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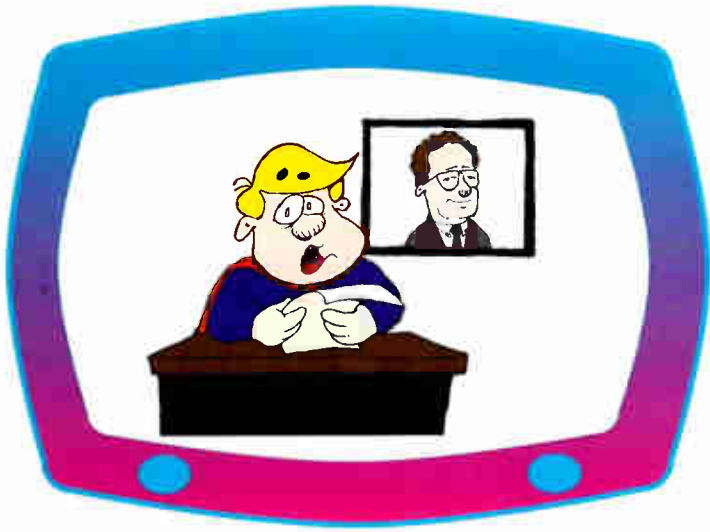
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Vol IX, Number 10
May 9 - 22, 1994
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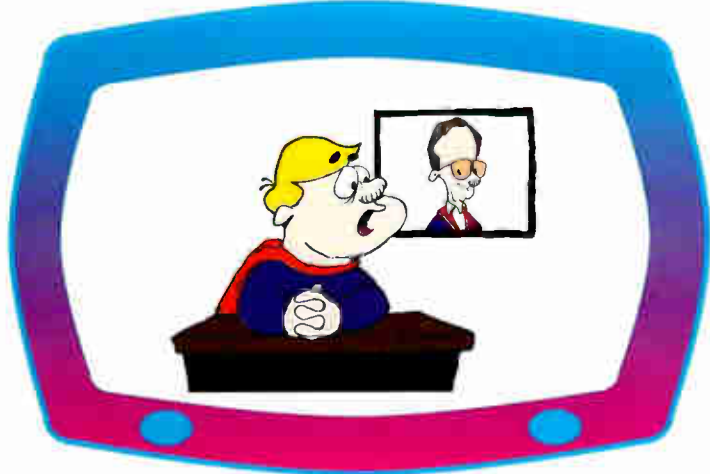
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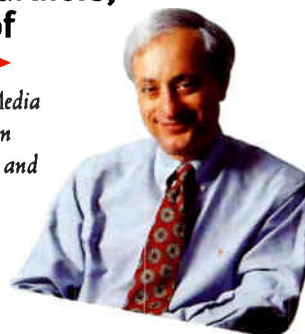
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Interview: George Sosson, managing general partner of Radio Equity Partners, L.P., and president/COO of Fairfield Communications ▶

He fixed the CBS-FM Group, fixed the ML Media Group, and is in the process of building his own group. Sosson discusses his role as 'Mr. Fixit,' and how his latest venture is progressing in light of duopoly.



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Special Report: Hands-Free Radio ▲

New technology offers alternatives that make stations sound every bit as good as a live station with few, if any, of the pitfalls. So sit back, relax, and let your station run itself while you focus on selling it and improving the bottom line.

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- Sales Strategies of Radio's Top Billers

Cover photo by David Bravo

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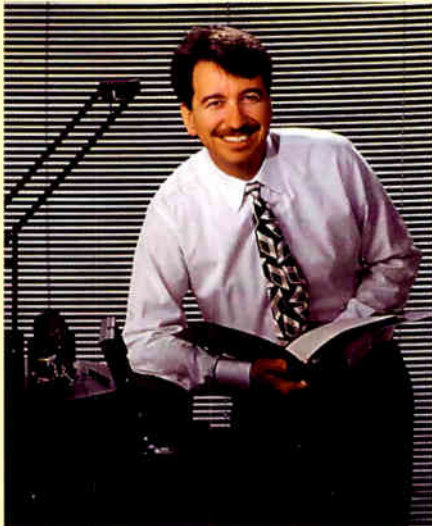
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PUBLISHER'S NOTES

Radio Needs Your Help — Now!



Legislation is looming that is guaranteed to make your business life miserable.

There has been an attitude brewing in Washington for a couple of years that broadcasters should pay spectrum and other fees to generate revenues for the government. If not stopped now, Congress will take more and more from us, eroding our profits until we have no incentive to be in Radio.

Let your representative in Congress know that these proposed actions will create rate hikes causing lowest unit rates to go up (which they rely upon for campaign advertising). Additionally, subtly focus on how foolish it is to go after the media for these extra dollars. Will the media be supportive of candidates who have destroyed their business? Sell hard, our future is in their hands. Here are the items you need to discuss (see also News, pg. 9):

- The Clinton administration is floating a proposal to raise \$4.8 billion over five years through a "spectrum royalty fee" to be paid by broadcasters. This is designed to offset a \$14 billion shortfall in tariffs as a result of implementation of the new GATT trade agreements. By my calculations (10,000 Radio and 1,000 TV)

it works out to about \$87,000 per year each or about \$435,000 each over five years.

- The administration has formally proposed a new program to help states pay the cost of housing illegal aliens who have committed felonies. The administration proposes to pay for this by requiring all FCC-regulated industries to completely fund the FCC's annual budget through increasing "user fees." In 1994 they were set at \$60 million; if passed, they will go up to \$167 million.

- U.S. Sen. Strom Thurmond's bill requiring warnings on all beer and wine ads will be up as early as May. He has a good chance of winning this one unless Congress feels immediate pressure.

- House Intellectual Property Subcommittee Chairman William Hughes is likely to move soon on his legislation that would create a new performance right for the recording industry. In addition to ASCAP, BMI and SESAC, you would pay an additional royalty fee at least equal to what you are paying for music licensing.

This isn't a battle the NAB can win on its own. The minimum you should do is write a letter and air an editorial encouraging listeners to write letters. A face-to-face meeting with your congressional representative would be even more effective. Our future economic condition will be dramatically altered if any of these proposals are passed. If all pass, many broadcasters may be forced to hang up their headphones. ☹

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LETTERS

On Our Case

I suppose one of the benefits of living in Seattle is that we rarely face the kinds of disaster scenarios that could force a station off the air so long that we would have to worry about booking ourselves on a TV talk show to update listeners. But that was just one eyebrow-raiser for me in reading the January Case Study, "Technical Problems Force You Off Air."

Nowhere did it mention coordinating with the technical staff, which is obviously the first step for managers.

Our company operates stations across the United States in areas that present potential disasters that range from earthquakes in the West, ice storms in the Northeast, and hurricanes across the Southeast and Gulf states. We even had the tragic event of an airplane hitting one of our towers. While virtually all of our facilities maintain separate auxiliary sites, we maintain relations with our local stations and tower owners to help keep our options open should a disaster occur.

Before a catastrophe, discuss contingency planning with all of your staff, paying particular attention to the technical issues that will keep your personnel safe and your facility on the air.

Have your engineer check with other stations in the area to determine the feasibility of working out a reciprocal agreement that would permit the temporary relocation of enough equipment to get you (or them) back on the air, even at reduced power. I've found that the FCC is extremely responsive when a station requests a Special Temporary Authority to keep a station on the air, even with some unusual transmission configurations.

Without getting too technical, I will relate one of the many success stories that may give some perspective to steps that can be taken to keep your signal on the air. This particular situation dealt with an FM station that operates at 94.9 MHz. The station had no backup facility of its own, yet was going to be forced off the air for several weeks due to extensive tower work that had to be completed during the daylight hours. The engineers contacted another local station that operates at 94.1 MHz. The idea was to simply move their station's exciter and stereo generator to the auxiliary site of

the 94.1 MHz station, re-tune the transmitter and begin operation. While the electrical properties of the transmitter and antenna system limited the ultimate ERP of the facility below the normally licensed power, they were at least on the air with a significant signal. In this case the program was delivered to the site via equalized telephone lines. However, in an emergency you could even use regular or "frequency extended" dial-up telephone lines.

Broadcast community cooperation and a little imagination can go a long way in getting your station back on the air.

**Martin D. Hadfield, VP Engineering
Entercom
Seattle, WA**

Radio & the NAB

As a newly elected Radio board member to the NAB, I found your comments in the Jan. 31-Feb. 13 Publisher's Notes enlightening.

It is very possible the NAB may be forgetting about the small station that is not part of a group ownership or in a larger market.

I agree that "Radio needs active, dynamic, self-esteem building leadership from the NAB and all ears focused on the needs of the Radio broadcaster." I would appreciate any future comments that you may have regarding Radio and the industry as a whole. I can assure you I will take these observations of yours under consideration and express them to the Radio board.

I appreciate your published comments and want to add that I believe *Radio Ink* is very informative and a valuable resource for any Radio broadcaster. Keep up the good work.

**Jeff Lyon, GM
KSNM-FM
Las Cruces, NM**

Planning a Revival

"We've built strong momentum and stand to reap outstanding possibilities. Creating internal strife and industry division will do nothing but lessen the industry's chances of success." (Publisher's Notes, *Radio Ink*, Jan. 31.-Feb. 13.) Bravo! You're right!

I can assure you that as convention chairman, I and our co-chairs — along

with a committee of dedicated Radio broadcasters — are working very hard to assure a dynamic Radio Revival meeting in Los Angeles that serves the needs of Radio broadcasters in every size market.

I submit few really care about sharing an exhibit hall. I submit that most care about the continued growth of our industry and its people.

The committee welcomes suggestions and ideas from your readers for speakers, topics, etc. Send them to me here at: Apollo Radio, 350 Park Ave., New York, NY 10022.

Let's do as you suggest: Let's focus on what's important to grow and improve this great business so that it remains in the future, an integral part of every American's lifestyle.

**William L. Stakelin, Pres./CEO
Apollo Radio Ltd.
New York, NY**

Give the RAB its due

This year's RAB Managing Sales Conference was incredible! I've never been to such an electrified, well-planned and superbly executed convention in my career. The subjects selected for the panels, sessions and break-out meetings were focused and timely. Everyone seemed to come away with something new and useful to put to immediate and practical use.

In past years, several industry leaders have criticized the RAB — many have even bashed "the Bureau." Gary Fries and the staff of the RAB deserve real kudos for the convention this year as well as industry-wide support for the focus, attention to detail and overall commitment they've demonstrated. Hopefully, we'll all support the RAB now that they've done so much to support us with their insight, intelligence and hard work.

**Courtney R. Thompson
President/CEO
Broadcast Direct Marketing Inc.**

ADDRESS ALL LETTER TO:

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



White House Proposes New User, Spectrum Fees

In just the last 10 days, the White House has stuck it to broadcasters twice. First, President Clinton proposed raising FCC user and application fees to fully fund the Commission; then, three days later, he expressed interest in imposing a spectrum royalty fee on all broadcasters. Not only could such new fees hurt Radio and television just as both industries are beginning to show signs of new revenue growth, but both proposals are intended to raise or shift money to support programs that are totally unrelated to broadcasting.

The White House has sent to Congress a fiscal year 1995 budget amendment for the Justice Department that would provide \$350 million for the State Criminal Alien Assistance Program by specifically increasing user and application fees charged by the FCC. In other words, new and increased FCC fees would be used to help pay for — get this — incarcerating illegal immigrant felons. Buried in a White House memorandum outlining the proposal, the administration states that “the budget amendment offsets the cost of the program by proposing that the Federal Communications Commission be fully funded by fee revenues, instead of partially funded as under current law.”

The White House also is thinking of trotting out the tired issue of “spectrum royalty fees” in an attempt to help raise \$4.8 billion over five years to help offset losses in tariffs resulting from implementation of the GATT agreements.

Predictably and understandably, the National Association of Broadcasters immediately described both proposals as “unfair and outrageous.” As NAB President/CEO Edward Fritts told *Radio Ink*, “I fail to see a relationship between them. This is the most outrageous sleight of hand that I have seen since I have been in Washington. I don’t know too many people who hold broadcast licenses who are either illegal aliens or felons, since both are specifically outlawed. Even before the ink is dry on the \$60 million in user fees that were enacted last August as part of the Budget Reconciliation Act, the administration has proposed doubling those fees — before they have collected the first dime.”

While acknowledging that the new illegal immigration program may be a noble endeavor, Fritts — in a letter he characterized as “tear-ass” — pointed out to Office of Management and Budget Director Leon Panetta that there is no logical basis to connect the new Justice Department program with FCC user fees. “To suggest that the way to pay for this assistance is to require broadcasters and other FCC licensees to pay higher ‘user fees’ is nothing short of astounding,” he said. “The purpose of regulation is to serve the public interest and to provide order and stability in the marketplace. But an agency whose funding depends on the fees and fines it collects from the industries it regulates is likely to be more motivated to regulate in its own best interests, not the public’s.”

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Arbitron Boosts Response Rates

Efforts by Arbitron to improve response rates in its survey of Radio listening have produced an immediate and noticeable payoff, although the impact and longevity of these improvements has yet to be determined. The average response rate as measured in the first 75 markets released in Arbitron’s Winter 1994 survey was 41.9 percent, up 5 full points over the average response rate in the Winter ’93 survey and 7.1 points over the Fall ’93 survey. Arbitron credits faster placement of diaries during the recruitment process as a key element in this increase.

“What is heartening is that almost every market — large and small — is showing an increase,” said David Lopovsky, Arbitron VP/Survey Operations. “New York is up 6 points over the Winter ’93 rate, Los Angeles is up 3.6, and Chicago is up 3.8.” The largest gain was in Springfield, MA, which was up 8.7 points, while the highest overall response rate was in York, PA, with 56.5 percent, Lopovsky said.

Beginning with the Spring ’94 survey, Arbitron is stepping up its efforts to increase response rates by instituting an alternative diary packaging system that will be sent to larger households (those with three or more participants). Since these households often correspond to black, Hispanic, or 18-24-year-old demographic groups, reported listening in the Spring ’94 survey could fluctuate accordingly.


SBA Proposes To Make Loans To Radio

The Small Business Administration has proposed to make Radio and television stations eligible for SBA financial assistance, potentially reversing a long-standing rule that prohibits the issuance of government-secured loans to businesses that are considered to “mold opinion.” This rule change could make many Radio stations eligible for SBA loans, an important consideration in light of diminished lending sources and reduced availability of lending capital. The National Association of Broadcasters is urging all Radio (and TV) operators to submit comments in support of the proposal to John Cox, asst. administrator for financial assistance, SBA, 400 Third St. SW, Washington, DC 20416.

Stern Voice In Cleveland, Albany

Howard Stern has been crowned king of morning drive at WNCX-FM Cleveland, where the FCC’s favorite whipping boy beat out WMJI-FM’s John Lanigan in morning drive competition. The victory was sweet but hardly sweeping, with less than a half-point margin (11.3 to 10.9) in adults 12-plus. Stern racked up a more conclusive win in Albany, NY, where he outpolled fellow Libertarian James Ostrowski for that party’s gubernatorial nomination. The final tally: 290 votes for Stern, 34 for Ostrowski.

Harvey To Address Radio Show

Longtime ABC Radio commentator Paul Harvey has been signed to deliver a keynote address Oct. 14 at the NAB Radio Show in Los Angeles. He also has been selected to receive the Spirit of Broadcasting Award from NAB at the Radio Luncheon that same day. 

The 25-54 Demo: Who Are Those Guys?

by Reed Bunzel

It's no secret that adults 25-54 comprise the most highly prized demographic target in Radio — but that's where the wisdom ends and the mystery begins. Just who are these people? Are they married or single? What is their annual household income? What do they buy, and how much of their income do they spend on discretionary items? How similar are 25-year-old males to 54-year-old females? And, perhaps most important, how do the various demographic subgroups — the 25-34s, 35-44s, and 45-54s — differ within this broad audience segment?

A new study commissioned by The Interep Radio Store — *The Dynamics Of Adults 25-54 and How They Listen To Radio* — addresses these questions and more. As most advertisers and broadcasters already know (or at least suspect), more than 108 million Americans

fall into the 25-54 demo, and represent close to 60 percent of the 94.3 million households in the United States. Further, adult 25-54 households represent 68 percent of the \$3.5 trillion total household income in the country, and also control 64.6 percent of all discretionary spending income. Additionally, 62 percent of all adults 18-plus are adults 25-54, and virtually all major Radio formats are dominant with quarter-hour listening by adults 25-54.

But what about those subgroups? The consumer media, electronic and print, often are quick to label all 25-54 year-olds as “baby boomers” — but labels can misrepresent and mislead. Those born between 1946 and 1964 officially make up the “baby boom” generation, while the youngest members of the 25-54 cell — those born after the end of the “baby boom” age in 1964 and 1969 — comprise a large part of that

group now disaffectionately referred to as “Generation X.” Still another segment, those who were born between 1940 and 1945, make up the oldest portion of the broad 25-54 group.

Pure logic would suggest that the differences far outnumber the similarities in the way members of these three distinct subgroups live, work, play and spend. Primarily due to age, the lifestyles of each of these groups is vastly different. The average 26-year-old doesn't come close to earning (or spending) the \$50,000 a year that his/her 46-year-old counterpart might enjoy. Still, it would be wrong to assume that, just because of this difference in earning power, young adults do not have spendable income. In fact, the Interep study strongly suggests that per capita discretionary spending income of adults 25-34 (40.8 percent of adults 25-54) is virtually identical to those 35-44. Similarly, “marriage and children living in the home is more prevalent than most advertisers tend to believe in the 25-34 segment,” the study suggests.

Meanwhile, adults 35-44 (35.5 percent of adults 25-54) are involved heavily in forming families and rearing children, and many also are taking care of older relatives. The “me” generation of the 1980s shows all signs of shifting to a “we” generation in the '90s. Persons aged 45-54 (23.7 percent of adults 25-54), however, are the most affluent of the three segments that comprise the 25-54 demo. While fewer households make up this group, the number of persons included in 45-54 households also is diminished, largely because most children have moved out of the house at this point. Therefore, the primary objective of these 45-54 individuals and households is to prepare for retirement, but in so doing they also have more money freed up for spending on such luxury items as new cars and extensive travel.

Still, it should be pointed out that “single-person households have the highest discretionary income in the United States,” according to the Interep study. Almost 24 million single-person house-

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Washington-At-A-Glance™

• A federal judge in Chicago has extended a temporary restraining order prohibiting Fox Television from using the term "Kids Radio" for its new Sunday morning children's programming. Kids Radio is the name of a program aired on Bonneville International's WTMX-FM in Chicago. The restraining order applies in all 50 states until the trademark issue is settled in court.

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For May 9, 1994

\$150 M: KGGI-FM RIVERSIDE, KHYL-FM SACRAMENTO, KMEN-AM SAN BERNARDINO, KTCJ-AM/KTCZ-FM MINNEAPOLIS, WALK-AM/FM PATCHOGUE, NY, WOCL-FM DELAND, FL, WUBE-AM/FM CINCINNATI, AND WYGY-FM HAMILTON, OH; SELLER: AMERICAN MEDIA INC.; BUYER: CHANCELLOR COMMUNICATIONS CORP. AND MBD BROADCASTING (BOTH COMPANIES ARE CONTROLLED BY STEVEN DINETZ).

\$26 M: WIBC-AM/WKLR-FM INDIANAPOLIS; SELLER: HORIZON BROADCASTING CORP.; BUYER: EMMIS BROADCASTING CORP.; BROKER: AMERICOM RADIO BROKERS.

\$17.5 M: KMPC-AM LOS ANGELES; SELLER: GOLDEN WEST BROADCASTERS; BUYER: CAPITAL CITIES/ABC; BROKER: CRISLER CAPITAL CO.

\$14 M: KSLR-AM SAN ANTONIO, WWDJ-AM HACKENSACK, WZZD-AM PHILADELPHIA; SELLER: COMMUNICOM CORP. OF AMERICA; BUYER: SALEM COMMUNICATIONS CORP.

\$5.5 M: WRLX-FM WEST PALM BEACH, FL; SELLER: PEARL BROADCASTING; BUYER: FAIRBANKS COMMUNICATIONS; BROKER: TED HEPBURN CO.

\$3 M: KRCX-AM ROSEVILLE, CA; SELLER: FULLER-JEFFREY BROADCASTING; BUYER: EMBARCADERO MEDIA INC.; BROKER: MEDIA VENTURE PARTNERS.

\$1.5 M: KMYC-FM/KRFD-FM MARYSVILLE, CA; SELLER: RIVER CITIES RADIO L.P.; BUYER: EMBARCADERO MEDIA INC.; BROKER: MEDIA VENTURE PARTNERS.

\$1 M: WCKY-AM CINCINNATI; SELLER: PATHFINDER COMMUNICATIONS; BUYER: CR ACQUISITIONS INC.

◀ 10 25-54 Demo cont'd

holds exist in the nation; of these, 59.7 percent are men 25-54, with discretionary income of \$11,633, and 29.7 percent are women 25-54, with discretionary income of \$8,287.

All this data begs the question: How do these three subgroups of the 25-54 demo use Radio and, likewise, how can advertisers use Radio to reach these people? Not surprisingly, the broad 25-54 target — and all its subgroups — use and enjoy Radio extensively. For example:

- 62 percent of all adults 18+ listening to Radio are 25-54.


- 73 percent of all listening by adults 25-54 are aged 25-44, 39 percent is by adults 25-34, and 34 percent is by adults 35-44. Adults 45-54 represent 27 percent of all listening by 25-54 adults.

- Virtually all major Radio formats are dominant with average quarter-hour listening by adults 25-54 and, while listening patterns by adults 25-34, 35-44, and 45-54 differ by format, all segments of the 25-54 audience listen to "all" formats to some degree.

So what does it all mean?

"The primary thrust of this study is

to help the advertiser understand the different dynamics of the separate segments within the 25-54 demo," says Marla Pirner, Interep exec. VP/director of research. "The real eye-opener is the discovery that, in a lot of ways, the 25-34 segment is actually the most important part of the 25-54 demo. Its sheer size and spending power make that age group a formidable contender for advertising dollars. They are huge in size and discretionary income, they account for more than 40 percent of the 25-54 population, and their individual discretionary income is virtually the same as the 35-44."

How does this all transfer to Radio? Quite significantly, the Interep study concludes. Radio advertisers and agencies would be wise to study each of these subgroups, especially the 25-34 subgroup, Pirner says. "The perceived most valuable age groups are probably those within the 35-54 group, and they are valuable. They make more money and they have mature tastes. But the 25-34 age group not only has more people in it, but they're still at an age when a lot of their product choices and brand loyalties are being formed." 

CLOSED!

KSSK-AM/FM, Honolulu from Coast Broadcasting Company to NewTex Communications, LLC, Robert Sherman, President for \$7,350,000.

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TOP STORY

◀ 9 Spectrum Fees cont'd

In a second letter to Panetta, following the spectrum royalty fee revelation, Fritts pointed out that "broadcasting is not involved in the GATT trade issues in any way," and stressed that "it is intolerable to make (broadcasters) the bankers for every brand new program the White House wants to create or fund."

In subsequent letters delivered to FCC Chairman Reed Hundt and House Energy and Commerce Committee Chairman Rep. John Dingell (D-MI), Fritts noted that broadcasters serve in the public interest and already pay business taxes, cost of regulation fees for specific FCC services, and annual user fees. Broadcasters have had "a contract with the American public for more than 70 years" to meet public interest obligations and provide programming to meet local needs, emergency weather and disaster warnings, children's programming, reduced advertising rates for political candidates, EEO requirements, and more, he said.

Sen. Ernest Hollings (D-SC), chairman of the Appropriations Subcommittee on Commerce, Justice, State and the Judiciary, has indicated that he is opposed to any sort of additional fees, whether they were user fees or spectrum allocation fees, because he does not intend to make the information superhighway a toll road. Still, NAB is taking no chances in urging all broadcasters to contact their senators and representatives to oppose both White House proposals.

Radio Daze



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"Call it a hunch, but I think getting the RoboStern wasn't the best way to start hands-free operation."

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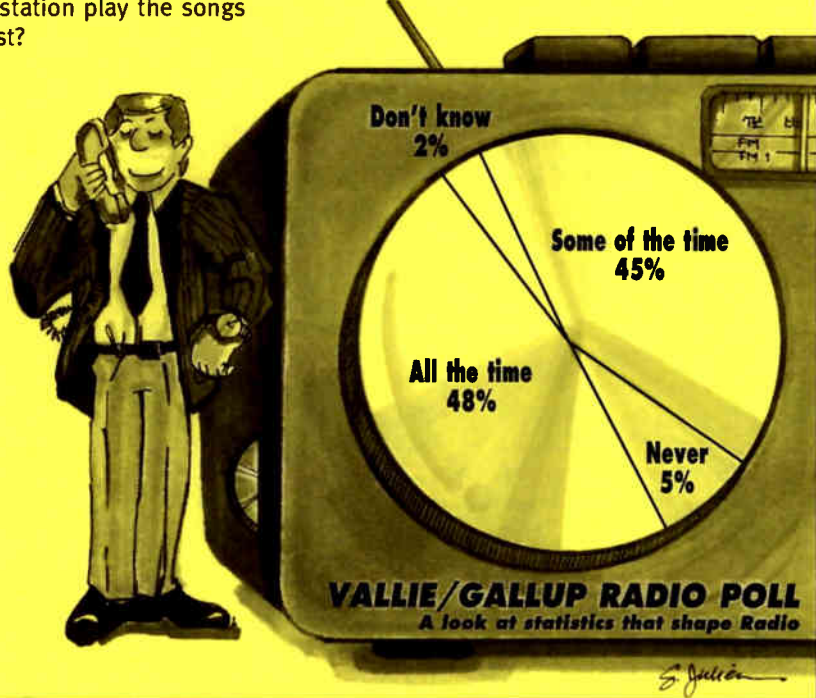
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As far as you know, how often does the Radio station play the songs you request?



VALLIE/GALLUP RADIO POLL
A look at statistics that shape Radio

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

FORUM:

How do you involve your station in charitable or community events, and have they created revenue?



Ginger Keas, SM
KYNG-FM/KSNN-FM
Dallas, TX



David R. Ross, Pres./GM
WAXY-FM/WHYI-FM
Fort Lauderdale, FL



Lloyd B. Roach, Pres.
WCZN-AM
Aston, PA



John Sandvig, GM
WHIT-AM/WWQM-FM
Madison, WI

Our two stations are extremely involved in the community. The recent Young Country event at the Fort Worth Library made international news, but we were able to turn an initially negative situation into a positive one, in part due to our history with the library as a Charity of the Month.

Each station highlights a Charity of the Month, which receives *hourly* PSAs. Additionally, on Young Country, the charity receives proceeds from T-shirt sales and publicity from our "Road Trips for Charity." Our on-air personalities adopt these causes and have raised public awareness.

Regarding revenue opportunities, we put a charity spin on promotions if it makes sense for the client and enhances the event. Clients who have their own cause-marketing focus are naturals such as McDonald's, Alka Seltzer, HUD Homes, and Home Depot.

When you truly make serving the community part of your stations' value system, that's where the real magic happens! ☐

In the last 17 years, we have made charitable events like the March of Dimes Superwalk, and Child Care Connection a major part of our promotional plans. Reaching the heartstrings of core listeners can do more for ratings than outdoor and TV.

We avoid any event where other Radio stations are involved. In return, we give the charity a "good run for the money" with extensive on-air promotion, along with personality involvement as MCs and participants at events. Our high-profile personalities serve as hosts for numerous black-tie dinners, roasts, etc.

Our own charitable event, Footy's Y-100 Wing Ding, hosted and created by one of Y-100's morning personalities, raises more than \$150,000 for Drug Abuse. 75,000 Y-100 listeners gather for a one-day chicken wing festival with contemporary artists and sports figures.

We gain revenue from showing clients how results-oriented we are. Charitable work ... biggest bang for the buck there is ... and it helps the less fortunate, too! ☐

WCZN-AM participates in more than 200 community and charitable events annually. Two years ago, we broadcast our entire midday shift for two days from a "Dream Playground," which was being built by volunteers in Concord Township, PA. It was sponsored by McDonald's Playland.

A few years ago, we presented a "live" concert during a Steel Deck Beach Party aboard the *U.S.S. Kitty Hawk* while it was tied up at the Philadelphia Navy Yard. This promotion benefited the Philadelphia Council of the Navy League. A Philadelphia Hospital sponsored the remote. We have done parades, bicycle races, March of Dimes Walk Americas and dozens more. We sell them all!

Charitable and community events add tremendous value to a promotion for the advertiser. There is, of course, nothing new to this idea. Radio has been doing these promotions since the invention of the vacuum tube. When's the last time you saw your local newspaper set up at the food festival? The tractor pull? ... You get the idea. ☐

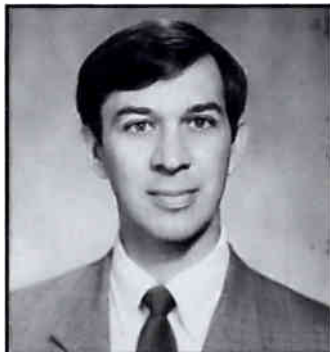
We rarely pass up a chance to help a charitable cause. To keep our obligations within reasonable limits, we concentrate much of our efforts on one major pet project, while working to tie others to station/client promotional opportunities. Our special emphasis is on the Exchange Club Center for the Prevention of Child Abuse, the only organization for which we air produced PSAs. It matches our audience's family orientation and gives us a great cause on which to hang our hats, both for fund-raising and to heighten awareness.

For other situations, we have found great success in tying clients to charitable and community events as stage sponsors, remote sites for donation drives, locations for blood drives, etc. Advertisers are quite willing to buy schedules to participate — with the added bonus of promos that create traffic and/or association with the station and a good cause or event. ☐

IF YOU WOULD LIKE

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

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Circle Reader Service #109

CASE STUDY



Dwight Case

Your competitor is taking shots at you on the air.

Do you react?



Dave Logan, PD
WLUP-FM
Chicago, IL



Dave Ervin, PD
KBIG-FM
Los Angeles, CA

The Loop is known for its outrageousness and unconventional style both on-air and off, so if a competitor started taking shots at us, we'd use it to our advantage. We've made a point of distancing ourselves from boring, run-of-the-mill Radio, and when someone starts bad-mouthing us, it's a pretty fair bet we will dish it out as strongly as they toss it.

The Loop personalities have established a powerful bond with our audience, and such silliness from a competitor only serves to reinforce our image as the trendsetting station in the market ... to their detriment. They dig us because we're neither normal nor predictable.

Part of our profile all along has been to position The Loop as a "non-Radio" station and that includes mocking all the traditional trappings of broadcasting. This straightforward approach to entertainment lends an air of honesty to our style, and we're not beyond mocking ourselves if it serves a purpose and advances our agenda.

Remember, self-effacement has been a cornerstone of the "Letterman" approach from the beginning. Audiences are much more savvy than most realize, and when a lame station starts attacking a competitor while continuing to offer uninspired drivel between the same old songs and formatics, they only serve to dig themselves deeper into that hole called bad Radio. If you have to tell listeners you're hip, you're not.

The Radio graveyard is somewhat littered with programmers who probably wish they hadn't reacted to a competitor's on-air jabs. The case studies of reactionary losers appear to overshadow those few who have gained perceptual advantage by reacting.

The best "war of the words" I remember was waged between two CHRs in Cleveland. The first, WJMO, announced it was holding a funeral for competitor WPHR. In a blocking move, WPHR announced it was holding a funeral for WJMO.

WJMO's funeral proceedings were backed with unrelenting, cleverly written promos. WPHR's promos were defensive and infrequent. WJMO won public awareness, and the funeral battle, decidedly.

Howard Stern makes a career out of attacking competitors on the air. Few recipients have gained advantage by reacting to Stern's barbs. Rick Dees was the exception when he offered listeners refunds to Stern's New Year's Eve show. Dees had fun and took the offensive.

Most on-air attacks are waged by stations with smaller cumes trying to capitalize on a larger station's weakness. In general, it's a mistake for the big station to react. It draws awareness to the weakness — and to the attacker.

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

Case History # 67



Death Of A Sales Call

Although he enjoys great sales, a Northwest station sales manager told us his real problem was time. He felt that many of the smaller, "bread and butter" accounts were not being pursued due to lack of time and he didn't want to ignore them. The computer system he had didn't have the time-saving features he needed.

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That sales manager now has a new rep—CBSI Classic. With its Sales Analyzer feature, the Classic automatically sorted out all the small clients into their seasonal spending patterns. It then produced a personalized letter for each and a contract dated 30 days before their historical start date. Follow up on the letters and contracts by the sales secretary achieved an 80% conversion rate. So, if time is your problem, CBSI is the solution.

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by Ellyn F. Ambrose

The Secret to Great Hires

Shut Up and Listen

General Manager. Sales Manager. Program Director. Your deals are structured on your priorities — revenue, ratings or cash flow. But there are accountabilities that aren't in the job description, and low levels of achievement in these accountabilities may result in disaster.

The first? People.

The Art of Hiring

Have you ever walked into a great station and wondered how this manager hired such a sensational staff, full of energy and enthusiasm? You know he has no money.

When interviewing, most of us make the applicant comfortable, talk about ourselves, the company and the job. Read the resume. Ask questions. The applicant walks out excited, knowing everything. But you only really know what is written on what is probably a very carefully worded resume — and your emotional reaction to this applicant.

The secret of making great hires is the same as making great sales: Shut up. Listen.

Great sellers already know that a buyer will tell you exactly what you need

QUICKREAD™

- The difference between a mediocre staff and a great staff is the manager's hiring skills.
- Instead of doing all the talking in an interview, shut up and listen. Let the applicant talk.
- Ask yourself whether the applicant would complement the rest of the staff. Will their goals fit your goals?
- Check references: the ones they give you, the ones they don't give you and the ones they ask you not to call.

to do to get the order; an applicant will tell you everything you ever need to know. Yes, let him relax, but when it comes time to talk about the applicant, turn the resume face down, let 'em talk, watch their eyes and body language.

Elements to Evaluate

Psychologists say that we decide on a hire within the first 20 seconds, then we attempt to confirm what our initial instinct wants to make us do. This is true. But there are elements about individuals to evaluate in addition to our chemistry with an applicant.

1. Will she complement the rest of the staff? Complement does not mean fit in. Great staffs are a blend of different personalities with different skills. Would you hire five jocks who sound like David Letterman; five blond, 30-year-old salespeople?

2. Can you afford to pay what they want? Actually, a better way is to pay slightly less than they want, with a bonus based on performance. When you negotiate down, there's always a hesitancy in the applicant's commitment; they'll always be thinking that there's a better place with better money. Give them the opportunity to earn more than they wanted, and they'll be totally committed to achieving their goals.

3. Do you know her weaknesses? No matter how great a hire is, she has weaknesses. We all do. Knowing them up front helps us to deal with them.

Don't Expect Them to Change

4. Do you know her goals? This is

critical. Suppose a college senior applies for a secretarial position. She specialized in computers and graphics. Plus, she has charm and charisma. A real talent. You want someone to move in to sales, but in listening, you find out that she's been modeling for years and has a tryout for a Broadway play. Hire her as a secretary, but don't waste energy on making someone into something they're not. Her goals don't fit yours. Hire and marry as is.


5. No matter what the goals, does she have the drive to achieve them?

With a great staff, all you have to do is manage, supervise and delegate.

6. Will she be able to work with your superiors? Why use valuable time constantly selling the performance of an employee whom your boss doesn't like?

Check References

7. Check references: the ones they give you, the ones they don't give you and the ones they ask you not to call. Remember, we hire and marry as is ... you get what you get.

The better you develop your hiring skills, the easier your job and the more successful you will become as a manager. With a mediocre staff, you'll work 20 hours a day, seven days a week; with a great staff, all you have to do is manage, supervise and delegate. 

Ellyn F. Ambrose is CEO of The Marketing Group Inc. in Washington, DC. She may be reached at 202-328-3283.

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- 2 Tag Team
- 3 Brian Morgan
- 5 Jim Steinman
- 8 Mariah Carey
- 9 Janet Jackson

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- 2 Brian Morgan
- 3 Daryl Simmons
- 4 R. Kelly
- 9 Tag Team

TOP Country Songwriters

- 1 Dennis Linde
- 2 Clint Black
- 3 Ronnie Dunn
- 4 Dwight Yoakam
- 6 Kostas
- 7 Toby Keith
- 8 Vince Gill
- 10 Clay Walker

*BILLBOARD's Annual Songwriter Citations based on their Hot 100 Singles, Hot R&B Singles, and Hot Country Singles Charts 3/27/93 - 3/26/94.



by Dave Gifford

'I Tried Radio Once, Never Again!' How Will You Respond?

In overcoming the objection, "I tried Radio once, never again," there are two options. Let's start with the standard comeback ... or what I call the autopsy comeback because it's made up of a series of probing questions designed to uncover why a given prospect's advertising died on the Radio.

What questions? Questions about when they had their bad experience, how they measure advertising results, the campaign's objectives, the seasonal and/or product usage timing of the schedule, the persuasiveness of the advertiser's message and/or the attractiveness of their offer, how much they spent, the target demographics, the reach and frequency levels, and about the station(s) they used.

Questions about the length of spots, the days and dayparts when their ads ran, their schedule's length of time, the weather conditions during same, the creative execution of the commercials themselves, whether the copy created a sense of urgency or not, about the supporting merchandising, promotional media mix (if any), about the level of competitive activity during their campaign, and which competitors advertised sales at the same time.

QUICKREAD™

- You can't close a sale until you first open a sale.
- The autopsy comeback is the standard series of questions for uncovering why some Radio campaigns fail.
- The honesty comeback uncovers the underlying greater truth of why most Radio campaigns fail: bad sales advice in the first place.
- To make the most of the honesty comeback, you should have a proven "System for Getting Results" to offer the client.

Questions about the impact the campaign had on store traffic, storewide sales, departmental sales, the sales of advertised items, the double-divided (spillover) effect on compatible non-advertised items, average ticket sales, attracting new customers, ZIP code penetration, about the residual effects of the campaign and about the quality of advice received from Radio salespeople or their agency prior to the start of their ill-fated experience in Radio.

The Real World Speech

Very professional. But does it work? Sometimes. When? When the questioning is that thorough and, closer to the truth, when the moon is in the right place. Now, let's take a look at my honesty comeback. Here is the real world speech that goes with it:

"You used Radio once and got lousy results. Well, that doesn't surprise me one bit. In fact, I think I'd be more surprised if you told me you get good results on Radio, because the truth is that the history of selling Radio around here is the history of the local stations ripping off retailers like you, taking the money, and running.

"Look, I don't know when or how much money you wasted, but I know how it happened. Some young, bright-eyed, bushy-tailed salesperson — very badly trained Radio salesperson — talked you into buying a schedule that didn't have a prayer of succeeding from day one. You got lousy results and, logically, came to the conclusion that Radio doesn't work — am I right?

"Well, here's my advice: Never buy Radio that way again. Instead, invest in the WXXW System for Getting Results, a proven system created and developed precisely for retailers, like you, who once had a bad experience with Radio. A proven, time-tested system designed to


You can't close a sale until you first open a sale.

increase your store traffic, move your merchandise, turn over your inventories, and increase your cash flow. Now, here's how it works ..."

The Radical Truth

Radical, right? Radical only if you believe that telling the truth is radical. Face it, almost every Radio station in this country is guilty of having written bad copy, accepting bad copy, producing or accepting badly produced commercials, allowing advertisers to make their listeners offers they could easily refuse, and selling too few spots to get the job done. And that all adds up to a zillion advertising failures on Radio, per station, period.

Lesson: You can't close a sale until you first open a sale. In earning the "instant credibility" my honesty comeback gives you, ("Perception is reality!") you are now positioned (if you need it) to make the autopsy comeback pay big.

Now all you have to do is create and develop something similar to my "System for Getting Results." Right?  Dave Gifford is a sales turnaround specialist from Santa Fe, NM. He may be reached at 1-800-TALK-GIF.

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by E. Karl

Forget At-Work Listening! Get 'Em in Their Cars

If only we could send direct pieces to cars.

Radio listeners listen a lot when they are in their cars. They always know the stations that are preset when you ask them, and they always tell you when and why they tune around or just hit scan.

When you take a look at listening locations in either Arbitross (my term of endearment for our measurement anchor) or strategic research, you can see that in-car listening contributes significantly to come and quarter-hours. I've even seen soft AC stations that have a majority of their coming and AQH coming from in-car listening!

With so much of Radio marketing today centering on "listen to us at work," there is a real opportunity in many markets for Radio stations to make a pitch for in-car listening. After sitting through hundreds of focus groups, hearing listeners talk about their overall listening habits, I am more convinced than ever that if a Radio station doesn't have a button set on listeners' car Radios, the station is dead in the water.

Reset the Presets

How do you get listeners to listen to your station in the car? There are several

QUICKREAD™

- While competitors are concentrating on the workplace, you should "home in" on cars.
- Use letters to homes, letters to shops, on-air promos, and creative outdoor to increase your in-car share.
- Use in-car captive audiences to start a recycling program, encouraging listening at work and at home.

ways to get people to reset their presets:

- Letters home: Send a direct mail letter to listeners' homes. Send the letter on stationery and make the message short and sweet. Make a three-way pitch, touting your station as good to use in the home, in the car and on the job. Tell them you prefer asking for the order this way, instead of bugging them on the phone or screaming at them on TV. Tell them why your station is different, and how to find you on a car Radio. Some stations even offer to help reset presets if a listener calls and asks for help.

- Letters to shops: Not "businesses" or "offices" but Mom & Pop shops with 10 employees or less. Send a personalized letter to each shop, bragging about how good your station is to listen to on the job and in the car. Make the majority of the pitch a "listen on the way to and from" work, and ask the listeners to simply reset their presets.

- Promos on the air: "Buy" a schedule of spots on your own station that homes in on in-car listening, and tell your listeners you want to be one of the three or four stations they tune around to in the car. Tell them why you're different than the others you know they already use, and ask your listeners to be sure to reset their preset. Some stations even tell their listeners: "You've got us on now, and when you think about it, you don't even need to go to Star 104 anymore!"

- Bus card messages: "Tired of hitting scan? Land on Star 94 and reset your preset!" "Want music when you drive? Set a preset to Star 98." You get the picture. Make your bus card marketing tactical one time around, and ask for the in-car listening order. Don't worry about word count on your bus cards; only Medi-

son Avenue worries about that stuff, so just take it for granted that your listeners can read.

- Of-the-moment outdoor: Billboard technology today allows for of-the-moment messages to be printed on-board. Some stations show the song being played at that moment, and during stop sets, program the board to display station image liners. Alternating a song title with a "reset your preset" message might get you more come in the car.

Good Behavior Starts in the Car

The most important thing about all of the ideas above is to try to get listeners to put your Radio station into their daily listening behavior patterns. Then you can start the daypart recycling encouragement on your own air. During the early morning, tell listeners to be sure to tune in on the way to work. While they are in their cars, tell them to listen on the job, at home, or whenever they are out running errands.

Once you have a come body listening to you in the car as one of their handful of stations, you can get more quarter-hours out of that body in other dayparts when he or she tunes in at other places. That's how you build share. To do it — to get it all started in the place that many stations have forgotten about — just get your fair share of in-car listening to start with.

E. Karl is president of E. Karl Broadcast Consulting, a Radio programming and marketing firm. He may be reached at 805-927-1010.

Address Change? Notify Us –
800-226-7857

RADIO
INK



by Mike McDaniel

The Great Used Book Sale

A Smart Idea — For the Right Station

Let's face it: Some communities are older than others. A look at the census information will show the median age of a community. A county with no higher learning facility or no advancing industry could become old very quickly. One with universities and progressive businesses will trend younger and smarter.

Tailoring a promotion for a community involves planning for the age and IQ of the community — and the Radio station presenting it. Not every promotion is a winner for every Radio station and every community. A dirt bike race could be a mismatch for a Big Band station, just as a Sunday Big Band Dance could be wrong for an AC station.

For that reason, The Great Used Book Sale takes a very special community and a very popular Radio station and broadcasters with a lot of guts and muscle.

any organization that could benefit from the publicity and be associated with an intelligent promotion like a book sale. If the charity has a large room, all the better. Their role is simple: provide the room, tables and staff to take the money. (Always have the charity collect the money that will go to them — always.)

Pick a date (away from traditional library sales) in mid-spring or early fall. Find help for the pick-up. A local service club will agree to provide people power and trucks one day a week for five weeks. You can arrange something special for them in return. The key to success is to arrange to pick up the books from your listeners. If they don't have to tote and lift, you will get more, better books.

It is best if you only move the books once, so try to store them at the sale site. During the days before the sale, use other volunteers to sort and stack the books into categories on tables. Make signs for every table with the categories you see in the book stores in the mall. Every

sign should have your call letters and the station and promotion logo. Have a special, extra large section for romance novels. Accept paperbacks for this category only. Don't let your sale become a paperback junk sale. Hard-bounds are best.

Price the books at no more than 50 cents each. Obscure books, 10 for \$1. You can reduce labor by making all books the same price, except for those specially marked, and price only the specials. Have tote bags and boxes for carry out. Arrange for disposal of whatever is left (usually very little).

QUICKREAD™

- The Great Used Book Sale takes a special community, a popular station and broadcasters with a lot of guts and muscle.
- Pick a charity to receive proceeds from the sale, then have them provide the space and the staff.
- Arrange for a face-to-face pick-up of listener's hard-bound books.
- Sell sponsorship of your book sale to advertisers for the community involvement image.

Make Thousands

The charity will make thousands — and so will you. Here's how:

Sell sponsorship of your book sale to advertisers for the community involvement image. Each will get mentions in your promos, signage at the event, sponsorship of your in-progress, news-style reports of the volume of books and teasers of selected titles for sale and prices. Each will be interviewed during your live broadcasts from the all-day Saturday event. Special displays at their business can showcase books and promote the event. The ways to involve sponsors are endless. You don't have to include spots, just mentions, signs and association. You can sell three or 30, and you keep the money.

The Great Used Book Sale is a smart promotion for the right community and the right Radio station. The smart Radio station will arrange for others to do 99 percent of the physical work while helping charity and clearing a path to the bank. Mike McDaniel produces the Action Auction promotion nationwide, has written a book about promotions, and owns and operates two Radio stations. He may be reached at 812-847-9830.

The charity will make thousands — and so will you.

The next time your local library has a used book sale, be there and judge the crowd. Imagine the crowd if your Radio station was behind the publicity and you had 20 or 200 times the books.

Proceeds to Charity

Stage the Great Used Book Sale and give the proceeds to charity. Invite your listeners to call your station and arrange for pick-up of their hard-bound books. Yes, pick-up. Face to face.

Pick a recipient for the proceeds: the local YMCA, United Way, art gallery,

by Corinne Baldassano

Network Perks Making the Most of Your Affiliation

If you are at a station that is a network affiliate, chances are you consider the affiliation more of a nuisance than a potential resource. You have to run spots you'd rather not run, and you have all those affidavits to fill out and return to the network. Besides, you're not even running the network newscasts regularly. Who needs it? The answer is ... you do!

There is a wealth of material to be retrieved from a network if you know how to look for it.

There are essentially three types of barter network affiliation: 1) a "line" network affiliation offered by a wired service (Mutual, The Source, CBS, ABC, for example) that usually carries with it the right to carry network newscasts; 2) a program affiliation (Unistar's *Weekly Country Music Countdown*, ABC's *American Top 40*), in which you run commercials that come with the program at a set time during the week; and 3) a 24-hour satellite format network (Unistar, ABC/SMN, Jones, and Major Networks).

For the most part, in exchange for a fixed number of network commercials you agree to carry, you earn the right to certain network programming and ser-

vices (and, occasionally, network compensation). Many stations just run the spots, air the programming as required, and accept the money, if there is any. Smart affiliates know how to use the networks as an additional information or even local revenue resource.

Beyond Special Coverage

If you are aligned with a news network, then you know you have access to special coverage in times of crisis. But you may also be able to get one of the network newscasters to do a separate Q&A with your local newscaster. If there's a hearing coming up in Washington on an issue of local interest, you may be able to get a network to feed you raw material that you could then edit to suit your local needs.

If there's a special event that's being covered by a network, and you want to send your local person to the location, you may be able to get the network to give you work space. Since most of the major networks have news operations in New York City or Washington, D.C., even if you're sending your morning team to cover the inauguration or the Thanksgiving Day parade, you might be able to use the network's home base studio facilities for a live broadcast or for studio time to edit tape.

Those networks with 24-hour satellite formats often provide consulting services to your station. Network staffers with programming and sales backgrounds are available to critique the station, offer advice on selling the formats locally, and even help with locating air staff if you want to do a local show.

Network engineering departments can offer help on satellite equipment,


and affiliates sometimes get special rates on other technical equipment purchases.

Several networks offer show prep services to select affiliates. Find out if you meet the criteria for getting such services, so you don't have to purchase them.

There are countless other items that you may have access to, including production packages, discounts on purchases of jingles, priority consideration on special or one-time-only program offerings, archival news actualities, special music feeds at holiday time, comedy services, and celebrity actualities or one-on-one interviews via satellite with the stars.

Ask, and You Might Receive

The operative phrase in all of these items is "your station may be able to ..." Not all of these services are going to be available to all stations at all times, and some may never be available to your station. It is key, however, to know what's important to a network, so you'll be able to determine if you have a chance of getting some of these perks.

One of the most important considerations to a network is that you run the required commercial inventory at the agreed time. Stations that move spots around are anathema to networks. The other key consideration is your average quarter hour ratings at the time the spots are run. Networks use ADI numbers, and the larger your station numbers, the more clout you're going to have. It helps tremendously if you're in a Top 50 market, but even if you're not, you can improve your chances of getting additional services if you follow these guidelines.  Corinne Baldassano is vice president of programming for SW Networks in New York. She may be reached at 212-702-6124.

QUICKREAD™

- Smart affiliates know how to use the networks as an additional information or even local revenue resource.
- News networks may provide your station with raw material for your own story or provide your staff with studio space for special event coverage.
- Satellite formats often provide consulting services to stations.
- Know what's important to your network, and you'll know how to get special services.



by Roy Pressman

Surviving in a Digital World Know Your Needs Before You Buy

As more and more digital products come onto the market, they're bound to be a part of your facility. Digital products are replacing almost every analog aspect of Radio facilities. Vinyl records have been virtually replaced by CDs, and analog recording formats such as cassettes are being replaced by the digital cassette, DAT tape technology and the minidisc.

When the dust settles, what will be the standard? Which companies will be in business? How long will you have technical support for the digital equipment in your facility? Don't jump the gun: Before you buy, plan ahead, research available equipment, talk to your engineer, PD and production director, then make your equipment purchases.

Retrain Your Staff

How will your new digital purchases be received by your staff? Analog gear such as reel-to-reel tape machines and cart machines have changed little in the past 20 years. Splicing and editing tape on a reel-to-reel is relatively easy to teach to almost anyone in a short period of time. Editing audio on a digital workstation doesn't require a razor blade or splicing tape, but to take advantage of this new technology, you'll have to retrain your staff. Some of your staff will catch on quickly, while others will be intimidated or disinterested and prefer to stay in the old analog studio environment.

After your new digital production system has been installed, set up a training schedule by qualified personnel for all production and on-air staff. (Some manufacturers include on-site training with each workstation.) Set aside enough time to thoroughly go over all aspects of

the system with each member of your production and air staff. Assign each person a project that can be done only on the digital production system.

Because your facility will probably not go digital all at once, it will be difficult to force everyone to use your new digital workstation. People can be lazy and they will generally like to do what they are accustomed to doing. If you have the luxury of more than one production studio, you might consider closing down the analog studio temporarily or even permanently. If the digital equipment is all that's available, you'd be surprised how quickly your staff will learn.

You've heard everyone say how powerful digital technology can be. Powerful can mean complicated, and complicated can cloud the issue of the efficiency that you are looking for in digital technology. Make things easy for your staff: Teach only the basics, and leave the bells and whistles for later on. If your staff can learn simple recording and cut-and-paste editing in a short period of time you'll be way ahead of the game.

Ask a Lot of Questions


Carts cost \$4 to \$6 each. You stick 'em in the cart recorder and put them in the air studio when you're done. Once in a while, a cart gets lost or gets eaten by the machine. No surprises, you know what to expect. But now along comes digital, and you jump onto the digital bandwagon. But say you load all of your commercials into your new digital storage system, the power company burps, the computer hard drive crashes—you're left with no way to play back your spots. No digital storage system or digital workstation is complete without a reliable

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- Before you buy, plan ahead, research available equipment, and talk to your engineer, program director and production director.
- Set up a training schedule for all production and on-air staff, then force them to use the digital system.
- Make things easy for your staff: Teach only the basics.
- No digital storage system or digital workstation is complete without a reliable means of backing up and restoring data.

means of backing up and restoring data (your commercials!).

Ask a lot of questions before you buy any digital storage system. Make sure you can get your commercial library back on the air in a very short period of time even with a major failure. There are many totally redundant systems available. If the air studio machine crashes, you simply move a few connectors, and you're back in business. Before you buy, just ask the question, "how long will I be down if my system crashes?"

Digital is a trade-off. New problems are replacing the old, but the new technology and its unlimited possibilities make digital audio very attractive. Use your head, open your mouth and ask questions—and don't settle for a digital storage system or a digital workstation unless you feel 100 percent confident. Be patient but firm with your staff; they will resist change. Your positive encouragement 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.



by Bob Pedder Jr.

Partnership Selling Systems

The Next Step For Radio Vendor Departments

Developing a partnership selling system in your market can be an exciting adventure — if you are prepared and clear about your goals for future account development and what services you are able to provide. This isn't a new concept, yet we are only beginning to establish this new paradigm within the industry.

What is a partnership selling system? It is a "cooperative" managed by the Radio station. It includes newspaper, magazines, other Radio stations, cable TV and as many different media elements as you feel should be represented. This cooperative then becomes your media network that is used to promote your promotional agenda as a convenience to manufacturer sales representatives who are always looking for larger market coverage, which will produce higher gross sales volume.

A Win-Win Agenda

Cross-promote partners become members of the team as you begin to develop promotional opportunities that will ultimately benefit their sales. This new system also creates a higher need and desire to contribute within the "partnership." The traditional selling approach is replaced with a more participatory win-win agenda, where both client and station create the program that will best deliver the objectives.

In a partnership selling system, the buyer (or client) is the bill-payer; there isn't a seller. There is no direct sales technique needed to pressure or convince a prospect to buy something. A menu of opportunity is presented from several pre-established categories such as: redemption opportunities, sponsor-

ships, brand trial and signage events, trade or consumer sales incentive programs, etc. Once the promotional program is developed, then the marketing can be determined from the options available in the media network. Partnership selling style is based on the concept of obvious advantage. For example, once someone enters a restaurant, sits down, and looks at the menu, it's obvious they are going to eat something. Partnership selling is no different. If you get an appointment, and the prospects are introduced to your services and look at your menu, then it is just a matter of what are they going to buy and when are they going to buy it.

Step By Step

Gina Gallagher's article on New Business Mastery (*Radio Ink*, Aug. 10, 1992) offers an excellent step-by-step approach to developing a partnership selling system. Moving into this paradigm requires an entirely different set of standards, rules and protocols from the Radio operation. Separate invoice system. Separate ordering system. Purchase order system. To keep the sales team organized with the many options available, you will need a thorough sales planner program. Communication is an absolute must; we recommend a quarterly report followed by a free seminar series.

Remember, the partnership program is a "service-oriented" program. You are no longer selling Radio. The partnership

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Here is what you need for a successful partnership selling system:

- Identify what your product is besides Radio.
- Target several trade partners or recreational clients like museums, and/or several event promoters and lock them into franchised deals.
- Create a menu of services that your partnership is going to provide.
- Expand your market area by inviting key Radio stations, cable TV channels and newspapers to "join" your partnership.

selling system is a Radio community program. You are using Radio clients, clients from your Radio community, and organizing them into a new organization called the partnership.

Selling By-Products

How would it work? One of the easiest illustrations would be to consider a Radio concert being held as part of a

**The message here ... is loud and clear ...
pair up! In the next 5 years ... you will
either be invited to join a partnership
program or be left out.**

community program, which is expected to draw a sizable crowd. The Radio station sells packages to its clients and agencies with opportunities to be at the concert. The package includes a Radio schedule. What about all the potential

25 ►

accounts that would love to be at the concert sampling, with signage, maybe with special up-front VIP seats, etc., but they don't want Radio. We refer to this opportunity as a "by-product" of the Radio concert package. This by-product is then repackaged and sold as a partnership program opportunity where manufacturers can be involved in the program and use print as a media support vehicle. (Always remember to provide manufacturers with leverage. If they need it, they will buy it.) With the Radio packages, the station sold, for example, \$100,000. And with the partnership programs, it sold an additional \$40,000 but \$20,000 had to be used for outside media support with the network. Network affiliates would bill the partnership; the station gets to show the gross sales as \$140,000.

Be Involved or Be Left Out

The advantages to partnership selling systems during traditional sold-out Radio months are obvious. Also co-op dealer groups and manufacturer dealer group programs are also more advantageous in a partnership style program. For a single Radio station with the traditional vendor approach, only \$5,000 can be collected from a co-op program while a partnership style could have generated \$20,000, serving a larger market area and netting the station a somewhat higher profit, maybe \$7,000. By representing a partnership program, you begin to control the flow of promotional activity. Notice how the *Los Angeles Times* "franchised" Cirque du Soleil this past season. The *Los Angeles Times* set up its own partnership program, selling sponsorship packages that automatically included print with Radio schedules that were bartered by the paper.

The message here, folks, is loud and clear, and not that much different than the duopoly process we are all involved in at the corporate level: pair up! Form your partnership. In the next 5 years, in each of your markets, you will either be invited to join a partnership program or be left out. The only other option is to be pro-active. ☐

Bob Pedder Jr. is corporate director of the Fairbanks Partnership, a corporate service of Fairbanks Communications Inc. He may be reached at 617-375-2115.

BUSINESS FACTS

by Ken Costa, RAB: 212-387-2100

Jump-Starters Beware ...

It's getting harder! Sales of auto theft deterrents are on the rise. For 1993:

TOTAL SALES	ELECTRONIC \$163 MILLION	MECHANICAL \$228 MILLION
Auto Supply Stores	60%	42%
Discount Stores	22	38
Department Stores	14	10
Other	4	10
Average Gross Margin	43%	34%

The outlook for 1994: electronic up 10%, mechanical up 18%. The Club is a consistent Radio user ... what better opportunity to reach prospects than in their cars. (Source: Aftermarket Business, April 1994.)

Advertisement

FACTORS IN THE DIGITAL AUTOMATION DECISION — "RUNNING TALK RADIO"

By John Schad, President, Smarts Broadcast Systems

This digital audio business is getting to the point where it's almost impossible to demonstrate the features of your product without publishing a phone book size document!

What makes matters worse is there are a lot of digital automation products on the market. All have their good and bad points, but there are real differences that station owners need to know about when making buying decisions!

As a PC-based system, SMARTCASTERS perform a wide variety of tasks. These systems are used in so many different applications that it's rare to find two running in exactly the same mode.

If you're a talk station, for example, you might have scheduling conflicts that force you to delay one of two programs being fed simultaneously. This is easy. What's hard is figuring a way to automate that delayed program. Not only do you need to record the program feed itself, you also need to store some sort of signal to tell you when to play the spot breaks.

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SPECIAL REPORT





Look Ma ...
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PROMO IDEAS



FORMAT
UPDATES



ON AIR

Hands-Free Radio in the High-Tech Age

Twenty-five years ago, about the only automated Radio stations were FMs running "beautiful music" formats. FMs were the unwanted child with which few could make a living, so stations reluctantly held on to them by creating a low-maintenance system for operation.

Aside from the few slick commercial systems, stations had configured all types of home-brew automation including simple record changers with a stack of records or, later, cassette or cart changer systems. The equipment was chunky, occasionally unreliable, and it made stations sound like machines. Though few and far between, some of those systems, or variations, are still operating today.

Unfortunately for some, the impressions from automation past make the idea of automation today lose its appeal. Suggest the possibility of doing anything but live broadcasting and you likely will encounter 100 reasons why automation isn't a reasonable alternative.

Wake up and smell the coffee. Operating a station "hands-free" has some wonderful benefits. New technology offers many alternatives that go beyond traditional automation and make stations sound every bit as good as a live station with few, if any, of the pitfalls. Today, the hands-free Radio station is a viable, competitive alternative in any size market, with almost any type of Radio station.

Hands-free stations can operate cost-efficiently with low employee overhead and fairly low start-up costs. New technology eliminates the need for live assist or board operators. Individual operators can control satellite programming, combine it with local programming, create their own format using CD libraries, DAT tape libraries, hard-disk storage systems that can store spots, music, and air talent. You can create your own regional or group network, syndicate your own personalities or buy someone else's personalities for your morning show.

Freeing Up Your Resources

Bernie Brobst operates WDZJ/WDZQ in Decatur, IL. His is one of six stations in the market and is a strong, local-sounding, community-involved station. Yet nothing on the station is live.

The operation is totally automated by Systemation's Qwik-Disk system, which can store an entire Radio station's music on one DDS tape and all commercials and jock talk on a computer hard drive. Brobst's philosophy is that, by automating the station, he can actually be more involved in the community.

"Most stations pay their jocks to read the paper, flip through magazines and talk to their girlfriend on the phone," says Brobst. "We still have full-time air personalities. The difference is that ours don't have to waste all that time in between records."

At WDZQ, the personalities come in and record all their shows' breaks for an hour before their shift starts. The system prompts them to give the exact time and allows them to audition the intros and outros of the songs, enabling them to talk over the intros and match the tempo of the music.

"Our jocks are out on the streets

making calls with salespeople, setting up promotions, and involving the station in the community, all during the time they would normally be pulling an air shift," Brobst says. "As a result, the station is more productive, more involved, and actually sounds better."

Brobst contends that he doesn't do it to save the money, because his jocks still work their full shift and get paid the same as if they were live. The difference is that they accomplish more for the station in less time. For the skeptics who say, "Yeah, but what if the weather changes or the president gets



shot?" Bernie Brobst says that the jocks monitor all of those elements during their shift time. If something changes, they can go in and record the breaks they need to change. They can also access the system by phone to go live on the air if the situation warrants. Best of all, the jocks can pre-record their weekend shifts on Friday and take the weekend off. If, by chance, something needs to change, someone is always available to make those changes.

Central Feeding

An evolving type of hands-free station is the "personal satellite network," which broadcasters will be hearing more about in the future. This system allows a group of stations to feed all their stations simultaneously, just like the big networks feed programming, only from a central

location with programming totally controlled by the station owner. Each of the stations can have a "locally known" personality with localized programming.

KZYZ in Avon, CO, is an excellent example of the personal satellite network. Owner/manager Cliff Gardiner had several FMs, each in nearby ski resort communities. His challenge was to provide strong local content in markets where the only chances of survival seemed to be satellite-fed programming from the big national networks. His solution: With one main, fully staffed Radio station in Avon, Gardiner's Radio One network feeds five stations. Each station is stocked with a local Audisk system (DHK Group), which ties into signals from the home base. The on-air personalities are actually live ... well, sort of. While doing their real-time air-shift on KZYZ, they are cutting localized breaks for each of the other "affiliates." Different spots, liners, weather breaks, etc. all run simultaneously in real-time in the individual markets.

One client told Gardiner, "When did you drop the automation and go live again? I like it much better."

The company has a local sales staff in each community, and each staff is responsible for informing the station about activities they can get involved with and talk about locally. Spots are all cut in the central studio location and are customized to each local community. This creates a local presence, a local sales effort and a low operating overhead.

The system is then beamed up via National Supervisory Network's V-SAT, an inexpensive satellite uplinking service (about \$1,200 a month). The total equipment investment was about \$38,000 one time to uplink, \$3,000 at each receiver location (each station), plus the cost of each Audisk system.

Sharing Talent

A powerful variation on the personal satellite network is on the horizon ... cartel networks. It is expected that two or three major groups, which have been collaborating in other areas such as duopoly acquisitions and LMAs, will begin sharing talent contracts. For instance, group A may have a strong mid-day person who would end up on each of six or eight stations, while a strong

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afternoon or night person from the other groups would then be shared on each of the other stations, each originating from their local market, and each cutting local breaks between tunes. This allows the groups to have the strongest possible personality in each slot, shared in several markets and affording remarkable cost efficiencies.

The difference between this and the nationally syndicated personality, such as Infinity's Howard Stern, is the ability to heavily localize breaks, interact with local news crews and respond to local happenings (as fed by each station's localizer).

The ultimate hands-free operation, of course, is the nationally syndicated personality or full format. With Westwood One Network's Don Imus, G. Gordon Liddy, Westwood One Entertainment's new entry Tom Leykis and EFM's conservative Rush Limbaugh, and others, talk stations now have strong alternatives for filling air-shifts, albeit national in sound. The resulting road paved by these prominent personalities will be the syndication of still more personalities in most format variations.

Premiere Radio Network has successfully launched Gerry House for the country market. ABC has had huge success with Tom Joyner in the urban market and Moby in the country market, and is about to launch Seattle sports phenomenon "The Fabulous Sports Babe" July 4. Rick Dees' availability in syndication from Gannett is rumored to be just around the corner. The Loop (Chicago) personalities such as Jonathon Brandmeier, Kevin Matthews and Danny Bonaduce may soon be available, joining a handful of contemporary personalities across the United States already in syndication, including Infinity's Greaseman and KLOS Syndication's Mark and Brian.

Eventually the focus will broaden and national personalities will be available to fill any shift on any format. It won't be unusual for a station to pick up a Los Angeles personality for mornings, a midday person from Chicago, an afternooner from Atlanta, a night jock from Dallas and all-nights from New York. Already personalities are available for many of those shifts, such as the all-

night show from USA Overnight and Interstate Radio Network. Powerful computer automation switching systems would take care of all the details of hooking into the various network personalities to operate the station without a hitch.

Local Options

One of the biggest innovations in hands-free programming is new technology developed by California Digital. The system allows a station to run a live national personality and, for the first time, localize in a way that best benefits an individual station. Most networks only offer pre-defined windows for spots, news, etc. This system allows the operator to be early or late finishing a spot break and permits any length break you want. You can also run local news of any length, local elements, and traffic, etc. without trying to squeeze into network windows. It can also allow you to run the personality around your local music and



can even create interactively with your local staff. Now being used by Premiere's Gerry House Show and by Standard News Network, this system could truly revolutionize network Radio feeds.

Of course, almost any format imaginable is available via network feeds. Satellite technology affords stations many alternatives of high-quality music formats with personalities, designed to create a generic sound that can be localized. By providing professional-sounding talent, well-researched music and excellent production elements, the 24-hour music formats can usually do programming better than most local smaller market stations could ever do it live. And it can sound competitive in the larger markets. Networks also provide an opportunity to do niche programming that would not otherwise be profitable in most markets.

When the satellite battle began,

major market and large market affiliates were unheard of. At the time it seemed satellite programming was a fate left to the small market stations struggling to make a living. Transtar's Format 41 was the first to show the viability of satellite programming in major markets. One of the earliest successes was ABC's former Z-Rock format, which was quite successful in New York City. Today, major and large market affiliates do exist, and an estimated 2,500 of all stations originate most of their programming from the bird.

In San Francisco, Eddie Esterman is the VP/GM of KABL-AM/FM, KSAN and KNEW. Of the four stations, KABL-AM is the only hands-free operation. It runs Unistar's AM Only format, and "it's a godsend," says Esterman, "because I have three live stations to manage. If I had a fourth, I'd go nuts."

This is Esterman's first experience running a duopoly and running a hands-free station. His biggest adjustment is that "you have to think like a machine to get it sounding live. You take the basics for granted. Most of the problems with running a station in a box is that it makes rudimentary errors that people don't make." Those errors are few and far between, and the station does not make a lot of the errors that humans make, Esterman says. "It doesn't forget to run the traffic reports, forget to air a show, or say it ran a spot that it didn't run." The biggest challenge, says Esterman, is making sure the station isn't ignored by the sales department, which he says is easy to do when you're also focusing on the other live operations, which command more of your attention. "You need to make sure you give the station an identity, otherwise you tend to let it go."

No Baby-sitters Needed

Broadcasters are surprisingly fond of the lack of baby-sitting that a hands-free station needs. In Las Vegas, KJUL-FM claims to be No. 1, 35-plus in the metro and No. 2, 12-plus, and they also run Unistar's AM Only format. Though not a truly hands-free station — because the station opted to use board operators for its many localized on-air elements — GM Bill DeMeolo says the station still sees the benefits of high profitability and low employee hassle.

A World of Ideas

Some people think that there's an easy road map to good radio promotion. Not now. Not in the '90s. Today, promotion executives like Cara Storm realize that creating effective promotions means exploring new ways to generate revenue and discovering how to unearth great ratings. Each June, professionals like Cara join with nearly 4,000 promotion and marketing colleagues from all over the globe to learn about building audiences, coordinating successful events and increasing revenues through promotion. For four days they share ideas, new trends and competitive marketing techniques that can make a world of difference at their stations. So map your strategy and register today for the PROMAX & BDA Conference & Exposition, June 8 - 11 in New Orleans. Call 213-465-3777. It's not out of this world... It's good business in the '90s.

Cara Storm
Promotion Director
WCLB-FM
Boston, MA

Photo by Allan Dines

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**RADIO
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SPECIAL REPORT

◀ 32

After 35 years in the business, "This is the neatest operation I've ever run across. After years of constant DJ and personnel problems, this is a refreshing operation with little of that."

DeMeolo says he's operating with seven full-time employees, part-time board operators at "near minimum wage" and is putting more than 50 percent of sales to the bottom line.

A station doesn't have to have a big staff to make an impact. KAHZ, a 24-hour AM in Dallas, is operated by Bob Bruton, who is not only the station's GM but also the Director of Affiliate Relations West for the Children's Radio Network. The station runs a niche format: programming for children 2 to 12, which also captures adults 25-44. He operates the entire station with one full-time production person and five salespeople. Though the station is new and its format unique, the station has doubled revenues in only six months. "Advertisers are getting results, and that's what's important," says Bruton.

Terry Shannon, local sales manager of KRYS-AM Corpus Christi, TX, talks about their recent switch to all sports. "You can be as automated as you want to be," says Shannon, whose station is owned by the Texas Rangers ball club. "We can run local with talk shows and because we have DCS (a control system from Computer Concepts), we don't need carts, two tracks, four tracks, or all the other stuff we used to need to run live on the air."

Shannon's station signed with the One On One Sports Entertainment Network to provide most of his programming. He also originates a couple local sports shows and runs the Texas Rangers broadcasts. Shannon's staff does the entire show on the computer. His one operations employee does all the setup, editing of logs, and spot preparation, spot production [on the DCS com-

puter digitally] which is "very simple to operate." The total AM staff including sales totals six, and some (like traffic) share responsibilities with their FM.

"I like the idea that the computer will operate the entire Radio station, and I like the fact that it never shows up late for work."

Who Cares About the Jock?

Jim Harris, GM of WWKS Pittsburgh, also believes hands-free satellite programming is viable in larger markets. All of his dayparts other than mornings originate Major Network's The Force rock format and are controlled by a hard drive system called Phantom from Register Data Systems.

"We sound great," Harris says. "Major gives us a highly researched, highly focused, music-intensive format. Since we don't have to worry about formatics it gives us time to focus on localism and promotions."

The station has been running the format only since Thanksgiving, and Arbitron shows the station trending upward.

"I believe we will do a 4 share in the next book," says Harris. He says it doesn't matter if his listeners think the station originates locally. "Fox network and MTV have proven that good programming doesn't have to originate in your hometown. The days of caring who the jock is are over. In our case, a music format, the listeners only care about the records in this format, not who's hitting the start button on the CD player. It's the music. Though we do do a good job of localizing."

Harris says the key to localization for a syndicated or automated format is to get people out a lot into the community.

If you're looking for a little more control and don't want satellite programming, there's always the homebrew automation system. Stations can hire part-time personalities to come in and cut voice tracks, and then purchase music from a variety of suppliers like Broadcast Programming, TM Century, Bonneville, RPM or Halland and control the sound using one of many sophisticated control systems (see *Radio Ink's* April 25-May8 issue.)

Each system allows you to create total control and switching between spots, traffic, weather, sports and other program-

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ming elements. Some even provide off-premises remote control access so PDs can change the lineup of records from their home laptops via modem, or so an advertiser or salesperson can get on line and change the spots stored for an advertiser. School officials can get access codes with limited access, allowing them to record school closings, weather alerts, etc., and program them into the automation.

Or you could do what WQMF is doing in Louisville, KY, using personalities from one of it's live duopoly stations to cut voice tracks for a second station. WQMF recently launched WQMF Too. Following their show on WQMF, personalities go into the production room and make voice tracks for the second station.

"No one station can deliver the total spectrum of rock music that the format's diverse audience demands, so we split our main WQMF in half," says PD Gary Guthrie. Response has been "incredible." WQMF features new and classic rock, and WQMF Too provides a mix of harder and alternative rock. WQMF Too is using Pioneer CD autochangers, which house 300 discs each, giving the station huge playlist flexibility, especially since multiple autochangers can be linked to provide thousands of CDs on-line to ensure seamless switching between songs. Again, those employees can work full time, using their extra time in other areas ... like promotions, or a shift on a second station.

Choices of personalities, 24-hour networks and music libraries are almost limitless. From sports to talk to children's programming, from Hispanic talk to all-news, networks are launching new formats all the time.

ABC/Cap Cities acquired Satellite Music Network a couple of years ago and has been aggressively launching new formats, services and personalities. Along with that came ABC's joint venture with ESPN to create a Sports Radio network. One-On-One and Prime Sports are also helping to grow the all-sports field. Cable giant Jones Intercable entered the syndication race with the Jones Satellite Network, and SMN founder John Tyler is actively involved in the product. Entrepreneur Chris Devine's Major Networks already claims



some 1,300 affiliates in less than a year.

Infinity's Mel Kamazin has launched two divisions, Westwood One Entertainment and Westwood One Networks (nee Unistar), featuring a stable of high-powered personalities like Don & Mike, Gordon Liddy, Tom Leykis, and Don Imus. The Children's Radio Network's Radio AAHS offers a viable alternative to traditional demographics. A host of programs are available which can be combined to fill a 24-hour clock with great personalities from companies like the WOR Radio Network, Sun Radio Network, Business Radio Network, One On One Sports, and many others. One of the unknowns is the soon-to-be entry of the SW (Sony-Warner) Radio Network, which many speculate will be a combination of cable Radio services, a Radio network service and eventually a DBS (direct broadcast satellite) service that will go direct from satellite to your car or home, with no Radio station in-between to broadcast the signal.

And if that isn't enough, CBS and UPI just announced a joint venture to create a Spanish news network. Radio Labio recently launched an all-talk Hispanic network and is picking up numerous Spanish affiliates in U.S. markets. And Associated Press' Jim Williams recently announced the upcoming 24-hour news network called All News Radio. This service will allow hands-free operation of an all-news format with, or without localism. The closest thing prior has been the CNN Radio service offered by Unistar with an all-national flavor, and NIS, the News and Information Service launched and closed in the '70s by NBC ... a concept light years ahead of its time.

So sit back, relax, and let your station operate by itself while you focus on selling it and improving the bottom line. Chances are, your listeners won't know the difference. ☐

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INTERVIEW

MR. FIXIT

George Sosson
Managing General Partner of
Radio Equity Partners, L.P.
and President/COO of Fairfield
Communications

George L. Sosson is president/COO of Fairfield Communications, which manages Radio stations in Cleveland, Anaheim, CA, Norfolk, VA, San Juan, Puerto Rico, Bridgeport/Westport, CT, Springfield, MA, Providence, RI, and Fort Myers, FL. He also is managing general partner of Radio Equity Partners L.P., a partnership formed through an agreement with GE Investment Management Inc., and which recently purchased WHYN-AM/FM Springfield, MA, WWBB-FM Providence, RI, and WCKT-FM Fort Myers, FL. The company has a contract to buy the NewMarket Group, consisting of WSJS-AM/WTQR-FM Greensboro/Winston-Salem, NC, WREC-AM/WEGR-FM and WRXQ-FM Memphis, TN, KXXY-AM/FM and KTST-FM Oklahoma City, and WNOE-AM/FM and KGTR-FM New Orleans. Radio Equity Partners also has a separate contract to acquire WWDM-FM in Columbia, SC. Prior to joining Fairfield (previously known as Win Communications), Sosson served as vice president/CBS owned FM stations.

Sosson holds a bachelor's degree in Radio/Television from Syracuse University. His first "real" job out of college was as an account executive at WCAU-FM Philadelphia, which, as Sosson recalls, "was back when FM was nothing." He remained with CBS for 21 years, three of them with CBS Radio spot sales in New York. Eventually he was appointed general sales manager at WCAU-FM, and later he was named VP/GM at KCBS-FM San Francisco, which he convinced the corporate office to change to KRQR-FM. From there he moved on to serve as VP/GM at WSUN-AM/WYNF-FM Tampa, FL, and subsequently was tapped to run the CBS-FM group. He held that position for three years, until he was recruited to run the ML Media Partner Radio Group, which was doing business as Win Communications.

In his current capacity, Sosson operates 11 stations in seven markets. He resides in Weston, CT, with his wife Wendy and their two children, David and Lisa.



INK: How difficult was it to leave a 21-year career at CBS and go out to form a Radio group from scratch?

SOSSON: Very difficult, but inside of me was this little entrepreneur who was just waiting to get out. Marty Pompadur at ML Media offered me a chance. He said, "Look, if you'll fix and run this ML Media Group, I will give you a chance to raise your own equity and build a group that you can run side-by-side with it." That was the hook that got me to leave the CBS career ... I had a chance to really do something for myself.

INK: So you went in and fixed the ML Media Group ...

SOSSON: Yes. The first year I was there we changed management, we fixed formats, and we were able to successfully repair the group. This has kind of been my job over the years, going in and repairing broken situations, and I have done it fairly successfully. I fixed KCBS-FM, when it changed to KRQR. I fixed the CBS-FM Group when I was running that group. In any event, when we finally had ML on the road to recovery, I began to search for equity capital.

INK: Not an easy task. How did you go about it?

SOSSON: Actually, I had one of those lucky breaks. One of my neighbors was an attorney who introduced me to the General Electric Investment Corp. GE Investment is the pension fund management arm of GE, and it manages pension funds for GE and other companies. I was introduced to them just about the time that Radio multiples had hit bottom, and they felt — as I did — that it was a pretty good time to get back into Radio, or at least to get into Radio as an investment. They did a lot of due diligence on me, checking me out left and right, and I guess they liked what they saw. They liked my track record and agreed to back me with a \$54 million equity commitment.

INK: That's a nice vote of confidence.

SOSSON: It was wonderful. It took us a year to get to know each other, and another year to find our first station. We finally closed on our first two stations in Springfield and Providence this past November and December, respectively. Just a few months ago, we closed on our station in Fort Myers, and the big news was our acquisition of the NewMarket stations in Memphis, New Orleans, Win-

ston-Salem and Oklahoma City. We also have a contract on WWDM-FM in Columbia. When all is said and done, we will be a company with a net equity of well over \$125 million and stations in eight markets, along with running the ML stations side by side.

INK: You have to be pretty pleased ...

SOSSON: It's like a dream come true. You work a lifetime in a corporate career working hard, preparing yourself, hoping things will go well, and that's how I got where I am.

THE PURSUIT

INK: When you entered into this, did you envision that circumstances would fall into place as quickly as they have?

SOSSON: No. In fact, it was very frustrating in the beginning. It took a year from the day that GE gave me the commitment to the time we closed our first deal. It was very discouraging. There just wasn't a lot for sale, and some stations were so far under water that they didn't want to sell. Owners were so afraid that they would lose everything that they put in, while the profitable ones were waiting for multiples to go back up. No one wanted to sell, and it really got very frustrating. Then the NewMarket deal came up and the GE financial people saw the merits of the situation and made a decision very, very quickly. We had a deal from our first meeting in December, and we signed the contract less than three weeks later.

INK: That's very quick.

SOSSON: It was, considering that I had to go back to the GE Board of Trustees to get more money because the price put us beyond what their original commitment was. But the NewMarket group was so strong that our lenders and equity investors became extremely excited about it.

INK: Did you pursue NewMarket or did they make it known that they were available?

SOSSON: Actually, they were not available. We pursued them. We hired Dick Foreman, who had already told me he thought he could get NewMarket for us. He was instrumental.

INK: What was your original strategy when you began looking at station acquisitions?

SOSSON: Our mission initially was to stay in the bigger markets. Then duopoly hit and the prices went up very quickly. GE is a very shrewd investor, and they

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SIDELINES

◆ Leisure activities: **tennis and reading.**

◆ Recommended reading: **Truman, by David McCullough**

◆ Mentor or role model: **Bill Grimes, former president of ESPN and Multimedia.**

◆ The most interesting person you know is: **Jerry Poch, president of Sage Technologies, one of our investors. He knows how to get a deal done.**

◆ If you had 30 minutes to sit and talk with someone, whom would you choose? **Thomas Jefferson. Given the state of the world, his work in putting this country together is even more incredible.**

◆ If you were granted one wish, what would that be? **Happiness and health for my family.**

◆ If you could go back in time, where would you go? **1776 — the time period of our founding fathers.**

◆ Who did you listen to on the Radio when you were growing up? **Hy Lit on WIBG in Philadelphia.**

◆ When you were a kid what did you want to be when you grew up? **I always wanted to be in Radio.**

◆ What is your pet peeve with Radio? **It sells too cheaply and gives in to cost-per-point demands.**

◆ What has been your most elusive goal? **Bringing ML Media's Indianapolis station to high profits.**

◆ Of what achievement are you most proud? **Forming Radio Equity Partners L.P.**

◆ As a listener, what is your favorite Radio format? **Oldies.**

◆ Is there anything you would do differently if you had to do it over again? **I would be a shrewder personal investor earlier in life.**

◆ What advice would you give someone who wants to get into Radio? **Study accounting and finance and go in through sales.**

INTERVIEW

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were not about to start paying 10- and 11-times multiples. Ultimately, the only values that were left in the marketplace were in the medium-sized markets, where we've been buying in the eight- to eight-and-a-half range. Anything above that really doesn't produce the kind of return that an investor like GE is looking for. So, we wound up being in smaller markets, but, incidentally, Fort Myers, Columbia, Greensboro, and Memphis all are wonderful markets.

DOING IT THE RIGHT WAY

INK: Most markets are experiencing significant turnarounds in retail sales and, therefore, Radio revenues ...

SOSSON: They are, and we're buying only the top stations in those markets. Our game plan was, and still is, to buy only quality properties. We want to buy cash-flowing stuff, no turnarounds.

INK: Are you getting tired of fixing things?

SOSSON: What we wanted to do was buy stations where we could earn our money the old-fashioned way: You pay down debt and, out of cash flow, build up equity. Then, at the end of the seven- or eight-year finance period, whenever the loan is over, you own the stations outright. You can sell them, you can go public, you can do whatever you want. Just do it the right way. Of course, there is some turnaround opportunity, as well. Three of the four NewMarket situations involve duopolies, and that indicates growth potential. We're buying those stations at a pass-through cost, reimbursing NewMarket for whatever they paid for those duopolies, plus the start-up expenses. [NewMarket executives] Steve Robertson and Pete Schulte had a duopoly strategy in place in Memphis, New Orleans and Oklahoma City that makes a lot of sense, and we're just going to continue it. We feel we can grow those properties. We also are aggressively seeking duopoly partners in Fort Myers and Columbia.

INK: With that as your mission, what is your vision for the company? How many more stations do you expect to acquire?

SOSSON: At this point, none ... at least not until we can absorb it all. There's no question the company did grow quickly, but now we want to make sure that we operate properly. I see us stopping here

for at least the balance of this year. Then, of course, the plan is, move on to the public market, which would allow us to grow again. We feel confident that, if NewMarket is properly absorbed and operating well, we could begin to grow again. For now, this is as much as we want to do.



Sosson with "The Chicken," and a San Francisco Giants baseball player in 1982 at a KRQR promotion.

DUOPOLY STRATEGIES

INK: When you go into a venture such as this you have to have a general game plan, but obstacles always seem to get in the way. In what areas have you experienced difficulties or pitfalls that were greater than you anticipated?

SOSSON: The greatest difficulty has been absorbing the financial and administrative operations of the stations. The programming and sales part has not been unusually difficult. We have a very detailed budgeting process that we brought with us from CBS. They are very good budgeters, so we brought a lot of their systems in. Some of these stations just don't have the kind of financial controls or cost control systems, nor were they doing any real planning. We wrote a very elaborate annual strategic plan, but converting our financial control system was more difficult than I thought it would be.

INK: You began talking with GE before the FCC changed its ownership rules. How has duopoly changed your original plans — and how has it changed the marketplace that you're operating in today?

SOSSON: Number one, and most important, it pushed the prices up and pushed us out of our original game. When I first met the people at GE, we wanted to be in the top 30 markets. But duopoly pushed the prices beyond where a new owner coming in could make sense of it all. Buying a standalone in a top 20 market

and paying 10 or 11 times cash flow just doesn't work for an investor like GE. However, if you already own a station, you might be able to pay a little more for another station in the market because you can combine your back office expenses and consolidate the two operations. However, duopoly did create the NewMarket opportunity for us; the fact that they already had duopoly in place was very attractive to me as an operator and to GE as an investor.

INK: The rush to consolidation is fast and furious, but how do you think duopoly will shake out in the long run?

SOSSON: Duopoly certainly is not going to be the ultimate fantasy in every single situation. In some places, it is going to be a slam dunk, while in other places we may find that one plus one add up to less than two. The book still hasn't been written on it. I really believe that each situation is individual ... although one thing I firmly

believe is that sales operations should not be combined. Sales ought to be competing against each other. Now, I like the way Mel Karmazin has been structuring his duopolies. His philosophy is to buy two stations because he wants two good stations, not because he thinks he can make money by cutting the sales staff, or by cutting rates.

INK: How important is programming synergy?

SOSSON: Duopoly provides a good defensive strategy. I give a lot of credit to the folks at NewMarket, who used duopoly as a programming defense. They went country against themselves in New Orleans and Oklahoma City and rock against themselves in Memphis. Now, it may appear that they went on the offensive against themselves, but the offense will turn into defense, and ultimately back to offensive as the duopolies begin to grow. It is really a two-edged strategy. Yet, again, the book has not been written, and anybody who says he knows everything there is to know about duopoly is wrong.

INK: Do you think it was wrong for some of these operators to pay the prices they've been paying?

SOSSON: It's getting close to being wrong. In these situations, we have to be very careful that we don't get ourselves back into the late 1980s again. Two things

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happened in the '80s that got people into trouble in this industry: over-leveraging and overpaying.

INK: They also were paying on projected cash flow rather than trailing.

SOSSON: Which was absolutely ridiculous. I was sitting over in the corporate world watching all this going on, and I just couldn't believe that these people were getting themselves in that kind of trouble. Some of these people should have known better. Actually, everybody should have known better. There were a lot of dumb things done in this industry back then, and I hope we've all learned from the mistakes.

INK: But some buyers still look at what they think they can do with two stations, and are willing to pay a little higher price in order to do that ...

SOSSON: They are paying higher prices because they look at what they can save, and then they put a multiple on it. That's dangerous. It's like skating on thin ice, and people have to be very careful.

THE LENDERS ARE BACK

INK: You were very fortunate to be teamed up with a very strong equity fund. How different would your strategy have been if that hadn't been the case ... and if the positions of institutional lenders remained as they are?

SOSSON: You're right, I was fortunate in that my equity partner is blue chip. Without question, they allowed me to go in and buy NewMarket. On the other hand,

I worked very hard finding this equity partner. There were a lot of other people interested in me, but GE and I chose each other because we felt we were right for each other. I chose them be-

cause I knew I could do certain things with them behind me that I couldn't do with a lesser investment fund, and they chose me because of my track record.

INK: Your situation notwithstanding, do you think that financing is going to be coming back to the industry?

SOSSON: They're back.

INK: In the larger markets and if there's enough equity involved. But how about the rest of the industry?

SOSSON: They're not going to be back for people who are going to buy on projected cash flow, only put 20 percent down, and have a sublayer of debt. If there's enough equity down and the properties are high quality, bank financing is not a problem. Banks are looking for good operators. It's just like real estate — everything is location, location, location. In Radio, banks are looking for operator, operator, operator. They are smart, they know when they see quality, and they go for it.

INK: Not in the same degree, however, as they did in the late '80s.

SOSSON: No, because they didn't look carefully enough. Many lenders went with just about anybody and anything.

INK: Do you think Radio will continue to see an influx of equity, or are the quality players just about tapped out?

SOSSON: You never know. There are so many guys out there like Owen Weber, Jim Thompson, John Hayes, and myself. We all grew up on the corporate side together and now we're all out there. I talk to these guys all the time, we're almost like a fraternity, and we get money because we're good operators. An entirely new generation will probably always surface.

INK: Has deregulation scared some lenders away from cable and into Radio?

SOSSON: Absolutely. One of the reasons that the Radio financing is available to us is because the banks have budgets, too, and they want to lend.

INK: Let's talk about your management philosophy. Obviously, with 21 years at CBS, you've brought a lot with you in the way that you structure and manage a company. Please describe for us what you feel is important in day-to-day management.

SOSSON: Managing a group is a very difficult task. There is a very fine line that a group head walks between abdication and delegation. It's a balancing act that changes daily depending on the strength of the individual manager at the station and the difficulty of the immediate situation. There were many times while I was running the CBS-FM group where I let a manager have his way simply because a good manager is supposed to delegate, even though I knew what he was doing

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Sosson with CBS sportscaster Dick Stockton in 1988.

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Steve Ennen, General Manager
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INTERVIEW

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was wrong. I wanted to treat them the way I wanted to be treated when I was a GM, so I let him make a mistake. And I often regretted it. Now, because there's so much at stake, if I see a guy making a mistake I'll just step in. I've made every mistake that you could possibly make, and more. If I see a manager making a mistake that I made five years ago, I'm going to stop him. I prefer to err on the side of preventing mistakes, while I'm also very careful to create a balance.

INK: You're in a position to give someone their first general manager position. What do you look for when you have such a growing pool of talent to look at?

SOSSON: Frankly, right now, I would not take a chance on a person who has not been a general manager. There are too many qualified heavyweights out of work. There are so many experienced GMs on the beach right now who have been duoped out of a job that, if I had an opening tomorrow, I have a long list of GMs I could choose from. There's too much at stake to go with anything except experience.

INK: What do you view as Radio's greatest strengths — and greatest weaknesses?

SOSSON: I still think Radio's greatest strength is its ability to move product. You put some ads on the Radio and you can sell some cars. The word for it is immediacy. Radio is a retail-based medium that gets results. And, if it is sold properly, it will always continue to move product. Its greatest weakness is that it is too cheap. There are too damn many stations and they're all chasing each other's tail. It's the same old story. I've been in this business for 25 years and it hasn't changed from day one.

INK: Is cost per point responsible for this cheapness?

SOSSON: Yes, but a lot of us in Radio simply don't have the backbone to stand up to the buyers. A lot of these cost per points are artificial. The buyer says, "Today, I'll make the cost per point \$20." Cost per points are pulled out of the air by a buyer and thrown on the table ... and the stations grovel to get in on it.

INK: It's hard to convince a station to hold off on a rate when they're so anxious to get in on a buy that they'll take just about anything ...

SOSSON: The only way you stop that is

when business demand gets good and inventory tightens. Luckily, the economy is coming back in some places. The economy is coming back in a spiral. Our ML Media stations in Bridgeport and Fairfield County are booming, while Cleveland is not looking good in the first quarter, despite the fact that we had a good fourth quarter. It's like spinning a plate. If I could just get them all going at the same time and at the same level, it would be great. But let's face it: Radio is not an easy business to manage, which is why the bankers and equity people are looking for good operators. This is not a game for amateurs.

GET AN MBA

INK: Given your experience on both the corporate and entrepreneurial sides of the fence, what advice would you impart to people just entering the Radio business today?

SOSSON: What I find fascinating is how much I've learned about the financial part of the business. Leaving the corporate world and having to sit with banks, spreadsheets, looking at interest and projections, rates and returns has really opened my eyes. The advice I would offer to young people today is to take plenty of finance and accounting courses. Don't stick your head in the Radio/TV courses. This is a business. My learning curve in the area of finance and banking has been a vertical line, and I would say to anybody who is still in the corporate world waiting to do this: "Get an MBA."

INK: What do you make of the information superhighway or global superstructure? Where is Radio's place in all this?

SOSSON: My sense is that this superhighway could be one of the greatest things to come along but, just like duopoly, the jury is out on it. When you see the TCI-Bell deal fall through, you begin to think that Radio is going to do just fine. Radio is local, it's immediate, and when there's a storm coming and your power goes off, you turn that battery-operated Radio on.

INK: So what you're saying is that you can build a superhighway, but people are still going to want to drive Route 66 ...

SOSSON: Well said. Radio is going to do very well. If you're sitting in a car and you want to know what's happening, Radio is beautiful. It's going to do just fine on the superhighway. — REB

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- HELP WANTED ON-AIR
- HELP WANTED TECHNICAL
- HELP WANTED NEWS
- HELP WANTED PROGRAMMING AND PRODUCTION
- MISCELLANEOUS RELATED INDUSTRIES
- HELP WANTED BROADCAST SCHOOLS AND SEMINARS
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- STATIONS FOR SALE

HELP WANTED MANAGEMENT

Eagle Radio/KEGL has an opening for a General Sales Manager. Must have radio management experience in Top 20 markets. Please fax your resume with references to 214/401-2161, Attention: Donna Fadal, or mail to P.O. Box 540397, Dallas, Texas 75254-0397. EOE.

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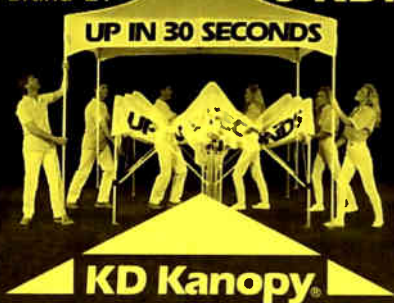
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ICE CREAM PARLOR

:30 ONE OF A KIND

(conversational, light) There's a business in town that's one of a kind! One Of A Kind at 1112 24th Street South is Great Falls' No. 1 espresso and ice cream parlor! Enjoy old-fashioned homemade ice cream, espresso, or a mocha shake that's One Of A Kind. For the cold weather, nothing will warm you up like homemade hot soups and sandwiches made the way they should be, with lots of meat, that's One Of A Kind. Dine in or use the convenient drive-up window. That's One Of A Kind. For great food and service that's, well, One Of A Kind. 1112 24th St. South.

Phil Thomas, KMON-AM/FM Great Falls, MT



AUTOMOTIVE REPAIR

:30 SHADETREE AUTOMOTIVE

(singing, a cappella) My car's workin' fine for me since I took it to the Shadetree. (started, talking conversationally) Oh, hi. I'm just singing the praises of Shadetree Automotive at 32nd Street and 2nd Avenue North. Shadetree Automotive does everything the other car repair shops do, but at a lower cost. Car repair, engine rebuilding, brakes, shocks, lube, oil change, charging system analysis, computerized systems. You name it, Shadetree does it, for less. And tell them I told you so, and Shadetree will give you 10 percent off labor costs. Now that's something to sing about! (singing, a cappella) My wallet's just as happy as can be since I took my car to the Shadetree. (conversational tag) Shadetree Automotive, 32nd Street and 2nd Avenue North.

Phil Thomas, KMON-AM/FM Great Falls, MT



POWER TOOLS

:60 CARTER LUMBER

W: You know, I've never been able to identify with people who say 'Men are so difficult to buy for, for Christmas' ... (sfx: power tool starting, and man 'whooping') My husband's a do-it-yourselfer! So it's not a matter of which power tools to buy him, it's a matter of how many ... (in background) H: Oh! This 10-inch mitre saw has my name written all over it! W: It's the name Makita written all over it, Bill ... H: Oh, please, can I have it, can I have it, please, huh? W: (sigh) I do all my Christmas shopping here at Carter Lumber, of course! H: Oh, oh! A three-eighths-inch cordless drill! It's mine-o-mine-o-mine-o ... (fades) W: This is not a husband, this is a kid, playing in tool heaven at Carter Lumber! H: Ha! Ha! A three-eighths-inch heavy duty Dewalt drill, variable speed reversing, loads of power in this baby, ar ar ar ar ar!!!! W: OK, kiddo, time to go! H: No, no, just one more nail to drive with this handy-dandy utility nailer ... Anncr: Carter Lumber, Route 119 South of Indiana ... for Christmas, of course.

Linda Gibson, WDAD-AM/WQMU-FM Indiana, PA



HEATERS

:60 CARTER LUMBER

W: I told you there was something wrong with the furnace, but nooo, you had to wait till the cat was frozen to the floor before you'd believe me ... H: We're here at Carter Lumber to get a new furnace now, OK? Oh, hello ... Salesman: Welcome to Carter Lumber, may I help you? W: We're here to get a new good furnace ... H: Cheap! W: Good! H: Good and cheap! W: Good and reasonably priced. Salesman: Great! We've got one of the best brands on the market, Winchester Natural Gas Furnaces, starting at \$569. H: 60,000 BTUs!!! That should un-stick that cat, ar ar ar!!!! Salesman: We've also got electric baseboard and wall-heaters, and furnace filters here at Carter Lumber. Will you need extra furnace filters? W: (calling) Bill, will we need extra furnace filters? H: 60,000 BTUs!!! That should thaw out the kids, too .. we need ductwork! Salesman: And we've got ductwork. W: We need ductwork? H: Think I'll run an extra register over to the doghouse ... W: Bill ... Anncr: Come to Carter Lumber, Route 119 South of Indiana.

Linda Gibson, WDAD-AM/WQMU-FM Indiana, PA



JAZZ NIGHTCLUB

:60 HILTON AT UNIVERSITY PLACE

1: We're here with jazz great Leonard the Lips Balm — a man who, by his own admission, is a cat too cool for school to run his gums, so he toots his own horn instead of talking the talk. Lips is here to tell us about jazz at the Hilton at University Place. Hi, Lips ... Lips: (answer all questions with horn noise made with mouth) 1: What can you tell us about the jazz parties, overlooking the lake at the University Place Hilton? L: (horn sound) 1: What Lips said is that Friday and Saturday evenings enjoy free hors d'oeuvres and drink specials from 8 till 11 while getting an earful of live jazz from some of the area's best local artists at the picturesque Hilton at University Place ... L: (horn sound) 1: He says there's no better way to rest your work week dogs — I love speaking hip-cat — then relaxing with live jazz and the four-star luxury of the Hilton at University Place. Lips, it's amazing that you can make that horn sound with your mouth, but you sorta sound like a chicken. (Tag)

Kenneth Harmon, WBT-AM/FM Charlotte, NC



RESTAURANT

:60 BUCK'S MARKET GRILL

(Helicopter sfx) Anncr: Let's take a look now at hunger traffic with our man in the sky, Captain Carl. Captain? Carl: Yea, right now we're flying over Buck's Market Street Grill off Lenoir Rhyne Boulevard in Hickory. Looks like everybody's got a smooth drive to getting their appetite satisfied. That's because Buck's Market Street Grill has the best food on the map. Appetite Avenue is getting in gear with crab stuffed mushrooms and onion blossoms. Light traffic on Soup and Salad street. Nobody's noodled on Pasta Place with the baked stuffed shells or the chicken alfredo. There's a few pit stops at Chicken Court. The chicken tenders and marinated, grilled breast. Smooth sailing at Seafood Center — grilled tuna steak or smothered shrimp. The only pile-ups are on Sandwich Lane where the club and prime rib sandwiches are piled high. And it's hassle free for the Market Street specialties — prime rib, filet mignon, ribs and chops. This is Captain Carl over Buck's Market Street Grill, Lenoir Rhyne Boulevard Hickory.

Kenneth Harmon, WBT-AM/FM Charlotte, NC



SWIMMING POOLS

:60 SWIM-N-POOLS

Anncr: Howard is getting ready for summer. Howard: Let's see, I've got my squirt gun, my plaid Bermuda shorts, all I've got to do is dig that mud puddle in the back, and I'll be happy as a lamb! Anncr: Clam. Howard: Right. Anncr: Across town, Harold is also getting ready for summer! Harold: Honey, you got the kids? Let's head to Swim-N-Pool's grand opening sale! Anncr: This weekend, Swim-N-Pools is celebrating the grand opening of their new location next to the Chester Post Office! Come get in on special savings on spas, hot tubs, in-ground and above-ground pools, toys, floats, supplies, even Ducane Gas Grills! And save 25 percent off Baquacil this weekend at Swim-N-Pools. Howard: I'll get some black socks to go with my plaid Bermudas, and we'll have more fun than a barrel of donkeys! Anncr: Monkeys. Howard: Huh? Anncr: Never mind. Harold: Hey! Check out these terrific savings at Swim-N-Pools! We'll get an above-ground pool, floats, supplies! This is going to be a great summer! (Tag)

Holly Buchanan, WMXB-FM Richmond, VA



NIGHT CLUB:

:30 SHILO'S

(sfx: crowd noises) (sfx: whistle) V1: (Army sergeant — loud and cranky) All right, men! Fall in! Move! Move! Move! All right ... can any of you tell me why I've called you here today? No? (softly, with sarcasm) Well, I'll tell you. (screams) You've been drafted! And don't you forget it!!! Anncr: Get drafted! Every Tuesday is the "most excellent draft bash" at Shilo's in the Red Deer Inn. Book a table, bring six or more friends and ask Dean how you can get drafted at Shilo's! Break away from the ordinary at Central Alberta's only live night club — Shilo's in the Red Deer Inn.

Kelly S. Thompson, CKGY-AM/CIZZ-FM Red Deer, Alberta, CN



PET & REPTILE STORE

:30 PEACEABLE KINGDOM

(Fairy tale music up) (Story telling delivery) Little Miss Muffet sat on a tuffet, eating her curds and whey, when along came a spider, and not just any spider, mind you, but a big hairy tarantula from Peaceable Kingdom Pets ... scared the Bejeesus out of Little Miss Muffet! After the initial shock, she recovered and made room on the tuffet and they ate curds together ... What's the moral of this story? Well the moral is — curds really aren't that bad, and neither are spiders, so stop by Peaceable Kingdom today and maybe you'll make a new friend.

Keith Piirto, KOWB-AM/KCGY-FM Laramie, WY



SALES PLANNER

July

Birthdays

Nancy Reagan, July 6, 1921 PO
Ringo Starr, July 7, 1940 PO
Gerald Ford, July 14, 1913 PO
Mick Jagger, July 26, 1943 PO

Other Dates

Anti-Boredom Month PO
National Ice Cream Month PO/SO
National Recreation and Parks Month PO/SO
National Tennis Month PO/SO
Canada Day, July 1 PO
Battle of Gettysburg Anniversary, July 1 PO

Civil Rights Act of 1964 30th Anniversary,
July 2 PO
Air-Conditioning Appreciation Days,
July 3-Aug. 15 SO/PO
Music For Life Week, July 3-9 SO/PO
Independence Day, July 4 PO/SO
Freedom Week, July 4-10 PO
National Country Music Day, July 4 SO/PO
Special Recreation Day, July 10 SO/PO
Special Recreation Week, July 10-16 SO/PO
National Ice Cream Day, July 17 SO/PO

Seasonal Sales

Summer clearance sales
Outdoor sports, boating, fishing, camping

Sports gear
Air conditioning sales/repair
Parks & recreation activities
Little League

August

Birthdays

Jerry Garcia, Aug. 1, 1942 PO
Madonna, Aug. 15, 1985 PO
William Jefferson Clinton, Aug. 19, 1946 PO
Mother Teresa, Aug. 27, 1910 PO

Other Dates

Friendship Day, Aug. 1 PO
International Clown Week, Aug. 1-7 SO/PO
National Catfish Month SO/PO
National Smile Week SO/PO
Romance Awareness Month SO/PO
National Mustard Day, Aug. 5 SO/PO
Richard Nixon Resigns, 20th Anniversary,
Aug. 9 PO
Family Day, Aug. 14 PO
National Recreational SCUBA Diving Week,
Aug. 14-20 SO/PO
V-J Day, Aug. 14, 1945 PO
National Aviation Week, Aug. 15-21 SO/PO
National Relaxation Day, Aug. 15 PO
Woodstock Anniv., Aug. 15, 1969 SO/PO
Elvis Presley Death Anniv., Aug. 16, 1977 PO
National Aviation Day, Aug. 19 SO/PO
National Religious Software Week,
Aug. 21-27 SO/PO
Kiss-and-Make-Up Day, Aug. 25 PO
Women's Equality Day, Aug. 26 SO/PO

Seasonal Sales

College & high school football
Back-to-school sales
Fall elections

September

Baby Safety Month SO/PO
Cable TV Month SO/PO
Child Injury Prevention Week, Sept. 1-7
SO/PO
Labor Day, Sept. 5 SO/PO
National Bed Check Month, SO
National Chicken Month SO
Nat'l Cholesterol Awareness Month SO/PO
National Courtesy Month PO
National Honey Month PO/SO
Nat'l Oral Hygiene Week, Sept. 1-8 SO/PO
National Organic Harvest Month SO
National Piano Month SO/PO
National Rice Month SO/PO
Self-Improvement Month SO/PO
Women of Achievement Month PO

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MOVERS AND SHAKERS

★**Bill Sauer** has been named VP/GM of KKAT-KALL/KODJ Salt Lake City. He had been GM of KXKL Denver.



Helene Blieberg

★**Helene Blieberg** has been named VP/Communications for the CBS Radio division. She had been director of communications for that division since 1989.

★**Ronald Roy** has been named VP/GM of WWKL-FM Harrisburg, PA. He has served in a similar capacity at WRCH-FM/WNEZ Hartford for the past four years.

★**Terrence Rodda** has been named GM of WKSE/WWKB Buffalo. He has held various sales and management positions in his 23-year Radio career.

★**Glenn Moore** has been appointed operations manager at WRFD-AM and WRZR-FM Columbus, OH. He had been morning air personality at WCLT-FM Newark.

★**Bill Hooper** has joined Vallie-Gallup, the research partnership of Vallie Consulting and The Gallup Organization, as VP. He had been a GM with WWIN-AM/FM and WERQ-AM/FM.

★**Mike DePriest** has been named director of promotions for WWBZ Chicago. He had been with KRFX/KAZY in Denver.

★**Rick Everett** has been named promotions director for WIVY. He had held a similar job with WAPE.

★**J.J. Johnston** has been named director of rock programming for Standard Radio. He will continue programming Toronto's CFRB.

★**Craig Cochran** has been named PD for WSJS Winston-Salem/Greensboro. He had been a PD for WCLG-AM/FM Morgantown, W.VA.

★**Barry Thomas** has joined WMJI-FM Cleveland as director of engineering. He had been in a similar position at WENZ-FM.

★**Jennifer Van Vallis** has been named VP/director of sales/regional manager for Group W Sales/Detroit, where she had been an AE.

★**John Brickley** has been appointed regional manager/director of sales for Interep's Major Market Radio Sales/Boston. He had been GSM for WZEA-FM Portsmouth, NH.

★**Trudy Purcell** has been named regional manager/director of sales of The Torbet Radio Group/Denver. She had been a sales manager with Sears.

★**Jonathan Krongard** has joined Katz Radio as a manager in Chicago. He had been affiliate relations manager with Dow Jones Radio Broadcast Services.

★**Paul Kowalinski** has joined Katz Radio as a programmer/analyst in New York. He had been senior programmer/analyst with MedaPhis.

★**Jim Gagliardi** has joined the WGY Schenectady, NY, news department as a reporter/anchor. He was previously with WROW Albany.

★**Odessa Drayton-Iton** has been named regional Radio executive in New England for the broadcast division of AP. She most recently was a producer for The Les Brown Show in New York.

★**John Folger**, who formerly served in that capacity, has been named to a similar AP position in Northern California.

★**Doug Stephan**, a talk host formerly with the Independent Broadcasters Network, has joined the Talk America Network.

★**Bob Keyes** has been named to the new position of director of broadcast planning for AP. He had been in a similar position with NBC news for 22 years.

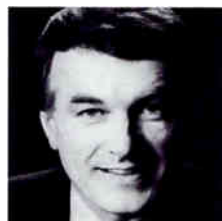
★**Jeanne L. Cook** has been promoted from AE to marketing director for WIVY-FM Jacksonville, FL.



Mike DePriest



John Brickley



Doug Stephan

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EVENTS CALENDAR

1994

May 20-22—RAB Certified Radio Sales Manager program, Denver, CO. 800-RAB-SELL

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

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

June 4-7—NAB Board of Directors Meeting, Washington, DC. 202-775-3527

June 8-11—PROMAX Int'l and Broadcast Designers Assoc. Conference and Exposition, New Orleans. 213-465-3777

June 9-11—2nd Montreaux Int'l Radio Symposium and Technical Exhibition, Montreaux, Switzerland. 213-938-3228

June 10-14—Am. Advertising Federation National Advertising Conference, Houston, TX. 202-898-0089

June 11-17—NAB Executive Management Development Seminar, Notre Dame. 202-775-3510

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

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

June 23-26—Nat'l Assoc. of Radio Talk Show Hosts Sixth Annual Convention and Exhibition, Los Angeles. 617-437-9757

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

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

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

July 17-20—Annual SkyLight Satellite Network Radio Conference, St. Paul, MN. 612-631-5000

July 21—Nat'l Public Radio (NPR) Board of Directors Meeting, Washington, DC. 202-414-2000

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

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

Aug. 18-20—Morning Show Bootcamp, presented by Talentmasters, Atlanta.

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

Sept. 1—Nat'l Assoc. of State Radio Networks Sales Seminar, location TBA. 919-890-6030

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

Sept. 22-23—Institute of Electronic & Electrical Engineers/Broadcast Technology Society Broadcast Symposium, Washington, DC. 212-705-7910

Sept. 23-25—AWRT Northeast Area Conference, Hershey, PA. 703-506-3290

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

Sept. 24-25—Texas Assoc. of Broadcasters/Society of Broadcast Engineers Regional Exhibit Show, Arlington, TX. 512-322-9944

Oct. 1—AWRT North Central Area Conference, Chicago. 703-506-3290

Oct. 3-6—European Broadcasters Union/North Am. Nat'l Broadcasters Union Radio News Conference, Budapest. 613-738-6553

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

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

Oct. 6-9—Am. Advertising Fed. Western Adv. Leadership Conference, Palm Springs, CA. 202-898-0089

Oct. 7-8—AWRT Southeast Area Conference, Tampa, FL. 703-506-3290

Oct. 12-15—1994 Radio Show & World Media Expo, sponsored by NAB, Los Angeles. 202-429-5409

Oct. 12-15—Radio-Television News Directors Association Int'l Conference and World Media Expo, Los Angeles. 202-659-6510

Oct. 12-15—Society of Broadcast Engineers Engineering Conference and World Media Expo, Los Angeles. 317-253-1640

Oct. 14-15—AWRT South Central Area Conference, Austin, TX. 703-506-3290

Oct. 15-18—Assoc. of Nat'l Advertisers Annual Meeting & Bus. Conference, San Diego, CA. 212-697-5950

Nov. 10-13—Audio Engineering Society Convention, San Francisco, CA. 212-661-8528

Nov. 10-13—Nat'l Assoc. of College Broadcasters Annual Conference, Providence, RI. 401-863-2225

Nov. 12-14—RAB Fall '94 Board Meeting, Del Coronado, CA. 212-387-2100

1994 Arbitron Survey Dates

- Spring March 31-June 22
- Summer June 23-Sept. 14
- Fall Sept. 22-Dec. 14

FAX YOUR ORGANIZATION'S EVENTS TO:
Events Calendar, c/o Radio Ink, 407-995-8498.

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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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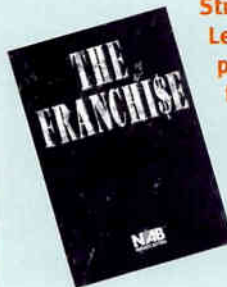
•**New digs for Star Media** (They probably need more room to house the tombstone plaques from all the deals they've done). Write it down ... 5080 Spectrum Drive, Suite 609 East, Dallas, TX 75248. Phone is 214-458-9300, Fax is 214-458-1330.

•**Consultant Joel Raab** and wife Gayle are celebrating the birth of their first child, Sam. Congratulations are also in order for MJI Broadcasting's VP Howard Davis and wife Ellen who had their second child, Matthew Ian.



Taking a break from recording a one-hour Mother's Day Country Radio special for Ron Huntsman Entertainment (l to r) are Glenn Wagner of Integrity Music, Reba McEntire, Reba's mom Jacqueline, artist Suzie Luchsinger (Reba's sister) and producer Ron Huntsman.

•**The employees of KRLD** can consider themselves lucky (except for traffic on certain days.) The station has leased 19,000 square feet of office space at The Ballpark in Arlington. Their new first floor studios will be in full view of left center field. An excited Charlie Seraphin, VP/GM of KRLD, says, "We'll have the neatest venue for a broadcast operation ever." We hear the station has taken out extra window insurance for those fly balls.



Stratford Research's Lew Dickey has completed his first book for the NAB, called The Franchise... Building Radio Brands. The entire book discusses marketing strategies for Radio.



That voice you heard in place of Paul Harvey the other day on ABC was Diane Sawyer. Following the broadcast, Diane is seen with ABC honchos Darryl Brown (l) and John McConnell. Congratulations to Paul Harvey who was just honored with the Peabody Lifetime Achievement Award.

•**What's a Radio guy doing** at a shrink convention? The American Psychological Association is looking for new ways to market their services and has asked sales and management trainer Dr. Philip Jay LeNoble to answer their questions. We're told he has to lie on a couch while extolling the virtues of Radio.

•**Congratulations to WSB Atlanta** for receiving the Best Radio News Reporting in the Southeast award at the Green Eyeshade Award Dinner sponsored by the Atlanta Chapter of the Society of Professional Journalists. Also to WMAQ Chicago for receiving the Associated Press' Best Newscast

in Chicago, Best Reporter and Best Spot News Coverage awards. The Minnesota News Network has won three awards from the Northwest Broadcast News Association and two from the Associated Press. Another news award from the Northern Illi-



Who's the babe? Her words, not ours... "The Fabulous Sports Babe" is the first female host of a national sports show, coming soon to ESPN Radio.

nois University Department of Journalism, *The Illinois Journalist of the Year Award*, went to WBBM Chicago's John Hultman. ABC Radio's Jon Bascom has won a Peabody Award for his documentary on the Vietnam Women's Memorial.

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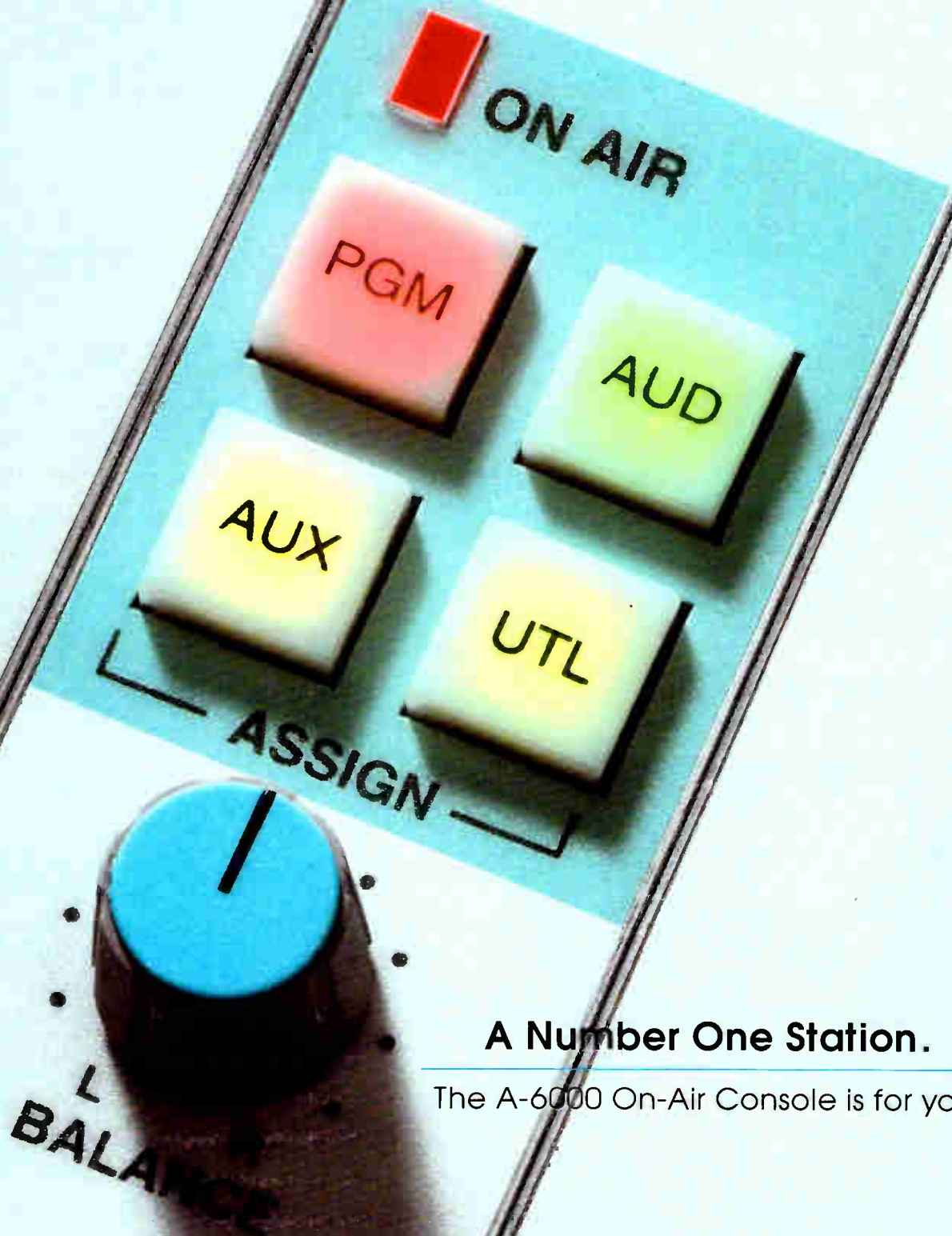


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