choices are nonmedia businesses that provide products or services to growing businesses, e.g. insurance, banking, personnel, computers, office machines, even business attire.

### QUICKREAD™

- By joining with your marketing and advertising industry peers to promote an event, you can achieve the most talked about, best attended business-to-business trade show in your state.
- For attendees it's an excellent opportunity to gain expertise and perspective from out-of-market experts, and one-stop window-shopping for a wide range of local media.
- For exhibitors it's an opportunity to earn more business, to put their best foot forward, making contact with otherwise untouchable prospects and solidifying ties with existing clients.
- For the media and marketing community at large it's a rare high-profile opportunity to "give something back."

4. Set aside a portion of the proceeds for a cause, e.g. college communication scholarships.

5. Promote like crazy. Every media exhibitor should contribute. Design ads for everyone to run that can be identified by each medium with their name and

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Circle Reader Service #123



by Roy Pressman

## Surf's Up It's Time to Board the Net

Another hot buzzword for the '90s is the Internet ... you hear people talking about it all the time: "I was surfing the net last night ..." The Internet is rapidly becoming a viable communication system just like telephones, newspapers, Radio and TV. So why is the Internet important to you? Producing a magazine or a newsletter for your listeners is a powerful way to reinforce your station's call letters and image. Unfortunately, producing these magazines and newsletters is usually time-consuming and expensive. The Internet takes the listener magazine concept a giant step further, giving you the ability to relate to your listeners in a new and unique way.

### What is the Internet?

The Internet is a system of interconnected computer networks that links millions of computers together worldwide. In plain language, it's just a bunch of computers all hooked together that can easily share an incredible amount of information. The Internet is growing at an amazing rate, with hundreds of thou-

sands of users added every month; many of them are your listeners.

It's extremely easy to get access to the Internet. There are many different access providers all over the country. In addition, Prodigy, CompuServe and America Online offer Internet access. Internet providers offer access for approximately \$25 per month, typically unlimited. Prodigy, America Online and CompuServe have their own package deals for accessing the net.

### Accessing the Net

The recommended computer configuration is a 486 computer, 8 mb of memory, Windows™ software, a sound card and a 28.8 k modem (some providers only have 14.4 k access at this time). Modems have come way down in price over the last year, but don't skimp; sending graphic/pictures over the net can take time, so the faster the modem, the better. You'll also need Internet access software, which will be furnished by your Internet provider.

The best way to find out what the

### QUICKREAD™

- The Internet is growing at an amazing rate, with hundreds of thousands of users added every month; many of them are your listeners.
- The most exciting thing about the Internet is the ability to create your own interactive "listener magazine," commonly called a home page.
- You can incorporate things like e-mail, station playlists/weekly program listings and pictures of air personalities onto your home page.
- Up and coming is the Internet telephone which will allow listeners to talk directly to your on-air personalities.

Internet can do for your station is to get on it. There are hundreds of stations already on the net and they're doing some incredible things. Surf's up, check it out.

### Getting Your "Home Page"

The most exciting thing about the Internet is the ability to create your own

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Circle Reader Service #124



## SALES COMMENTARY

◀ 24

this effort? I believe now is the time. For anyone who's interested in supporting licensure, please send a note to Executive Decision Systems at 6421 West Weaver Drive, Littleton, CO, 80123-3815.  Dr. Philip J. LeNoble is chairman of Executive Decision Systems Inc., a local-direct sales training company in Littleton, CO, and publisher of Retail InSights. He may be reached at 303-795-9090.

## PROMOTION

◀ 31

booth number. Use your imagination for ways to spread the word — invoice stuffers, meeting table tents, sales rep handouts, etc.


6. Get out-of-market workshop speakers. This avoids conflict of interest and adds credibility ... if they're carrying a suitcase, they must be an expert (treat them as royalty and they'll be delighted. e.g. limo from airport, meals, accommodations, welcome gift pack).

7. Make it informative, entertaining, and fun, e.g. tote bag with show directory and paid-for-insertion goodies/flyers for attendees; roaming entertainers — magicians, comics, boutonnieres and printed name tags for exhibitors.

8. Register all attendees. Compile a computer database. Distribute promptly to all exhibitors for fast follow-up on prospects.

9. Include exhibiting tips and articles in your pre-show exhibitor packet. e.g. *Exhibit Marketing Magazine*.

And there's a lot more that could be on this tip list.

What's in it for you? With all media exhibitors contributing equal amounts of promotional inventory you create attendance greater than any one of you could on your own. 

John Fellows, "Mr. Radio," is president of Giraffe Marketing, Inc. offering sales training and advertiser workshops for groups and associations. He may be reached at 800-587-5756.

## ENGINEERING

◀ 32

interactive "listener magazine," commonly called a home page. Because there's no printing involved and changes can be made daily, there's no limit to what you can do. If you can dream it up, it can

probably be included in your home page. The best way to get your home page started on the net is to contact a local Internet provider. There are many companies that will be very anxious to set up and maintain your home page, but there can be major differences in the level and quality of the service provided.

Think of the company that creates your home page as your advertising agency. The home page should come out and grab your listeners, and protect the image of your station. It's extremely important that you make a positive impression with your listeners, so keep your home page fresh. Some Internet providers might be willing to do a trade deal to get your home page on the net.


### Home Page Ideas

Here are a few things you may want to incorporate into your station's home page:

1. E-mail — Listeners can send messages to on-air personalities and/or staff and management.
2. Station playlists/weekly program listings.
3. Station info — phone numbers.
4. Pictures of air personalities.

5. Current and upcoming promotions.
6. Listeners can hear your station, in real time via the Internet.
7. Station history.
8. Contest rules and information.
9. Station merchandise for sale.
10. Order concert tickets.
11. Weather info — national satellite maps.
12. Pages can be sponsored — added value for sponsors.
13. Listener surveys.
14. Surveys for sponsors.
15. Links to other areas of interest on the Internet.
16. Links to recording artists on the station.
17. Links to record companies.
18. Sample music from artists.

Up and coming is the Internet telephone which will allow listeners to talk directly to your on-air personalities.

Having a presence on the Internet is a new and exciting way to relate to your listeners. Now is the time to check it out for yourself. You can pick up books on the Internet at your local bookstore. A little knowledge will go a long way.  Roy Pressman is director of engineering for WLVE/WINZ/WZTA in Miami. He may be reached at 305-654-9494.

# KEN STAYS ON TOP OF COUNTRY.

Ken Moultrie is a top-drawer radio strategist and promotion specialist. He's guided Country stations to the top. Broadcast Programming has found a way to get Ken's expertise into your music every day, without taking away your programming and promotion options. *We stay on top of the music. You stay on top of your market.*



THE PROGRAMMER-CONSULTANTS  
OF BROADCAST PROGRAMMING.

**KEN MOULTRIE**

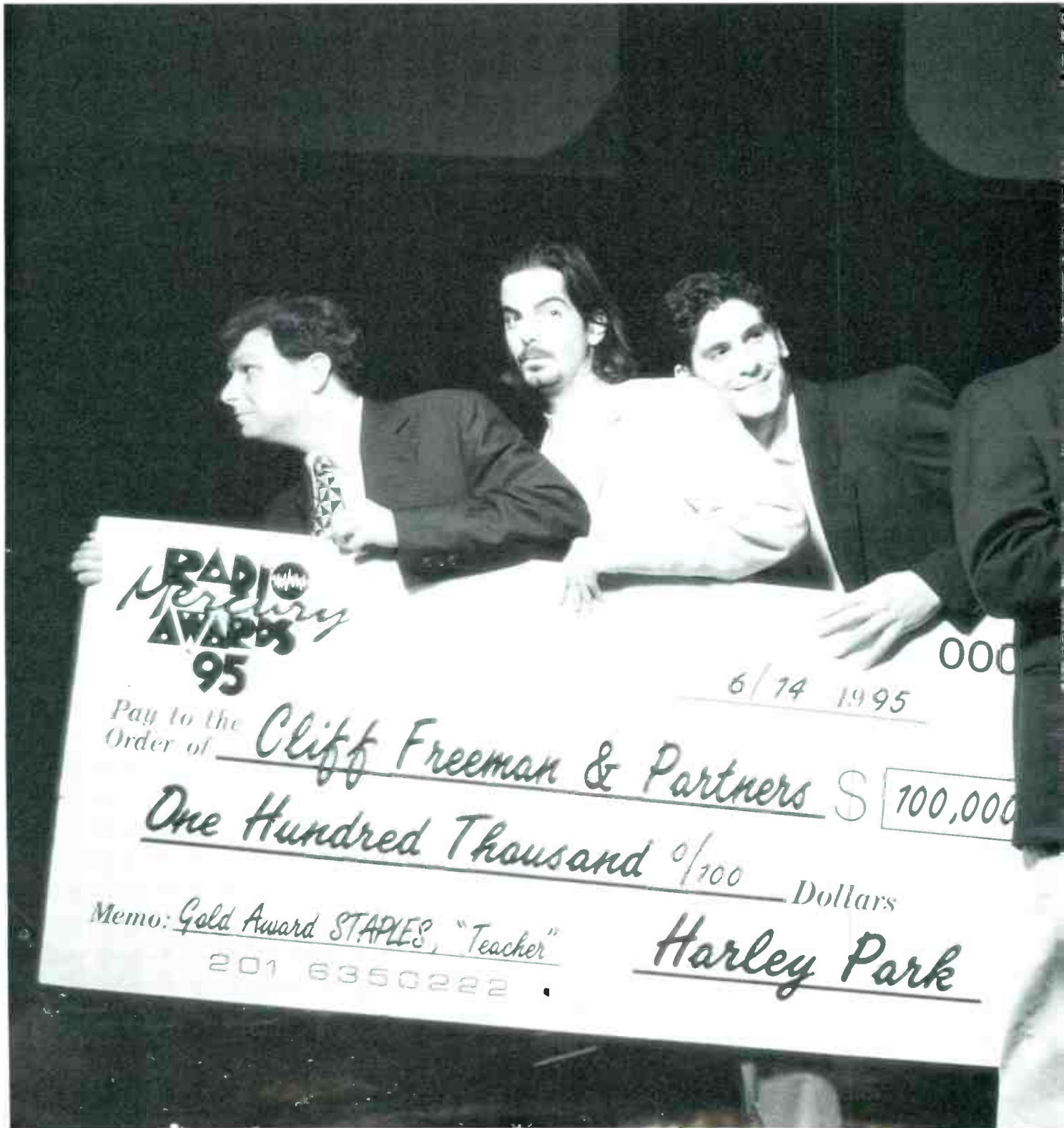
BP Programmer/Consultant



(800)426-9082 • (206)728-2741 • FAX (206)441-6582

Circle Reader Service #125

# THE \$100,000 MERCURY A





# WARD WINNERS



It's humorous. It gets the client name right up front. It mentions specific products, it creates a familiar situation, and the audience can relate to it. It's the "Teacher" spot produced by **Cliff Freeman & Partners** for **Staples Office Supplies**, and last month it won the \$100,000 grand prize at the 1995 Radio-Mercury Awards in New York.

Actually, the commercial did not win. The real winners were the members of a small group of creative individuals who know what Radio is all about ... and aren't afraid to use it. Their names are Arthur Bijur, Jeff Watzman, John Leu, and Greg Bell and they, along with producer Maresa Wickham, successfully translated a funny yet simple concept for an office supply chain into a highly effective strategy that has boosted Staples visibility and sales tremendously since its inception.

**Arthur Bijur**, executive VP/creative director at **Cliff Freeman & Partners**, began his career as a copywriter at **Dancer Fitzgerald Sample**, where he created award-winning campaigns for **Wendy's** and **Philips Lighting**. In 1987 he became one of the founding partners of **Cliff Freeman & Partners**, where he supervises creative for **Little Caesars**, **Staples** and **Sony**. Bijur has won virtually every major advertising award, and recently was featured as one of *Adweek's* Eastern All-Stars.

**Jeff Watzman**, copywriter on the Staples account, began his career at **BBDO** in New York as a copywriter on the **Pizza Hut** account. Two years later he went to **Kirshenbaum & Bond** where he worked on the **Pittsburgh Brewing Company** and *The \$100,000 Pyramid* accounts. Watzman has also worked on the **British Knights** account at **Deutsch**. During his tenure at **Cliff Freeman & Partners**, he worked on **Little Caesars**, **Rich Foods** and **Sony Imagesoft** in addition to **Staples**. Watzman is a native of Pittsburgh, a graduate of Boston University, and now works for **Chiat Day** in L.A.

**John Leu**, art director on the Staples account, had his first job in advertising at **LCF&L** where he worked on **Clairol**, **Windex** and **Bufferin**. He joined **Cliff Freeman & Partners** in 1993, and has since worked on **Little Caesars**, **Sony Imagesoft**, **Prodigy Online Service**, **Sauza Tequila**, **Clusters cereal**, **Republic Air** and the **American Society for the Prevention of Cruelty to Animals** in addition to **Staples**. Leu was born in Boston and is a graduate of Boston University's advertising program.

**Greg Bell**, also art director on the Staples account, began his career at **Cliff Freeman & Partners** in 1992. Bell has worked on **Telecommunications Group**, and like Leu, has also worked on **Little Caesars**, **Sony Imagesoft**, **Prodigy Online Service**, **Sauza Tequila**, **Clusters cereal**, **Republic Air** and the **American Society for the Prevention of Cruelty to Animals** in addition to **Staples**. Bell is a native of Dallas and a graduate of the advertising program at the University of Texas.

36 ►

## INTERVIEW

◀ 35

**INK:** Probably what most people are wondering is ... what did you do with the \$100,000 you won?

**BIJUR:** We sent a good portion of it to Staples' favorite charity. The rest of the money we then divided up between the creative people who were responsible for the idea, and we spent another chunk for a huge agency party. We thought it was very important that everyone at the agency feel very good about this. Nothing happens in isolation, so we threw a party.

**INK:** Tell us about Cliff Freeman & Partners. How much of the agency's work is dedicated to Radio?

**BIJUR:** This agency has a number of good-sized accounts, and we bill about \$150 million a year. We probably produce just as many Radio commercials as TV commercials ... maybe more. Our big Radio accounts right now are Little Caesars and Staples, and we're going to be doing some work for Prodigy and a new client called New West.

**INK:** Since you're heavily involved in both, maybe you could give us an idea of some of the differences between writing for Radio and writing for television?

**BIJUR:** Obviously, when you write for Radio you have to think of the medium, which means that a lot of visual ideas have difficulty translating. To remedy this, what we often will do if we've started with a television idea is translate the TV premise into another executional approach. This way the spot communicates the same information, but in a way that works for Radio. In general, Radio is a much more isolated experience, although at this agency we work a lot in groups.

**INK:** Is that how the "Teacher" spot originated?

**BIJUR:** Exactly. The "Teacher" spot was generated by Greg, John and Jeff, sitting down in a room together and brainstorming.

**BELL:** We were trying to get into the head of somebody who would be making the decision to go out to buy school supplies. We were trying to identify a situation that people in our target audience could relate to. So we sat around thinking about what a kid or college student would be thinking around back-to-school time. We went through that experience of having an absolutely hell-

ish first day when you realize that you're in a class that's going to be very difficult, and you've got one of the toughest teachers you've ever had. We felt this was something everyone could relate to, and maybe laugh at a little bit. We also felt that the more the audience feels like you're on their side, the more they're going to like you ... and the better the chance they're going to buy your products.

**INK:** Explain the brainstorming process for us. Do you start writing the spot immediately, or do you come back to it once the structure is set?

**BELL:** We usually do it right then. With this particular spot we began by chatting about the premise. Once we knew we wanted to focus on a kid's first day in a very difficult course with a hellish teacher, we flipped open the Staples catalog and started writing from there.

**BIJUR:** Very early in the Staples campaign we developed an executional style involving a storyteller of some sort interspersed with an announcer who was supposed to represent the products. For this particular spot the guys came up with the idea of using the teacher, which was very simple and perfect for getting across the back-to-school idea.

**INK:** How much directive did you get from the client, or did they give you a lot of creative leeway?

**BIJUR:** They had communicated to us that they wanted certain products mentioned, and they wanted their name in there. Beyond that, our people were granted a lot of cre-

37 ▶

# 1995 \$100,000 Radio-Mercury Award Winner "TEACHER" Staples Office Supplies

(anncr) Staples has everything you need to go back to school ...

(teacher) I'm Miss Coopermacher and I hope you're all prepared for math!

(anncr) Notebooks ...

(teacher) Advanced geometry!

(anncr) Protractor graph paper notebooks ...

(teacher) Here's your syllabus!

(anncr) Wastebasket ...

(teacher) And your textbooks!

(anncr) 7-gallon wastebasket ...

(teacher) You're expected to read every word!

(anncr) Highlighter ...

(teacher) There will be homework!

(anncr) Folders ...

(teacher) Lots of homework!

(anncr) Bookbag ...

(teacher) Tons of homework!

(anncr) Handtruck ...

(teacher) And there will be pop quizzes!

(anncr) Pencils ...

(teacher) Every week!

(anncr) Pencil sharpener ...

(teacher) And a final examination!

(anncr) Calculator ...

(teacher) There will be no calculators!

(anncr) Small calculator ...

(teacher) I expect your work to be neat!

(anncr) Whiteout ...

(teacher) Organized!

(anncr) Paper clips ...

(teacher) And legible!

(anncr) 300 dot resolution laser printer ...

(teacher) I will not tolerate tardiness!

(anncr) Alarm clock ...

(teacher) And don't forget!

(anncr) Post-it notes ...

(teacher) You can easily be removed from this class!

(anncr) Thank you notes!

(sfx: school bell)

(anncr) Staples has everything you need to go back to school. A guaranteed low price and over 5,000 items. Staples ... yeah, we've got that.



## INTERVIEW

◀ 36

ative freedom in finding pretty ingenious ways to get those mentions in there.

### RADIO CREATIVE TODAY

**INK:** Based on your own personal and professional experiences, what is your honest opinion about Radio creative today?

**WATZMAN:** There are a lot of Radio ads that will put you to sleep. It's very hard to write great Radio and a lot of agencies don't understand Radio. Cliff Freeman is one of the agencies that does understand it, and they care as much about Radio as they do about TV advertising.

**LEU:** As with almost anything, you'll always have your share of mediocre work, and a small portion that's outstanding. Therefore, when you have a client who gives you the chance to do something that's going to stand out, you take the opportunity to do it. We were lucky with this campaign because the basic foundation was there to create some great Radio advertising. It's a lot easier when you have a big idea that you can fit specific execu-

tions into, as we did with the teacher spot.

**INK:** What can you do in Radio that you can't quite deliver in TV?

**BIJUR:** Technically, Radio is very fast to produce and it's a lot less expensive. But it has other benefits as well. You can jump on an idea quickly if you need to. Radio has what I call a very "newsworthy" character, so you can get new product out there fast. Radio is good for targeting certain audiences that are hard to reach at other times, such as during drive time. Staples is aware of these factors, and that's one of the reasons they're such believers in Radio. They know they can get people on their way to work, or on their way home.

**WATZMAN:** There's a certain rush you get when you feel something come together in the studio. When the sound effects are working you create a picture in someone's mind ... to reach someone or touch them is really tough, but when you do it you feel really great.

**INK:** What are some of the mistakes that creative people make when they are developing a Radio campaign?

**BIJUR:** There's no easy answer to that.

Every executional style already has been done. Songs have been done, comedy's been done, game shows have been done ... all of them to death. Everything has been touched on, so finding a particular point of view — a campaign handle — gets missed a lot.

**INK:** Are you saying that Radio has exhausted its well of creative sources to the point where there is nothing new?

**BIJUR:** People will keep coming up with new stuff, new ways of executing things, new points of view. But the vast majority of the work that you'll hear in the upcoming year will already have been done in one way or another.

**INK:** Is there any particular style of spot you wouldn't want to touch?

**BIJUR:** We don't do much music, although we did do one that won a \$5,000 Mercury Award. But it was more of a comedy spot, about a bunch of cowboys bemoaning the fact that all they have to eat is beef and what they really want is some Italian food. If you use music you have to work hard to make sure it's an incredible piece of music, or at least

38 ▶

# The greatest names in sports, now appearing day and night.

Movers, shakers, record breakers and opinion makers. Our listeners get to hear 'em all on the One-On-One Sports Radio Network.

It's non-stop, 'round the clock entertainment on the fastest-growing, 24 hour sports talk network in the country. For a demo tape or more information, call Chuck Duncan at (708) 509-1661.

One-On-One Sports

*If you haven't signed on,*

You ain't heard nothin' yet.



Circle Reader Service #126

## INTERVIEW

◀ 37

produce something like we did ... something that's a surprise.



### NO RESPECT

**INK:** Do you think agencies give Radio the respect it deserves?

**BIJUR:** Radio very often isn't treated with the same respect as television at an agency because everybody is always so busy. Agencies run much leaner than they used to, and as a result, a lot of agencies don't feel they have the time for Radio. It takes just as much time to create a great Radio concept as a TV concept, although the production is quicker.

**INK:** There's also more money involved on the TV side.

**BIJUR:** That's true. But a lot of agencies don't pay as much attention to the Radio creative. Then, when they fall short of their objective, the client calls and says, "Why isn't our Radio as good as our TV ... why are we even bothering to do Radio?" Radio is a very difficult medium. You have less to work with because you don't have the visual aspect. And it takes a lot of discipline. Radio is a craft that a lot of people just don't know.

**INK:** How do you merge the client's need for a spot to be effective with your need for it to be fulfilling creatively?

**BIJUR:** It's very difficult to create something as hard-selling as most clients want and as entertaining as most clients really need. Agencies want to do Radio that's really good, whatever that means to each agency. With the "Teacher" spot, the entire structure of the spot turned out to be great. We got the client's name up front, the products are mentioned throughout the spot, and there's great theater. That was the beauty of this campaign.

### WRITER'S BLOCK

**INK:** How do you deal with concept block? From a writer's perspective how do you sit down and write good copy, sometimes in a vacuum?

**LEU:** Sometimes we do sit there and look at a blank page. But our agency is set up so that it's always a collaborative effort, and the people here are very comfortable working with each other. That way, even if you don't have much confidence in your idea, the person you may be working with will not be afraid to tell you if they think it's not a good idea ... or they may take it somewhere they didn't expect it to be. That's the great thing about working with two or three people on a project. We approach things with the attitude that this is fun, and it doesn't seem so much like work when you have the opportunity to produce something good. It's very easy here to get the ideas out and have an exchange, and produce something. But if you place too many restrictions on yourself, that's where you can start to self-destruct.

**INK:** Does the average copywriter make a mistake when he or she sits down alone to create a piece of copy without getting an outside opinion?

**BIJUR:** Based on my own experience, it creates a tremendous amount of tension to sit there and face the blank paper and not come up with anything. It's the same thing in television. Anybody who works in advertising or other form of writing experiences this. You just have to force yourself to concentrate, and usually something pops.

**INK:** Once you have the idea on paper and the spot is written, what's the most crucial step in producing the spot?

**BIJUR:** Casting. It's critical. The hardest thing is to find the right person. When we cast the teacher in this spot, we listened to scores of people, but we just couldn't find someone we really loved. Finally, of course, it worked beautifully because we found the right person.

**INK:** Who did the voice work?

**BIJUR:** The male voice was Jeff. We conducted an extensive voice search, but we decided Jeff had a natural feel for it because he was one of the writers. He had done the voiceover work for the earlier part of the Staples campaign, and he has a terrific Radio voice. The female voice was Marian Seldes, a veteran New York actress.

**INK:** Technically, the "Teacher" spot was not particularly challenging. But how important is the final production stage itself?

**BIJUR:** You're right ... technically this spot was not overly complex. But we worked with Tom Clack, who's a great engineer. Getting a good engineer is always important.

**INK:** When you put this together, did you know you were producing a winning spot?

**BELL:** There's always that time when you first do something that you think it's great. After that comes the period of doubt, which happens especially during the production stage because it never comes out quite the same way as you imagined it. That doesn't mean it comes out worse; sometimes it comes out better. But until you get the idea in front of a few people and see how they react, you don't really know how good it is. When we first came up with the idea for "Teacher" we liked it, but we didn't know it was going to be such a hit.

**INK:** When did you decide to enter the contest?

**BIJUR:** We knew this was a good spot from the very beginning, as good as anything we'd been hearing on the air. Everyone at the agency also felt that way.

**LEU:** Usually when we produce something we play it for everybody at the agency. We know we'll get honest reactions from people, and we were pretty confident that we had a good spot on our hands.

**INK:** Ultimately, is it hard to sell a client on the benefits of Radio?

**BIJUR:** With Staples, we have a client who really knows a good script when she hears it. Her name is Phyllis Wasserman and she's a tough client, but when she hears something good she gets very excited. The television campaign we do for Staples has been very successful, and the reason for that is because the client understands what it takes to make something good. Then she lets us do our job. In fact, I've never encountered a client who doesn't believe in Radio. Staples believes in it, Little Caesars believes in it, most clients believe that Radio — when done well — can be very effective. They've all experienced the power of Radio. After all, we've all been driving in the car and heard a funny spot that makes us laugh. You remember the product, it's relevant, and you remember it. That's what makes Radio work so well. ☐



**We're  
looking  
for  
radio  
people**  
who know  
the meaning  
of customer  
service.

Arbitron has a number of new positions in our offices around the country for self-starters with radio station experience. If you know how to use Arbitron information for radio sales and programming and are ready to travel, send your resume and salary requirements to a manager listed below.

.....  
**Account Executive** - Sell and support the growing line of Arbitron services to radio stations. The ideal candidate will have three to four years radio station experience.

**Software Trainer** - Show our clients how to use Arbitron PC-based services. The ideal candidate will have two years of radio station sales experience with solid communication and analytical skills. Strong PC skills a must.  
.....

Brad Bedford  
Western Manager  
The Arbitron Company  
5670 Wilshire Boulevard, Suite 600  
Los Angeles, CA 90036-5606  
*Position available:* Software Trainer

Marianne Pieper  
Southeastern Manager  
The Arbitron Company  
9000 Central Parkway, Suite 300  
Atlanta, GA 30328-1639  
*Position available:* Software Trainer

Frank Stanitski  
Eastern Manager  
The Arbitron Company  
9705 Patuxent Woods Drive  
Columbia, MD 21046-1572  
*Position available:* Account Executive

Rob Klemm  
Midwestern Manager  
The Arbitron Company  
211 East Ontario, Suite 1400  
Chicago, IL 60611-3289  
*Position available:* Software Trainer

Dennis Seely  
Southwestern Manager  
The Arbitron Company  
One Galleria Tower  
13355 Noel Road, Suite 1120  
Dallas, TX 75240-6646  
*Positions available:* Account Executive, Software Trainer

**ARBITRON**  
An equal opportunity employer.



GUIDE TO RADIO  
NETWORKS:

BROADCAST CAFE

A Menu  
of  
Choices



*The network business in Radio is booming, offering myriad choices for stations. Today there are more programs and sources to choose from than in any era since Radio's Golden Era. We asked the networks to give us an overview of what they've got on their menu.*

*Here's what many had to say ...*

## ABC RADIO NETWORKS

### ABC Radio Networks

reaches 110 million listeners each week with over 3,400 affiliates. Programming highlights: 10 24-hour music formats; ABC News; Paul Harvey News & Comment; The Tom Joyner Morning Show; American Country Countdown with Bob Kingsley; Rick Dees Weekly Top 40; Dick Bartley's American Gold; Rock & Roll's Greatest Hits; Yesterday Live; ESPN Radio; The Fabulous Sports Babe; Hightower Radio; Bob Brinker's Money Talk; and MOBY in The Morning. As a full-service network, ABC offers a wide variety of Country, Urban, Rock, News, Sports and Talk programming.

214-991-9200



### American Comedy Network (ACN)

is your show-prep tool. ACN subscribers receive: 1) bi-monthly CD with an average of 60 bits; 2) eight-page joke sheet with every CD; 3) daily Internet prep sheet; 4) satellite delivery of topical bits; 5) the ACN Gold Library with more than 1500 classic bits on CD — completely cross-indexed; and 6) custom voice drops. Ask about ACN availability via barter or cash.

203-384-9443

Internet: [acn@futuris.net](mailto:acn@futuris.net).

### American Leisure Network

provides leisure events reports, customized and localized for each station and market. Length and con-

tent are specified by station and are available on Switched-56, ISDN or phone. Terms are by cash or barter. ALN also has available a 12-hour Christmas special. It may be repeated for a 24-hour program. The special is highly produced with classic Christmas music, celebrity stories and interviews. Available on DAT or CD by cash or barter.

201-795-1201

### Bloomberg Information Radio

is a division of an information company called Bloomberg that has 350 reports in 65 news bureaus worldwide. Bloomberg Information Radio has three products: 1) a turnkey, 24-hour information format, 2) a news service providing a vast variety of news from sports to business to human interest, and 3) an hour-long, week-in-review business show. All contracts are based on barter.

800-448-5678 ext. 2195



### CBS Radio Networks

is made up of five independent networks: CBS Radio Network, providing affiliates with more than 250 news and information programs each week; CBS Spectrum Radio Network, offering CBS News services and lifestyle entertainment features for stations programming for the 25- to 54-year-old audience; CBS Radio Sports, the network Radio rights holder of Major League Baseball, the NFL, NCAA basketball, college football and the 1998 Winter Olympics; CBS Radio programs, providing innovative talk and music programs like *The Late Late Radio Show with Tom Snyder and Elliot Forrest* and *Live From the House of Blues*; and CBS Americas, CBS' Spanish-language Radio network, formed in 1990.

212-975-3773



### Children's Broadcasting Corporation (CBC) "Radio AAHS"

develops, produces and broadcasts unique programming for children under 12 and their parents. The company's programming is broadcast as Radio AAHS® (pronounced Oz) by its network of 27 Radio stations throughout the country featuring a 24-hour format that entertains and educates children with music, stories, current events, interactive quizzes, interviews and discussions. CBC has also launched the monthly *Radio AAHS Magazine* and Music Service in partnership with Warner Music Enterprises, a division of Time Warner, and also Radio AAHS® Online, located at

<http://www.radio-aahs.com>.

612-338-3300



### Health Radio Network

provides three hours of live health talk Monday through Friday. Each hour is a new and exciting program with some of the most talented medical professionals in the country. Some of the topics include: general health talk, alternative medicine, relationships, women's health, nutrition and more. Also available: two-minute programs, from health to home and garden — 11 topics covered. 52 programs per topic.

800-882-6936

42 ►



JONES SATELLITE NETWORKS™

## Jones Satellite Networks

is one of the nation's largest providers of 24-hour music formats. ISN's team of broadcast professionals provides many affiliate services to support the launch and localization of ISN formats on Radio stations nationwide. ISN provides programming to more than 950 affiliate stations in 49 states, the British Virgin Islands and Bermuda. ISN currently offers eight Radio formats: U.S. Country, CD Country, Adult Hit Radio, Soft Hits, Good Time Oldies, FM Lite, Z Spanish and Team Sports.

800-876-3303

## networks MAJOR Major Networks

aims to provide its affiliates with diverse, high quality programming including: Major Talk — Lee Mirabal, Susan Loggins, Left to Right, Alan Colmes, Barry Farber and Michael Reagan; Major Sports — John Madden, Pat O'Brien, Bob Costas and Rick Telander; FaX-A-TaK Morning Prep Service — produced by leading comedy writer Kevin Healey; and StandardNews and ZapNews — providing up-to-date, reliable news.

312-755-0791

## NATIONAL ALTERNATIVE NETWORK National Alternative Network

specializes in short- and long-form speciality programming for Rock and Alternative Rock commercial and noncommercial stations. High energy programs with exclusive music and interviews from top artists. The National Alternative Network also creates exciting and effective jingle/sweeper packages and other special production elements to creatively reach your target audience.

612-338-2911

## North American Network Inc.

is a Radio broadcasting agency specializing in Radio news and public affairs programming. The company provides ANRs, PSAs, guests for talk shows, and actuality hotlines to stations and networks nationwide. NAN has created a home on the Internet, *RadioSpace*®, providing information, scripts and audio on various topics at <http://www.RadioSpace.com/Welcome.html>. For a weekly update, call 800-NAN-2875, ext. 151. For station services, call

301-654-9810

## One-On-One Sports Radio Network

is a 24-hour sports talk Radio network, with one of the most comprehensive weekend sports talk shows in the industry. *Sports Saturday* and *Sports Sunday* with Bob Berger and Earl Forcey air Saturday and Sunday from 1 p.m. to 7 p.m. EST. Bob and Earl provide listeners with in-depth coverage of all the college and professional games including live reports and key interviews with players and newsmakers of the day.

708-509-1661



## Premiere Radio Networks

is one of the nation's largest suppliers of morning show comedy, producing eight packages each week, five from Premiere Comedy and four from Olympia Comedy. These are tailored specifically to CHR, Adult Contemporary, Country, Rock, Oldies and Talk formats. Premiere affiliates also receive a daily overnight fax service, *The Morning Sickness*. Olympia affiliates receive *The Olympia World Weekly*. Premiere syndicates five mini-features: *The Clarence Update of The Young and the Restless*, *News From The Boonies*, *Country Calendar*, *The Laugh Factory Minute*, *Onya With Tonya* and *Cheap Advice with Calvert De Forest*. Our long-form programming includes: *Boot Scoot'n Saturday Night*, broadcast live from Disneyland, *The Country Plain Wrap Countdown* and *Celebrity Corner*.

818-377-5300

## Prime Sports Radio

is a 24-hour national sports information Radio network featuring scores, actualities and interviews with the movers and shakers of the sports industry. PSR's instant access to the world of sports is made possible by the resources of parent company Liberty Sports, the force behind regional cable sports networks nationwide. PSR is designed to be user-friendly — it can augment and enhance a station's current programming or serve as a standalone turnkey service.

213-401-0972

## RADIO AMERICA Radio America

is a 24-hour Radio network (available on SATCOM C-5), specializing in conservative news and talk Radio. A full spectrum of programming is available: News, Talk, Business, Sports ... and award-winning documentaries on topics that range from the history of health care in America to the history of the blues. Programs include: *Dateline: Washington*, a nightly Radio magazine; *Front & Center*, the only Radio program for and about the military — America's first "hawk Radio" show; Also, *This Week From Washington*, *What's the Story?*, *Talkin' Baseball*, *WWII Chronicles*, *Financial Focus* and more. Programs are available on a barter basis.

202-408-0944



## Radio Express

is one of the world's first and largest international Radio syndicators, licensing and distributing a complete range of weekly Radio programs, specials, music libraries and production libraries. Hundreds of Radio stations in more than 70 countries outside the U.S. come to Radio Express for some of the best in feature programs and the latest competitive programming tools. 1995's biggest hit for Radio Express is the *World Chart Show*, counting down the top 36 songs up to the No. 1 song on the planet.

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Gregg Frischling  
WLTJ/WRRK Radio - Pittsburgh, PA

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Vera Gold  
KMNY Radio - Pomona, CA

*"We needed to combine our two stations into one networked system. The quotes I received from several popular traffic companies went as high as \$15,500 and \$18,000, which didn't include support fees. I know from personal experience that none of these systems have any speed or flexibility and are very complicated. StarCaster, priced at \$3,495, is a bargain! It isn't cheaper, it's just less expensive...you get a lot more for your money. StarCaster is vastly better than what's out on the market today."*

Gregg Frischling  
WLTJ/WRRK Radio - Pittsburgh, PA

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KBBR/KACW Radio - North Bend, OR

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*Radio One*

offers a unique satellite delivery system with these features: 1) True localization. With localized tie-ins every hour, Radio One affiliates sound seamlessly live 24 hours a day; 2) Satellite's Rock Alternative format. The one that is capturing the hearts and minds of today's young adults. Soon Radio One will also offer a "niche-oriented" Hot Country format; and 3) Total support service options. Radio One will handle traffic, production, billing and reports. More time for sales.

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*Radio Today Entertainment's*

Weekend Network consists of 25 hours of music programming: *Dick Bartley* (Oldies); *Rick Dees Weekly Top 40* (CHR & Hot AC) *Flashback* (Classic Rock). The Features Network includes Satellite Comedy Network, *Rock Slides*, *Screen Test* and *Pop Quiz*. Radio Today's Talk Network offers the *Dr. Laura Schlessinger Show* three hours daily. And Radio Today offers three barter production libraries for CHR, News/Talk and Hot AC stations.

**212-581-3962**

*Radio Weather Network*

uses some of the most advanced forecasting equipment available and an experienced, professional staff to broadcast the weather to stations across the country. Stations tape their customized forecasts off our 800 number digital voice computer, with personalized updates three times a day. And when severe weather threatens, we interrupt programming with accurate, detailed severe weather statements.

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*Ray Communications Radio Network*

is a home base for regional/national networks distributed to more than 750 stations by state-of-the-art satellite equipment. Ray produces the nationally syndicated agricultural network, Agrinet. Ray Sports produces *The Atlantic Sports Reports*, the "inside sports feature." Ray also is home to the Growise Gardener Network with host, Dr. Marc Cathey, president of the American Horticultural Society. In addition Ray handles satellite distribution for college and professional sports, talk/news programs and special event uplinking (infomercials/political etc.)

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*SMI Business Radio*

offers talk programs that consist of several consumer, business, finance oriented programs. Topics featured include: personal finance, recreation, entertainment, the stock market, computers, golf, sales, travel, health, working from home, IPOs, futures trading and more. All SMI programs are available on barter basis and stations can choose the programs they would like to air. Programs are targeted to business owners, investors, decision makers, community leaders, aspiring young executives and affluent senior citizens.

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*Sun Radio Network*

is one of the oldest and most stable interactive talk Radio networks in the nation. In addition to entertaining weekday topical two-way talk, weekends feature assistance via specialty programs that help listeners manage their homes and their lives.

**800-572-9204**



*SW Networks*

is a multimedia network that produces Internet sites, including its home site <http://swnetworks.com>. SW also produces the following Radio programming: 24-hour Radio networks: *Smooth FM* (NAC), and *Classic FM* (accessible Classical), *SuccessRadio* (Motivational) and Programming Services. Long-form music programs include: *Country's Most Wanted* hosted by Carl P. Mayfield, *Personal Notes* hosted by Dave Koz (NAC), *static* (Alternative), *Street Heat* (Hip Hop), and *Pure Concrete* (Hard Music). Talk programming includes: *The Mario Cuomo Show*, and *Dershowitz!* featuring Alan Dershowitz. SW also produces *SW Entertainment News*.

**212-833-5636**

<http://swnetworks.com>



*The Sports Network*

delivers real-time data via state-of-the-art satellite transmission to its accounts for receipt via printer or computer through TSN2000's advanced technology software. TSN covers sports on a global basis with worldwide reporting that includes collegiate, professional and Olympic events. Instant scores, news, features, weather reports, injury updates, pre- and post-game information, statistics, analysis, Las Vegas odds ... and more. Clients include Radio and TV stations, online services, databases, resorts, arenas, teams, newspapers ... and others. TSN is the news division of Computer Information Network Inc.

**215-947-2400.**

*E-mail* [76711.1517@compuserve.com](mailto:76711.1517@compuserve.com)



*United Stations*

provides programming services designed to be enhancements to local affiliate broadcasts ... stars, entertainment, production



**SPECIAL REPORT**

◀ 44

value, ratings and sales tools. USRN Comedy includes CHR's "Dr. Dave" and delivers targeted services also reaching AC, Urban, Country, Talk and Sports stations weekly. Our long-form programs in CHR, Country, AC, AOR, and Oldies feature popular hosts like Dick Clark and Todd Rundgren.

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202-898-8155

*USA Radio Network*

is covering the world with news, information and live talk. Delivering balanced, objective and reliable news at the top and bottom of the hour in addition to sports updates, business reports and special reports. In the arena of talk Radio, USA showcases: *Point of View* with Marlin Maddoux, *USA Radio Daily* with Gary Nolan, *Steve Crowley's American Scene*, *The Jack Christy Show* and *The Ron Seggi Show* live from Universal Studios.

214-484-3900

**WESTWOOD ONE COMPANIES**  
*Westwood One Inc.*

is one of America's largest producers and distributors of Radio programming and the parent company of Westwood One Entertainment, Westwood One Radio Networks, Mutual Broadcasting System and NBC Radio Network. The Company's news, sports, talk and entertainment programming, along with its nine 24-hour satellite formats — CNN Radio and CNBC Business Radio — air on more than 6,000 stations around the world.

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**RADIO NETWORK**

**WOR**

"ARE YOU TALKIN' TO ME? YOU BET WE ARE!"

Circle Reader Service #129

## MOVERS & SHAKERS

★ **NAB** names three new directors to the Radio board: Ronald R. Davenport, chairman, Sheridan Broadcasting; David Kantor, executive vice president, ABC Radio Networks; and Jeff Lawenda, president, Westwood One Radio Networks. 202-429-5350



Lucille Luongo

★ **Lucille Luongo** senior VP, corporate communications, for Katz Media Corporation will serve as president of American Women in Radio and Television for the year 1995-1996. 703-506-3290

★ **Norm Pattiz**, Westwood One founder and chairman, has joined the Earth Communications Office board of directors. 310-306-1125

★ **Mike Tyler**, former national sales manager for Jones Satellite Network, has formed The Clearance Group, the industry's first outsourcing affiliate sales organization. 214-669-1933

★ **Eric Halvorson** has been promoted to COO at Salem Communications Corporation. He has been Salem's general counsel since 1985. 805-987-0400

★ **Paula Post** has been named vice president/systems manager of KRC Dimensions. She had been operations manager for Katz Radio Group Sales. 212-424-6184

★ **Thomas C.N. Evans, Ph.D.**, has been appointed Arbitron vice president, research communications and market development. He had been vice president of research for Westwood One Entertainment. 212-887-1314

★ **Dave Noll** has joined AccuRatings as general manager/east region. He had been VP/CM of WJZZ-FM Philadelphia. 312-726-8300

★ **Dave Dillon** has been promoted from program director of KODA-FM Houston to regional vice president of programming for SFX Broadcasting Inc. 713-622-1010

★ **Sharon Horowitz** returns to WJNO-AM West Palm Beach, FL, as general sales manager. She had been new business development director at WCBS-FM New York. 407-838-1349

★ **Mark Allen** has joined Jones Satellite Networks as southeast affiliate sales manager. Allen is a former station owner and general manager with programming and on-air experience in small, medium and large markets. 303-784-8711



Mike Tyler

★ **Christopher Galazzi** has been named director, sales and marketing, of PROMAX International. He had been director of marketing for Channel America Network Television Inc. 310-788-7600

★ **Joseph Laffey** has been promoted to director of sales, southwest region, for Westwood One Entertainment. He joined the company in 1991 as an AE. 212-641-2052

★ **Kimberly Morgan** has been named marketing director for KYNG-FM and KSNM-FM Dallas. She had been marketing director at KOAI-FM, KJMZ-FM and KHVN-AM Dallas/Fort Worth. 214-716-7826

★ **Robert John** is the new program director at KCMO-FM/KLTH-FM Kansas City, KS. He had been with KGBY-FM Sacramento, CA. 913-677-8910

★ **Mike O'Connor** has been appointed PD at KBCO-FM Denver. He had been with KTEG-FM Albuquerque, NM. 303-694-6300

★ **John T. Sorbi** has been appointed director of operations, Houston, for Metro Networks. He had been owner of Jack Sorbi Productions. 713-621-2800



Thomas C.N. Evans

★ **Mike Middleton** has been appointed director of operations for KCBI-FM Arlington, TX. He had been director of media and development for Lifetime Guarantee, a ministry founded in 1976. 817-792-3800

★ **Vic Clemons** has been named director of network operations for "The Tom Joyner Morning Show." He had been music director at WGCI-FM Chicago. 214-776-1644

★ **Gayla Rathbun** has been promoted from secretary to convention coordinator at Tapscan. 205-987-7456

When Chris Lytle talks  
**NOW**  
 maybe people will listen!

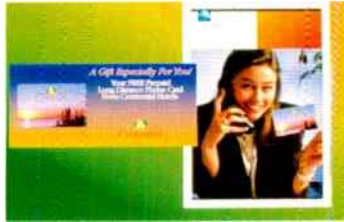
Norm Goldsmith and your friends at *Radio Ink* take pleasure in congratulating Chris Lytle for being designated a Certified Speaking Professional by the National Speakers Association.

**CONGRATULATIONS CHRIS!**



## PRODUCT NEWS

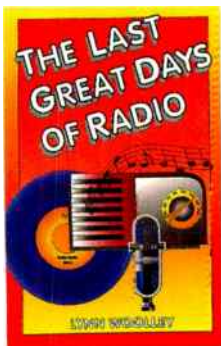
The pre-paid phone card is one of the current popular promotional pieces, and Access Global Communications now has available the "premium" pre-paid long-distance phone card. Their standard pack-



age includes 4-color printing, graphic design, customized voice prompting and more, in "quantities as small as 100 and as large as infinity." Not one more, not one less, infinity. 800-453-8292

•**Radio AAHS®** now has a World Wide Web site up and running for kids called Radio AAHS® Online. Included on this site is "News of the Day," a kid-friendly up-to-date roundup of world news. And "Playing in YOUR TOWN," gives kids and parents a rundown of fun stuff going on in selected cities. This, plus games, stories, bulletin boards ... the works. Kids today ... they've got it all eh? <http://www.radio-aahs.com>. 612-338-3300.

**Radio Books.** Twenty-five year broadcast veteran Lynn Woolley takes you through the heyday of Radio in Texas in "The Last Great Days of Radio" (Republic of Texas Press). Mixing humor with personal history, Woolley chronologs the Radio biz through his eyes, and touches on the careers of dozens of well-known broadcasters. 214-423-0090. And from CMA PR director Teresa George, a book filled with quotes from all the big hats in Country Music called, "Take These Chains From My Heart" (Avon Books). For example, "I would sign on with, 'This is your ol' cotton pickin', snuff dippin', tobacco chewin', stump jumpin', coffee pot dodgin', dumplin' eatin', frog giggin' hill-billy from Hill County,'" says Willie Nelson of his stint as a DJ at KCNC-FM Ft. Worth, TX. 212-261-6904



The folks with **The Greatest Show On Earth**, Ringling Bros. and Barnum & Bailey, now have a Radio feature. Hosted by family consultant Jody Clay, "Family Time" is a five-minute, 13-week series focusing on enhancing the time families spend together. It currently airs in several East Coast cities and is scheduled to broadcast in more than 90 markets. 703-448-4120. L-r: Jody Clay, a funster fan, and young friend.



•**Encore.** From the makers of the "world's fastest shelters," E-Z UP, comes the Encore Model featuring a lighter, stronger frame with oval trusses for increased stability, a higher peak, and more sizes. And it's available with a reproduced silk

screen of the station logo in a wide array of colors. No Velvet Elvis though. 909-781-0843

**Fresh from Denon** is the DN-995R MiniDisc Cart Recorder giving you all the stuff the DN-990R has plus new options like PC Control software for Windows™, external synchronization capability, and a switchable RS-422A/232C interface. Upgraded features include The End Trim, cue, search and disc-loading functions. 616-695-5948



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Circle Reader Service #131



# EVENTS CALENDAR

## 1995

July 27-29—**1995 Southwest National Religious Broadcasters Convention**, Dallas. 318-783-1560  
Aug. 5-6—**Dan O'Day's Morning Show Weekend**, Dallas. 310-476-8111  
Aug. 7-9—**ANA Creative Advertising, Promotion Strategy**, Rye Brook, NY. 212-697-5950  
Aug. 16-20—**National Assoc. of Black Journalists Annual Convention**, Philadelphia, PA. 703-648-1270  
Aug. 17-19—**Morning Show Boot Camp '95**, Atlanta. 404-926-7573  
Aug. 23-26—**Asian American Journalists Association National Convention**, Honolulu, HI. 415-346-2051  
Aug. 24-26—**West Va. Broadcasters Assoc. Annual Convention**, White Sulphur Springs, WV. 304-744-2143  
Sept. 6-9—**Associated Press Broadcasters Fall Board Meeting**, New Orleans, LA. 202-736-1100  
Sept. 6-9—**SBE Engineering Conference**, New Orleans, LA. 317-253-1640  
Sept. 6-9—**NAB Radio Show & World Media Expo**, sponsored by NAB, New Orleans. 202-429-5335  
**Sept. 6-9—RTNDA 50th Internat'l Conference & Exhibition**, New Orleans, LA. 202-659-6510  
Sept. 12-15—**Expo Central '95 Conference & Product Equipment Exposition**, Columbus, OH. 614-895-1355  
Sept. 14-18—**International Broadcasting Convention Annual Meeting**, Location TBA. 44-71-240-3839 in U.K.  
Sept. 15-17—**Maine Association of Broadcasters' 1995 Annual Convention**, Sugarloaf/USA, Carrabassett Valley, ME  
Sept. 18-19—**ANA Interactive Marketing, Managing Brands for Success**, Nashville. 212-697-5950  
Sept. 20-22—**NAB Libel Defense Conference**, Tysons Corner, VA. 202-775-3527  
Sept. 27-29—**ANA Creative Advertising, Promotion Strategy, Media Strategy**, Rye Brook, NY. 212-697-5950  
Oct. 5-7—**Oregon Association of Broadcasters Fall Conference**, Bend, OR. 503-257-3041  
Oct. 5-8—**Audio Engineering Society Convention**, New York, NY. 212-661-8528  
Oct. 7-10—**Assoc. of Nat'l Advertisers 86th Annual Meeting & Business Conference**, Boca Raton, FL. 212-697-5950  
Oct. 14-17—**RAB Board of Directors**, Boca Raton, FL. 212-387-2100  
Oct. 15-19—**EIA/CES Fall Conference**, Scottsdale, AZ. 202-457-8700  
Oct. 18-22—**National Broadcast Association for Community Affairs Conference**,

Seattle, WA. 602-325-0940  
Oct. 28-29—**Radio Hall of Fame Weekend**, celebrating Radio's 75th anniversary and inductions into the Radio Hall of Fame, Chicago. 312-629-6026  
Oct. 19—**Internat'l Radio & Television Society Foundation Newsmaker Luncheon**, New York, NY. 212-867-6650  
Oct. 19-20—**Ohio Association of Broadcasters' Fall Convention**, Columbus, OH. 614-228-4052.  
Oct. 19-23—**International Broadcasting & Telecommunications Show**, Milan. 39-2/48-155-41 in Italy.  
Oct. 25-28—**SBE Broadcast Cable & Satellite India '95 Exhibition**, Paragati Maidan, New Delhi. 317-253-1640.  
Nov. 5-7—**NAB European Radio Operations Seminars**, Barcelona. 33-1-46-92-12-79  
Nov. 6-10—**Managing Brands for Success, Media Strategy, Interactive Marketing, Creative Advertising, Promotion Strategy**, Rye Brook, NY. 212-697-5950  
Nov. 12—**NAB Small/Market Mgrs. Roundtable**, Washington, D.C. 202-429-5402

## 1996

Jan. 5-8—**EIA/CES Internat'l Winter Consumer Electronics Show**, Las Vegas, NV. 202-457-8700  
Feb. 3-6—**53rd Annual NRB Convention & Exposition**, Indianapolis. 703-330-7000  
Feb. 15-17—**Oklahoma Association of Broadcasters Winter Convention**, Oklahoma City. 405-848-0771  
March 2-4—**NAB State Leadership Conference**, Washington, D.C. 202-429-5402  
March 20-23—**Alpha Epsilon Rho Nat'l Convention**, Los Angeles. 803-777-3324  
**April 15-18—NAB Annual Convention 1996**, Las Vegas, NV. 202-429-5402  
May 4-7—**RAB Board of Directors**, Boston, MA. 212-387-2100  
May 19-22—**Broadcast Cable Financial Mgt. Assoc./Broadcast Cable Credit Assoc. Annual Conference**, Lake Buena Vista, FL. 708-296-0200

## 1995 Arbitron Survey Dates

- Summer June 22-Sept. 13
- Fall Sept. 21-Dec. 13

## 1996 Arbitron Survey Dates

- Winter Jan. 4-March 27
- Spring March 28-June 19
- Summer June 27-Sept. 18
- Fall Sept. 19-Dec. 11

**FAX YOUR ORGANIZATION'S EVENTS TO:**  
Events Calendar, c/o Shawn Deena  
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# RADIO INK

Radio's Premier Management  
& Marketing Magazine

### Publisher

B. Eric Rhoads, CRMC/CRSM

### President, Magazine Division

Yvonne Harmon, CRSM

### Executive Editor Emeritus/Los Angeles

Dwight Case

### Managing Editor

Anne Snook

### Editorial Assistant

Shawn Deena

### Contributing Writers

Dave Anthony, Ellyn F. Ambrose, Corinne Baldassano, Rob Balon, Cliff Berkowitz, Ted Bolton, Rhody Bosley, Bill Burton, Holland Cooke, Sharon Crain, John Fellows, Dave Gifford, Bill Haley, 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 Jr., Roy Pressman, Mark Ramsey, Jack M. Rattigan, Walter Sabo, Eric Small, William P. Suffa, Jack Trout and Guy Zapoleon

### Art Director

Linda DeMastry

### Assistant Art Director

Marianne Young

### Press Photographer

Bruce "Flash" Cooley

### Production/Circulation Manager

Tom Elmo

### National Sales Manager

Chuck Renwick

### Marketing Consultants

Helen R. Brown

Linda Galiano

### Sales and Marketing Assistant

Chris Whelan

### Accounting and Credit

Sheila Massey

### Washington, D.C. Counsel

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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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# COPY CLIPS

Below are six different Radio spot copy ideas which have been used on the air successfully in various markets. Just copy this page, cut out the cards, put them in a filing box and use them as a reference for tried-and-true copy ideas. Send your great Radio spot copy by fax to 407-655-6134, or mail to: Radio Ink, Attn.: Copy Clips, 224 Jatura Street • Suite 701, West Palm Beach, FL 33401. Please remember to include your address, the copy category, client's name, your name, title, station and whether the spot is :30 or :60.



## COFFEE HOUSE

:60 CAFE LATTE

Anncr: (dry read ...) The dictionary defines coffee as a beverage prepared from the seeds of a tropical tree. (then getting very upbeat, high energy ...) But for those of us who love coffee we know it's soo much more! And, it comes from little beans packed with taste ... all of which you'll find at the newly opened Cafe Latte. Bean 1: (burly, gruff voice) Like me! For the eye-opening, drag yourself out of bed, put your clothes on, get you in the car, and send you off to work coffee ... count on me, a bean of Kenya! Bean 2: (French accent) The true coffee connoisseur can turn to me for the satisfying taste of gourmet coffee. At Cafe Latte you can sample the nutty, the fruity, the spicy, or the frothy ... depending on the day and your mood! I personally put the chocolate in chocolate raspberry swirl. Bean 3: (female) Move over boys! For those who want to please their palate ... without the extra punch, decaf beans, such as myself, are alllllright! Tag.

Lin Gurney, WYFM-FM/WPIC-AM/WRBP-FM Youngstown, OH

**RADIO  
INK**

## WESTERN WEAR

:60 STEPPER'S WESTERN WEAR

(Square dancing music under) Male: Now swing your partner, round she goes! ... Female: What are you doin'? Male: I'm practicin' up for the big square dance tonight! You and me's gonna win first prize, ya know. Female: You're darn tootin' we are! But I ain't goin' nowhere without a new outfit from Stepper's Western Wear! Male: Yeah, I could use me a new pair of jeans. ('Desert Music' under) Anncr: Step into the best of the West with unbelievable savings — at Stepper's Western Wear. This weekend, save 50 percent off everything in the store from 1 to 3 Friday and Saturday! Fifty percent off boots ... 50 percent off all clothing and leathers ... 50 percent off famous name brands, like Rocky Mountain and Wrangler ... save 50 percent on all Tack. Stepper's Western Wear, 100 West Main Street, Waynesboro. Don't miss this sale before it heads off into the sunset ... never to be heard of again ... like an outlaw passin' through town ... (fade out) Female: You ready?! Male: (in background) Yep, sure am ... now swing your partner ...

Jeff Wine, WCHA-AM/WIKZ-FM Chambersburg, PA

**RADIO  
INK**

## BUTCHER

:60 BISON HAVEN

Vc. A: What are you doing? Vc. B: I'm trying to come up with a catchy slogan for this bison place. They sell bison meat. It's really good stuff, ever had any? Vc. A: No, I'm trying to cut down on red meat. Vc. B: See, that's what's so great about bison, it tastes like top quality beef and it's not marbled so it has hardly any fat — it's low in calories and cholesterol. Pretty good, huh? Vc. A: Is this chart right? It says that 3 oz. of bison has less fat and calories than turkey meat. Vc. B: That's right. Vc. A: Where do you get it? Vc. B: Bison Haven, they're in Grove City. If you give them a call they'll make an appointment for you. I'll have to repeat the number a bunch of times. You know like 458-9199. That's 458-9199. Vc. A: 458-9199. Vc. B: You've got it. So what should I write for a slogan? Vc. A: I got it, how about this — Bison, buy some. Vc. B: Bison, buy some. You've got to be kidding. Vc. A: What's wrong with that — Bison buy some at Bison Haven. Vc. B: Oh, Brother!

Laura Lee, WFRA-AM/FM Franklin, PA

**RADIO  
INK**

## APPLIANCE STORE

:60 RON MARTIN TV AND APPLIANCE

(sfx: heartbeat) Vc. 1: So, I'm walking down this long hallway ... I'm headed towards this light at the very end ... but, I'm surrounded by my wife ... My wife in every shape and form ... but they're all her. And she's waving her finger in my face and saying ... "You promised me a G.E. dishwasher from Ron Martin for the New Year" ... She just keeps saying it over and over ... Then, I look down and there's my kid and he says ... "you promised me a G.E. washer and dryer" ... "But you're only five," I scream! Suddenly, I'm in Ron Martin TV and Appliance, and everywhere I look ... G.E. dishwashers, G.E. washer and dryers ... and I can't decide ... I finally get to the counter and I look down and I've signed my check, G.E. Smith, "Wait a minute," I scream. "That's not me," I look up and the guy says ... (sfx: heartbeat stops, kitchen timer rings) (sfx: snoring) Vc. 2: (having woken up) Well, that's all the time we have ... Vc. 1: But doctor, what do you think this means ...

Kathy Friedrichs, WINA-AM/WQMZ-FM/WKAV-AM Charlottesville, VA

**RADIO  
INK**

## HEALTH CLUB

:60 GOLD'S GYM

Face it ... at some point in time you've looked in the mirror and made the same resolution hundreds of times ... "That's it, I'm gonna get in shape and stay in shape." All well and good, except for one sticking point — studies show that on average, 50 percent of those who try, drop out of their workout programs within the first six months, and fewer still get to the gym on a regular basis. Why? Lack of progress, not enough time, more important things to do ... but the most important reason more people drop out of their exercise program is boredom — So, here's what you need, a comprehensive exercise program that shows results without keeping you in the gym for hours a day. One that's varied enough to give you a good workout without feeling bored. A list of goals combining the big picture like "a better body this summer," with the little picture "moving one step up on the Stairmaster next week" — and a membership to Gold's Gym. Tag.

Stephanie Pedrick, WHP-AM/WRVV-FM Harrisburg, PA

**RADIO  
INK**

## MERCHANT ASSOCIATION

:30 STEINBACH DOWNTOWN MERCHANTS

(sfx: w/ jungle in background) (Tarzan is a little dumb) (sfx: Tarzan yell) Jane: What now Tarzan? Tarzan: Jane! Me hear all about Swing Into Spring Sale in Downtown Steinbach! Jane: Downtown Steinbach? I just love their selection! What kind of deals do they have? Tarzan: Me not know. Have giant flyer but no can read. (sfx: rustling paper) Jane: Give me that! Wow! 12 pages of savings! Just look at what the downtown merchants have lined up for this Thursday, Friday and Saturday! Tarzan: Tarzan go ape over all the low prices! Jane: It's time to Swing Into Spring in Downtown Steinbach! Tarzan: Me go warm up elephant for ride into town. Allan G. Lie, CHSM-AM/CFAM-AM/CJRB-AM/CKMW-AM Manitoba, CAN

**RADIO  
INK**

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## HELP WANTED MANAGEMENT

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

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

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

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

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

**Radio Sales Manager.** Seeking experienced leader for creative team of advertising sales reps. Broadcast background required. Resumes only to: Manager, P.O. Box 3168, Tallahassee, FL 32315 E.O.E.

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

**Sales Manager** — Columbia, South Carolina's legendary country station WCOS-FM is looking for a proven sales leader to oversee 8 local sellers. This is a rare opportunity to join a dynamic company that offers an excellent benefits package, including a 401k. Candidates must have a minimum of 5 years sales management experience with strong organizational and people skills. Send resume to: Jimmy Collins, P.O. Box 748, Columbia, SC 29202 or Fax to 803-779-7572. Benchmark Communications is an Equal Opportunity Employer.

**Sales/Station Manager Needed.** Large market Southern California station looking for an experienced Sales/Station Manager. The ideal candidate loves radio and loves to train. This is a successful, mature property with a sales staff of nine. Customer service attitude and retail sales skills are critical. Excellent compensation plan including salary, bonus, and complete health benefits. E.O.E. Reply to Blind Box 737 c/o *Radio Ink*.

## HELP WANTED

**ARBITRON** is looking for radio people who know the meaning of customer service. See page 39.

## HELP WANTED NEWS DIRECTOR

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

## HELP WANTED PROMOTIONS

**Radio Promotions Director.** Best job in the radio station. This position plans, coordinates and executes promotions for WBZE and WHBX. Send resume to: WBZE/WHBX Radio, P.O. Box 3168, Tallahassee, FL 32315 E.O.E.

## HELP WANTED SALES

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

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**Satterfield & Perry, Inc.** ..... 303-239-6670  
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1"	\$175	\$1750	
1-1/2"	1,453	2,572	
2"	1,872	3,360	
2-1/2"	2,291	4,112	
3"	2,691	4,830	
3-1/2"	3,071	5,512	
4"	3,452	6,160	

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



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ask for Cindy or Dick

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Rick Dees just bought some Hiney again. My Hiney is for sale in your market too! Call big red Hiney  
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Circle Reader Service #182

## PRODUCTION



- SWEEPERS
- PRODUCTION MUSIC
- NEWS/TALK PACKAGES

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

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Dr. "Red" Duke's Health Report has been a TV success for more than a decade. By popular demand it is now available for radio as 5 segments weekly of 40-seconds each. For complete details, call  
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Circle Reader Service #186



# SALES PROMOTION PLANNER

ideas you should start planning now

## OCTOBER

Heating  
Pet Supplies

### TARGET PRODUCTS

Ski Equipment  
Candy Vendors  
Fabric Stores  
Furniture  
Drugstores

4 Labor Day  
22 Business Women's Day

### DATES TO REMEMBER:

10 Grandparents Day  
23 1st Day of Fall  
17-23 Singles Week/Farm Safety Week  
25 Rosh Hashanah

### NATIONAL

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

### MUSIC TO THE EAR

Technology in consumer electronics has exploded over the past 10 years. There is a wide array of products that appeal to two groups of consumers. Electronic entertainment products appeal mainly to young men aged 18-29 who tend to see such products as necessities rather than luxuries. These consumers are likely to own VCRs, tape players, electronic TV games, and CD players. Targeting the under 30 male should be a high priority for electronic retailers. Cutting-edge technologies, on the other hand, tend to be influential Americans (average age 43) who are upscale and innovative consumers. They own lots of gadgets and are twice as likely to own home computers, camcorders and video disc players. Information commercials are great selling points for these type products.

### HALLOWEEN HYPE

- "Pet-O-Ween." Work with a pet store or the Humane Society and have a pet costume contest. Have pet food vendors as sponsors.
- "Horror Movie Madness." Video rental store should promote scary movies at a special price.
- "Halloween Hotline." Sponsor a hotline with all the local Halloween activities.
- "A Safe Halloween." Make special glow-in-the-dark items available at sponsor locations with the station and client logos. (Arm bands, hats, flashlights, stickers, etc.)
- "Trick-or-Treat Street." Offer trick or treating, and fun and games in a new home development. Use a home builder as the sponsor as well as many others.

## AUGUST QUICK FIX™

- "Last Chance Vacations." A retailer will register to give away trips before the summer is over.
- "Back-to-School Shopping Guide." The station will run a series of promos listing certain items for sale with several clients involved. An added value with a schedule.
- "Adopt a School." Clients adopt schools. They donate \$, computers, put on special events, tours, and get promos for doing good things on the air.

### DATES TO REMEMBER

Back to School  
Summer Clearance Sales  
11 Presidential Joke Day  
16 Elvis Died  
28 Commercial Radio Broadcasting Day

### NATIONAL:

Eye Exam Month

## SEPTEMBER QUICK FIX™

- "Battle of the Sexes." Play games at a grocery store with men vs. women for National Singles Week.
- "Free Make-over with Membership." A health club offers a free photo sitting or make-over (from another client) with a new membership.
- "Labor Day Lock-up." For a premium the station works with a client and locks up their DJs until all merchandise is sold from a remote. (Great for a car dealer.)

### DATES TO REMEMBER

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

### NATIONAL:

Self Improvement, Cable TV, Literacy and Baby Safety Month

## NOVEMBER

### TARGET PRODUCTS:

Grocery & Turkey Sales; Toys; Clothing; Jewelry; Electronics; Major Appliances

### DATES TO REMEMBER

3 Sandwich Day  
4 Sadie Hawkins Day  
7 Election Day  
11 Veteran's Day  
16 Great American Smokeout  
23 Thanksgiving  
24 Busiest Shopping Day

### NATIONAL

Diabetes Month

## DECEMBER

### TARGET PRODUCTS:

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

### DATES TO REMEMBER

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

\* Radio Ink assumes no responsibility for the viability of the promotions mentioned. Stations are advised to check with legal council regarding legality and possible lottery.

Sales Promotion Planner is compiled by Kim Stiles, creator of The Stiles System Radio Day Planner. She may be reached at 919-846-6449.

## THE THREE MOST IMPORTANT POINTS TO REMEMBER ABOUT YIELD MANAGEMENT.

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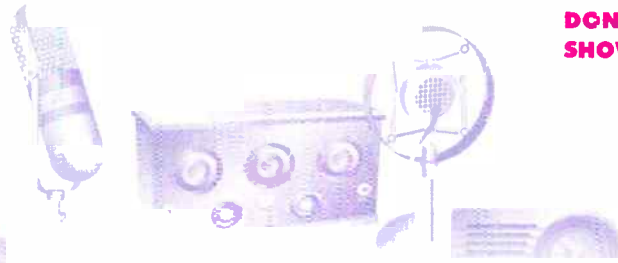


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- At the NAB Radio Luncheon Ben Cohen and Jerry Greenfield of Ben & Jerry's Ice Cream share their



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

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

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**World Wide Web**—<http://www.nab.org>

To speak with an NAB representative, call (800) 342-2460 or (202) 775-4970.

To learn more about exhibiting at World Media Expo, call (202) 775-4988

# GRAPEVINE

▶ This menacing machine is Universal Studio's Florida Landshark, a state-of-the-art broadcast Radio facility. This 13-foot tall, 30 by 10 foot-wide thing is also loaded with special effects like strobes, fog machines and pyrotechnics. It makes its big screen predecessor look like a rubber toy.



▲ Kicking off its 15th anniversary of country music, KSAN-FM San Francisco decked out three Bay Area buses with a full Garth Brooks bus wrap. Posing in front of one of the vehicles, the KSAN staff celebrated being able to fit Garth's hat in the wrap.



◀ Little did the folks from WFMS-FM Indianapolis in this picture know that Epic Records artist Ty Herndon (sunglasses and hat) would be in trouble with the law (possession of narcotics and the humdinger ...

exposing himself). So you see, the sunglasses and hat came in handy. Also pictured standing are l-r: WFMS' Darren Tandy, Jim Denny, Kevin Freeman and Charlie Morgan, and being swept off her feet, WFMS morning show producer, Karie Shepler.



◀ Cast members for a new TV show to rival "Baywatch?" No, it's the full-time promotion "Krew" (and air personality Delia Ray, second from right) for new Alternative station WKRO-FM Daytona Beach, FL. Recruited from nightclubs, gyms and restaurants, these taught, athletic, musclebound promo sapiens appear at remotes and cruise the beaches in the station's Hummer.

▼ Hundreds gathered for a benefit concert put on by KDGE-FM Dallas recently to raise funds for victims of the Oklahoma City bombing. The EDGE was able to enlist the help of bands "Deep Blue Something" and

"Duran Duran." A total of \$15,000 was raised, mostly from the 18-34 age group most people call Generation X. Not bad for a bunch of "slackers" eh?



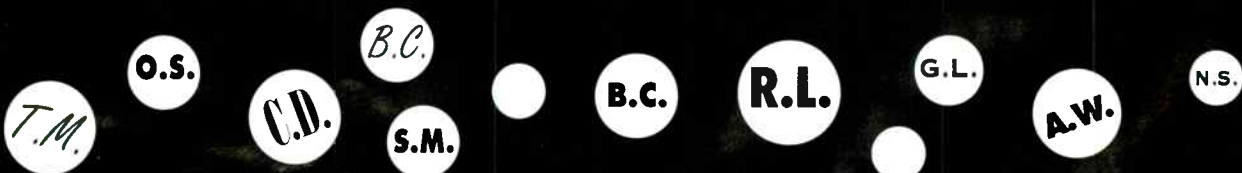
**SEND PHOTOS OF YOUR** organization's major events to: **GRAPEVINE** c/o Shawn Deena • 224 Datura Street • Suite 701 • West Palm Beach, FL 33401

▼ ABC's Paul Harvey was on-hand last month in New Orleans as his wife, Angel, christened the new steamboat, American Queen, the world's largest sternwheeler, with the world's largest bottle of Tabasco sauce. Hot fish anyone?



## I.N.I.T.I.A.L. Response Radio

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—Reprinted from Radio Ink.

## ADVERTISER INDEX

ABC Networks .....	5
AIMTech .....	19
American Radio Systems .....	16
Arbitron Company .....	39
Broadcast Programming Inc. ....	33
Cash Flow Management .....	10
CELLCAST Inc. ....	32
Computer Concepts Corp. ....	7
Creative Media Management .....	3
Curry Games .....	56
DATAS-AR Inc. ....	43
Directions In Radio .....	26
Executive Broadcast Systems .....	23
Harris Allied .....	11
Interp/The Radio Store .....	15
International EZ-Up .....	31
Lontos Sales & Motivation .....	25
Lund Consultants .....	20
Major Networks Inc. ....	47
Marketing/Research Partners .....	18
Media Venture Partners .....	13
Metro Networks .....	29
Museum of Broadcast Communications .....	49
National Association of Broadcasters .....	55, 59
One-On-One Sports Radio .....	37
Radio One .....	57
Roland Corporation U.S. ....	60
SW Networks .....	9
Stephan Productions .....	58
Tapscan Inc. ....	54
TFT Inc. ....	2
Western Motivational Incentives Group .....	27
WOR Radio Network .....	45

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8:30 am - 12:30 pm — **Radio Station Tours**

1:15 - 1:45 pm — **Sneak Preview**, Getting The Most Out Of The NAB Radio Show

2:00 - 3:15 pm — **Opening Ceremony and Keynote Address**, Sponsored By: McVay Media

6:00 - 8:00 pm — **Radio's Opening Reception**, Sponsored By: Interep Radio Stores

THURSDAY, SEPTEMBER 7

10:30 - 11:45 am — **Radio: Today's Trends, Tomorrow's Opportunities**, Sponsored By: Chase Manhattan Bank

5:00 - 6:30 pm — **International Reception**



FRIDAY, SEPTEMBER 8

7:30 - 8:45 am — **FCC Chairman's Breakfast**, with Reed Hundt

12:00 - 1:45 pm — **NAB Radio Luncheon**, featuring Ben Cohen and Jerry Greenfield, founders of Ben & Jerry's Ice Cream, Nancy Widmann, president of CBS Radio, will receive the National Radio Award.

**Star-Studded Artist Showcase Party**.

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SATURDAY, SEPTEMBER 9

9:00 am - 2:00 pm — **"Opportunity '95: The Complete Radio Career Fair."** Broadcasters and job seekers: call 202-429-5498 to learn how you can participate.

6:00 - 10:00 pm — **NAB MARCONI Radio Awards Reception, Dinner & Show**.

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## Programming Sessions

- Format Roundtables — News Talk Sports • Oldies '70s • Country AC • Hispanic • Rock • CHR • Urban
- Exploring And Exploding Radio's Myths
- The Digital Radio Station: Anything Else Is History
- Database And Event Marketing: Building Listener Loyalty & Profits
- Free Advice From The Experts Q&A
- Spanking Or Time-Out: How To Manage Talent
- Creative Productivity For The '90s
- Personality Radio Outside Of The Morning Drive
- Has Research Gone Too Far?
- Branding vs. Benchmarking: Battling For The Consumer's Mind
- Finding Your Voice With Marice Tobias
- Surfing Your Future: Tips From Winners To Wipe-outs With John Parikh

## Management Sessions

- Teamwork In The '90s — Managing Your Non-Sales Staff
- Needles In The Haystack: How To Find And Hire The Best People
- AM-FM Station Improvements Under FCC Rules — A Manager's Guide To Competitive Success
- Satellite DAB Forum
- Discrimination Playhouse
- FCC Regulatory Update
- Meet The Press
- Every Last Cent\*
- Station Cost Savings Tips\*
- Duopolies, LMAs, And Station Acquisitions: Opportunities In The '90s
- Pennies From Heaven: Small Market Station Financing\*
- The Total Quality Service Radio Station with Dan O'Day
- 20 Great Promotions To Build Your Bottom Line\*
- FCC Rule Enforcement: Crime And Punishment On M Street
- The Bleeding Edge: Technology — Friend Or Foe?
- Radio And The 104th Congress: A Spectrum Of Issues
- Under One Roof: How To Save \$ In A Duopoly Situation
- Presentations, Communications & The Deadly Fig Leaf With Wayne Cornils
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- Making Money In Non-Traditional Ways
- State Of Radio Sales With Gary Fries
- Sports Packaging: A Big Buck's Ballgame\*
- Duopoly Selling Strategies: The Great Debate\*
- How To Sell Your Sales Staff On Raising Rates
- Job Sharing: A Trend Of The Future For Sales
- Time Management For Managers with Dave Gifford
- Recruiting, Training & Retaining Small Market Salespeople\*
- The Seven Critical Calculations With Chris Lytle
- Making Money And Keeping Out Of Trouble With Lottery, Contest And Casino Gambling Ads
- How Effectively Are You Measuring The Things That Really Count? With Norm Goldsmith
- The Future Of Radio Sales And Marketing: Geodemographic & Blockcoding
- New Technologies: Sales Management Systems Of The Future That Are Here Today
- You Can't Change The Wind But You Can Adjust Your Sales With Chuck Mefford



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