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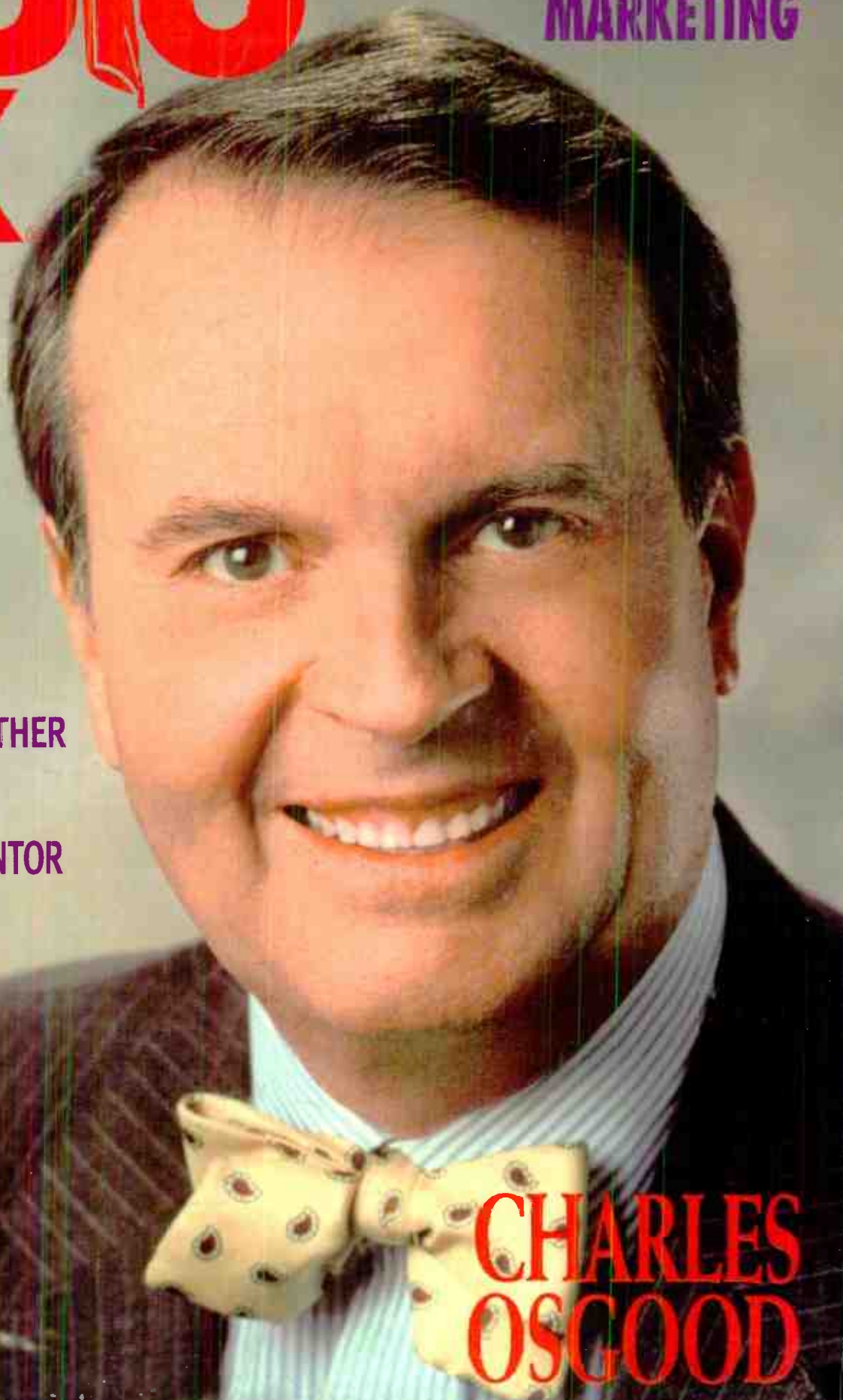
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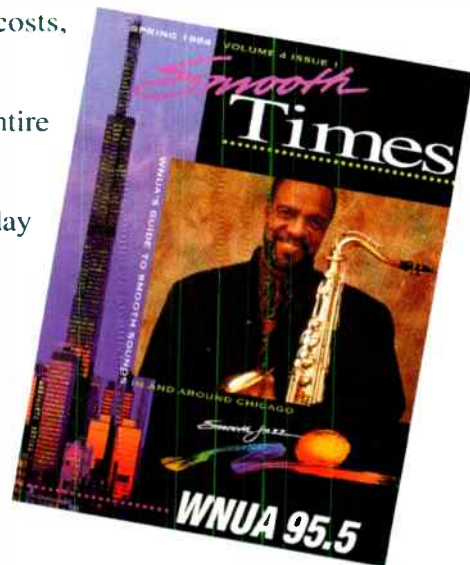
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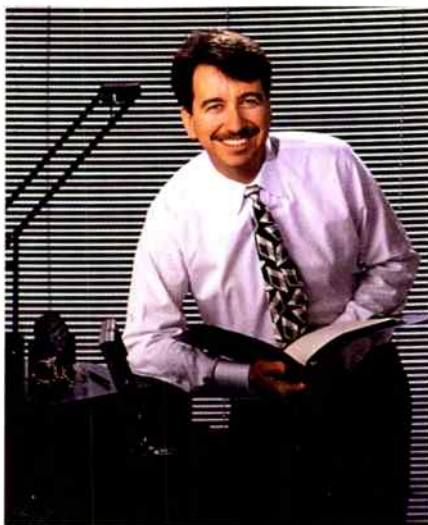
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PUBLISHER'S NOTES

Should NAB Go On With the (Combined) Show?



15-minute walk from exhibits made repeat visits difficult. The extra large hall made the exhibits overwhelming for a quick visit, so it was hard to see every-one. The fact that TV and Radio were combined made it even more difficult. We had been told a curtain would separate the Radio/TV halls. It did not. Carpets were color-coded, but few caught on ... including most exhibitors.

Los Angeles is a beautiful town, but not a great place for this convention. Hotel costs are too high, as are travel costs and travel time from other cities. Most of the U.S. population lives east of the Mississippi. Perhaps the convention should be more centrally located.

Economically, the combined convention is a good plan for the NAB. However, the real question is: Whose interests are going to be served by the NAB? If RTNDA or SBE or SMPTE have higher attendance, won't their vendors get the better positions next year?

Though NAB is doing a terrific job serving Radio on the lobbying front — and though they gave this combined convention scenario a good effort — they are falling short in giving Radio a good convention.

We need the NAB to serve Radio. Under the combined convention scenario, that just does not seem possible. If in fact there is a one-year cancellation clause in the contract between NAB, SMPTE, SBE and RTNDA, Radio should demand NAB to exercise it. We're Radio and proud of it — and we deserve our own convention!

Eric

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Several months ago, I spoke out against the NAB's plan to combine the Radio Show with SBE, SMPTE and RTNDA conventions. After the NAB went to considerable efforts to convince me that this was a good idea, I decided to keep an open mind in hopes it would succeed. Now that the show is over, I'd like to share my thoughts.

From the agenda standpoint, the Radio show was a success. Those in attendance thought the programs were stronger than in past shows. The seminars were strong both in content and in structure. The steering committee deserves kudos.

Unfortunately, the sessions are only part of the convention. The question is: Was this the worst Radio show in recent history because of a) location (Los Angeles), b) the host hotel (Bonaventure), or c) because of the combination with other conventions? The answer is: all of the above.

The Bonaventure hotel disasters were beyond the NAB's control. In fact, Eddie Fritts met with the Bonaventure and demanded rebates. (Did you get yours?)

Exhibitors were the most upset. Though some were pleased, most I surveyed said traffic was the worst of any convention. The fact that sessions were a

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READER LETTERS

FCC EEO Policy Debate

Thank you for having the courage to speak out regarding the FCC EEO policy (*Radio Ink*, Sept. 19-Oct. 2).

In 1989, the NAACP filed a petition to deny against our station. Although the station contacted many referral sources for minority applicants, almost none responded. After years of tremendous legal fees to defend, we were fined \$18,000 and given short-term renewal. Quite a jolt to a little class A in Port Richey, FL. The NAACP filed an appeal, but the appeals court upheld the commission's ruling.

Our EEO program since this ordeal is as good as, if not better than, any. Even with our stepped-up effort, recruiting minority applicants is a battle.

Yes, broadcasters should be responsible and do all they can to attract and hire qualified persons. However, we need our recruitment sources to be responsible as well and supply us with candidates. If they can't or won't, the broadcaster should not be the one to face penalty.

**Frank Ferreri, GM
WLVU-AM/FM
Port Richey, FL**

Your opinion on the FCC's EEO policy most likely received a lot of letters and rave reviews! Those of us who are putting forth our best efforts with virtually no results should not be punished like those who do nothing.

Here's an excerpt of my letter that accompanied my last EEO report to my attorney:

"We have four Hispanic Radio stations, one Anglo station playing some Hispanic music at night, two Hispanic TV stations and a Hispanic newspaper. What are we all supposed to do? Trade announcers back and forth to meet requirements?"

We have used local paper, the Hispanic paper, WSAB, an EEO recruitment magazine ... to no avail.

P.S. We offered a position to a qualified black announcer this past winter; he turned it down because he was offered more money at the Seattle station where he was working.

**Dale Carpenter, GM
KMWX-AM/KFFM-FM
Yakima, WA**

Your column regarding the FCC EEO policy was very well-stated. Discrimination of any kind is not only wrong but an embarrassment, and during my 37 years in the broadcasting industry and 21 years as GM, I have tried to make a difference. The FCC's new "policy" is a burden that just doesn't make sense. As you stated, we need to encourage minorities to learn the business then advance within it.

**Goff Lebhar, president/GM
WWDC-FM
Washington, D.C.**

As an African-American female who is working at a Radio station in the Washington, D.C., area, I was quite disheartened and very offended by your Publisher's Note. Although you raised a few good points, the racist undertone of your article really hit hard. The sad and pathetic part about it is that you probably don't realize that you have this destructive and racist attitude.

I agree that Radio stations should employ a percentage of minorities that is reflective of the makeup of that particular community. It can only add to the Radio station in terms of lending quality, contributing diverse ideas and broadening its appeal. Many people like you don't realize the value, intellect, energy, creativity and originality that minorities can bring to the table. Deep down, you don't truly respect our differences and individuality, deeming our inclusion unnecessary. Therefore, you don't find it relevant to work hard at "locating" talented minorities. Coupled with the "fact" that there is a plethora of automatically qualified (by virtue of race, according to you) non-minorities available at the drop of a hat (according to you).

Now, I don't know about you, but when I am in the position to hire people, I plan to go to the ends of the earth to find the best employees regardless of race. So, please try not to be too upset about having to do your job.

I never knew that we were so remote that that we had to be "located" and/or "found." I guess you've never heard of historically African-American colleges, INROADS, AAAA, or any other profes-



sional organizations that have tens of thousands of educated minorities (African-Americans, Latinos, Native Americans, etc.) at their fingertips. But for you

to have heard of these organizations, you would have had to make a serious commitment to recruiting qualified minorities. Unfortunately, you as well as many others in the power structure have neglected to make that commitment.

Perhaps you don't have the same respect for these historically black institutions as you have for these automatically prestigious predominantly white institutions (by virtue of race, of course). Perhaps you do not want to have to hire these qualified minorities to whom you may one day lose your job. Perhaps you would have to change your environment and practices to be sensitive to the needs and wants of your minority hires.

Based on the insensitivity of your editorial, I can tell that you have had limited exposure to minorities. The underlying tone of your article is fear and intolerance. Perhaps if you saw diversifying the workplace as a positive thing instead of as an imposition, the FCC regulations would not be such a problem. I think you're more interested in preserving your power structure and your good ol' boy network.

Finally, I feel comfortable saying that minorities do not want you to compromise your standards to meet a "quota." You should be hiring people in hopes of having long-standing careers in Radio, not just anybody. That is a disservice to me, the station and the listeners. Qualified minorities are more than willing and capable of meeting the challenges in the Radio industry. So, I hope you wake up and realize the talent you will be missing out on if you continue with your negative attitude.

**Nsenga K. Burton, sales intern
WWRC-AM/WGAY-FM
Silver Spring, MD**

ADDRESS ALL LETTERS TO

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

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| 4. WMJI-FM/Cleveland | 10. WBIG-FM/Washington, D.C. |
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For more information — and your free copy of the tape cassette "**Emerging Trends and Predictions in the Oldies Format**" — phone E. Alvin Davis now at (513) 984-5000.

* Data derived from The Arbitron Company, Fall 1993 survey, Monday-Sunday, 6 a.m.-12 mid., Total Week.



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PEOPLE IN INK™



Amidst the computer-crash and ensuing confusion at the Westin Bonaventure, most folks attending the 1994 NAB Radio Show had a good time. There was the spectacular opening ceremonies display created by Interep which got everyone's attention. Folks had fun interacting with the display, while others just had fun posing for the camera. At the Marconi Awards Dinner people ate while some folks like **WXKS-FM Boston's VP/GM Matt Mills** accepted awards. **WXKS-FM** was CHR station of the year.

"Clown Prince of Fitness" **Richard Simmons** took care of breakfast one morning and invited anyone who could make it including the likes of top brass from **WOR-AM New York** and **Westwood One**, the network that's launching his show in January.

Meanwhile at the exhibition site there were more talk hosts than you could shake a stick at, including **David Brenner**, who got **Ed McMahon** and **Richard Lewis** to hang with him, **Jerry Brown**, and **Bruce Williams**, seen chumming with **Disney's Tom Daren**.

The award for most conspicuous attendant goes to NAB President **Eddie Fritts**, who because of an injured knee had to travel on four wheels rather than two legs. See you next year!

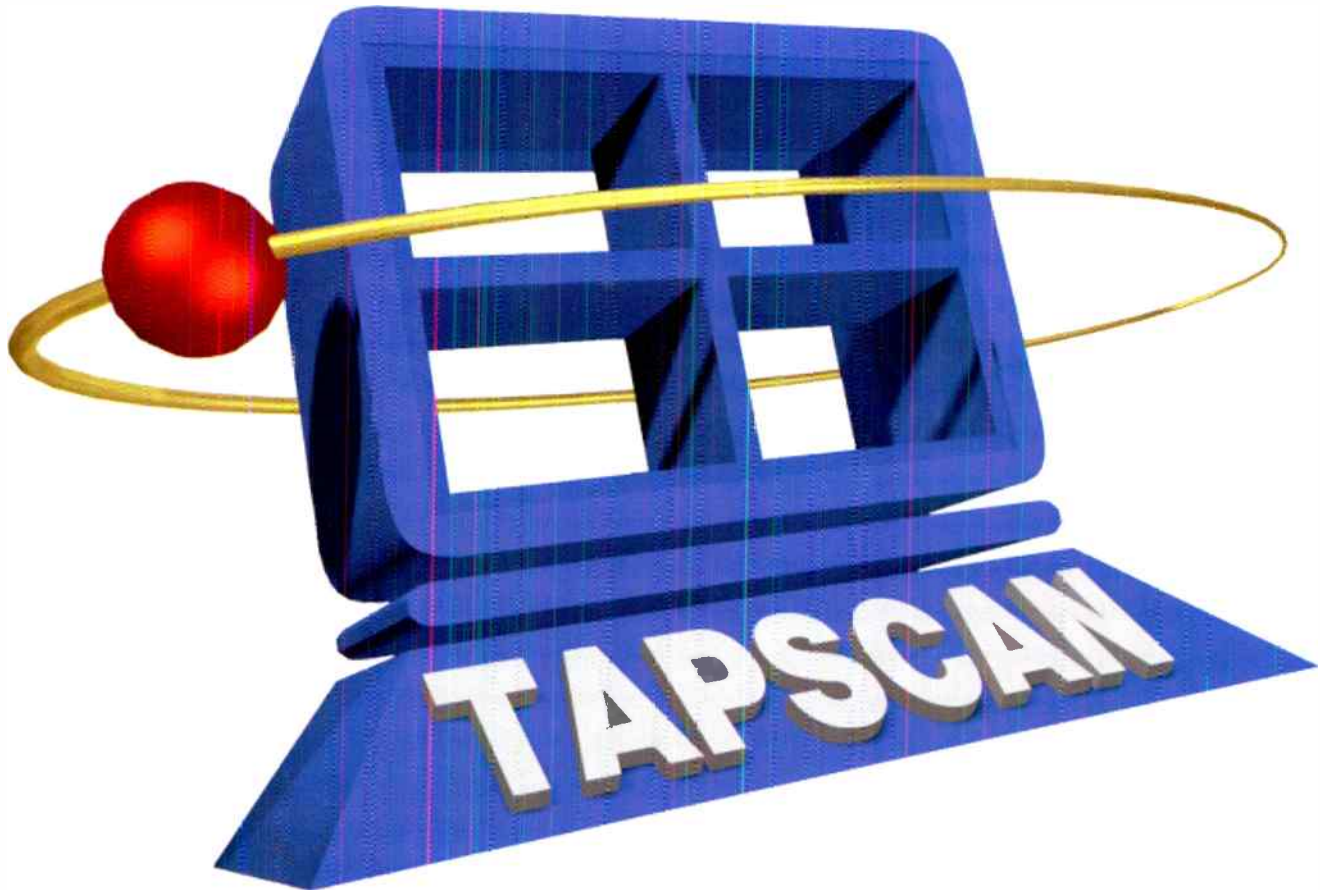
— Shawn Deena

1. Interep display 2. People posing at the Interep display 3. (l to r) Fort Wayne, IN market group Steve Avelone, Geoff Vargo, Lee Tobin, Barbara Richards, Jay Sorensen 4. German attendants Sylvia Burian, Mario Liese and friend 5. folks eating at Marconi Awards 6. **WXKS-FM Boston VP/GM Matt Mills** 7. (l to r) **WOR-AM owner Rick Buckley**; Consultant **Walter Sabo**; **WOR VP/GM Bob Bruno**; **Westwood One Director of Talk Programming Larry Khan**; **Richard Simmons**; **WOR VP/News Programming Ed Walsh**; **Buckley Broadcasting's Joe Bilotta** 8. (l to r) **Ed McMahon**, **David Brenner**, **Richard Lewis** 9. (l to r) **Walt Disney World's Tom Daren**, **Talknet's Bruce Williams** 10. **Jerry Brown** 11. **NAB's Eddie Fritts**.

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Hotel Check-In Was 'Big Issue' At L.A. Radio Show

by Reed Bunzel

It worked ... and then again, it didn't. Those attendees looking for a reason to find dissatisfaction with the 1994 NAB Radio Show — part of the overall World Media Expo that converged on Los Angeles — found it immediately upon check-in at the Westin Bonaventure. Registration delays and snafus caused by the collapse of the hotel's mainframe computer turned scores of single rooms into unintended doubles and triples. The hotel's phone system proved excruciatingly slow — at times even inoperable. This inconvenience was a headache for the NAB, but a nightmare for Bonaventure Managing Director Naveen

the Radio exhibits apart from the video exhibits," one vendor told *Radio Ink*.

Other attendees and exhibitors, however, appeared satisfied with the NAB's efforts to put on a solid convention. Working sessions were reasonably well-attended and, despite a hike that one attendee said extended across six ZIP codes, business at some booths was brisk.

"We've had a lot of traffic, but we anticipated it," said one exhibitor. "Then again, you get out of these conventions only what you expect to."

In fact, an unofficial survey of paid registrants (not exhibitors or trade press) conducted by *Radio Ink* suggested that most Radio attendees were neither dismayed by the distance between the exhibit hall and meeting rooms, nor perplexed by the presence of non-Radio exhibits. Interestingly, while some we questioned described some of the workshops and seminars as the "same-old same-old," most determined that the convention program as a whole covered "just about everything." All told, some 17,637 people attended World Media Expo, but attendance figures for the

Radio Show itself were not broken out by NAB.

At most conventions, one central topic dominates the hallways. But this year's meeting lacked that focus. Duopoly appears to be working, station trading has slacked off a bit in the fourth quarter, and digital entry onto the information super-highway is moving apace. In fact, considerable discussion among broadcasters focused not on industry issues, but on such ancillary topics as the shuttle buses, the L.A. smog, O.J. Simpson, and the crisis at the Bonaventure.

Still, enthusiasm and expectations were high among convention registrants. In an energetic and inspiring opening keynote address Thursday morning, Les

Brown, former Radio executive at WKVO-AM Columbus, OH, delivered a message of motivation to an enthusiastic crowd.

"We operate within the vision that we have of ourselves ... [but] we need a larger vision," he said. "Set a goal that will challenge you, that will make you stretch, that will take you out of your comfort zone." He told broadcasters to remember that "whatever you've done up to this point, it's only the tip of the iceberg" of what can be achieved. "It's necessary to take risks, to strive not to please or satisfy your customers, but to amaze them."

NAB President/CEO Edward Fritts, still recovering from knee surgery, was energized by the Radio Show. "Radio is thriving and prospering," he told broadcasters at a general session featuring Federal Communications Commission Chairman Reed Hundt. "But, like all other media, it is a very appealing, sexy target." Fritts explained how NAB constantly is in the position of fending off attacks from those in Washington who view broadcasters as candidates for shouldering more than their fair share of the nation's financial burden. Ticking off areas where NAB helped to stop certain pieces of legislation that threatened Radio, Fritts observed that "last year alone [we], with the help of active grass roots involvement by local broadcasters, saved the Radio industry several billion dollars."

In his first national address to Radio broadcasters, Hundt focused on talk Radio and EEO hiring policies. Noting that the FCC should not be expected to police the content or accuracy of talk programming, Hundt suggested that broadcasters assume the role of publisher or editor-in-chief rather than trade profits for truth or quality. "Discussing important issues and coming to agreement is a responsibility of Americans," he said. It is part of their duty to the country, as well as the duty of broadcasters, to "emphasize truth and responsibility in news and public affairs reporting," he said. Hundt also observed

14 ►



The World Media Expo exhibit floor.

Ahuja. Citing "intolerable" circumstances, Ahuja rebated one night's charges for each of the 1,100 convention registrants who had elected to stay at that hotel.

The big question, of course, was whether Radio maintained its separate identity amidst the Radio-Television News Directors Association, the Society of Broadcast Engineers, and the Society of Motion Picture Television Engineers. The answer, as always, depends on whom you speak with. Critics of the "combined" concept complained about the distance between the Radio meeting rooms and the exhibit hall, while some exhibitors griped about confusion on the floor itself.

"Just as we expected, it's hard to tell

◀ 12 Radio Show, continued

that minorities and women are under-represented in the Radio station workforce, and indicated that the Commission wants to "work with Radio broadcasters to develop new and more successful ways not only to hire but also to train, promote and empower women and minorities in this industry."



Paul Harvey receives this year's Spirit of Broadcasting Award from NAB Joint Board Chairman Wayne Vriesman (r) and NAB President/CEO Edward Fritts and NAB Radio Board Chairman Doug Williams (l).

Radio needs to stop behaving like hunters and begin farming, noted Radio Advertising Bureau President Gary Fries. "A hunter kills off his prey, while a farmer cultivates his crop so it continues to produce every year," Fries explained. "For too long we in Radio have acted like hunters, when we really should have been forging strong relationships with our customers." Broadcasters need to understand that Radio serves as a bridge between advertisers and consumers, he added. "We need to become as intimate with our advertisers as we try to be with our listeners," he said. "We need to get out of the spot-selling mentality and realize that our product is Radio, not our own individual station needs."

ABC Radio commentator Paul Harvey, recipient of this year's Spirit of Broadcasting Award, encouraged broadcasters not to forget that Radio has been and always will be the "theater of the mind." Noting that Confucius coined the term "a picture is worth a thousand words," Harvey suggested that people remember not what Confucius looked

like, but what he said. He also cautioned broadcasters to refrain from whipping up a lynch-mob attitude among its listeners. Just as yesterday's mob consisted of a hundred men with pitchforks, "one blind misleader today can throw a match into seven seas of gasoline," he warned.



Roger Dawson

Among the scores of working sessions held during the three full days of the convention, Roger Dawson's presentation on power negotiating drew perhaps the greatest enthusiasm from attendees. Dawson explained that salespeople need to be trained always to make their clients feel good about winning the negotiation, while maintaining the integrity of the rate structure. Negotiators always should ask for more than they expect to get, and they never should accept the first offer, since it leaves the client thinking he or she could have done better (which they then will try to do next time). Negotiators also should always get the client to commit to something, because this provides a base for the negotiation process.

Additional sessions covered everything from on-air stunts to AM-FM improvements to large and small market duopoly dynamics. In an ongoing cooperative effort, the RAB presented a series of sales and marketing sessions, discussing compensation systems, agency business, data base marketing, national business, and the growing world of mass marketing. Additionally, a total 14 format fairs covered virtually every major (and not-so-major) format, and a wide range of marketing sessions discussed everything from consumer perception to brand loyalty.

As has become the custom, the Radio Show concluded with the annual NAB Marconi Radio Awards, again with KIIS-AM/FM Los Angeles morning drive personality Rick Dees as host. After the first few awards, Huey Lewis and the News entertained the crowd to a frenzy. Once the music stopped, though, people were ready for the evening — and the convention — to end. Begrudgingly, they sat through another hour of awards before putting another Radio Show to rest.

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What does excellent customer service mean in Radio?



Cheryl Esken, Sales Dir.
WMVP-AM/WLUP-FM
Chicago, IL



Jed M. Buck, Nat'l Acct. Mgr.
MediaAmerica Inc.
New York, NY



Denny Jackson, GSM
KSUV-AM/FM
Bakersfield, CA



Jay Cooper, GSM
KEZO-AM/FM
Omaha, NE

Excellent customer service in Radio means the ability to be attentive to your customers' needs before, during and after the sell.

The Pre-Sell: Keep client/agency completely informed about the marketplace, industry trends (theirs and ours), and on-going promotional opportunities.

Servicing the Business: Assess the client's needs, provide the most effective spot schedule while creating sponsorship/added-value opportunities that will enhance a campaign, provide research to support your station's market position as it relates to the client's product.

Follow-Up: Mid-campaign "performance check" to assure that the station daypart and promotional commitments are being met. Investment recap — provide appropriate backup in the form of notarized invoices of promotional weight, pictures of event etc.

Accessibility: The bottom line. Be available, responsive and prepared to troubleshoot, brainstorm, and be the right arm of the client as they look to achieve their goals. ☐

In many ways, the Radio business is unique; however, the definition of excellent customer service is not one of those ways. It all comes down to chips. Like gambling, excellent customer service is collecting as many chips as possible. We can measure the quality of our customer service by the number of chips we collect.

What are some good ways to collect chips?

1. Always meet commitments. Excellent customer service means people can really rely on you.

2. Under-promise and over-deliver. Exceed expectations on a regular basis.

3. Show commitment to your client's business. Refer an outstanding job applicant to them or introduce them to a potential new customer.

4. Remember important personal information like birthdays, anniversaries and kids' graduations.

5. Above all, be honest and trustworthy.

We are in business for our clients. Without them, we are out of business. ☐

In asking for your business, I am asking you to trust me, asking that you let me do my job and give me the resources to make it work.

I will keep our business confidential and ask you to spend money only when, if I were in your place, I would make the same investment. For that investment, I will do my utmost to stay aware of the latest marketing and research available about my industry and yours.

When we plan a campaign, I will give you an honest estimate of the results and will be there afterward to assess the performance. If a problem arises, I will see you promptly to discuss it. I ask only that you show me the same consideration you ask of your customers: Give me the chance to make it right before you go elsewhere or think ill of me or my station.

Most important, feel free to use me as a resource for your business and know that I will always be concerned for your welfare. ☐

I approach this in a fairly simple manner by continuing to increase rates as we get tighter. And letting people know in advance that it's happening.

We know the inventory is going to be tight because we're a successful station, and we know the marketplace. The idea is to not get maxed out until you get to a certain point. We try to have some time left for the last week of the month. It's really a timing thing. And you have to work closely with your clients — you can't surprise them.

But when it's over, it's over. Other than the juggling act of working with the client to add or move things, the idea is to have something left when you get there. Everyone has their own method, but if you're left at the end of the month with unsold inventory then you're not maximizing the profit of your company. ☐

IF YOU WOULD LIKE

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



Eve Arden
Comedienne



Red Barber
Sportscaster



Ralph Edwards
Producer/Host



Red Skelton
Comedian



Les Tremayne
Actor



Jack Buck
Sportscaster



Garrison Keillor
Humorist



Vin Scully
Sportscaster



Susan Stamberg
News Anchor



Bruce Williams
Talk Show Host



John A. Gambling
NY Personality



Tom Joyner
Dallas/Chicago DJ



Hal Moore/ Charlie Martin
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Atlanta Personality



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CASE STUDY



Dwight Case

It's fourth quarter. Spot inventory is very tight.

How do you manage it?



Keith Samuels, GSM
KCUB-AM/FM, KIIM-FM
Tucson, AZ



Alan Hay, GM
WHFS-FM
Landover, MD

Business is up everywhere over last year, and on top of that it's a political year. These things alone should have tipped all of us long ago that fourth quarter 1994 would be huge. This has not been enough, however, for us to avoid "advertiser avalanche." Some stations are sold out through Thanksgiving. Wait lists are started and SMs are scrambling to raise rates before it's too late.

We're not in this predicament, because we anticipated strong growth and continually updated our yield management system, Maxagrid, with the latest station pacing data and market demand levels as the growth rates became even stronger during the year. This has enabled us to live up to our pledge to our advertisers and our owner: accessibility at all times. Our rates may be expensive, but you'll be able to get on the air. By carefully tracking sales revenue by day, we are also able to anticipate peak days and slow days and have adjusted prices accordingly to stimulate demand.

So, instead of managing wait lists and hastily increased rates, we stand ready to work with our advertisers and accommodate their last-minute needs. Because we are big believers in true *yield management*, pricing our tight fourth quarter inventory has already been "managed" and has been since we saw the avalanche coming earlier this year.

First is front load. Every possible client is moved earlier in the week and broader in rotation wherever possible per their negotiated parameters.

Second, the rate structure gets tighter.

Third, nibble on the negotiations up front with strong suggestions, requests, demands for wider rotations and broader dayparts on every spot.

Fourth, ask for acceptable hump parameters up front as part of the buy.

Fifth, always be willing to call for help, even from clients whose orders are in early and are near sacred.

Sixth, warn the inside players of traffic, sales assistants, production and continuity of the constant pressure ahead of time and strike a humorous we're-in-this-together chord every day. Impress on them the need to verbalize "potential sellout" on every call to every direct client and agency.

Seventh, secretly determine that sellout is really 95 percent of inventory. This should let you "rearrange" for some last-minute high-priced clients.

Finally, work out some bonus payoff announcements to support the effort by running every spot without failure, or checking every scheduled commercial before the airshift begins or asking in advance about misplaced spots or obvious log errors.

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



by Sharon Crain,
Ph.D.

Ask a Simple Question Clearing Your Way Through the Semantic Jungle

It's a semantic jungle out there. While we recognize that choosing words carefully is important to advertising, we ignore this same principle in our own management communications. Our communications as individuals are the result of habits we have developed over the years.

When we request a little extra cooperation from our staff and don't get it, it would never occur to most managers to assess the way they phrased the request.

Action Phrases

The good news is that behavioral scientists have identified specific action phrases guaranteed to produce results for managers. Here they are:

- To increase understanding: "Are you willing ...?"

The studies found that using this phrase at the beginning of a request produces almost magical results. The words "would you be willing" create a feeling of choice in the listener's mind. This moves them from a feeling of "have to" to "want to," from compliance to cooperation.

But what if you need compliance? If you would ask, "Would you be willing to come in tomorrow for a very important Saturday meeting?" the answer could be easily "no." But if we look ahead in our

communication, we see that the conversation isn't over. Your next step would be to give information like, "It's very important that you be there," and then a follow up question like, "So we can work this out — what has to happen so you can be there?"

In this example, you are in a problem-solving mode with your staff member, which sends the message of concern and consideration for them. By contrast, if you said, "We all need to come in tomorrow for a critical Saturday morning meeting," at best you would get compliance. If they feel management has little consideration for them, this leads to minimal true cooperation, which has a significant long-term effect on productivity.

Get a Commitment

- To increase accountability: "Can I count on you ...?"

How often do we hear, "I'll get it done ... I'll be there for sure ... I'll find out ... I'll get back to you" — and nothing happens? The researchers found that the words, "Can I count on you?" tied folks as tightly as they can be tied to their own integrity. This is true only when they respond with a confirming "yes."

To say "I'm counting on you, John, to have this finished by Friday," carries no commitment from John. You need to say, "John, can I count on you to have this finished by Friday?" Then wait for the confirming "yes" response. If this sounds patronizing, you can preface it with, "To make sure we both have the same understanding, can I count on you to ..."

- To avoid misunderstandings: "What specifically ...?"

Our nanosecond world of 30-second sound bites provides the perfect backdrop for misunderstandings. You ask

for a direct report, in passing. "How do the numbers look this week?" She replies, "great!" You relax until you see the report, which shows the numbers are dismal. Confront her with this discrepancy and she says, "I thought you were talking about the budget numbers."

Bottom line: The quality of the response is often a direct reflection of the quality of the questions. The more general, abstract or ambiguous the question, the greater the opportunity for misunderstanding. For example, "Specifically, which numbers are most off-target this week?" will lead directly to the most errant category.

Find the Problem Block

- To overcome negativity: "What prevents you from ...?"

A negative reaction implies a block or obstacle in our listener's mind. So when we hear, "we can't" or "it's impossible," and "it won't work," we want to identify the problem block. What we don't want to say is, "Why not?" This question causes folks to list all their reasons, which leads them to dig in their own opinion even more deeply.

Rather we ask, "What prevents us from testing this idea?" We will then hear the block, which is usually a problem with time or effort or because the idea was tried before and didn't work. Once we hear the block, we can then say, "Would you be willing to test this idea once to determine if it might be more effective?"

Sound familiar? It's not such a semantic jungle after all.

Dr. Sharon Crain is an industrial psychologist and a pioneer in the field of biofeedback to manage stress. She may be reached at 602-483-2546.

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- To increase understanding, ask: "Are you willing ...?"
- To increase accountability: "Can I count on you ...?"
- To avoid misunderstandings: "What specifically ...?"
- To overcome negativity: "What prevents you from ...?"



by Mark Ramsey

Growing Your P1 Listeners

Smaller but Loyal Target the Key to Ratings Success

Quick, check your computer. There's a good chance it has an "Intel Inside" logo on its face. It seems that little logo has caused a big stink in the computer industry. And the reason will be near and dear to a broadcaster's heart.

Just last month, IBM followed Compaq's lead and quietly dropped the Intel logo from its box. Intel pays PC makers to attach their logo because Intel wants to develop and protect its brand in the face of stiffer-than-ever competition. Problem is, a computer with an "Intel Inside" logo is like any other computer with an "Intel Inside" logo. As an IBM spokesman said, "We want to focus on what makes IBM computers different, not what makes them the same."

Targeting Everybody Yields Nobody

Remember when discovering what most Radio listeners wanted and instantly satisfying those needs was the sure ticket to ratings success? Remember when simply talking about something important like "variety" or "most music" was enough to win the image in the minds of listeners?

My, how times have changed.

Today, of course, most stations realize that targeting everybody usually yields nobody. Most know that talking about "variety" until you're blue in the face will not win you anything unless you can prove it and unless another station doesn't already own it. Most stations are focusing on doing a better job at pleasing a smaller but loyal group of listeners. And we're choosing to program and market the things that make us different rather

than the things that make us the same as our competitor down the street.

This revolution is primarily the result of a new appreciation of the importance of P1 listeners, that small but influential group of listeners who contribute a majority of your quarter-hours and are key to your ratings success. Not long ago, we looked at P1's primarily as a means of honing our direct mail and telemarketing by ZIP code. Now, stations are actually programming to the P1's to boost loyalty, core satisfaction, TSL and ratings.

Fans, Not Fanatics

Here are some things you need to keep in mind about targeting your programming toward P1's:

- P1's are not the same as contest players, record buyers or song requesters. They're fans, but not groupies. And chances are they've never called a Radio station in their lives. Don't mistake the fanatics for the fans.

- Your marketing should focus on the reasons a listener should be a P1. Too many stations are fixated on repairing their weaknesses rather than trumpeting their strengths. Tell your P1's why they love you.

- P1's need to be reminded about what makes you different, not what makes you the ideal station for everybody. P1's are loyal to the station that's perfect for them, not good for all.

- P1's are more important than come. In fact, your station has come because it has P1's. When in doubt, favor the P1's.

Copcats Coast to No. 2


But aren't we wearing blinders if

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- **Most stations realize that targeting everybody usually yields nobody. They are choosing to program and market the things that make them different rather than what makes them the same as the competitor down the street.**
- **P1 listeners are the small but influential group of listeners who contribute a majority of your quarter-hours and are key to your ratings success.**
- **P1's need to be reminded about what makes you unique and different, not what makes you the ideal station for everybody.**

we favor P1's over fringe listeners? After all, the fringe is our key to growth, right? Wrong. Stations with more P1's have higher ratings than stations with fewer P1's. The goal is to grow P1's, not fringe.

Of course, no one's suggesting you ignore fringe listeners. Don't go out and strip fringe listeners from your music tests and perceptual studies. Just make sure that when P1's and fringe listeners disagree, you favor the P1's as often as possible.

P1 thinking is particularly important in direct format competition. In virtually every case, the station that is aggressive and most attentive to the needs, attitudes, likes and dislikes of the P1's will win the war. The other station will likely follow, copy and coast its way to number two. 

Mark Ramsey is president of NOVA Marketing Group, a media research and marketing consulting firm based in San Diego. He may be reached at 619-291-9322 His E-mail address is: mramsey1@aol.com



by Ray Holbrook

Think Like a Copywriter To Help Your Client Sell

A good salesperson will be successful. A good salesperson who is a marketer will be more successful. A good salesperson who is a marketer *and* has the mind of a copywriter will be the most successful of all.

There are still lots of salespeople out there who believe strongly that the sale is closed when the prospect says yes. In Radio sales, it is only a partial truth.

When the prospect says yes to a Radio salesperson, they are saying, "You have convinced me that I should use your Radio station to sell my products. Now, how do we work together to do that?"

Your prospects for future business with this client will depend on what happens next. What will be advertised? What does the client really want to sell? How much must he sell to consider the campaign a success? When does he want to sell the product? Who is the client's prospect? When does your Radio station reach these prospects?

Find the Client's Personality

Another important question is: What type of message will reach the client's prospects and convince them to seek out their store to buy the product? Now you need to think like a copywriter: What are the best sales points for this product? What will bring customers to this store? What should I tell our audience to make them choose this client?

The product alone will probably not be enough to take your listeners to this store. What is the personality of this store? Every business has a personality, just as people do. Why do people like to shop here? Why would you shop here —

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- **A good salesperson who is a marketer and has the mind of a copywriter will be the most successful of all.**
- **Your prospects for future business with this client will depend on what happens after the first yes.**
- **Advertisers don't care what you do to get your audience; they are interested only in moving their inventory out the door.**

aside from the fact that it is your client?

If you ask shopkeepers why people shop with them, most will probably name these reasons: I have the friendliest clerks in town ... plenty of free parking ... the best selection of merchandise ... the lowest prices in town ... the best hours in town. If every store in town has these qualities, why do some succeed and so many fail?

The parameters of success as perceived by the store owner or manager are not usually those of the customer. Since many stores fail, it would seem that the customers' perception of the store are the most valid. The same rules apply to Radio stations. Advertisers don't care what you do to get your audience, how tall your tower is or what great personalities you have on the air. They are interested only in moving their inventory out the door. If your Radio station can do that, they won't really care if you're No. 25 in a 20-station market. Give it some thought today as you make your calls. The only secrets to becoming a great salesperson are those you keep.

Ray Holbrook is GM of WPTX-AM/WMDM-FM Lexington Park, MD. He may be reached at 301-475-8393.

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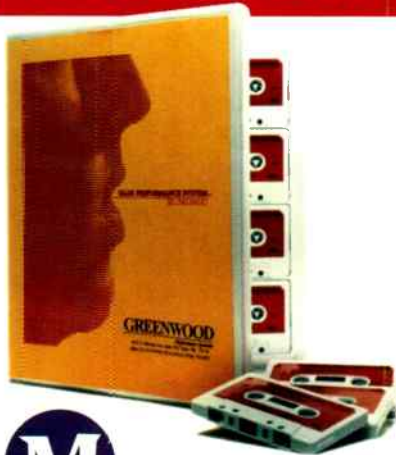
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NEW BUSINESS DEVELOPMENT



by Kathryn Maguire

Advertise Your New Biz Department For Better Synergy In and Out

Most employees don't understand the department's role, much less the role of the person running that department. Most AEs will never look at selling the same way vendor directors do.

Think of the vendor director and his or her department as an island in the middle of the Radio station and the vendor/new business director is the only one who knows the language. To create synergy, that is, to benefit from the ideas and assistance of everyone inside and outside the station, communication is key. We call it "advertising your department."

How to Do It With AEs

- Bring up cross-promotion partners that can be utilized.
- Talk about station events/sponsorships often.
- Have AEs talk about their successes in sales meetings.
- Have AEs talk about successful phone calls and appointments.
- Hand out copies of great proposals.
- Put up wall calendars, accounts pending/sold, posters and promotion POP on your station walls.

With Sales Support

- If someone is helping you type a proposal or tape a spec, let them ... in on the details of your plans. You will get more help from them.
- Thank them for their part when an account gets sold.
- Ask them for their creativity, too.

With Department Heads

- If there is a weekly or monthly

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- With AEs, talk about cross-promotion partners, about station events, and about their successes.
- Ask department heads for input, and provide management with updates on your progress.
- Send a newsletter to a client/prospect mailing list to advertise your department outside the station.

department head meeting, take this opportunity to talk about the promotions and accounts you are trying to sell. Ask for input. Bring audio/visuals.

- Ask them to congratulate the AEs who are doing exceptionally well.

With Your Management

- Provide copies of congratulatory notes you send to AEs.
- Provide copies of success letters and recaps.
- Invite them to participate in important presentations.
- Ask them to attend client parties or outings.
- Systematically update them on your progress (your sales manager may want more frequent and detailed updates).

The Outside World

- Consider a newsletter to a frequently updated client/prospect mailing list.
- Advertise your department in a trade magazine, newspaper, or on your station.
- Send recaps and success letters to clients and prospects.
- Ask your clients for referrals. ☎

Kathryn Maguire is president of Revenue Development Systems. She may be reached at 617-589-0695.



by Mike McDaniel

A Flush with Success

Sell-A-Brate the Inventor of the Flush Toilet

Jan. 27 is Thomas Crapper Day! A day to cast reflection on the inventor of the flush toilet in 1860 something. This is not a day to let float by. Flush toilets have come a long way since ol' Thomas founded Thomas Crapper & Co. Some of them cost more than \$600.

Line up a trade with a supply house for a luxury fixture and arrange another trade with a quality plumber for the installation and a builder for a bathroom remodel, and you have the basis for a very clear promotion.

Instead of a few promos and registration box, take this one to new frontiers. Find a small trailer (they make them 5-by-8) and have the builder construct a bathroom wall with tile and window and flooring, perhaps even parts of two side walls that still afford a view of the prize. Lots of signs, etc. The trailer and your

letting people do anything with the prize but drop in their entry blanks. After the broadcast and out of sight, remove the blanks and put them in the entry box at the store. Post a picture of the prize at every registration box and allow people to register at any time, not just when the broadcast team is on the air.

Of course, plan the drawing for the winner on Tom's day, which is a Friday. Sell it the first week in January and broadcast it the 14 days before his birthday.

Trivia Time

The tie-ins to this basic promotion are limitless. The mayor could make an official proclamation. The sound of a flush toilet could precede the on-air promos ... listeners could call to guess the date of the invention (between 1850 and 1870 in England). Old-timers could recount stories of life without the

mechanism. Historians could tell of the unique invention displayed in the Thomas Jefferson home at Monticello. Invented by Presi-

dent Jefferson himself. Plumbers could be interviewed as to the proper way to care for the fixtures. Callers could speculate on why it is called the John when the unit was invented by a Tom. There could be a balloting for the nicest bathroom in town available to the public.

Stock Up On Supplies

Second prize could be a year's supply of four-ply paper (your grocer can tell you how much it will take if you haven't figured it out already). Work

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- Observe Thomas Crapper Day with a promotion that carries the theme of Crapper's claim to fame.
- Line up a trade with a supply house for a luxury fixture, with a quality plumber for the installation, and a builder for a bathroom remodel.
- Put the display in a small trailer for remote broadcasts and contest registration to win the toilet.
- Make sure announcers use tongue-in-cheek good taste.
- The options for tie-ins and related products are almost limitless.

with vendors to display their products on the trailer. Incorporate household cleaners, mops and buckets. Display the plumber's helper plungers, too.

You will have to arrange in advance for a place to store your display and work with the providers to display a setting not subject to deterioration in weather — as it might rain or something in January.

And if you do it right, you will also have to arrange for the armored truck that comes by your station every day to make two stops for a while, just to pick up the extra cash.

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.

Join Radio Ink's Exchange Program. Send your best salesperson to a station overseas ... and get one in return. Interested? Drop us a note.

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Instead of a few promos and registration box, take this promotion to new frontiers.

remote team visit every store in the event (sell it everywhere) for a live broadcast and the opportunity for listeners to register and win the ah, appliance, installed.

Tongue-in-Cheek Good Taste

During the broadcasts, listeners can actually deposit their entry in the ... thing. Be very careful your announcers treat the subject with tongue-in-cheek good taste and do not become offensive. Thomas Crapper was a real person who had quite an impact on society. Avoid



by Holland Cooke

How's Your Weather? Keeping Listeners Tuned In

Every perceptual research study I've ever seen ranks weather as one of the top reasons people tune into Radio. And the forecast isn't just an AM commodity. Even if you're a music FM, you can keep listeners from tuning out to find weather elsewhere.

Avoiding Overkill

- How much weather should your station do? More in markets with four seasons (or where agriculture is big business) than in resort areas where it's always summer. But as technology has improved forecasting, and in Radio's relentless effort to market itself, we often commit "weather overkill." The way some stations cover storms sounds more like an asteroid shower is on the way.

Listeners are burning out on weather hype. And this is not only my opinion. I hear it all the time in focus groups. People say, "They [stations] made such a big deal about it! The snow melted as soon as it hit the pavement." Your station's weather imaging should reassure, not unnerve.

- Are you over-spending for weather? Many stations do, hiring high-priced local TV forecasters. But it's always prudent to take a zero-based

approach to expenses, questioning every line item.

Here are some considerations for using a local TV weather personality on your Radio station:

1. Familiarity and acceptance: Don't assume that hot Nielsen numbers for the talent's TV newscast will translate into big Arbitron results for your Radio station. If you're doing perceptual research, ask your sample which local TV weather personalities they know and like.

2. Will TV talent be Radio-exclusive to your station? If not, he/she is less of a franchise, both for your listeners and your salespeople. TV talent who also appear on another Radio station could be better known for being on that station than on yours, thus confusing your listeners into thinking that they're hearing the other station when they're actually listening to you, as they push the buttons dispassionately.

3. Availability: Quantify what you're buying. Are you just getting two carts a day from some egomaniac who looks down their nose at Radio? Or will they show up extra when weather's the top story? Can they? Egos aside, expect TV obligations to take first priority. Discuss specific what-ifs when you negotiate.

4. Will you make money? Give your sales manager a vote. Sensitive to Nos. 1, 2, and 3 above, and subtracting the expense of Mr./Ms. TV, will adding this character add revenue that you otherwise wouldn't bill? Possibly new Radio dollars from advertisers who sponsor Mr./Ms. TV?

Remember too: Talent is upwardly mobile. More so than in Radio, TV

performers have agents constantly shopping them to bigger markets. So you might create a star — and revenue stream — that'll disappear.


Some resourceful Radio stations obtain the services of TV weather talent free, by trading Radio spots to TV stations whose contract with talent permits the TV station to syndicate the talent's work accordingly.

Get into the Act

Promote your weather people aggressively. Smart TV stations do. For example: The top TV meteorologist in Washington, D.C., authors an annual weather almanac, which is sold by an area supermarket for charity.

And weather personalities visiting schoolkids is a bit that'll never go out of style. Getting your call letters written on schoolroom blackboards is a slam dunk. Bring weather maps the youngsters can color while watching at home, inevitably earning proud exhibition on refrigerator doors, station logo and all.

How Radio can get into the act: If you use a local TV forecaster, arrange and co-promote a school tour. Offer to pay for the maps (with a prominent station logo).

Make a deal with the TV station to plug the appearances both on Radio and TV. While you're at it, spring for some logo refrigerator magnets (with a weather message). Remember, more Arbitron diaries are filled out in the kitchen than any other room. 

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

QUICKREAD™

- Don't burn out your listeners on hype.
- Take a zero-based approach to spending.
- Before hiring a TV forecaster for your Radio station, make sure it's one whom your listeners know and like.
- Aggressively promote your weatherperson with appearances and school visits.



by Eric Small

All That's Digital is Not Gold Know the Difference Between Hype and Tech

Conventional wisdom among broadcasters today holds that if it's digital, it has to be good.

As a manufacturer of broadcast equipment, I sell most of my Radio products (several of which are digital) to Radio stations through dealers. Most of the dealers tell me that if it does not say "digital," it won't sell. Some engineers tell me that when it comes to new equipment, their managers won't let them buy it if it does not have "digital" in its name. Digital has become a buzzword.

The traditional technology — the one that's been with us since Radio began — is called analog. There have been lots of good articles explaining analog and digital, so I won't go into a lot of detail about the differences. Basically, an analog signal represents sound by varying a voltage continuously, while a digital signal uses ones and zeros. The common example of the difference is digital CDs vs. analog vinyl discs.

The Gray Areas

The promotional hype for digital products would have you believe that the world is divided into two camps — analog (old-fashioned) and digital (glitzy and new). However, there is a wide gray area separating pure analog from pure digital.

Most broadcast applications are much less clear-cut than the CD-vinyl disc comparison. Many models of popular broadcast digital hardware, such as DAT cassettes, digital STLs, audio work stations, and digital processors, are less than pure digital because they are cramming a digital signal down what formerly was an analog channel. The problem is

that it takes a lot more bandwidth to carry the same signal digitally.

Despite the advantages of digital, the FCC will not allow an STL to take up more spectrum than your license authorizes just because it is digital. With digital editors, the bandwidth problem becomes economic. The most expensive part of a digital audio work station is the hard disks needed to store audio being edited. Anything that stores more minutes of sound on the same amount of disk makes the product more competitive.

Sneaky Systems

The solution to all of these problems is to shift the digital signal toward analog to take advantage of analog's bandwidth efficiencies, without losing too many of the strengths of digital in the process. However, this often leaves the broadcaster with the very problems that digital was supposed to cure: noise and distortion. Sometimes it introduces an insidious new problem: cascaded codec syndrome.

That means you can pass a signal through one of these digital devices and the results will sound perfect, then later pass it through another "not quite" digital device and it will still sound OK, but maybe after the third or fourth pass, it will suddenly sound awful, and no one will know exactly why. What makes this problem especially nasty is that you have no idea how many times a piece of program material has already been through one of these sneaky digital systems by the time you receive it.

I do not want to appear to be knocking digital. Far from it. Digital is the most exciting thing to happen to audio since

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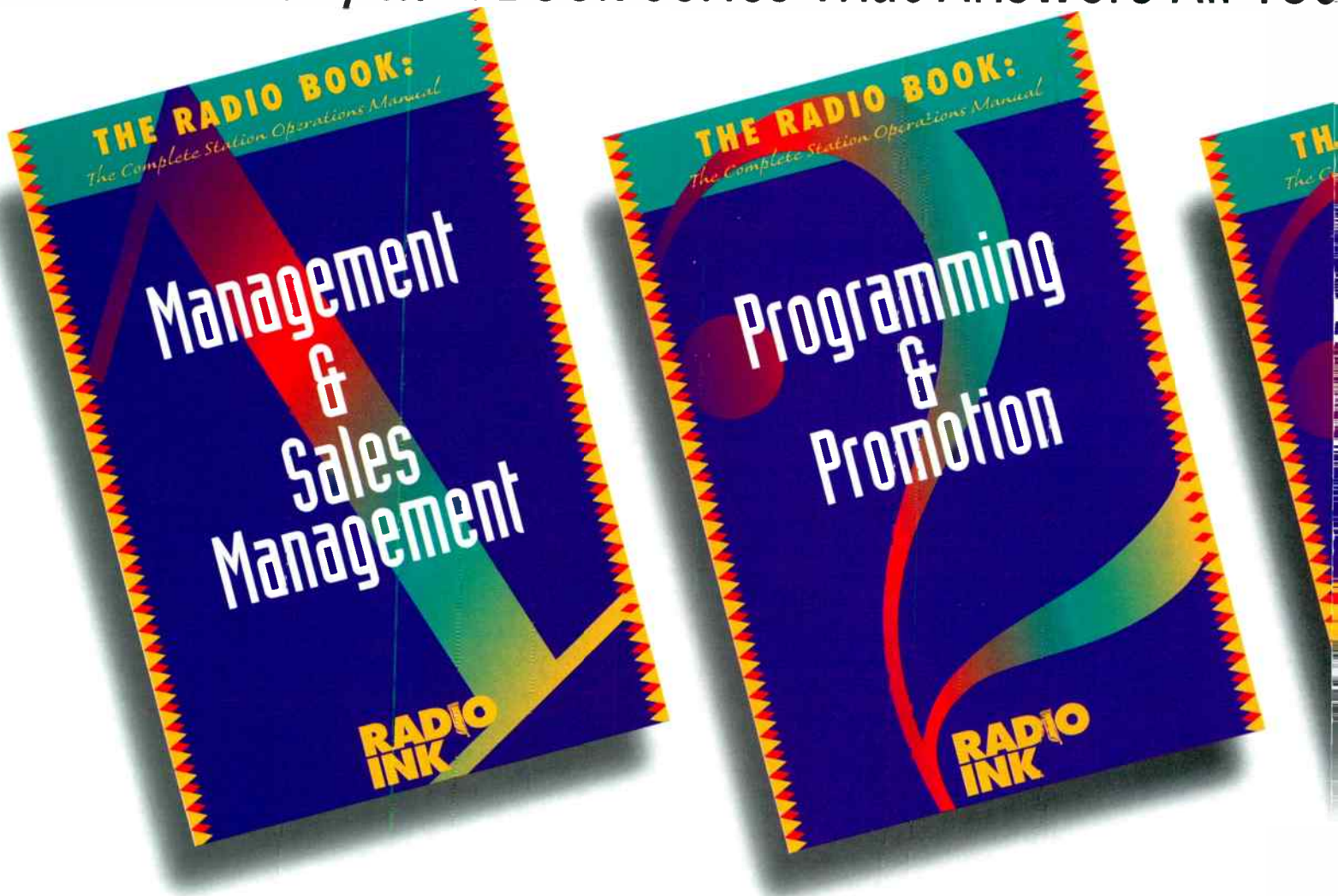
- The common example of the difference between digital and analog is digital CDs vs. analog vinyl discs, but for most broadcast applications the differences are much less clear-cut.
- It takes a lot more bandwidth to carry the same signal digitally than it does in analog, but the FCC will not allow an STL to take up more spectrum than your license authorizes.
- The solution is to shift the digital signal toward analog to take advantage of analog's bandwidth efficiencies, but this process often creates the very problems that digital was supposed to cure: noise and distortion.

the vacuum tube was invented. However, as often happens with any new technology, the hype can get ahead of the engineering. The resulting disappointment can cause disillusionment with the technology, rather than anger at the hype. All of the problems that I've mentioned can be overcome; many already have been, but the solutions are expensive right now.

Digital audio is a rapidly evolving technology, so before you spend a lot of money on the latest piece of high-tech wonderment, try to get past the hype by asking a lot of questions. The first one should be, "Is this device at least 16 bit, linear digital?" If the answer is yes, you are probably OK. If the answer is no, make whomever is trying to persuade you to buy this new gizmo explain it to you. If you can't follow the explanation, chances are that they don't understand it themselves. Let the buyer beware! ☹
Eric Small is president of Modulation Sciences Inc. He may be reached at 800-826-2603.

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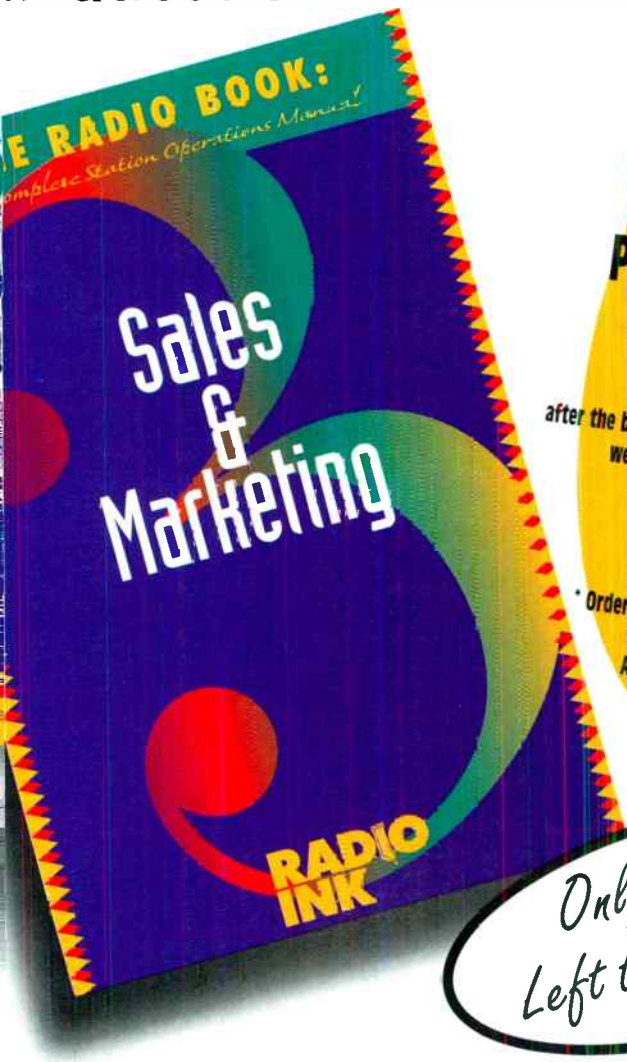
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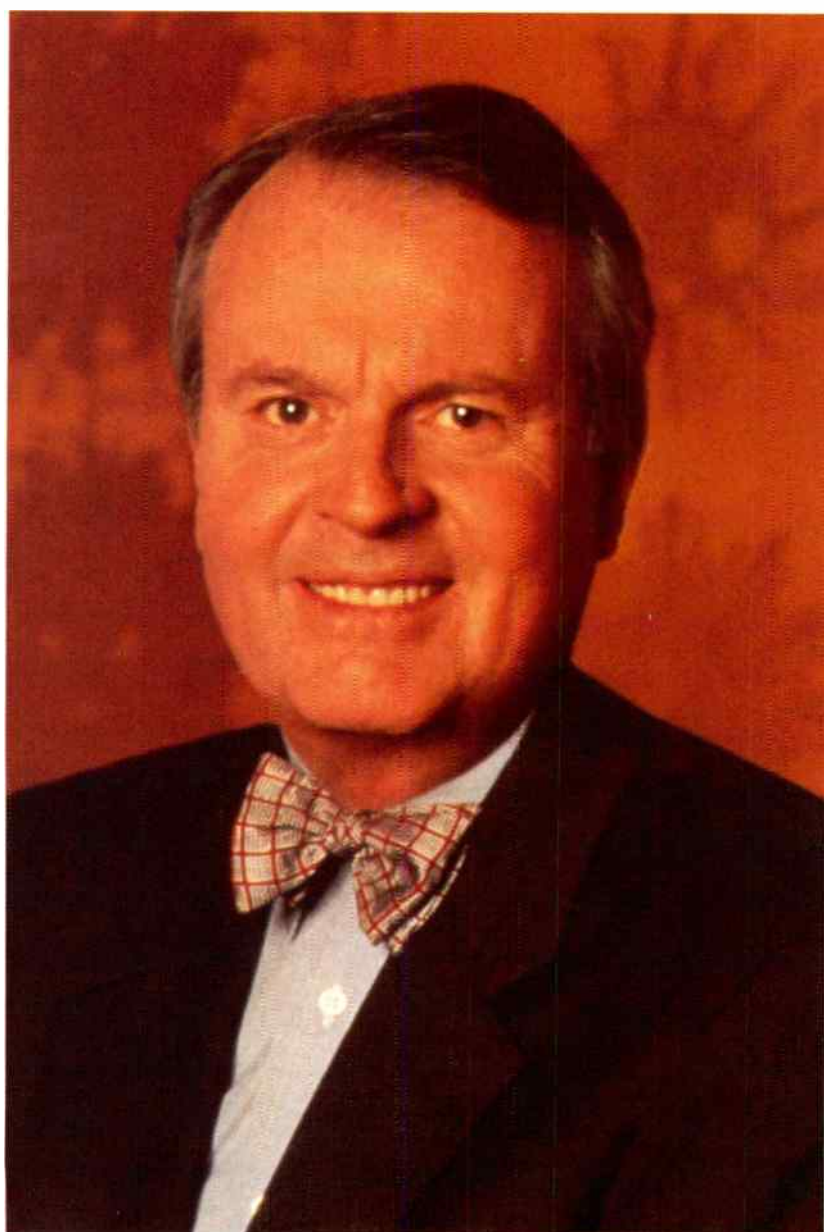
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CHARLES OSGOOD

RADIO'S POET LAUREATE



“One of the best broadcast writers.” That’s how Charles Kurault described his CBS colleague Charles Osgood, and no one — save for Osgood himself — would disagree. Heard daily on the CBS Radio Network, Osgood writes and anchors *The Osgood Files*, a series of four commentaries that take an inside look at both the headlines and lesser-known stories of the day. Since joining CBS in 1971, Osgood has earned the title “Poet In Residence” and in April was named to replace Kurault as anchor of CBS News’ *Sunday Morning*.

Prior to joining CBS News, Osgood was morning anchor and reporter for **WCBS-AM New York**, and previously spent four years on general assignment for **ABC News**. He also served as general manager at **WHCT-TV Hartford, CT**, and was a program director at **WGMS** in Washington, DC. He holds a degree in economics from Fordham University and has received honorary degrees from a half dozen universities and colleges. He is the author of four books, as well as numerous syndicated newspaper columns distributed by **Tribune Media Services**.

Osgood has received the *Washington Journalism Review*’s “Best in the Business” award as best Radio reporter for five years running, the Marconi Radio Award for syndicated/network personality of the year, and was the 1990 inductee into the National Association of Broadcasters’ Hall of Fame. Twice he has won the George Foster Peabody Award, and in 1985 was named Father of the Year by the National Father’s Day Committee. Osgood resides in New Jersey with his wife Jean and their five children.

INK: Let's begin with a question you've been asked more than once in the past: In which medium do you prefer to work — Radio or television?

OSGOOD: You're right ... this does come up a lot, since I work in both Radio and television. This may sound like a paradox, but I think Radio is more visual. Radio offers you the opportunity to engage your imagination, which tends to be much more literal because what you see is what you get. You get to imagine for yourself what a person looks like,

and you can imagine what a person is describing. This allows you to build almost anything you want — a castle, a house, a car, a plane — the way you want it. This sort of construction is very difficult to do with television, but it's easy to do in your head.

INK: Then what good is television?

OSGOOD: Well, if you really want to show somebody something, television is much easier because the visual component simply is not there in Radio. Imagine for a moment that someone has never seen a dog. If you try to distinguish a dog from a cat, you'll find they're similar in a lot of ways. They have the same number of legs, ears, eyes, and a tail — but they are very different. If you try to describe it only on Radio, the picture that is built in the listener's head might not really differentiate between those things. One look at a picture of a dog and a cat and you understand right away. But Radio is much better when it does not have to be literal, and in that regard it is a more creative and imaginative medium.

INK: How much do you have to shift gears from your Radio persona during the week to your Sunday morning persona on the weekends?

OSGOOD: Well, there is a little bit of difference. I play a somewhat different role in the morning during the week just because it is a different day of the week. When I am out doing my Radio shows, it's morning drive time and people are on the move. They're busy, they have things to do. So what I do is short and sweet, paced a little faster for that reason. On



Osgood interviewing Barbara Bush in the White House.

the other hand, *CBS Sunday Morning* is a slow-paced show ... we have the luxury of letting pieces breathe.

INK: The pace is deliberate ... it's Sunday morning.

OSGOOD: Absolutely. People like that show because it deals with news stories at a greater depth than any other news show. And we feature subjects that are just not possible to treat in a minute and a half. And we devote a lot of time to the arts because, while an awful lot of news has a destructive side, art represents everything that is beautiful, noble and creative.

INK: Aside from the creative aspects, what do you see as Radio's greatest value to the American listener?

OSGOOD: To describe Radio would be like describing a dog. You have poodles and you have German shepherds, just like you have Howard Stern, Rush Limbaugh, Paul Harvey, and me. It's country, it's hot rock, it's all-news. My own sense about Radio is that is very much a one-on-one type of medium. You are aware of the listener, and the listener is aware of you. There is much more of a sense of this connection in Radio than there could possibly be in television.

RADIO WRITING: THE LOST ART?

INK: You've been described as the last of the great Radio writers. What is your personal opinion of the talent in Radio today?

OSGOOD: That has been said about me, but I disagree on several accounts. First of all, I don't think I'm a great Radio

writer. There are a lot of people who write for Radio that are just as good as me. And as far as being the last one, I certainly hope not. I hope that this business continues on and people who are better and better keep coming along. When someone says somebody is the last at anything, it sort of suggests that the medium is dying. And Radio is not dying. Now, the part about me being a writer is true. Almost everything I do is written, and it takes a lot of time to put it together. I don't see how Limbaugh

does it. He is on the air for three hours, and he prepares it and writes it. It's one thing to put some information together and talk about it, and it's another thing to write something and build on it.

INK: What do you look for in your commentary news stories? What qualifies a story as a likely candidate for your Osgood Files?

OSGOOD: Primarily, I have to have some sort of visual reaction to it. If the story seems very interesting to me, then I assume it will be interesting to other people. Beyond that, there are no hard and fast rules. I just look at the story and ask myself what I can do with it. Is there anything I can do that will make a difference in the way people perceive it? Is it about a subject that I find really fascinating, or is it something that has already been done to death?

INK: How do you write differently for Radio than you do for television?

OSGOOD: In Radio, the announcer provides the picture. In television, the announcer explains what is going on in the picture. But in either case, you can write a caption, or provide more of a sense of what is happening. If you're describing a man jumping from an airplane, you don't just say, "A man jumps from airplane." You could say something more about it like, "There is a heart-stopping moment when you must overcome your fear and do what you have decided to do." That makes you look at the picture and feel for the person who is in it.

INTERVIEW

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A TIME TO RHYME

INK: How and when did you decide to start rhyming some of your work?

OSGOOD: It wasn't really a decision. It was all that I could think of to do on a given day, then I did it again. I never thought of myself as any kind of a poet and still don't ... but it can be fun.

INK: Were you a little bit concerned at the moment that maybe it wasn't going to work quite right?

OSGOOD: As a matter of fact, it was not very well-received. I did a couple of those when I was still with ABC, and then I did more of them when I was working at WCBS here in New York. One of them was fairly lengthy, and the news director told me that it was not what they had in mind. It wasn't their concept. Actually, I can't imagine it being anybody's concept. But it turned out that the poetry received a pretty good response from people, so I started doing it. Still, I try not to do it too much because it can get kind of old.

INK: What about the banjo?

OSGOOD: It's just another one of those props. I used to play the banjo 20 or 30 years ago and sort of put it down. I've always liked the sound of a banjo, and one day I started to fool around with it again. Today I'm doing more of that than I imagined I would but, if you have an idea, you have got to go with it.

INK: As the commentator, you have considerable freedom to express your observations on a variety of subjects. What in the news strikes you as good, and what irks you the most?

OSGOOD: I'm never in a single place. Some mornings I come into work and say, "There's nothing going on today," and other times there seems to be a lot of things. What's good for me is really something that I can get my teeth into. It may be just an idea or a way of expressing some thought. I also make an effort to talk about the positive things that are going on because of the nature of the

news. We're always hearing about plane crashes and deadly storms and wars and scandals, one right after the other. And then we in the news business explain it by saying we're just holding a mirror up to



Osgood with George Burns

society and letting it look at itself ... and it's not the reporter's fault. Well, I think we have a selective mirror in that regard, because we reflect the things that don't go right. If a plane lands five minutes ahead of schedule it is hardly a news

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story, but if it crashes we're all over it.
INK: It's as if the only good news is bad news ...

OSGOOD: Yes. It sort of naturally distorts, not because somebody is trying to twist the news, but just because it is a departure from the ordinary — and from what the picture really may be. We don't just need to know about sensational disasters and catastrophes, we also need to know about the environment, health, things that affect everybody.

SHOCK WAVES

INK: It's been said that you should never discuss politics and religion at a dinner party ... but in Radio, everything goes. How comfortable are you discussing politics?

OSGOOD: Everything that goes on is politics. You can't avoid it. I've done pieces about political issues. I don't think that there is anything that is out of bounds for us, or that I regard as too lofty or too important. I don't try to put a slant on it, but if I have a thought that happens to skew one way, that's the way I call it. I

tend to be a little conservative and stuffy, but people don't tune in to me because they want to pick up a head of steam like they do when they listen to Rush.

INK: What is your opinion of talk Radio today?

OSGOOD: It's fine, especially since there are so many stations on the air and so many different points of view that are expressed. In the old days, if you even mentioned another network they would actually pull the plug on the show. They were very serious about stuff like that, and today it's a lot looser — and it's a lot better that way. Look, I would not describe myself as a Howard Stern fan, but I would disagree with anybody that tried to stop him ... or who would try to organize any official censorship of any kind.

INK: Weighing the First Amendment against issues of indecency, how do you draw the line between what is acceptable on the air and what goes a little too far?

OSGOOD: How is anyone going to get through a day without running into something that might shock you? You see things and you hear things. My kids listen to music that sounds like noise to

me, but they like it. I'm not going to tell them that they can't listen to that kind of music; I just don't have to listen to it. Of course, if someone on the air is really preaching hatred, out-and-out racism, or something like that, I guess you'd have to wonder whether somebody ought to put a stop to it.

INK: Do you view your commentaries as news, talk or entertainment?

OSGOOD: I don't really know. It certainly is not news in the conventional sense, but I'm certainly not David Letterman, either. I guess it's its own thing. The best way to describe it is a hybrid of news. It's mostly sidebars and other kinds of features.

CONFLICT, CONFUSION & COMMERCIALS

INK: CBS Sunday Morning is produced by CBS News, which has a strict policy prohibiting its employees from doing commercial work. Yet they made an exception in your case. Do you think it is possible to have a conflict of interest there?

OSGOOD: There are different kinds of conflicts of interest. I don't recall ever

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INTERVIEW

◀ 31

running into a situation where a news story that I was doing had to be modified because of the commercials. There is the situation where, if a plane crashes and if you have an airline sponsor, you cancel the spot for that day. But everybody does that. The important thing to consider in this question is whether people can tell the difference between a commercial and the editorial content of the broadcast. If a person tries to make a commercial sound like a newscast, there is an element of deception. But if you introduce the commercial as a commercial, there shouldn't be any confusion. I don't do commercials on television because that is a news broadcast, but what I do on Radio is not produced by CBS News.

INK: Would you have taken the television job if you'd been forced to give up the Radio commercial work?

OSGOOD: No. CBS News would have preferred that I not do commercials, but I was already doing them and already had contracts to do them. There were an awful lot of people working very hard trying to make this work on the Radio side. I was not unhappy doing the Radio show, and the chance to do *Sunday Morning* meant a lot to me. But I was absolutely committed to doing the commercials, and I wasn't going to stop.

INK: Not when you have kids in college —

OSGOOD: You've got it. I've got five kids; two of them are in college and the third one enters next year.

INK: Paul Harvey does it, Rush Limbaugh does it, even Frasier Crane does it —

OSGOOD: That's right. If you have your own program with your name on it — and there's only a handful of us — then you do the commercials. That's the way it works. And you know, it all ties in with the philosophy of commercial broadcasting. It seems to me that the money that we in commercial broadcasting take home comes from commercials. Therefore, if there is pressure because of commercial sponsorship, it exists whether you voice the commercial yourself or not. In fact, it is much more out in the open if you do the commercial. That way there's no deception involved at all.

A LITTLE BIT MORE THAN INTEREST

INK: When you graduated from college,

what did you think you would be doing at this stage in your life?

OSGOOD: I never imagined myself being 61 years old. It was unthinkable. I knew I wanted to be in Radio, because television was not that big at that time. But when I was in college, I didn't take one broadcasting course. I never took a journalism or writing course, either. I did



work for a Radio station, but I was in the economics department. Then I went into the Army, where I was an announcer for the U.S. Army Band for four years, when I got out I applied for work at WTOP-AM, because it was there in Washington. I told the news director I was interested in doing news, and he said, "That's nice, but how have you expressed this interest? Did you work for the school paper? Did you take courses? Did you ever do this at all?" I told him I had not, and he just smiled and said, "It's going to take a little bit more than just interest. You have to have some experience." But I was lucky. It all worked out, and I ended up in news anyway.

INK: Since then we've seen television, cable, satellite and digital technology change the communications industry. Do you have any feel for where Radio technology might be headed?

OSGOOD: The audio quality of Radio is so much better than what we thought was good back then. If you listen to an old Radio show today, it just doesn't sound the way we thought it did back then. One of our sponsors was Bose, which manufactures the Wave Radio ... it's phenomenal. It's truly amazing that something so small can produce such a huge sound. I love to turn that thing up and listen to classical music on it. Another great technological advancement is

Switch 56, which allows me to sometimes do my broadcast from home. It's wonderful technology, and makes it sound as if you were there in person.

INK: What do you think of the electronic superhighway? Is it more sizzle than steak, and where does Radio fit in?

OSGOOD: I'm sure there will be some Radio applications for this. Actually, I'm a little skeptical of the value of having 500 channels. We probably won't have 500 right away; they'll be for whatever applications come along in the future. But the nature of this business has changed so much since I got into it. I remember when I was doing television in the early years, we had to shoot the film, then bring it in to the lab to cut the piece in a certain way so that the sound would synchronize up with the picture. We didn't have the satellites and these little digital tape recorders that you can hold in the palm of your hand. We forget that these things are all part of the information superhighway, too. So are laser disks and CDs. I'm a big sucker for all this stuff; I even bought surround sound and went into quad when it first came out.

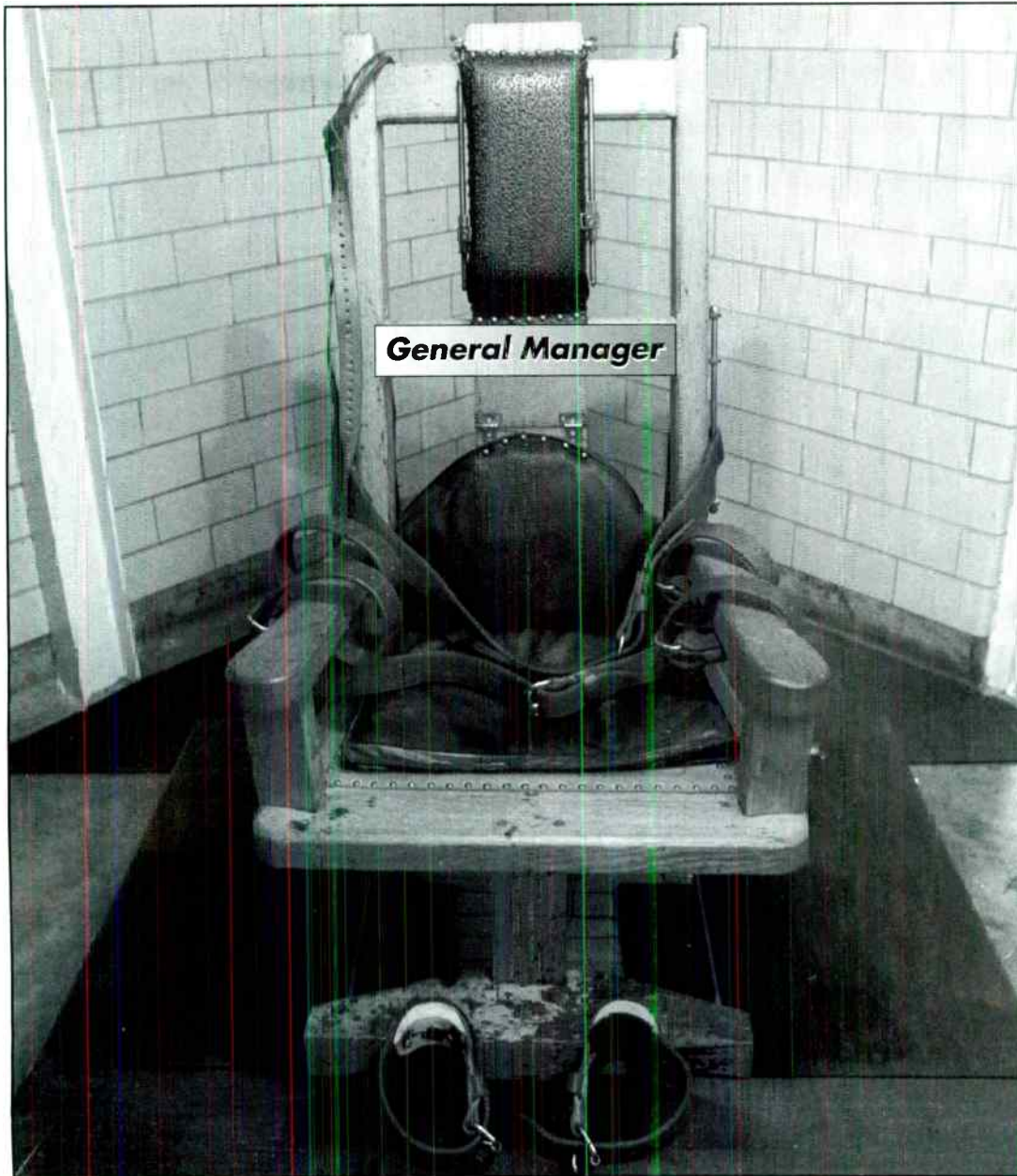
INK: We almost forget about the days of FM quad —

OSGOOD: How could we forget the audio equivalent of the leisure suit?

INK: One last question: Where did you come up with your trademark close, "I'll see you on the Radio"?

OSGOOD: That came up doing television. I used to do the CBS *Sunday Evening News*. We did a story one night about the comic strip Mark Trail, and how a young boy had written the cartoonist suggesting that Mark Trail shouldn't smoke his pipe in the woods. It wasn't good for him to smoke, and he could start a forest fire. So the cartoonist took the kid's advice and erased the pipe from Mark Trail's mouth — and he never used it again. This was the last piece in the broadcast, and when it came time to close the program I remembered a line that my mother used to say, which was "See you in the funny papers." And that's how I intended to close the broadcast, except it occurred to me that I wasn't in the funny papers ... I was on the Radio. So at the last minute I changed it to "See you on the Radio." It spoke to the notion of Radio being more visual than television, and it stuck. — REB

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Romancing the Data Base

by Fred Schumacher with Tim Murphy



Fred Schumacher and Tim Murphy have worked with the KMPS Loyal Listener Club for more than three years, and have learned some valuable lessons along the way. Here, they offer what they consider the most important advice to Radio stations considering starting their own club.

If you don't have time to read this whole story, just remember this:

Data base is a list of people's names and a bunch of stuff about them.

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It's not so good to have one without the other, any more than you would want to choose between having either a transmitter or programming.

Relationship marketing uses your data base to develop a dialogue that creates loyalty among your audience. Most often, the process begins with an offer to join a listener club, for example. Members receive discounts or some other benefit that gives them a feeling of ownership, which leads to further dialogue.

The Bet

Relationship marketing is the art of betting your relationship every time you make an offer to the people in your data base.

The relationship with those people is fragile and tentative. It carries an implied responsibility on your part to provide them with benefits, in exchange for their loyalty. If you let them down or violate a trust, you've lost them. You've probably lost them as a listener, too, since now they have *feelings* about you.

If this is starting to sound like teenage dating, then I've communicated my point. "No, we can't just still be friends." When the romance is over, it's over.

WARNING: This is scary stuff! If you're comfortable with life the way it is, do not try this. Without the total commitment to a new way of being, by everybody at your Radio station, you could end up in worse shape than when you started.

The stations that are emerging as pioneers in this ancient art have made that commitment. None envisioned this as a Radio career goal. Instead, most of us entered the field hoping either to be able to be the next big morning show or to get the top sales list. In fact, we mostly saw direct marketing people as dweebs who sold junk mail, as opposed to us, who were cool people in "show business."

The truth is in there somewhere. As an entertainment medium we have the

unique opportunity to build personal relationships with thousands of people (point to multi-point) and use the new technologies to be in touch with them one-to-one (point-to-point) — or *individual addressability*, in computer jargon.

One on One

Using the teen-age romance metaphor, rather than to admire the cheerleader from afar, we now have the opportunity to meet and talk to her. At this point it's all on the line. She might have been attracted to the way we looked driving by, or even by the speech we gave at the assembly, but this is IT. The dreaded one-on-one dialogue. And it's not even win or lose; it's come-out-even or lose. Because, if you nervously say something stupid or have spinach on your teeth, it's over. If you're glib, sensitive and entertaining, you might get to talk to her again. This might be overly simplified, but it's the basis of this whole deal.

Wally (Famous) Amos says it best: "It's just people talking to people." He says that during his Famous Amos Cookie days he only focused on making the best cookies he could and relating to people. By the way, he also claims to have never paid attention to what his competitor, Mrs. Fields, was up to, which would make him perhaps the only one on earth with who would say that.

Having made the case for relationship marketing, it's important to mention that pure data base marketing is still an enormous and thriving business. Just ask anyone who works for Donnelly Marketing. I've read estimates that they have a data base of about two-thirds of America. Given that, if you're reading this, you're probably in their data bank, and they probably know lots about you that you haven't told them.

Making it Stick

What's the difference between data base marketing and relationship marketing, and how do you use each? By its very nature and definition, data base marketing is more intrusive. It's a name list you bought from someone and then hurled mail at the poor, unsuspecting "residents," hoping that half of one percent or so

would stick. Relationship marketing suggests a whole other level of dialogue. One in which people are in touch with people, in a way that the sender knows what to send the receiver, because the receiver asked for it. In other words, it's not junk mail when people want it.

Don Peppers and Martha Rodgers say in their book, *The One-to-One Future*, that today's smart marketers are about *share of customer*, rather than *share of market*. For those of us in the relationship marketing business, that's the game.

There are few products that require less personal investment than Radio listenership. As a station, you're only as good as the song you're playing right now. So, the challenge: How do you get to be good enough friends with your listeners that they will actually know your name? Then, how do you deepen the relationship to the point that they will voluntarily join a membership organization, carry a card and use it?

This is not like I'm giving out some secret. This is the basis of human relationships. Then why doesn't everyone do it? Because it's hard work. And in business, hard work translates into expense. Expense translates into sacrifice, and that means giving up something you're already doing in favor of this. If you're



a typical broadcaster, you have a pattern in your business that includes a number of necessities, which include running syndicated spots on TV and giving away money, to win in the book. In my estimation that's more about being top-of-mind with noise rather than love. It works great for most stations, so I'm not suggesting that everyone stop doing it.

Tim Murphy reminds us that data base vs. conventional advertising is not an either/or situation. Using the example of the balloon that needs a little air every once in a while to stay inflated, our Radio stations need some outside advertising occasionally to stay pumped up.

Why Do It?

First, few products are as suitable as Radio for relationship marketing. People use our product on a regular basis and tend to conjure up some personal feeling about it.

Second, as Radio station operators, we all have a few common threats:

1. Our music format loses popularity.
2. A new competitor kicks our butts.
3. The economy sours.

4. Our revenue potential is limited by the number of commercial units we can sell.

Relationship marketing can do two important things for us:

- Build a relationship with our audiences that transcends the songs we play. We become people's brand of choice, in which they have a vested interest. The whole station becomes more like an organization they belong to, rather than a noise from the dashboard. So, when our format's new music is in short supply, they'll stay with us for the *feeling* the station gives them. When a new competitor comes to town, they'll see it more like, "Who are these new guys and what are they trying to do to my station?" rather than, "Great, more options."

- Provide a level of customer service to our advertisers that allows them to ride on the coattails of our labor. Here's where it gets tricky. We're playing with a lot of trust here. It's easy to blow it. That level of customer service means:

Suggesting listener offers that stand a high likelihood of success. This goes way beyond making a sale. It suggests a responsibility for us to know our commercial customer and our listener customer. Making the match is the first key to success. The second is the offer. The right offer to the right person. If I'm a member of your station's listener club, and I get sent something in the mail that I'm already interested in, that's customer service. That's the win-win-win loop.

Trackability. Next to "no-host cocktails," that's about the scariest concept in a broadcaster's vocabulary. But, what if your remote includes:

- A postcard from the Radio station, mailed to all the members of the listener club who live within a 10-mile radius of the car dealer, who have already declared their desire to buy a new car this year. The card has a personal invitation from the station personality.

- A card reader that gives members a chance to win something, asks them a few consumer questions, and creates a data base report, so the dealer will know how many came, by ZIP code and demographic. It also gives us a chance to mail notes to those who came and didn't buy, with a second-chance offer.

- A display ad in the station's membership magazine reminding everyone of the event.



**The
VALUE
of Your
Data
Base**

Everybody is doing relationship marketing. From diaper dealers to video stores, major airlines, even your neighborhood grocery store.

Data bases aren't what they used to be, no longer just a bunch of past contest winners or people who entered client drawings. Today an effective data base has a plethora of usable information about the members. You know who they are, where they live, what they are interested in, how many children live at home, and where they listen most. You find out what they like and then you offer it to them.

This pile of information must be protected. The greatest sin would be to take this hard-earned information that your customers, your listeners, have trusted you with and give it away. Or even worse, sell it! The value is in the information; it must be guarded like the gold that it is. The first rule is never just turn your list over to a third party; the information is all you have.

Once you turn it over, it has no value.

So what is the value if you can't sell it? You can be the agent for someone else and send an offer for them. Remember, though, these are your best customers, you have a relationship with them, and they expect to receive offers from you that honor that relationship. The second rule is to be selective of the offers you make to your data base. It is an offer from you on behalf of someone else; you have to assume the responsibility, not the other party. If you hit a customer with too many weak offers it has the same effect as crying "Wolf!" Pretty soon, they just ignore you.

It is not about programming OR sales, but programming AND sales. The synergy of working through a data base, or better yet a "club," can serve both to a greater degree. It allows for qualifying customers of the Radio station and of a particular advertiser. It allows for a laser shot at the target for a contest, a sale, a promotion, or any other special offer. It helps to build the loyalty everyone seeks for their product or service. As a wise man said, "Only dogs are loyal; everyone else has to be resold." This makes the selling easier. — TM

• A listing on the interactive phone system under "station events."

As you can see, the likelihood of selling cars on the day of your station's remote takes a quantum leap.

Key Considerations

Plan the budget. There's nothing cheap about this. Unless you have an ownership who's willing to throw some money at this, the money is probably going to come at the expense of outdoor or other advertising.

Get the whole team involved. If you are truly dedicated to relationship marketing, everyone is going to work harder. If they understand that brilliant work is its own reward, then proceed.

Shop the possibilities. Call the companies that have developed direct marketing and relationship marketing systems. It's pretty much turnkey. The downside is that it's mostly the way they designed it, not how you might if you did it from scratch. However, doing it from scratch takes time. So, if you're in a hurry, buy a system that already exists. Besides, doing it yourself may seem cheaper from the outset, but there are lots of expensive mistakes to make. Why not use someone else's experience?

Make a commitment. When we took the plunge, we boldly declared our allegiance for three years. That was 3-1/2 years ago, and we're just starting to get it. If you've ever had a "trial marriage" this may not be for you.

Continuously reinvent. Remembering that the relationship part is as old as the human race, but the technology part is being reinvented daily. Always think, "If we can do this, could we then do that?"

Manage the data base. If the information on someone's record is more than six months old, it's likely that all you can count on is the right first name. There are aids, like the National Change of Address service, but nothing substitutes for regular dialogue with the members. This may be the most difficult challenge of all. If a member tells you he wants to buy a new car, he will love new car information until he buys one. After that, it's just annoying junk mail.

Remember the Formula

James Renfield, in an Oct. 3 article

in the *Wall Street Journal*, ("Avoid the Dark Side of Database Marketing"), reminded us of the value of human interaction. "Good technology without good psychology is a loser's formula," he said. And, like Famous Amos said, "It's just people talking to people."

Who's Doing It?

Here are some examples of stations using data base/relationship marketing.

WKYS-FM Washington, D.C.

Peggy Miles, president of Miles Marketing and director of creative services, WKYS-FM.



- The KYS Club — 100,000 members.
- The KYS Club Hotline 202-895-CITY. 50,000 calls per month. Examples of services are: music line to sample CDs, order music, horoscope, contest, crisis line, Question of the Day listener poll.
- KYS Movie Club, segmented by preference, and direct mail passes to KYS Nights at the Movies.

The station also uses Advo mail bi-monthly for station and client promotions.

- Club Card Vendor Contest
WKYS with Safeway and Kraft Foods awarded the Ultimate Family Reunion at Hershey Park. Members could scan WKYS cards and Safeway Savings Club Cards at Safeway stores to automatically enter the contest whenever Kraft products were purchased. Can now track which listeners buy which product and shop at which store.

CHAM-AM Hamilton, Ontario

Angela Reid, sales manager

Country station in a market of 700,000 people.

- Loyal Listener Club with 40,000 card-carrying members.

CHAM has mailed to members with

newsletters, coupon sheets and mailers. The challenge has been the creation of new budgets, rather than clients converting Radio dollars.

Advice: It is labor intensive. It needs a person full time to monitor it. Also, someone who can sell and is creative. It's also important that everyone in the station is totally committed to getting it done.

- Idea: Cash-In Remotes

CHAM loads 10 winning Loyal Listener numbers in the card reader and takes it to weekly client remotes. Each number is worth \$1,000. Members are invited to run cards through to see if their number comes up. Non-members may sign up at the remotes for weekly drawings.

WMAG-FM High Point/Greensboro, N.C.

Ivan Braiker, GM

- Listener Club of 23,000 members, largely recruited from direct mail with return cards.
- Considering a station publication for next spring.

Says Braiker: "It raises the bar. To become the preferred provider, to agencies and advertisers, where advertisers come for marketing advice. We sell more than just Radio spots."

WSM-FM Nashville, TN

Bob Meyer, GM

- Platinum Country Club — Six months old, with 35,000 members.

WSM used a previous data base of contest players and event contacts and invited them to join the new club.

Members receive a monthly, four-page newsletter. The station maintains an inventory of 10 card readers, and sells advertising packages with the card reader located at client locations, as a smart electronic entry box.

Meyer's best advice: Keep the list pure. Make sure that you have unduplicated heavy users.



WOKY-AM/WMIL-FM Milwaukee, WI

Kerry Wolfe, PD

139,000 listeners in its data base, which they have built over the last 7-1/2 years.

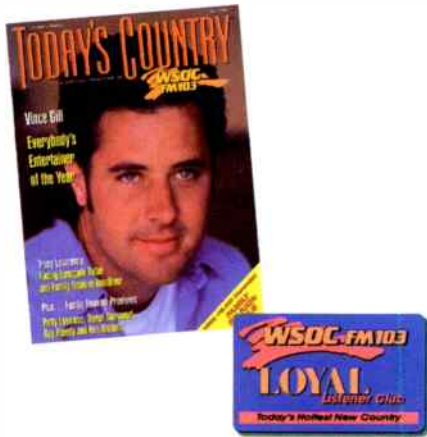
SPECIAL REPORT

◀ 37

• WMIL is turning its quarterly publication into a bimonthly that they will send to the entire data base. Says Wolfe: "What started out as a promotional piece for the station has turned into a money maker. ... Our data base is the backbone of our station. I don't know what we would do without it. Anyone who doesn't have a data base is still just playing records!"

WSOC-FM/WSSS-FM Charlotte, NC

Gary Brobst, GM



- WSOC Loyal Listener Club — 50,000 members.
- WSSS "Star 104.7" — The new format will have The '70s Star Club.
- *Today's Country* magazine — Quarterly, to the data base plus retail locations
- WSOC does an annual station concert called Family Reunion. This year, several thousand members ran their membership cards through the station's card readers at the September event. The card readers ask four consumer questions, which are used for research.
- Member benefits: Charlotte Motor Speedway new grandstand seating — 200 of the new choice seats have been reserved for club members.

KHTK-AM/KRAK-FM/KNCI-FM Sacramento, CA

Chuck Goldmark, VP/GM

Larry Pareigis, operations director

- KRAK Country Club — 10,000 members.
- KNCI Loyal Listener Club — 60,000 members.

- KHTK "Hot Talk 1140 Kings Club" — new.

The KRAK and KNCI listener clubs service the members in the more traditional loyalty program. The KHTK Kings Club centers on the NBA Sacramento Kings. The data base will be new with the 1994-95 NBA season. The first invitations have been mailed to the Kings' season ticket-holders, and others will be recruited by the station and the team.

- *Sacramento Country* magazine — Quarterly publication with 190,000 circulation. It is direct mailed to 65,000 members, inserted in the *Sacramento News and Review's* 90,000 circulation, and the rest are distributed through Tower Records and other retail outlets.

Sister stations KNCI-FM and KRAK-FM in Sacramento are into the second year of building their data base. Operations Manager Larry Pareigis warns: "It is invariably more expensive than it looks at the outset. However, it is ultimately the most cost-per-customer effective way to reach P1 listeners."

Pareigis adds: "What this does is make you look at things differently. It is no longer a case of sell the spots and bonus them a promotion; that was '80s Radio. A strong club or data base can help you diversify plans and make them bigger than life. We [in Radio] have to get out of our inferiority complex that has us giving things away. There are only so many spots we can sell, and we'll soon hit the wall on spot revenue. Clubs, interactive phones, publications, fax back, etc., are all ways we can make additional revenue without spots."

KZRR-FM/KLSK-FM Albuquerque, NM

Milt McConnell, GM



KZRR, an AOR station, has a data base of 10,000 listeners. The list was begun by three direct mail projects targeted to men 18-49. The mailing asked them to listen to KZRR and rate it on a 1 to 5 scale. Of the returns, those

who scored the station with 4's or 5's were added to the data base. The first 9,000 names came from the direct mail. Another 1,000 have been gathered at station events.

The station regularly sends advertiser-supported post cards, with valuable discounts or free offers. Registered listeners also receive a birthday card, with a certificate for a free dinner.

KMPS-AM FM/KZOK-FM Seattle, WA



- KMPS Loyal Listener Club — 160,000 card-carrying members.
- KMPS Magazine — Monthly, mailed to 127,000 member households.
- KMPS Loyal Listener Line — Interactive telephone line with 35,000 calls per month.
- KMPS Mail — Direct Marketing.
- KMPS On-Line — Internet server on the World Wide Web.
- KZOK Classic Rock Club — New.
- KZOK Classic Rock Line — Interactive Telephone.

An example of an interactive phone consumer contest: The goal was to pull product through Albertson's Supermarket stores and increase brand awareness for Tropicana Pure Premium Orange Juice. In a three-week Radio campaign, listeners were asked to visit a store display and note a bar-code number from the product and call the interactive line to enter a contest. As they entered, they were asked a series of consumer questions, with the results included in a report to Tropicana.

Fred Schumacher is VP/GM of KMPS-AM/FM, KZOK-FM Seattle. Tim Murphy is VP/Programming, EZ Communications.

Bibliography: *The One to One Future*, Don Peppers and Martha Rodgers. *The Great Marketing Turnaround*, Stan Rapp and Thomas L. Collins. *Beyond Maximarketing*, Stan Rapp and Thomas L. Collins.

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**RADIO
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NewBiz For Road Warriors



Coming To Grips With The '70s

If the '60s signified revolution and the '80s were for "Me," what the heck were the 1970s all about? Well, aside from bad clothes, classic TV and Watergate, a ton of music got released and played on the radio. And putting together a '70s format, which is what we've just done, requires a finely tuned sense of history. Shall we review?

RELIABILITY REIGNS

Rock 'n' roll and Top 40 were born in the '50s, and they bonded with the baby boom teens in the early '60s. Every city had at least two AM stations playing the hits. All you had to do to hear a favorite song was tune WABC, KHJ, CFUN, KGW, WLS or your local equivalent and wait a few minutes for a favorite. Colorful personality jocks filled the airwaves between songs with rapid chatter, nonstop jokes and punchy jingles. Top 40 stations commanded 40 shares. Some locked in 80 or 90 percent of teens. Their music was on their radio station.

As the '70s began, the FM radio band was the home of classical music, Easy Listening and a sprinkling of pro-

gressive rock stations. AM was still the ratings king. Perry Como crooned alongside Elton John and Creedence Clearwater Revival. Carole King and James Taylor segued into The Osmond Brothers and The Strawberry Alarm Clock. One-hit wonders came and went. Remember Daddy Dewdrop and R. Dean Taylor?

AUDIENCES FRAGMENT

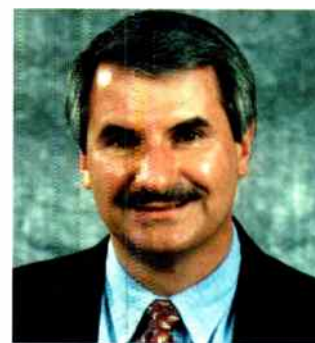
Meanwhile, something was happening. Artists like Led Zeppelin, Deep Purple and Pink Floyd released albums with no single hits on AM radio, yet they sold millions of copies and filled concert halls and stadiums. No longer did the pop music formula of single record promotion and TV appearances work for every record and act. Audience fragmentation had been born.

By the mid-'70s the variety of music on the radio was greater than ever. Hard rock acts had found a home on FM. The very name of the band meant alternative music to most everyone. The first Oldies formats (like Drake Chenault's Solid Gold) found a niche on FM. It wouldn't be

long before inferior sound quality, too many commercials and too-broad music would bring AM radio crashing down. FM Top 40 stations were thriving by the late '70s. Listeners finally had real choices: Album Rock, Adult Contemporary, Oldies, Top 40-CHR and Country swarmed the FM dial.

NO EASY JOB

When we sat down to pull our new *Heart of the Seventies* format together, we took all this into account. Seventies music is not the easiest format to design. No '70s music list can be totally chart-based. Ignore Disco music. Pass over one-hit wonders. Program from a soft or upbeat, or only rock, or only soul-R&B perspective. The adult population of the '90s that came of age in the 1970s experienced the complete decade, from *Saturday Night Fever* to *Crocodile Rock* and *Stairway To Heaven*. You can't play The Eagles and ignore Marvin Gaye. While parts of the '70s have been overexposed and burned out (at least for now), a great body of the music withstands the test of time and sounds great today. You haven't



by Mike Bettelli
Programmer-Consultant
Broadcast Programming

heard *What's Going On* by Marvin Gaye next to *One Of These Nights* by The Eagles recently. In the context of our *Heart Of The Seventies*, they work, and bring back great memories. You won't hear Barry Manilow next to Led Zeppelin. It didn't work back then, and it doesn't work now!

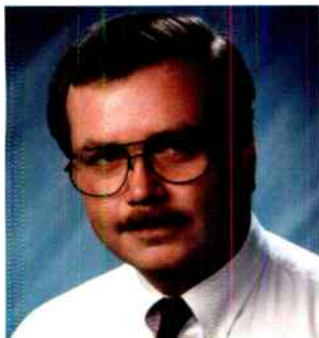
MEMORIES MAKE IT HAPPEN

The 30- to 40-year-old adult, female or male, who tunes in *Heart of the Seventies* will understand this mix of music. These are the great memories that connect with those goofy clothes, crazy fads and fun times of the '70s. Best of all, you don't need a double-knit leisure suit or hot pants to enjoy this new format. But a dynamite sound system wouldn't hurt.

For full information on *Heart of the Seventies* and other Broadcast Programming consulted music formats and libraries, on CD, tape and music-on-hard-drive, call 800-426-9082. From outside North America, call +1-206-728-2741 or fax +1-206-441-6582.

BE[®] BROADCAST ELECTRONICS, INC.

WORLD LEADER IN RADIO BROADCAST TECHNOLOGY



By Tom Rodman
Applications Engineer,
Digital Products
Broadcast Electronics, Inc.

Radio in Windows?

Windows itself. These are the same kinds of software bugs that can create problems in a DOS program. By reporting a GPF, Windows has "trapped" the error and stopped the program that caused it before the program can corrupt the entire software system. DOS programs don't benefit from this level of protection; they're left completely unchecked. The result is unfettered bugs, compromising reliability and eventually causing DOS "lock-ups" and "crashes."

So, what are the Windows strengths that made us want to use it in AudioVAULT?

- **Multitasking.** The ability to run multiple programs simultaneously is an inherent feature of Windows. Multitasking enables multiple AudioVAULT screens to operate simultaneously on the same workstation, and enables third-party developers to quickly create software add-ons, like our WireDESK[™] news copy management program.

- **Object-Oriented Development.** By creating and collecting reusable "building blocks" of software codes designed for specific aspects of AudioVAULT control, we're able to speed the further development of our existing products and develop new solutions sooner. By sharing our building blocks with others, we encourage the development of add-ons that enhance the value of AudioVAULT to you.

- **Rapid Implementation of New Technologies.** Windows programs commu-

nicate with external devices through Windows drivers, "layers" of software that allow all Windows software to interact with the device. For example, AudioVAULT software only has to concern itself with the fact that a device will be pointing to "buttons" on its screen. Whether the pointing is done by a mouse, a trackball, a touch-screen, or something yet to be invented, is of no concern. They'll all come with Windows drivers. DOS-based systems often require "hard-coding" (actual modification of the program) to work with new devices. With a DOS-based digital audio system, merely buying a new printer might require a major change in the system's operating software.

- **Built-In, Proven Network Capabilities.** Windows for Workgroups provides tightly integrated networking capabilities without the networking add-ons required with DOS. The result is a seamless, transparent single-vendor solution to PC networking, without the legendarily configuration and maintenance problems that come with network add-ons for DOS.

THE FUTURE?

It's been widely reported that Microsoft is readying what will be its last version of DOS. Others say that the recently released Version 6.x was the last. Very few developers are continuing to support DOS by releasing new versions of DOS software.

WordPerfect recently announced the last DOS version of its word processor, and Lotus has defined the end of its development for DOS, to name just two.

The future is a major component in software-driven broadcast systems like AudioVAULT. With a major upgrade of Windows due out in 1995 — one that will not require the presence of MS-DOS at all — there seems little doubt which is the right road to take.

Digital technology is only the latest new technology Broadcast Electronics has mastered in 35 years as a reliable supplier of high quality equipment to radio stations worldwide. Broadcast Electronics designs and manufactures a full line of digital audio and automation systems for radio, including Audio-VAULT[™] and AudioVAULT OnLINE[®] digital hard disk audio systems, and CORE[™] and Format Sentry[®] digital automation controllers. Broadcast Electronics also manufactures AM and FM transmitters, audio consoles and accessories, and provides 24-hour technical support for all products. With its Broadcast Programming division, BE develops complete digital programming solutions for radio stations and groups. For information on Broadcast Electronics digital systems, call 217-224-9600 or fax 217-224-9697. (Windows is a trademark of Microsoft Corp.)

When you build one of the only digital audio systems in radio that uses the Windows[™] system, it's natural that "Why Windows?" would be a frequently asked question. Here are some answers, starting with two of the most widely circulated misconceptions about Windows:

"WINDOWS IS NOTHING MORE THAN A GRAPHICAL USER INTERFACE (GUI); A 'PRETTY FACE' FOR MS-DOS."

While it's true that Windows is a "layer" on top of DOS, and that the two cooperate, Windows also extends DOS, adding capabilities that DOS alone doesn't provide. It's more than a pretty face; it's a familiar one. If your people have worked with computers, there's a good chance they've worked with Windows; learning AudioVAULT will be easier.

"WINDOWS ISN'T STABLE. IT STOPS PROGRAMS AND DISPLAYS 'GPF ERRORS.'"

General Protection Faults are errors caused by bugs in a Windows program, not by

Is An SBA Loan Right For Your Situation?

HOW CASH FLOW MANAGEMENT CAN HELP YOU MAKE THE DETERMINATION

One of the most significant changes for radio in the past year is the Small Business Administration's (SBA) change of policy that makes media properties eligible for SBA loans. This will have a significant impact on smaller, privately held operators who are in need of cash amounts up to \$1.5 million.

Broadcasters are curious about whether an SBA loan is right for their stations. Yet many immediately decline to pursue such loans, because they have heard horror stories about doing business with the SBA. Nightmares aside, there are reasons these stories get started. The SBA has some unusual regulations and collateral situations that most businesses are not used to.

To those unfamiliar with the SBA, there are several keys to understanding SBA loans, how they are guaranteed, and how to keep your business out of hot water when using the SBA. Without such information, these loans can be risky and have been known to cause a whole different set of problems. As in anything else, knowledge is power. For those entering an arrangement with the SBA for the first time, there are cautions about the way things should be structured. For those with a history of working with the SBA, the experience can be a pleasant and beneficial one. The key is finding someone with exper-



By Cliff Boyd

tise in dealing with the SBA. Cash Flow Management offers you that experience.

People are usually afraid of doing business with the SBA because of the restrictions. We can help develop the right SBA package for you, avoiding the traditional SBA pitfalls, thus making new dollars more readily available to radio. Cash Flow Management can help evaluate if the SBA is for you and help find the lender that will accommodate your needs.

Broadcasters are not traditionally experienced with the ways of the SBA, because SBA loans were not available to broadcasters until recently. One important element that has been missing from broadcasting is the smaller amounts of capital needed, especially by smaller operations. There are few lending institutions today willing to deal with the smaller broadcasters; most are focusing on the really big deals over \$10 million. But no matter what your size, it's important to look beyond the traditional sources of capital such as

investors, partners and local banks. Well-balanced operations have more than one source of lending to avoid high-pressure controls often exerted by frustrated lenders. SBA alone is not the answer.

Factoring is rapidly becoming an important source of financing in radio, and the SBA is willing to work with a factor as one of the lending sources. Not only is factoring a great partner to the SBA, it is among the easiest and most natural sources of financing.

Cash Flow Management can factor your receivables and work with the SBA and your station to develop a profitable SBA relationship. The SBA works through existing lenders, but there are only a handful that traditionally do radio loans. Cash Flow Management has experience and relationships with many other SBA lenders and, because of our understanding of the radio business, will bring SBA lenders to the industry.

If your station is looking for additional capital and is interested in exploring an

SBA loan, we suggest you give us a call at Cash Flow Management. Not only can we discuss the possibilities of factoring your receivables so that you can have instant cash the moment your billing is mailed, we can also walk you through the SBA process. We have the special advantage of understanding the SBA and the radio business.

Cash Flow Management is into radio. We can help you in so many areas where other financial partners lack understanding. Cash Flow Management offers a "consultant with a checkbook" approach to radio. No matter what your problem is, if a financial relationship can help you with the problem, we're an important stop. We offer solutions to problems that other lenders often run from. We've assisted stations that could barely keep the doors open, stations with tax liens, IRS problems, cash problems, lender problems, and stations that just wanted access to cash so they could grow. If you think a lender would never want to talk to your station because of your financial situation, it's all the more reason to call Cash Flow Management. We truly are a financial partner to radio.

If you'd like to know more about Cash Flow Management and whether the SBA is right for you, call Denise Smith or Cliff Boyd at 800-553-5679.

NewBiz for Radio Road Warriors

It's critical that stations continually launch sales campaigns to acquire new business and stay ahead of the competition. To ensure your success, your sales team needs to start with a qualified list of prospects. Too much energy is wasted on prospects who aren't ready, willing or able to buy. By qualifying your prospects, you'll reach the people most likely to participate in your campaign.

How do you get truly qualified leads? A number of options exist. You could call a list broker, peruse business phone books and industry listings, or ask for referrals. All of these options can be highly successful, but they usually require extensive research time, money and diligence. Wouldn't it be more effective to automate this whole process so the information you need is readily available when you need it, 24 hours a day? Consider the following scenario.

You are launching a promotion that involves the participation of a florist. Currently, you do not have any florists as customer accounts. So, you access your Microsoft Windows-based NewBiz prospect service to search for a series of florists to contact. You want to target only those florists in your metro area that have revenues in excess of \$1 million per year. By opening your NewBiz prospect service, you are connected to a pre-qualified list of Dun and Bradstreet prospects in your metro area. NewBiz narrows down the list of florists to highlight only those that meet your search criteria. NewBiz eliminates the groundwork to

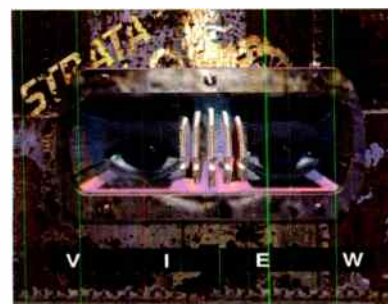
find the best prospects for your promotion.

Once you've obtained your list, you hand it over to your account executives (you can give it to them in person, or simply send it to their contact management data base). They are supplied with a detailed account listing that includes information such as the florist's contact name, phone number, and a breakdown of the company by number of employees, number of years in business and whether or not this is the corporate office. The salespeople fax an outline of their promotion to their prospects. Next, they follow-up with a phone call to introduce themselves and the promotion. If a florist is interested, a personalized letter and mailing label is generated and detailed marketing literature is sent. Once the florist receives the materials, the sales executive arranges a face-to-face meeting. The salesperson uses Strata's ratings analysis and qualitative services, VIEW and Q-VIEW, to prepare a demographic and geographic distribution of the florist's customers and their listening pat-

terns. The report is presented during the meeting and successfully demonstrates the strengths of the station's upcoming promotion in capturing the interest of the florist's customers. This orchestrated sales approach generates commitment from two florists. Goal accomplished. Quickly and efficiently.

NewBiz makes this scenario a reality. NewBiz is Strata's new business generation service that automates the entire prospect-gathering process. You will never again have to deal with a third party or spend hours searching for the leads you need to be successful. NewBiz's flexible search criteria always ensures that your team is focusing on the best leads for your campaigns. Connecting to Dun and Bradstreet's data base guarantees that the company information you need is current and accurate. Your sales representative's time is never wasted and, ultimately, you'll always reach your sales goals.

What makes NewBiz unique from any other prospecting service is its integration to



STRATA. Simple and Superior Software.

STRATA'S WINDOWS TIP: By holding down the Alt key and then pressing the Tab key you can easily switch between Windows programs that are currently running. Open Microsoft Windows and double click on the first program you want to use (such as your word processor). To open another program without closing the first, hold down the Alt key and press the Tab key. The Program Manager picture will appear. Release your finger off the Alt key and you are back at the Program Manager window. You can now start your next program.

the Strata station automation system. This system brings together traffic, scheduling and new business data through a contact management service. In turn, it systematically helps your sales representatives initiate new sales contacts.

NewBiz puts your radio sales warriors on the road to success!

Strata Marketing, Inc. is a major supplier of media analysis software in the United States and Canada. This 10-year-old company has more than 400 radio station subscribers and 95 percent of the radio station national sales rep firms. Strata and Donovan Data Systems have recently joined in partnership to offer Strata's Windows-based ratings analysis service to the top 25 agencies in the United States, Canada and Europe. Strata can be reached at 312-222-1555.

NewBiz simplifies the new business generation process.



New
Each
Issue!

COPY CLIPS

Below are nine different Radio Spot copy ideas which have been used on the air successfully in various markets. Just copy this page, cut out the cards, put them in a filing box and use them as a reference for tried-and-true copy ideas. Send your great Radio spot copy by fax to 407-995-8498, or mail to: Radio Ink, Attn.: Copy Clips, 8000 N. Federal Highway, Boca Raton, FL 33487. Please remember to include your address, the copy category, client's name, your name, title, station and whether the spot is :30 or :60.

RESTAURANT

:60 BLACK CACTUS CAFE
(sfx: car door slam, car starts and starts to go) Vc. 1: (Spanish/Mexican accent) Hola, amigo! Vc. 2: (paranoid) Who was that? Vc. 1: It's me, your stomach, talking to you. Vc. 2: (confused) Wh-what do you want? Vc. 2: I just want to tell you of a great place to go to lunch, before you make another mistake. Vc. 2: What else am I going to eat? Vc. 1: Why don't you try the Black Cactus Cafe, Rutland's authentic Mexican restaurant. They offer a full Mexican menu, including chili rellenos, enchiladas, fajitas and more. Vc. 2: (interested and surprised) Really??? So, where is the Black Cactus Cafe? Vc. 1: They're located at 12 Wales St. in downtown Rutland. And they're open seven days a week for lunch and dinner. And there is take-out available too. Just call 773-2227. Vc. 2: I'm on my way (sfx: car screech, turning and changing directions) to the Black Cactus Cafe. Vc. 1: Adele! Arriba!

Jennifer Peterson, WJEN-FM/WJAN-FM Rutland, VT

RADIO
INK

COMPUTERS

SUNRISE COMPUTERS
:60 (sound of jet engine at airport) V1: Ah, boy ... it's good to finally get to sit down. V2: Yeah, sure is. V1: Do you know how long the flight is? V2: Just under two hours. V2: Good, then I'm going to take a little nap. V2: And I'm going to get a little work done on my computer. V2: Say, that's a clever-looking computer. What kind is it? V2: It's a Contura ... made by Compaq. It's small and light ... fits in my briefcase. The Compaq Contura comes with lots of memory. For instance, I have to do a major report, and the boss needs it done by Friday. With the Contura, calculations are done in a flash ... watch ... (sfx: sound of typing on the keyboard) V1: Wow! Where'd you get it? V2: Sunrise Computers. V1: Well, it looks like I'm going to have to check into Compaq at Sunrise computers as soon as I get back. (sfx: jet takes off) Anncr: Sunrise Computers ... Now selling Compaq Computers ... including the Compaq Contura. (tag)

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

RADIO
INK

MATTRESS SALES

:60 NERAT MERCHANDISING
(sfx: soap opera type organ music throughout) Anncr: Nerat Merchandising presents a night in the life of Jim and Janet ... Jim: Honey, will you please stop hogging all the sheets! Janet: Speaking of hogs, have you noticed how small our full-size bed has become since you put on a few pounds? Let's get over to Nerat Merchandising. Every bed in the store is on sale. Queen-size King Koil sets are only \$299. Jim: Now just a minute. You're not fitting in your size 8 jeans anymore either. Maybe we should get a king-size bed from Nerat Merchandising, so there's enough room for you also. Prices start at just \$559 for the set and include a 10-year warranty. Janet: Why don't we go to Nerat Merchandising and get twin beds for only \$118 a set and you can move in with little Jimmy Junior! Anncr: No matter which size bed Jim and Janet decide to buy from Nerat Merchandising, they'll save! (tag)

David Nesbitt, WMAM-AM/WLST-FM Marinette, WI

RADIO
INK

PARTY SUPPLIES

:30 PAPER PLUS
(sfx: party ambiance) 1: Hey Peter — great party! 2: Thanks, Easter Bunny. Glad you could hop in. 1: Love them Easter decorations. 2: They're from Paper Plus in Hagerstown ... They've got great party supplies, decorations, greeting cards, and gift ideas. Paper Plus has those yummy Russell Stover Candies, too! Help yourself — There's a basket full over there — next to the eggs. 1: Thanks ... so who else is comin'? 2: Let's see — Bugs should be here shortly with the carrots. Oh, guess who was here earlier? That annoying bunny that crashed our Easter party last year. 1: Oh no — The one that just keeps going and going and going? Anncr: Hop on over to Paper Plus, in the Foxshire Plaza on Dual Highway, Hagerstown.

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

RADIO
INK

TRUCK STOP/RESTAURANT

:30 MILTON ALL-AMERICAN TRUCK PLAZA
(sfx: diner under) One: Greetings folks, this is your roving reporter, live from the Milton All-American Truck Plaza! Excuse me, sir, what are you trying? Two: (undistinguishable British accent) Hmpmm-Schmm-Hmpfma. One: Could you translate that, M'am? Tri: (British accent) Yes — Reginald says he's trying Uncle Bud's chicken fried steak! Two: (British accent) Oh, this is quite good! Tri: Reginald! One: It appears he's having another helping ... Two: (American accent) I suddenly feel like singing! (We hear Reggie singing *God Bless America* under) One: You've heard it right here, folks! Amazing, isn't it, what good food can do for a person? Make the trip yourself to Milton All-American Truck Plaza ... Exit 32, off Interstate 80!

Rebecca Hiller, WLYC-AM/WILQ-FM Williamsport, PA

RADIO
INK

PAINTBALL

:60 I.C.U. PAINTBALL
(sfx: sounds of the outdoors, leaves crunching under foot, etc.) Narrator (serious soldier voice): The trees are thick here. Sweat is pouring down my face. My heart is pounding. I'm on a mission. I'm on a hunt ... for the opponent. And ... it feels like when we were kids and we played hide-and-go-seek, tag and dodge ball. Yeah, it feels like that all rolled into one, but on a higher level. It's fun. It's serious. It's serious fun ... It's I.C.U. Paintball. Anncr: I.C.U. Paintball ... Forty acres of timber field. Bunkers, barricades, towers and bridges. Constant Air rifles. I.C.U. Paintball welcomes groups, businesses, parties and walk-ons anytime. ... (interrupted by narrator) ... Narrator: Shhh! Did you hear something ... ? (sfx: boom, splat, sound of paintball rifle being fired and hitting target.) Paintball Player: Surrender! The victory is mine! Anncr: I.C.U. Paintball (tag), for serious fun!

Lisa Henshaw, KCCQ-FM Ames, IA

RADIO
INK

ELECTRIC STORE

:60 GIRARD ELECTRIC
Anncr: With the coming of spring, Girard Electric in Kankakee reminds you it's time to throw open the windows. Let in some fresh air, turn on the ceiling fan and get that air moving. What! You don't have a ceiling fan? Well, then it's a good thing I'm talking about Girard Electric in Kankakee. Right now, every beautifully practical ceiling fan in stock is on sale up to 40 percent off. With dozens of styles to choose from, you'll find the ceiling fans that are perfect for your home. Save up to 40 percent on ceiling fans during May only. And only at Girard Electric. The original Girard since 1935.

Julie Lambert, WKAN-AM/WRLT-FM Kankakee, IL

RADIO
INK

FLORIST

:30 BOUQUETS UNLIMITED
(sfx: phone rings. Answering machine picks up.) Woman 1: (pleasantly) Hi. You've reached Barbara. I'm not home, so please leave a brief message after the beep (angrily) but if that's you, Rich, I never want to see you again! Woman 2: Uh-oh, Rich, what did ya do? Stay out too late with the guys? Lucky for you, Bouquets Unlimited is having a special on roses. One dozen long-stem roses for just \$7.99. Bouquets Unlimited also has fresh-cut flowers, live plants and assorted gift baskets. I guess it all depends ... just how late did you stay out? Bouquets Unlimited ... in Preston Plaza.

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

RADIO
INK

MEN'S CLOTHING

:30 BRUUN'S FOR MEN
(sfx: music background) Style ... Prestige ... Classic ... Fabulous ... words that describe the terrific selection of spring jackets at Bruun's for Men. Want prep? Check out Woolrich spring barn jackets. Want durability? You'll get it in nylon windbreakers by Colours, Perry Ellis and Woolrich ... and for those who want a little more, there's Members Only and London Fog spring jackets in regular and tall sizes. Exceptional values with no sales tax. For spring, shop Bruun's For Men, downtown Crookston ... oøen weeknights until 8 p.m., Sunday noon to 4 p.m.

Jo Gast, KROX-AM Crookston, MN

RADIO
INK

MOVERS & SHAKERS



Stephen Dinardo

★**Stephen Dinardo** has been named VP/GM at KRQR-FM San Francisco. He had been GSM of KCBS-AM San Francisco since 1991.

★**George Badger** has been appointed president of Russian power grid tube manufacturer Svetlana Electron Devices Inc. He joined Svetlana in 1992 as VP and director of marketing for the U.S. and world markets outside of Russia.

★**Ray Yorke** has been named VP of Vallie/Callup to oversee all operations and sales. Yorke has been in management at stations in Washington, D.C. and New York.

★**Bill Parshall** has been appointed GM of WCWA-AM and WIOT-FM Toledo, OH, after serving as interim GM.

★**Dr. Floyd L. English**, president and CEO of Andrew Corp., has been elected as chairman of the Board of Directors.

★**Barbara N. McLennan** has been appointed staff VP for technology policy for the Electronic Industries Association Consumer Electronics Group (EIA/CEG). She had been staff VP of government and legal affairs for EIA/CEG.

★**Andy Barrett & Jim Roberts** have joined the Texas State Network. Barrett returns to the TSN as GSM after serving as president of the Great Lakes Networks in Chicago. Roberts, affiliates director of G.L.N., has been appointed TSN's affiliate director.

★**Bob Huntley** has been named GSM of KRLL-AM Dallas. He was previously VP/GM for WCNN-AM and WALR-FM Atlanta.

★**Neal Schore** has been promoted from AE to director of sales for McGavren Guild Radio/Los Angeles, a division of The Interop Radio Store.



George Badger



Dave Burns



Neal Schore

Radio/Los Angeles, a division of The Interop Radio Store.

★**Dave Burns** re-joins Harris Allied as Radio studio product manager. Burns had been an independent broadcast product and marketing consultant.

★**Mike Keenan** is the new co-host of Sports Open Line on KMOX-AM St. Louis. Keenan is the coach and GM of St. Louis' hockey team, The Blues.

UNITED STATES POSTAL SERVICE™
Statement of Ownership, Management, and Circulation
 (Required by 39 U.S.C. 3685)

1. Publication Title: **Radio Ink Magazine**

2. Publication No.: 10164-587X

3. Filing Date: 10/17/94

4. Issue Frequency: **Weekly** (January through June, semi-monthly in July, bi-weekly August through November, monthly in December)

5. No. of Issues Published Annually: 25

6. Annual Subscription Price: 125.00

7. Complete Mailing Address of Known Office of Publication (Street, City, County, State, and ZIP+4) (Not Printer):
 8000 North Federal Highway, Boca Raton, Florida 33487

8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not Printer):
 8000 North Federal Highway, Boca Raton, Florida 33487

9. Full Name and Complete Mailing Address of Publisher, Editor, and Managing Editor (Do Not Leave Blank):
 Publisher: **Streamline Publishing Inc.**
 8000 North Federal Highway, Boca Raton, Florida 33487

10. Owner (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, the name and address of the individual owner must be given. If the publication is published by a partnership or other unincorporated firm, its name and address as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) (Do Not Leave Blank.)
 F. Full Name: **Streamline Publishing Inc.**
 Complete Mailing: **8000 North Federal Highway, Boca Raton, Florida 33487**

11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box None

12. Publication Title: **Radio Ink Magazine**

13. Issue Date for Circulation Data Below: **October 17, 1994**

14. Issue Date for Circulation Data Below	Average No. Copies Each Issue During Preceding 12 Months	Actual No. Copies of Single Issue Published Nearest to Filing Date
a. Total No. Copies (Net Press Run)	4820	4850
b. Paid and/or Requested Circulation (1) Sales Through Dealers and Carriers, Street Vendors, and Counter Sales (Not Mails) (2) Paid or Requested Mail Subscriptions (Include Advertisers' Proof Copies/Exchange Copies)	433	650
c. Total Paid and/or Requested Circulation (Sum of 15b(1) and 15b(2))	4089	4361
d. Free Distribution by Mail (Samples, Complimentary, and Other Free)	203	111
e. Free Distribution Outside the Mail (Carriers or Other Means)	323	150
f. Total Free Distribution (Sum of 15d and 15e)	526	261
g. Total Distribution (Sum of 15c and 15f)	4615	4622
h. Copies Not Distributed (1) Office Use, Leftovers, Spoiled (2) Return from News Agents	71	228
i. Total (Sum of 15g and 15h)	4820	4850
Percent Paid and/or Requested Circulation (15c / 15g x 100)	88.8%	94.3%

16. This Statement of Ownership will be printed in the **October 17, 1994** issue of this publication. Check box if not required to publish.

17. Signature and Title of Editor, Publisher, Business Manager, or Owner: **Richard P. Kishner**, Editor

Date: **10/17/94**

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including multiple damages and civil penalties).

SALES PROMOTION PLANNER

ideas you should start planning now

FEBRUARY

Spring Fashions
Hotels & Travel
Florist
Tourist Resorts

TARGET PRODUCTS

Candy & Flowers
Housewares
Drug Stores

Jewelry
Cards & Gifts
Home Furnishings
Washers & Dryers

DATES TO REMEMBER

2 Groundhog Day
14 Valentine's Day
20 Grammy Awards
20 President's Day

NATIONAL

Black History Month; Meat Month; Snack Food Month; Wedding Month; Mardi Gras

FEBRUARY FLU BLUES

When everywhere you go you hear coughing and sneezing and stuffy noses, it must be February. Many Americans who get the flu forgo seeing a doctor for over-the-counter remedies. Over-the-counter medications are purchased annually by almost half of cold and flu sufferers. There are now at least 250 remedies available for the self-treatment of symptoms of colds and the flu, and sales of these remedies accounted for almost \$1.5 billion in 1992. A growing segment of the over-the-counter market is pediatric, which is 13 percent higher in households with children. Soup is also very popular for flu treatment. The Campbell Soup Co. reports that more than one quarter of its chicken noodle soup sales, or 93 million cans, are made in January and February. Hit retailers and vendors now for medications, soups, teas, blankets, heating pads, and package them together for the cold and flu season. (Source: The Seasons of Business by Judith Waldrop:1992)

FEBRUARY: NOT ONLY FOR LOVERS

•**"Crush Cupid Party"** A singles party at a night club. Have dart throwing or shred photos of past loves, play the dating game or another match-making contest.
•**"Grab A Grammy"** Qualify people on-air to win 10 minutes in a record store "Grabbing all the Grammys" they can in one trip through the store.
•**"Fat Tuesday Party"** Have at a club or restaurant and celebrate Mardi Gras with party favors, beads, face painting, drink specials, and a grand prize trip to New Orleans.
•**"Sing For Your Supper"** Hold karaoke at a busy food court at a mall and give away free dinners, and prizes from mall participants.
•**SPECIAL PACKAGE: "Products on the Move"** Take your 1995 calendar and fill in all annual, community and holiday on-site promotions. Offer to vendors sampling, signage and couponing at each of the events. Make it a menu with the price going up with each added opportunity.

DECEMBER QUICK FIX*

•**"Light up the Night"** Listeners send in photos of their homes decorated (station call letters must be visible), and sponsor award prizes.
•**"Office Carols"** The station takes calls from offices singing carols for daily prizes from a sponsor.
•**"New Year's Eve Survival Kit"** The week before New Year's Eve, have a remote (or on-air) and give away products such as aspirin, Alka-Seltzer, juice, etc.
•**"Santa's Workshop"** Work with a craft, discount or home improvement store, and offer free lessons on how to make crafts or Christmas decorations. You can also do this with a toy store for putting together toys and bikes.

TARGET PRODUCTS

Gift snops; China/Silver/Crystal; Toys; Jewelry; Luggage; Credit Cards & Banks; Bakeries; Sporting Goods; Appliances; Hardware & Tools; Electronics; Office Supplies; Flowers; Photo Supplies

JANUARY QUICK FIX*

•**"Super Soup Cook-off"** Host in an open area, mall or arena. Have professional categories for restaurants and amateur for listeners. Sell booths and sponsorships, and have judges.
•**"Snowman Building Contest"** Run commercials following large snowfall, gather listeners at a client location or a field to build snowmen to win prizes.
•**"Winter Warm-ups"** Play romantic music and have sponsored each day, or give away coffee & hot chocolate at busy locations around town.

TARGET PRODUCTS

Cold & Flu Season; Ski Equipment/Resorts; Clearance Sales; Fitness Centers; Health Care Products; White Sales; Diamonds & Jewelry; Weight-loss Centers

MARCH

TARGET PRODUCTS

Lawn & Garden; Frozen Food Vendors; Tan Products; Paint & Hardware; Restaurants/Clubs; Tuxedos/Prom Dresses; Air Conditioning

DATES TO REMEMBER

1 Ash Wednesday
13 Chocolate Week
17 St. Patrick's Day
21 1st Day of Spring
Spring Break
Prom Season

NATIONAL

Nutrition, Frozen Food, Peanut and American Red Cross Month

APRIL

TARGET PRODUCTS

Easter Fashions; Florist; Bicycles; Lawn & Garden; Outdoor Furnishings; Children's & Infant Apparel; Restaurants; Building Supplies

DATES TO REMEMBER

1 April Fool's Day
2 Begin Daylight Savings
14 Good Friday
16 Easter
15 Tax Deadline Day
26 Professional Secretaries Day

NATIONAL

Home Improvement, Lawn & Garden Month

* The recommended promotions are not the legal responsibility of Radio Ink.

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

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SPECIAL
\$21 each or
all six for \$116
— Save \$10.

Add \$7.95 for shipping & handling plus
6% sales tax for Fla. residents.



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Our vintage models replicate color and shapes from the best "turn of the century" designs. Perfect detail and finishing with chrome and marbled effects. AM/FM battery operated. Approx. 5" x 2" x 3-1/2". Limited Supply.



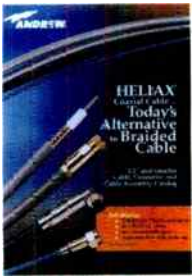
Shipping out of U.S. will be billed if higher than standard S&H.

Circle Reader Service #122

PRODUCT NEWS

TECHNICAL

All you ever wanted to know about 1/2 inch and smaller HELIAX® coaxial cable, connectors and jumper cable assemblies but were afraid to ask is now available in Andrew's free guide. Call 800-255-1479.



•Every automated station owner's dream will be fulfilled with the latest technology from Sine Systems, which gives the time, temperature or

both on command from the automation system. And it even varies its announcements so it doesn't sound like a machine. What's it called, you ask? Believe it or not, it's called the Time-Temp Thing. Call 615-228-3500.

SOFTWARE

Bringing the industry one more step into the future, National Register Publishing introduces



Advertiser & Agency Red Books PLUS, a CD-ROM database that allows you to get information about almost every major advertiser and agency in the world. And you'll even get quarterly updates with changes, new listings and

publishing introductory information about almost every major advertiser and agency in the world. And you'll even get quarterly updates with changes, new listings and

product enhancements. Call 800-323-3288. •Fresh from FirstCom is MusiQuik software, designed to look for all the music from FirstCom's five production libraries by the use of keywords. It's like having a librarian at your fingertips. MusiQuik is available in both the PC Windows and Macintosh platforms. Call 800-858-8880.

PROGRAMMING

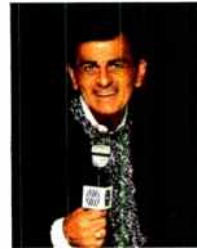
Got anything "collectible?" Do you like talking about collecting? Well then *Whatcha Got* is just for you. Hosted by Harry Rinker, a leading authority on collectibles, the two-hour talk show is set to air Saturdays 10 a.m.-noon (ET). Call Dick Brescia Associates Affiliate Relations



at 201-385-6566.

•With two new formats, Broadcast Programming has something for everyone. First, there's the cutting-edge tunes of the alternative rock format called *Radio X™*, aimed at 18- to 29-year-olds. And for those who long for the old days of rock, there's the *The Heart of the Seventies*. Says Programmer Mike Bettelli, "It's been shown that Radio can play *My Sharona* and still hold their heads up high!" Call BP at 800-426-9082.

From the "King of Countdowns," Casey Kasem, comes *Casey's Hot 20* targeted at Hot AC stations. The three-hour weekly show debuts in November courtesy of Westwood One. If Casey keeps it up he'll have a countdown show to count down all his countdown shows.



Call Gordon Peil at 703-413-8550.

•You're sitting at home, the lights are dim, and you're kicking back with a loved one while listening to *A Touch of Class*. It's a new format by Identity Programming designed for upscale adults of all ages who have become tired of the various adult contemporary and CHR stations. It features relaxing, romantic tunes. You'll have to come up with your own romance. Call 401-461-6767.

•CB(O)S — For your daily dose of O.J. from now until the final gavel pounds, plug into CBS News Radio, which plans complete coverage of the case day in, day out and all the days in between. Call 212-975-3771.

SEND PHOTOS

of your new products, services and programs to: Product News, c/o Radio Ink, 8000 N. Federal Highway, Boca Raton, FL 33487.

Somber, black "Pilgrims' Pimp Hat"

Unusual (but dead) turkey-peacock with "x-ed" out eye

Famous cartoon glove

Radio knob eyes

Unusual (but actual) blue musket used to bag turkey-peacock.

Radio dial mouth

Puritans' pumps with symbolic large buckles

This Thanksgiving, Don't Forget The POTATOES!

Or The Production Packages...

Or The Production Music...

Or The Sounder Packages...

Or The Production Room Equipment...

Call Radio Potato™ for a FREE DEMO!

800-GOT-NUPIS (800-468-6874)

Circle Reader Service #123

GRAPEVINE

WFMS-FM Indianapolis morning personalities Charlie Morgan (l) and Jim Denny (r) caught up with Phil Donahue, national chairman/spokesperson for The Ryan White Foundation. The trio were at a polo match held to raise money for the foundation.



C.J. the DJ — All it takes for 22-month-old C.J. Peterson to pick up the mike is for his parents to ask if he wants to “make commercials.” C.J.’s dad, Chuck, is an SM at WINC-AM Winchester, VA, and keeps a home studio for doing ads. OK, everyone together now — AWWWWW!



Who knew WCBS-FM’s Bruce “Cousin Brucie” Morrow was a camera bug. Now anyone passing through New York City’s Greenwich Village can find out when Brucie displays 30 years of his photographs at Ennio & Michael Ristorante. Wouldn’t you like to own a “C.B. original?” The exhibit runs through December.

Mastervox Media’s newest stars John Walton (l) and Rick Rumble (r) schmoozed it up recently with legendary music man Quincy Jones at the House Of Blues in New Orleans.



James Earl Jones (a.k.a. Darth Vader, Mufasa) lends his spell-binding voice to the Magic Kingdom’s three-hour holiday

Radio special, *Disney’s Wonderful World of Christmas*. Jones will host the broadcast, which features a plethora of Disney stuff, celebrity recollections and, oh yeah ... those two mice.



Super scribe Jackie Collins honored ABC’s Tom Joyner by signing his wall of fame recently and also took the opportunity to plug her new book, *Hollywood Kids*.



Things are wacky at KIIS-FM in L.A. “The Nastyman” (yes, that’s his name) threatened to jump unless folks tuned into KIIS. Maybe it’s something in the smog.

• **Interep is getting interactive** in the fourth quarter of this year with help from Fairwest Direct, which has signed on to provide technological and marketing/promotion expertise to Interep’s new Radio Interactive Marketing Network (RIMN). RIMN’s purpose will be to help advertisers maximize interactive opportunities in Radio. To figure out what you just read, call 212-916-0524.

• **The NAB and Maxagrid International** are co-sponsoring a Marketing and Revenue Management Conference especially for owners, executives, CFOs and managers in Dallas Jan. 5-7. You know wh: so call 800-738-7231.

Major market talent in your morning drive — FREE!

Good Day, USA

with Doug Stephan

Good Day, USA can be heard in Dallas, Boston, Tampa, St. Louis, Cleveland, Columbus, Denver and more than 100 other markets.

GOOD DAY, USA!
The perfect way to start your radio day!
...NO COST ...NO HASSLE

Live 5-9 am, EST (roll back across the country)
 Listen Line: (617) 937-9784 or 1-800-298-8255
 Affiliate Line: (617) 937-9390 Further information: (508) 877-8700

SEND PHOTOS

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

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Radio Ink Mission Statement For Readers:

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.

Radio Ink Mission Statement For Advertisers:

Radio Ink provides an upbeat, first-class, pro-Radio environment for advertisers wishing to associate their product with activity and quality. Radio Ink strives to provide advertisers with results and added value by offering strong, creative advertising solutions, loyal readership of industry decision-makers. We serve our customers our most important asset by providing advertising solutions which focus on their needs.

To Subscribe Call: 1-800-226-7857
407-995-9075

EVENTS CALENDAR

1994

Nov. 6—Radio Hall of Fame Awards, Chicago. 312-629-6000
Nov. 10—RAB Radio Sales University, Orlando. 800-722-7355
Nov. 10-13—Nat'l Assoc. of College Broadcasters Annual Conference, Providence, RI. 401-863-2225
Nov. 12—NAB Radio Managers' Roundtable For Small & Medium Markets, Washington, DC. 202-429-5402
Nov. 12-14—Nat'l Assoc. of State Radio Networks News/Operations Seminar, Providence. 919-890-6030
Nov. 12-14—RAB Fall '94 Board Meeting, Del Coronado, CA. 212-387-210
Nov. 17—Radio License Renewal Seminar, Columbus, GA. 202-429-5402
Nov. 17-18—Arizona Broadcasters Assoc. Annual Convention, Chandler, AZ. 602-274-1418
Nov. 20-22—The NAB European Operation Seminars, Amsterdam, The Netherlands. 800-521-8624

1995

Jan. 5-7—NAB/Maxagrid Marketing and Revenue Management Conference, Dallas. 800-738-7231
Jan. 6-9—EIA/CES International Winter Consumer Electronics Show, Las Vegas, NV. 202-457-8700
Jan. 24—Radio License Renewal Seminar, Jackson, MS. 202-429-5402
Feb. 5-6—NAB Radio Group Head Fly-In, Washington, DC. 202-775-3527
Feb. 9-11—Louisiana Assoc. of Broadcasters Annual Convention, Lafayette, LA. 504-922-9150
Feb. 16-19—RAB Managing Sales Conference, Dallas. 212-387-2100
Feb. 24-27—Nat'l Federation of Community Broadcasters Annual Meeting, Albuquerque. 202-393-2355
Feb. 25-26—Dan O'Day's PD Grad School, Dallas. 310-476-8111
Feb. 25-27—NAB State Leadership Conference, Washington, DC. 202-775-3527
March 1—AWRT 20th Annual Nat'l Commendation Awards Gala, New York. 703-506-3290
March 14—Radio License Renewal Seminar, Louisville, KY. 202-775-3511
March 23—NABOB 11th Annual Comm. Awards Dinner, Washington D.C. 202-463-8970.
March 26-30—EIA/CES Spring Conference, Washington D.C. 202-452-8700
April 5—Internat'l Radio & Television Society Foundation Gold Medal Award Dinner, New York. 212-867-6650
April 7-10—Broadcast Ed. Assoc. Annual Convention, Las Vegas. 202-429-5354
April 10-13—Radio License Renewal Seminar, Louisville, KY. 202-429-5402
April 10-13—NAB Annual Convention, Las Vegas. 202-775-3527
April 26-29—NANBA 8th World Conference of Broadcasting Unions, Barbados. 613-738-6553
April 29-May 2—RAB Board of Directors, New York. 212-387-2100
May 16—Radio License Renewal Seminar, Toledo, OH. 202-775-3511
May 21-24—Broadcast Cable Financial Management Assoc./Broadcast Cable Credit Assoc. 35th Annual Conference, Las Vegas. 708-296-0200
June 1-4—Am. Adv. Federation Nat'l Advertising Conference, Tampa. 202-898-0089
June 7-10—PROMAX & BDA Conference & Expo, Washington, DC. 213-465-3777
June 12-14—New Jersey, Maryland, DC and Delaware Broadcaster assoc. joint convention, Atlantic City, NJ. 609-860-0111
June 22-25—Nat'l Assoc. of Radio Talk Show Hosts Talk Radio '95, Houston. 617-437-9757
July 18—Radio License Renewal Seminar, Chicago. 202-775-3511
July 21-23—North Carolina Assoc. of Broadcasters Annual Convention, Asheville, NC. 919-821-7300
Sept. 6-9—NAB Radio Show & World Media Expo, sponsored by NAB, New Orleans. 202-775-3527
Sept. 6-9—RTNDA International Conference & World Media Expo, New Orleans, LA. 202-659-6510
Oct. 7-10—Assoc. of Nat'l Advertisers 86th Annual Meeting & Business Conference, Boca Raton, FL. 212-697-5950
Oct. 14-17—RAB Board of Directors, Boca Raton, FL. 212-387-2100
Oct. 15-19—EIA/CES Fall Conference, Scottsdale, AZ. 202-457-8700
Oct. 25-28—SBE Broadcast Cable & Satellite India '95 Exhibition, Paragati Maidan, New Delhi. 317-253-1640.
Nov. 12—NAB Small/Market Mgrs. Roundtable, Washington, D.C. 202-429-5402

1994 Arbitron Survey Dates

- Fall Sept. 22-Dec. 14

1995 Arbitron Survey Dates

- Winter Jan. 5-March 29
- Spring March 30-June 21
- Summer June 22-Sept. 13
- Fall Sept. 21-Dec. 13

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

**■ HELP WANTED MANAGEMENT**

Aggressive leader and motivator of a talented radio sales team is needed immediately. If you know how to select, train and encourage a sales force PLUS make big sales quotas, have previous media sales experience and are comfortable with Christian Talk format write to: WYLL Sales Manager, 25 Northwest Point, Elk Grove Village, IL 60007.

DAME MEDIA, INC., one of the east's fastest-growing broadcast companies, has immediate openings for General Sales Managers and Local Sales Managers. Please send resume and references c/o John W. Dame, Chief Operating Officer, Dame Media, Inc., 600 Corporate Circle, Harrisburg, PA 17110.

■ HELP WANTED NEWS

News person. Full time position. Great City! Great company! Tape and resume to Steve Bridges, KCJJ, Box 2118, Iowa City, Iowa 52244. Females and minorities encouraged to apply. EOE.

■ HELP WANTED SALES

GSM for Southeast powerhouse 100kW FM/AM combo. Tremendous growth potential. Seeking experienced sales and marketing professional with proven track record to build and lead a winning sales team. Reply to Blind Box No. 29 c/o Radio Ink.

Retail Marketing/Vendor Director positions available in various markets. Great career opportunity for experienced hands-on sales people with successful "vendor" track record. Send resume to Blind Box No 117 c/o Radio Ink..

■ MISCELLANEOUS RELATED INDUSTRY


Temporary TATTOOS
Custom Designed • Personalized
Logos • Trademarks • Mascots
1000 Tattoos, Just \$129.00
Any Graphic, Color (even photos)
Calico 707/448-7072 • Fax 707/446-8273

■ SITUATION WANTED MANAGEMENT

Take-charge GM AVAIL. DEC-JAN. 25-year track record. Will build you a successful, stable organization with a focus on the bottom line. Challenge, commitment, compensation important. Please respond to Blind Box No. 28 c/o Radio Ink.

■ SITUATION WANTED MANAGEMENT

Always Beyond Goal Performance in most difficult environments, GM/GSM. Available December-January. Jack 318-861-7143.

KSUE/93 JDX offers a full-time position in advertising sales. The right person will be responsible for an existing list of advertising sales. That makes this a unique opportunity for a career-oriented person desiring to join our team of professionals. This person must enjoy hard work and earning well over average income & benefits for this area. Strong verbal and written communications skills are a must along with a strong desire to help business people solve their marketing problems. A minimum of two years of direct sales experience is preferred but not a must if you possess a winning attitude and the desire to succeed. This position is not for clock watchers who belong to the 8 to 5 club. In addition to an attractive income, our sales representatives enjoy attractive benefits ... free vacations and other attractive perks for our top producers. Send resume to: KSUE/93 JDX, 3015 Johnstonville Road, Susanville, CA 96130. EOE.

VP Operations or General Manager. 14 years management experience at major market 50kW station, plus corporate responsibilities for group operations. Ability to build, train and lead. Excellent credentials. Philadelphia/Mid-Atlantic area preferred. Contact Jennifer Lear Downing 610-265-6648

■ SITUATION WANTED PROGRAMMING & PRODUCTION

SUCCESSFUL TALK, NEWS, FULL SERVICE PROGRAM DIRECTOR. Major market pro available to join your team. Guided several major market successes. All stations increased ratings and revenue. Architect of America's hottest and most talked about talk station. Several National and International news and programming awards. Extensive research, strategic planning, marketing, and expense management. Excellent coaching and management skills. Call: 800-864-9469.

■ FOR SALE EQUIPMENT

1992 Eldorado G28 mobile radio studio, includes a 6.0 KVA Honda generator, customized interior, fully equipped studio, LED sign, and more. In excellent condition. Call 919-419-6507 in Durham, N.C.

Replies to Blind Box numbers should be addressed to: Blind Box (#) c/o Radio Ink, 8000 N. Federal Hwy. • Boca Raton, FL 33487

■ STATIONS FOR SALE

1kw AM. Located in N.E. Wyoming. Great 1st time buyer opportunity. Includes studios with attached 4-5 bedroom 3 bath home. Established 1953. New Studios 1992. Computer automated. Good cash flow and a great place to raise a family. Perfect husband/wife operation. 180K. Call Steve at 1-307-746-4433.

AM Radio Station. 1 kw North Central Colorado. 40+ population. Established 1955. Purchase with or without real estate. Terms available. Great opportunity. Principals only. No brokers. Call 303-663-7457.cash flow. Principals only. 619-772-1715.

Classified Ad Rates

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

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

Rates: Classified Listings (non-display). Per issue \$1.50 per word. Situations wanted: first 10 words are free, additional words: \$1.50 per word. Blind Box: \$15 per issue. **Word Count:** Symbols such as GM, GSM, AE, etc., count as one word each. Each abbreviation, single figure, group of figures, letters and initials count as one word. We also count the phone number with area code and the zip code as one word. **Rates: Classified Display (minimum 1 inch, upward in half-inch increments):** \$130 per inch. **Blind Box Numbers:** The identities of RADIO INK Blind Box holders are never revealed. When responding to a blind box, mail your reply to the box number c/o RADIO INK, 8000 North Federal Highway, Boca Raton, FL 33487. If you do not want your reply to reach a certain company, simply indicate the company on the outside of your envelope. If the company named on your envelope corresponds with the box holder, your reply will be discarded.

CATEGORIES:

- SITUATION WANTED
- SITUATION WANTED PERSONALITY/TALENT
- SITUATION WANTED NEWS
- SITUATION WANTED PROGRAMMING AND PRODUCTION
- HELP WANTED
- HELP WANTED MANAGEMENT
- HELP WANTED SALES
- HELP WANTED ON-AIR
- HELP WANTED TECHNICAL
- HELP WANTED NEWS
- HELP WANTED PROGRAMMING AND PRODUCTION
- MISCELLANEOUS RELATED INDUSTRIES
- HELP WANTED BROADCAST SCHOOLS AND SEMINARS
- EMPLOYMENT SERVICES
- WANTED TO BUY EQUIPMENT
- FOR SALE EQUIPMENT
- STATIONS FOR SALE



COLLECTION CONSULTANTS

CCR
COMMUNICATIONS CREDIT & RECOVERY CORP.
1-800-32-REMIT

Media collections is our only business.
Fast resolution of ad sales
payment disputes.
NY location/World-wide capabilities.
Superior track record.
Call: George Stella, Attorney.
Former NBC/Katz/Petry Sales Manager.

Circle Reader Service #181

Szabo Associates, Inc. 404-266-2464
Media Collection Professionals. Local, National
and International Receivables. No other offers
you so many value-added services.

COMPUTERS AND SOFTWARE

Jefferson-Pilot Data Services, Inc. 901-762-8000
Offers computer software products for single/
combo/network radio to handle sales, traffic,
accounting and more. Contact Susan Harris for
more information.

LA PALMA BROADCASTING 714-778-6382
Music scheduling software. Dump the file cards!
Hot Mix \$295 buyout. Need to interface with
digital automation? Try Music Pro! Buyout
price...\$495.

Need a Radio Station Database? Why pay up
the Gangees for just ASCII data?! RADIR is a
complete database program containing 11,800+
stations. PRINTS MAILING LABELS, gives phones/
faxes, performs numerous searches. \$99.95
includes quarterly updates. IBM/MAC compat-
ible. Visa/MC orders: 1-800-626-2360 ext. 300.
BBH Software Inc.

StationBase 1-800-359-2818 or 602-545-7353
Provides mailing lists on computer diskette or
labels of AM, FM and television stations in the
United States.

LISTING AD RATES

Listing (Name & Phone)	13 Issues	25 Issues
	\$195	\$300
Additional per extra line	65	100

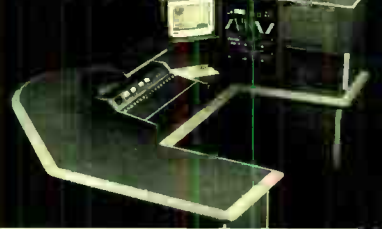
BOX AD RATES

Ad Sizes	13 Issues	25 Issues
1"	\$ 975	\$1,750
1-1/2"	1,435	2,572
2"	1,872	3,360
2-1/2"	2,291	4,112
3"	2,691	4,830
3-1/2"	3,071	5,512
4"	3,432	6,160

EQUIPMENT/SUPPLIES

THE SECRET'S OUT—DIGITAL FURNITURE

▲ STEALTH SERIES ▲



MODULAR FLEXIBILITY WITH A CUSTOM FIT

We Offer Six Elegant Lines of Studio Furniture

4153 BONITA STREET SPRING VALLEY, CA 91977
PHONE 619/698-4658 FAX 619/698-1268

MURPHY
STUDIO FURNITURE

Circle Reader Service #182

LOCK THE DOORS AND GO HOME!!

Now you can operate your
radio station *legally*
without an operator in your station

StationWatch will

- Monitor your transmitter
- Take transmitter readings
 - Monitor your EBS
- Fax you a transmitter log each day

ALL FOR \$275 A MONTH

For complete details call
StationWatch
(803) 773-7370

Circle Reader Service #183

FINANCIAL/BROKERS

Broadcast financing is available! Call Greg
Thomas. (800) 292-1492

Cash Flow Management 1-800-553-5679
The end of restricted cash flow. We specialize
in operating capital for the radio industry. Call
Denise Smith.

Financial solutions! Accounting and tax ser-
vices ... single station or group ... Fixed monthly
fee ... Also bank financing and refinancing
plans, purchase investigation analysis and sales
presentation packages at per diem rates. Ref-
erences from industry leaders. McEntee & Asso-
ciates P.A. 407-640-3585 ask for Bill.

Gary Stevens & Co. 203-966-6465
America's leading independent radio broker.
Fax 203-966-6522

FINANCIAL/BROKERS

Media Services Group, Inc. 904-285-3239
Brokerage, Valuations, Financial Services, Asset
Management, and Due Diligence. George R. Reed.

Satterfield & Perry, Inc. 303-239-6670
Media Brokers, Consultants and FDIC Approved
Appraisers — nationwide. Fax: 303-231-9562.
Al Perry

INDUSTRY ORGANIZATIONS

We exist to help you make \$\$\$\$
Call for Details
1-800-998-2153

Radio
Radio Advertising Bureau

Circle Reader Service #185

RTNDA 202-659-6510
Radio-Television News Directors Association is
a non-profit, professional organization dedi-
cated to improving the quality of radio and
television journalism and defending the rights
of radio and television journalists. Fax 202-
223-4007

Talk Radio '95. June 22-25, 1995. Sponsored by
the National Association of Radio Talk Show
Hosts. For more information and membership:
Tel: 617-437-9757; Fax: 617-437-0797.

IDS, SWEEPERS, LINERS

Mike Carta

M.A.C.
PRODUCTIONS

IDs — Liners — Sweepers — Promos
All Formats • All Digital • All Great
512-218-0878 Demo Line

Circle Reader Service #186

MANAGEMENT/SALES CONSULTANTS

Dave Gifford International... 505 989 7007
Sales turnarounds and troubleshooting. In-
station and group owner sales training. Sales
management & advertiser seminars. New ac-
count sales and client development. Takeover
counsel to first station owners.

More Resource Directory ...



YELLOW INK PAGES™

MANAGEMENT/SALES CONSULTANTS

PROBLEMS WANTED ... FREE one hour to discuss your Radio problem and what you can do about it. Small group of Radio pros with 50+ years small/large market experience in sales, management and programming. 617-721-1805 to schedule appointment.

MARKETING AND PROMOTION



COMPLETE TARGET MARKETING
SALES AND PROMOTIONAL CAMPAIGNS

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- Direct Mail • Market Research • Telemarketing
- Sales Consulting • Sweepstakes
- Media Placement • Integrated Campaigns
- Creative & Design Services
- Printing & Print Production

2041 S.W. 3rd Ave. • Miami FL 33129-1449
Phone (305) 858-9524
Fax (305) 859-8777

Circle Reader Service #187

Broadcast Products, Inc. 1-800-433-8460
Custom promotional vehicles and portable displays for broadcasters. The Remote Booth™, Thundertruck™, Super Roving Radio™ and Proset™.

CASH CUBE

"Money Machine"

Gives your station instant impact ...
Create excitement
with cash
or coupon
promotions



Call Toll Free
800-747-1144

Circle Reader Service #188

COMBINATION CASH VAULT

"People Were Lined Up
to Play All Day!"
1-800-546-2137



Circle Reader Service #189

MARKETING AND PROMOTION

Creative Media Management, Inc. .. 813-536-9450
Direct mail and telemarketing for radio...business mailers, personalized letters, post cards, sweepstakes and database creation/management.

Riley Marketing, Inc. 800-533-1769
Weather/Hurricane Alert Maps build listener loyalty! Be the storm station. Make \$ too!
Custom map products. Call Ira for details.

I.N.I.T.I.A.L. Response® RADIO

QUESTIONS?? How many **FAMOUS** or **WELL-KNOWN PERSONALITIES** do you know with the initials "J.D.?" How many names can your audience come up with? How many initial sets can you derive from the alphabet? How long would "I.N.I.T.I.A.L. Response"® RADIO air on your station if you could change the CATEGORY of FAMOUS PERSONALITIES every morning?? Finally, do the Corporations you advertise for have initials??

Call in at 1-800-766-9880 or write to **CURRY GAMES, INC.**; 2004 N. 12th St. Suite #7; Grand Junction, CO 81501.

Circle Reader Service #190

EVERY STATION'S FAVORITE :60 E-ZUP INSTANT SHELTERS



SETS UP IN LESS
THAN 60 SECONDS!

- No Tools, Ropes or Assembly!
- 6 Sizes -- From 5x5 to 10x20
- 23 Designer Colors
- Custom Silk Screening of Logo or Call Letters

• Dozens of Uses: On Site Remotes, Off-Air Events, Promotions, and All Outdoor/Indoor Events!



INTERNATIONAL E-ZUP, INC.
Corporate & Manufacturing
Headquarters
5525 East Gibraltar
Ontario, California 91764

(800) 45-SHADE

Circle Reader Service #191

MARKETING AND PROMOTION

The Radio Marketing Dept., Inc. 201-993-8717
Direct Mail, Telemarketing and Database Service. Serving the Broadcast Industry since 1981.



INFLADABLE IMAGES ...

Attract attention to your station events with a customized giant inflatable. Perfect for your next BIG promotion! Blow up your mascot or create your own shape and event.

Contact: Lenny Freed
(216) 273-3200 ext 137
Fax: 216-273-3212

INFLADABLE IMAGE INDUSTRIES
2773 Nationwide Parkway • Brunswick, Ohio 44212

Circle Reader Service #192

It's better than Brand 'Z'!
It's KD!

UP IN 30 SECONDS



KD Kanopy®

KD Majestic—
Aluminum frame is 25%
lighter and 40% stronger
than the Originals.
10' x 10' or 10' x 20' includes
a heavy duty carry bag.



1-800-432-4435

Circle Reader Service #193

Fresh and proven ideas on
your desk every other week!



MARKETING AND PROMOTION

BILLBOARD & MEDIA PLACEMENT

We specialize in trade agreements. Let us do your placements and **YOU KEEP YOUR CASH CLIENTS**

We place Billboards, TV, Taxi-cab and Bus signs.

Call T.J. Donnelly at
817-595-4550
West End Media

Circle Reader Service #194

PROGRAMMING

FRESH VOICES

(male/female, kids/seniors)
Professional Communicators

Affordable turnkey production
\$ for your station! \$ for your clients!
\$\$ for YOU! \$\$

Call
ARCA
(501) 224-1111
ask for Cindy or Dick

Circle Reader Service #195

"WHATCHA GOT"

Harry Rinker
*America's Top Authority
on Antiques and Collectibles*

Live Saturday - Listener Call-In
FOR DEMO CONTACT:
DAVID P. WEST

201-385-6566

Another Fine Radio Program From
Dick Brescia Associates

Circle Reader Service #196

PROGRAMMING

OLD TIME RADIO!

When Radio Was

with host **Art Fleming**

featuring

The Shadow. The Lone Ranger.
Our Miss Brooks. Suspense.
Lights out. The Bickersons.

Five 1-hour programs each week for BARTER!

For more information contact
David West • 201-385-6566
When Radio Was
celebrates its 6th year on 150 stations!

Another Fine Radio Program From
Dick Brescia Associates

Circle Reader Service #197

Broadcast Programming 1-800-426-9082
or 206-728-2741
Radio Music formats on CDs and tape. The local alternative to satellite programming.

LA PALMA BROADCASTING...714-778-6382
Save time and money. Music Logs/programming to your specifications. All AC format variants.

PROGRAMMING CONSULTANTS

Common sense for country radio.
Formatics = Strategy = Promotions =
Success

First consultation is free!
R/L Communications...605-343-4416

David Allen Oldies Consulting.....702-227-9695
Excuse Free Consulting! It's simple! One phone call and you'll find out about our satisfaction guaranteed or your money back.

IS SPANISH RADIO FOR YOU?...
We can help! Call TOP SOUND
Spanish Consultants (818) 841-0078
Ricardo Salazar

The Country Company makes Country gold work for you. Steve Warren plays the Hits and makes them listen. 800-827-1722.

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THE INTEREP  RADIO STORE

Selling Today...Innovating for Tomorrow

1-800-INTEREP

RESEARCH

Stadlen Radio Associates, Inc. 319-365-0410
Specializing in AC and Lite AC programming...top 100 markets, limited client base; highly individualized service and attention. Fax 319-365-0567

SERVICES

National Supervisory Network 303-949-7774
Satellite services including digital audio networks, off premise control services, data networks and space time.

Remote Equipment Rentals 410-252-8351
Hear 50-8000 Hz audio response from your next remote for much less than costly TELCO loops by renting GENTNER EFT-3000 or COMREX 3XP/3XR

The only service specializing in media!

Innovative temporary staffing solutions for:

- ▲ Sales
- ▲ Promotions
- ▲ Traffic
- ▲ Research
- ▲ Engineering
- ▲ Sales assistants

Rep
▲ TEMPS, INC ▲
Chicago • New York • (800) 556-5550

Circle Reader Service #199

Skywatch Weather Center800-759-9282
Rain or shine, here's a custom formatted, personalized and localized weather forecasting system your audience will stay tuned for every day.

SPEAKER/TRAINING

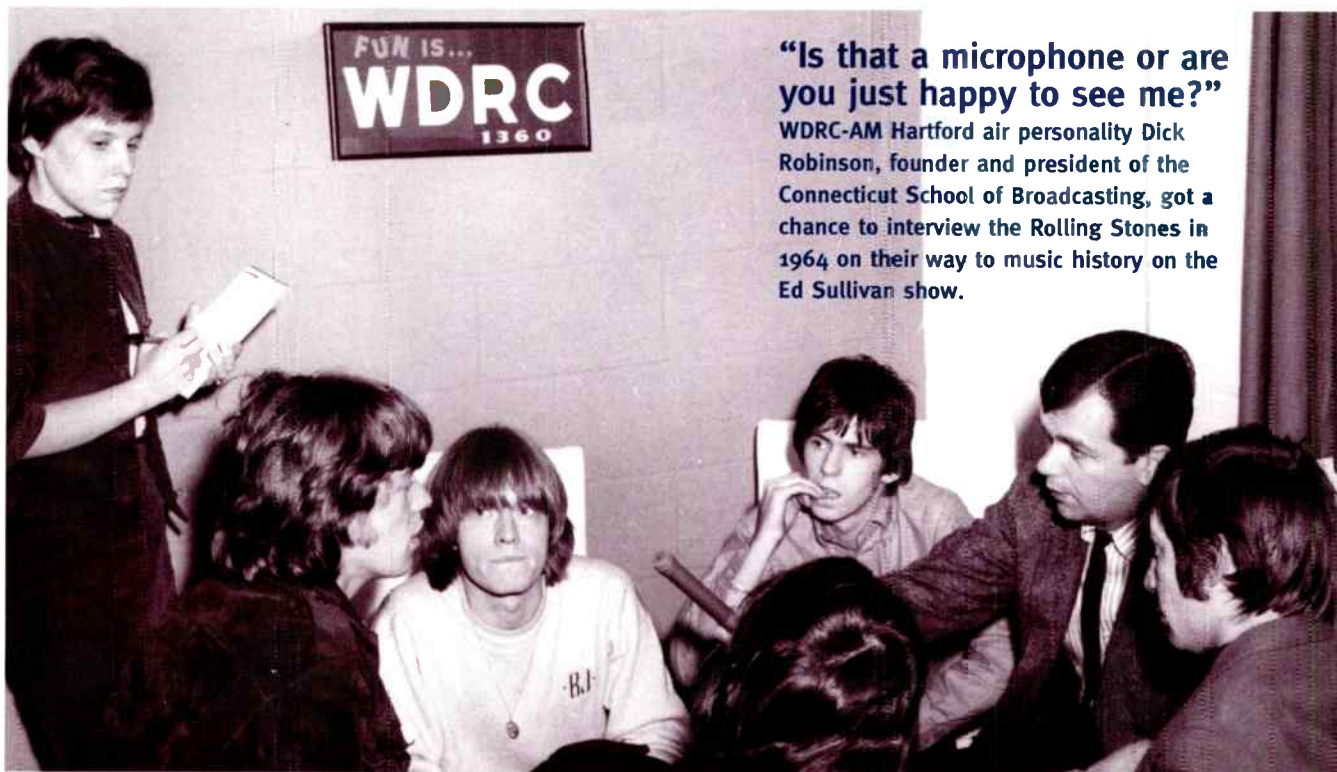
Bill Burton 313-643-7455
Radio's most enthusiastic speaker/motivator. Outstanding sound and slide presentations on Radio. Fax 313-649-3180

Jim Doyle 813-378-4898
Jim Doyle's UPGRADE STRATEGY shows salespeople how to dramatically increase the spending of already large accounts. It's high impact, innovative training for stations, management meetings, and associations.

Chris Lytle 800-255-9853
Power Selling. Chris Lytle's newest video sales training program. Call for details on both programs. Special pricing available NOW.

Bob Weed * Master Trainer 203-227-1762
1994 "GENERATION X" WORKSHOP RATED A+ AT NATIONAL RADIO SALES CONFERENCE! "Great new information," "high-energy session," "terrific handouts!" Sales training, startups, turn-arounds, advertiser workshops. Call today for the best availability!

BLAST FROM THE PAST™



“Is that a microphone or are you just happy to see me?”

WDRG-AM Hartford air personality Dick Robinson, founder and president of the Connecticut School of Broadcasting, got a chance to interview the Rolling Stones in 1964 on their way to music history on the Ed Sullivan show.

SEND US YOUR OLDIES!

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

Pump Up Your AM



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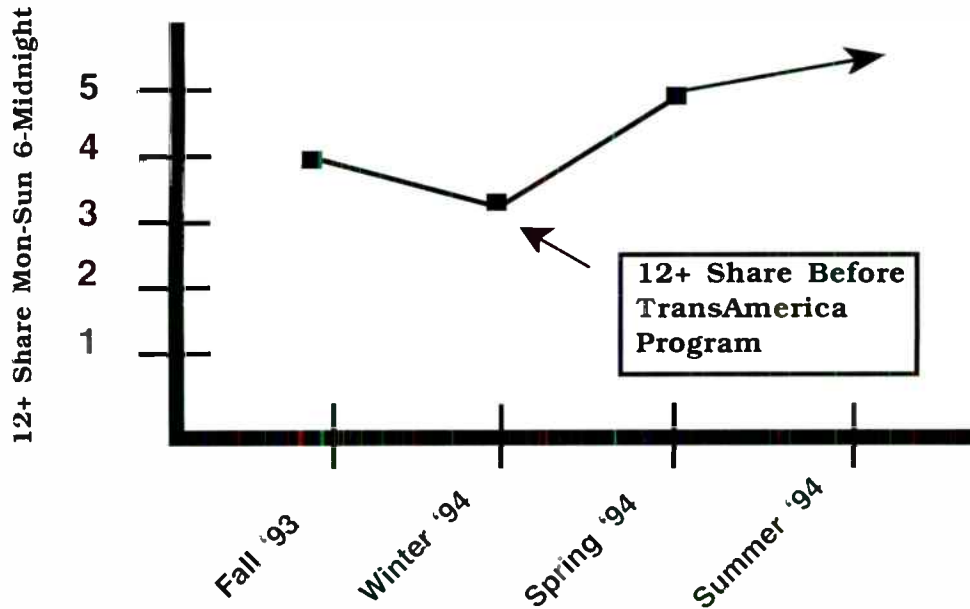
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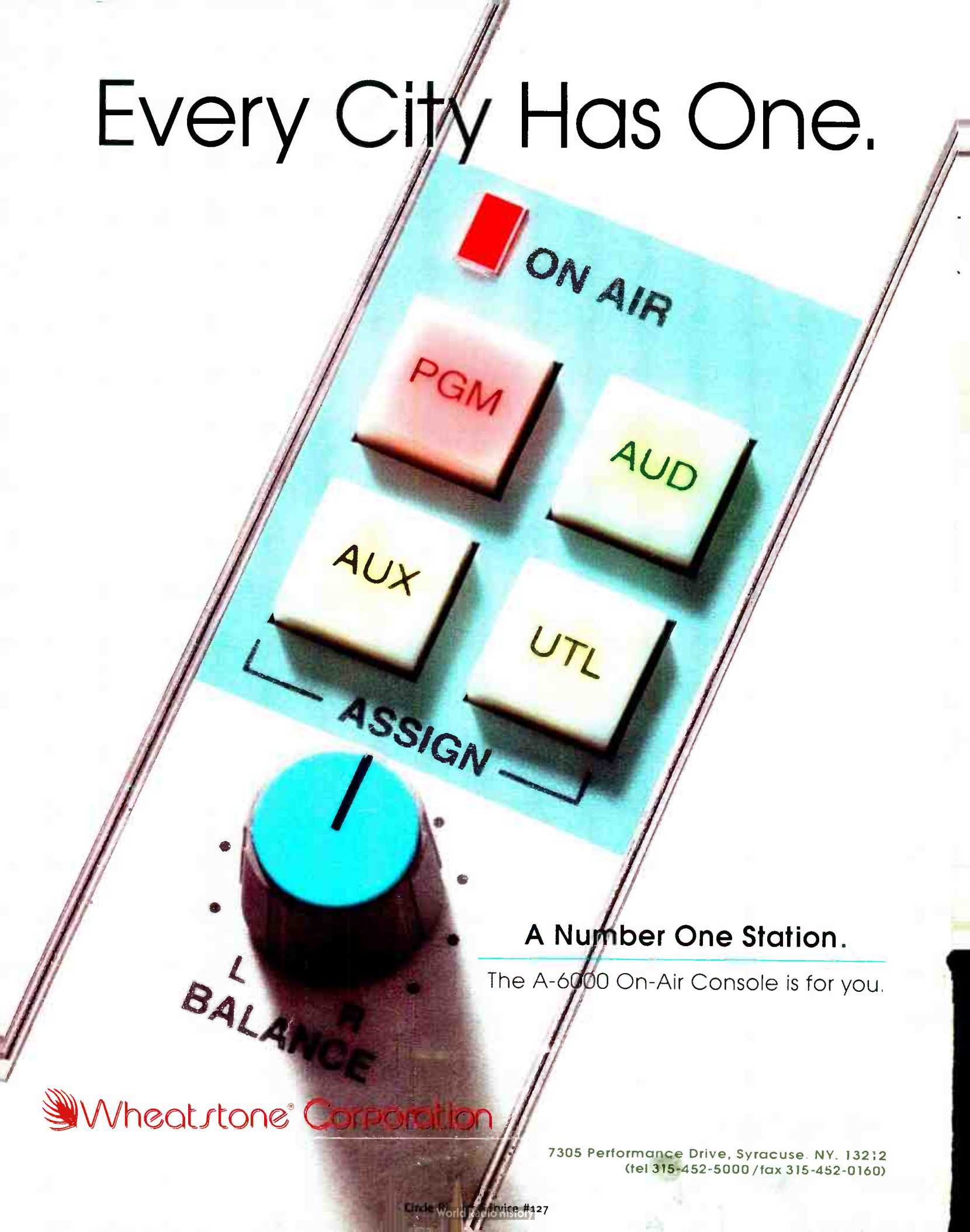
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