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Past,
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CARL BRAZELL JR.

Vol. XI, Number 5
Feb. 26 - Mar. 10, 1996

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02



Tom Cuddy
Vice President/Programming
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October 27, 1995

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RADIO INK

Radio's Premier Management & Marketing Magazine™

VOL. XI • NUMBER 5 • FEBRUARY 26, 1996

INTERVIEW

Carl Brazell Jr.



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The latest venture for Metromedia International's Carl Brazell takes him to Russia and other countries in Eastern Europe to acquire and operate Radio stations there. Brazell discusses the formats and sales and marketing of these stations, the cultural differences, and Metromedia's plans for the future.

SPECIAL REPORT

Country Radio: Past, Present, Future



34 What shaped Country Radio? Where is it today and what can be expected? What do record labels think about the state of Country music? It's all answered in this report.

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- ▷ Formats: Which will grow? Which will wane?

Editorial Offices: 224 Datura Street • Suite 701 • West Palm Beach, FL 33401 • Phone (407) 655-8778 • Main FAX (407) 655-6164 • Editorial Dept. FAX (407) 655-6134 • EMAIL: RadioInk@aol.com • 102404,2604@compuserve.com • Subscription Information/Advertising/Classifieds/Yellow Pages • Phone (407) 655-8778 • Main FAX (407) 655-6164

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1996 RAB Conference Best Yet



I went to my first Radio Advertising Bureau conference about 17 years ago. It was also their first. I've not missed one since. I've attended RAB conferences that were poorly planned and some that were executed with excellence. The conference held last week was the best yet, with record attendance and more sessions than ever. If you have not attended an RAB conference in a couple of years, you're missing more than you can imagine. If you haven't attended in over five years, there is little or no similarity to those in the past. You should make a point to attend next year.

Gary Fries has the organization living in reality (not easy for any trade association) and operated by a strong group of executives who came out of our business. As I queried attendees I heard enthusiasm backed by substance. The RAB conference is a working conference with an emphasis on education. Sure, it's easy to hire a motivational speaker to get people psyched up, but it's a lot harder to get 2,000 plus managers, sales managers and owners to attend meetings starting at six a.m. and ending at 10 p.m. for three and a half days, and leave them wanting more.

For the first time I can remember the conference was able to attract some of America's top advertising icons. Six people alone represented close to a billion in advertising dollars. They were queried by board members behind closed doors about how we as an industry can better meet their needs, and they were given a chance to share their feelings about Radio before the entire group of

attendees. The ability to attract these people, and have them share positive feelings about the business is a credit to the RAB's aggressive national marketing effort headed by Judy Carlough. This has never happened in the past and is an indication of Radio's new strength and perception.

Worth the price of admission alone was the live demonstration of the RAB's new on-line service called RadioLink (not to be confused with *Radio Ink*). This service, created by Mike Mahone and Reed Bunzel, is so in-depth and powerful, it alone will make Radio see new billing because of the ease of creating powerful in-depth marketing presentations at the click of a mouse. Every time I see this demonstrated I get excited about the possibilities and can't imagine any Radio sales rep without it.

Educating ourselves and our marketing people is the most important mission in Radio today. Those who look at any educational opportunity like the RAB conference as nothing more than a waste of time will probably end up with plenty of time on their hands. As our industry experiences a possible 30 percent reduction in work force from consolidation, those with honed skills will be the survivors. I'm high on the RAB's direction with their conference and think it is the best investment anyone marketing Radio can make.

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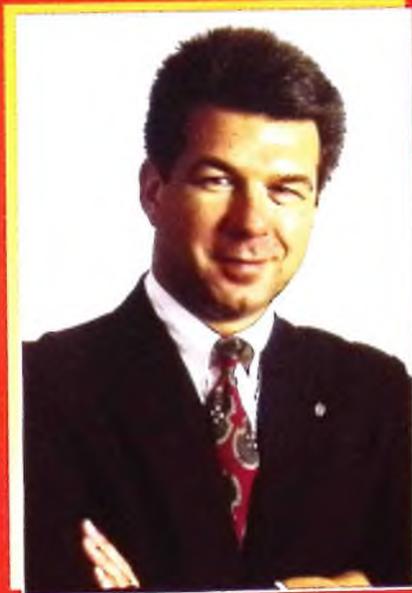
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-Carolyn Howe, San Diego Broadcasters

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March 18 DENVER, CO

March 21 SALT LAKE CITY, UT

April 9 DALLAS, TX

April 11 HOUSTON, TX

April 18 LAS VEGAS, NV

April 25 LANSING, MI

May 7 BALTIMORE, MD

May 8 SYRACUSE, NY

May 14 MOBILE, AL

May 18 BIRMINGHAM, AL

June 4 MILWAUKEE, WI

June 6 QUAD-CITIES, IA

June 13 CINCINNATI, OH

The time and exact location of your seminar will be mailed with confirmation of your registration.

PEOPLE IN INK™



Working Together

When you work in Radio or TV it's easy to forget that a lot of people are fascinated with how our media work. So in an attempt to become a visible part of their communities, KPIX-AM San Francisco and KPIX-TV got together to produce a series of

live remotes called "The Bay Area Experience."

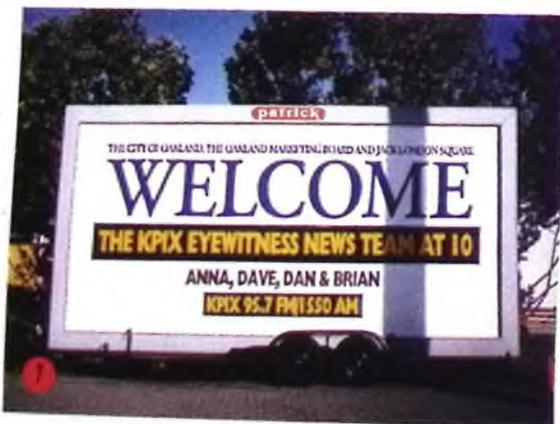
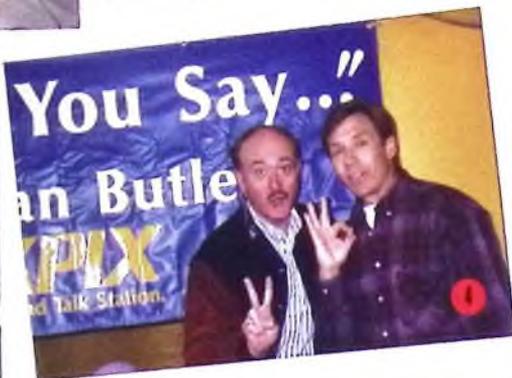
Visiting four Bay Area communities in the past seven months, they produced on-air promos and jointly purchased bus sides, billboards and print ads in the targeted area for each remote. KPIX Radio produced Brian Butler's *Anything You Say* live from the remote and the TV station produced their 10 p.m. newscast live as well. A

tent was set up for talent to autograph photos, and refreshments were supplied by a local vendor. In addition, an Internet site was set up for the public to browse.

The following are various shots from their remotes including 12 listeners using the Internet site in Fremont; 31 Butler

with his KPIX Radio producer Dan Lehrer and a listener in Concord; 4-5 Butler and KPIX-TV meteorologist Brian Sussman; 16 Butler working the crowd in Concord; 7-8 a remote in Oakland; and 9 Butler and Sussman in San Francisco.

By working with TV, KPIX-AM was able to further extend its reach and cross-promote in a series of remotes that were both informative and entertaining.



SEND YOUR "PEOPLE IN INK" PHOTOS TO: Shawn Deena, 224 Datura Street • Suite 701, West Palm Beach, FL 33401

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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 positivism, productivity and quality. Radio Ink strives to provide enhanced results and added value by offering strong, widespread, loyal readership of industry decision-makers. We make our customers our most important asset by providing services which focus on their needs.

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LETTERS

Even The Mailman Reads Ink

When my mailman, Alan, delivered the mail yesterday, including the latest *Radio Ink*, he paused long enough to wax ecstatic over the mag ... it seems he reads every issue before he delivers it to me. I asked him if he read all my mail. He responded that of course he didn't. He just read *Radio Ink* because it was so interesting. Hmmm. What does that say about the rest of my mail?

Kaye Levine
klavine@pipeline.com



Kudos On Changes

You've really made some wonderful improvements including the Sales Ink™ section! Looks Great!

Jeff Thomas
WPOC-FM Baltimore

Congratulations on the innovative changes in *Radio Ink*. It proves you can make the great even greater.

Jack M. Rattigan, President
Rattigan Radio Services
Portsmouth, VA

Yes, Let's Get The PR Machine Going

Reading your editorial "Make Radio Easy To Buy" [Jan. 15-28] was great.

The average Joe wakes up every day to his Radio alarm clock, goes to work in his car listening to the morning show, works with music playing from the Radio in the office, garage, or on the work site, and gets his news while driving home ... from his Radio. With Americans spending such a significant amount of their time with Radio, why, do we not have the awareness, or *understanding*, that TV has?

You hit the nail on the head. We simply don't have the PR machine going. We work hard to promote our own stations for The Book, and there it ends. With a dull thud. While that ol' newspaper rep takes the next order. I predict, if this doesn't change, the Internet will see dollars Radio has never seen.

Change is long overdue. I accept your challenge. I'd enjoy contributing to a local effort to create a thoughtfully prepared, easy to understand "Radio Kit" and get it into the hands of our regional economic development folks and the local chamber of commerce. Every existing and new business should have one.

Imagine the possibilities ... if Radio was clearly understood, and we actually made it *user friendly* ... just imagine.

Carla Wessells
Director of New Business Development
WUSQ-FM/WFQX-FM/WNTW-AM
Winchester, VA

Hey FCC, What Is It We Are Paying For?

I have been attempting to call the FCC to get an answer to a simple question for over a month.

I couldn't reach anybody for most of December because the government was shut down. When the government finally reopened, I couldn't get in touch with anybody because of the snowstorm. When I called yesterday, the Commission was closed for Martin Luther King's birthday. When I called today, I reached voice mail. When I tried to leave a message, I couldn't because the mailbox was full.

There's a lot more to the government shutdown controversy than just Bill Clinton and Newt Gingrich. It's about a federal bureaucracy that has gotten totally out of control and totally unresponsive to those they are supposed to be serving. The FCC is a prime example.

In addition to corporate taxes and personal income taxes, broadcasters are forced to pay filing fees for everything we do, including a filing fee for our annual ownership reports. Then we have to pay an annual regulatory fee on top of that. What is it we are paying for?

Maybe one of these days I'll be able to reach someone at the FCC who can answer my question, without having to wade through voice mail and/or being transferred to at least six different offices. Yeah, and maybe I'll win the lottery too.

Larry Fuss, P/GM
Delta Radio Inc.
WDTL-FM/WOHT-FM/WDSK-AM/KDTL-FM
Cleveland, MS

ADDRESS ALL LETTERS TO: LETTERS • 224 Datura Street • Suite 701 • West Palm Beach, FL 33401. Or fax to 407-655-6134. Each letter should include your full name, address and telephone number, and may be edited for clarity or space.

The New Telecommunications Act What It Means For Radio

by Michael Bader

Congress gave Radio an impressive collection of belated Christmas gifts on February 1, 1996, and President Clinton joined in the party the next week with his signature on a wholesale array of goodies. Longer licenses are nice, but more important than the new eight-year terms is the freedom from competition at renewal time (provided that the station has behaved itself). Expansion of the ability of owners to acquire stations in many markets (no limit ... an owner could own stations in every city and town in the nation) and the raising of the limit of how many licenses one may own in a market are great for most owners. And best of all is the basic thrust of the law — business should be more competitive and less subject to artificial FCC regulations.

How Will It Unfold?

When and how will all this unfold? It will take a period of time, since Congress in many cases told the FCC to flesh out the basic outline, and doing so takes personnel, money and time. And most of the law is not at all related to Radio, but must be addressed and fleshed out for telephone companies, cable, questions of decency (the new chip ought to be a puzzler for the bureaucrats to complete), and a host of other parts of the law. All of today's ownership rules must first be reviewed by the FCC.

All of this means that the FCC staff, not to mention all of the state regulators, will be thrown into a frenzy of work to complete massive regulatory proceedings on short time frames. Here are just five of them:

- The chip — six months for the job to be finished.
- Telephone interconnection — in six months.
- Telephone infrastructure sharing — 12 months.
- Universal telecommunications services — 15 months.
- Elimination of market entry barriers — 15 months.

With the FCC hurting in the government appropriations battles, not a whole lot of new bodies can be hired to do all of this. In fact, staff has been cut in the field offices, so fines and inspections should fall off markedly for Radio stations.

And all of this frenzied activity must be done in a time of major office relocation.

What It Means

What this means for Radio is that there will be delays in the processing of applications. The easy ones which comply with present rules will probably go ahead on normal schedule. Fortunately or unfortunately, applications for new stations which are opposed are frozen solidly, so about all that has to be done is the processing of station sales and minor facilities modifications, plus license renewals.

Then there is the question of how long it will take for the FCC to get ready to grant applications which are legal under the new law, but not under today's. There's the rub.

There will be a period of confusion and delay. At a minimum, the rest of 1996 will be taken up with huge administrative proceedings, and the first several applications, whether for Radio or TV, or some TV/cable amalgamation, will take many months to adjudicate.

On balance, Radio may look for a frenzy of new station sales, many presenting daunting questions of the level of competition in a market. Things will unfold slowly at the start, but by the end of 1996 it would seem likely that applications for ownership of many stations per market, in unlimited numbers of markets, will be commonplace, and they will be approved.

As to license renewals, the new law should tell the FCC that long delays because of petitions to deny are out. The FCC, even without the new law, has started its own proceeding to move things along faster in the license renewal area.

It's a good law. When its massive scope is clearly understood and the procedures to make it work are put in place, Radio should do quite well with important new regulatory freedom not enjoyed before.

Michael H. Bader is a member of Haley, Bader & Potts, P.L.C., Arlington, VA. He may be reached at 703-541-0606.

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- ATLANTA.....(May 6-8)
- SANTA FE..... (June 24-26)
- CHICAGO..... (July 15-17)
- BOSTON..... (August 5-7)
- DALLAS..... (September 16-18)
- SEATTLE.....(October 28-30)
- PHILADELPHIA (November 18-20)
- LOS ANGELES (December 9-11)

Circle Reader Service #108

Sales for the quarter are below projections. What do you do to reduce costs?



Gary Rozynek, GSM • WBMX-FM • Boston, MA
based on your plan.

The key to running any business successfully is to manage to your expense line. A contingency plan should be in place so if sales are soft in any given quarter, certain line item expenses can be eliminated or put off to future quarters to ensure cash flow expectations. The easiest time to do

this is when you are creating your budget. Take steps to prioritize line items, so if you are in a position where you must reduce costs, the decision will be pre-determined for you

I would recommend monthly reviews of the financial situation with all department heads and remind them of their "fiduciary responsibility" in operating their areas. One of the many challenges we face is how to do more with less. The biggest resource we have is our station's collective creative imagination. Don't forget to use it. Too often it's easy to overlook the good ideas that our department heads and staff may have. We must solicit ideas from all employees, maintain discipline and be innovative to ensure profitability. ☎



Gerald M. Vigil, GM • KSLV-AM/FM • Monte Vista, CO

The first thing we would do is find out why sales are down. Are sales in the market down overall? How is the economy affecting sales for retailers? Reducing costs will depend on how much sales are down.

If you're off by a few thousand, maybe no changes are necessary. However if you're off by quite a bit, then you need to reduce costs for the long haul in case this sales trend continues.

At KSLV-AM/FM, we look at everything. It can be as

simple as deciding whether to use a hard line or cellular to do your play-by-play sports, etc. It can also be as complicated as reducing your staff and figuring out how you're going to cover all the bases. We combined our traffic director and bookkeeper successfully into one position with the help of a computer system and updated software.

KSLV-AM/FM have enjoyed record sales years for the past three years, but I constantly monitor expenses and look for ways to run the stations better through improved technology which can help reduce costs in the long run. ☎



Mark Masepohl, GSM • KTRH-AM • Houston, TX

The first step when a revenue shortage appears eminent is to develop a short-term revenue plan to minimize the difference between budgeted and projected revenues. Special packages, added-value programs, sales contests, etc., are ways to help spike sales. On the expense side, our GM discusses what is needed to bring in the quarter with all department heads. Each department looks for cuts that will not affect the long-term performance of his/her department. We have a sliding

commission structure that automatically reduces commission expenses to dollar one if we are not at budget. Additionally, we look for items such as travel that can be put on hold. Merchandising items that have been budgeted as a cash expense could be substituted with different incentive items that can be traded with the cash savings going to the bottom line.

The real key to bringing in the bottom line when sales are soft is accurate forecasting. With accurate forecasting a Radio station can find ways to temporarily reduce expenses to bring in the bottom line without jeopardizing long-term success. ☎

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Circle Reader Service #110

EVENTS CALENDAR

1996

FEBRUARY

Feb. 28-March 2—Country Radio Broadcasters Country Radio Seminar, Nashville. 615-327-4487

MARCH

March 2-4—NAB State Leadership Conference, Washington D.C. 202-429-5402
March 4—Ontario Association of Broadcasters Annual Conference, Ontario. 416-695-9236
March 14—IRTSF Newsmaker Luncheon, New York. 212-867-6650
March 17-19—West Virginia Broadcasters Association Spring Meeting, Martinsburg, WV. 304-744-2143
March 20-23—Alpha Epsilon Rho National Convention, Los Angeles. 803-777-3324

APRIL

April 10—The Golden Mike Awards, New York. 203-862-8577
April 12-13—10th Annual Old Time Radio & Nostalgia Convention, Cincinnati. 513-772-1720

April 15-18—NAB Annual Convention 1996, Las Vegas. 202-429-5402

April 17—Broadcasters' Foundation Pioneers' Breakfast, Las Vegas. 203-862-8577

April 19-21—CES Mobile Electronics '96, Orlando, FL. 202-457-8700

April 21-25—National Christian Radio Seminar (NCRS), Nashville. 615-242-0303

April 26-28—Adventures in Broadcasting Promotion Director's School II, Stamford, CT. 212-682-6565

MAY

May 1-3—The Radio Only Management Conference, Scottsdale, AZ. 609-424-6800

May 4-7—RAB Board of Directors, Boston. 212-387-2100

May 8—IRTSF Foundation Awards Luncheon, New York. 212-867-6650

May 15-19—Annual Public Radio Conference, Lake Buena Vista, FL. 202-414-2000

May 19-22—Broadcast Cable Financial Management Association/Broadcast Cable Credit Association Annual Conference, Lake Buena Vista, FL. 708-296-0200

May 21-26—NRB International Conference, Jerusalem. 703-330-7000

May 23-25—CES Habitech & CES Orlando '96, Orlando, FL. 202-457-8700

JUNE

June 1-2—14th Annual National Association of Hispanic Journalists Convention, Chicago. 202-662-7145

June 6-13—EIA/CES International Summer Consumer Electronics Show, Chicago. 202-457-8700

June 19-22—PROMAX & DBS Conference & Expo, Los Angeles. 213-465-3777

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We All Need Employees To Be Eagles But Eagles Flying In 'Formation'



Bill Richards

There are so many self-help and motivational books out that it staggers the mind. I've talked with people all over the country who say, "Hey, have you read, *The 7 Habits of Highly Successful Salespeople*, or Don Shula's

new one? Whether it's these books or any number of others, the message is clear: People like to be motivated.

Stations are always looking for an edge. They want to hire people who are self-motivated, focused, energetic ... etc. They want to put a team together that will bring desired results. That's admirable. I even agree that it's the most important ingredient to a successful Radio station. But I think many people miss the point.

Success happens by hiring the right people certainly. However, putting together successful teams also means hiring people who fill a roll ... a "formation," if you will. You see, I believe that it's not so much the individual you hire, as much as it is how that individual fits into the formation.

The Difference Is The Lead Eagle

We do need employees to be "eagles." Free-thinkers who can soar above the competition, think on their feet, and be looked up too, are qualities that are extremely important. However, just as important as your eagles are, it's more important to get your eagles to understand where they belong in the formation. Eagles who are unable to conform don't get where they're going. Get enough eagles heading in different directions, and you've got no formation.

Certainly you wouldn't have someone be the lead eagle if they were unable to stay focused on where they're going. If you did, you'd have a bunch of eagles wondering where they're going. The staff needs to see consistency in the lead eagle too. The lead eagle needs to clearly communicate with the rest of

the eagles what the flight plan is. If they don't communicate that, then you've ultimately got dissension.

The world of Radio is filled with successes and failures. What separates the two? After all, a station with the same cume can be a 4.5 share station. Suddenly a new PD comes in and takes it to a 7 share. What happened? What was the difference? What suddenly made the station a full 2 1/2 shares better? Did the station have better listeners? No. The difference was the lead eagle.

Is Your Formation In Tact?

Some people are afraid to lead. Some thrive on it. Again, knowing which eagle is which, is crucial in the void between the two.



If you hire the wrong eagle, you could be a 4.5 share. Hire a different one, and you're a 7 share. Surprisingly, the 4.5 share eagle might be great if he/she were in a different position in the formation. Or maybe he/she needs to join another flock.

The trick is to make sure your lead eagle is just that ... a leader. Monitor the progress. Force the lead eagle to commit his plan to paper. Check up on his/her progress. Are they hiring the right people? Are they keeping the formation in its proper alignment?

The job of steering a Radio station in the '90s isn't going to be easy. Every format is fragmenting. The lead eagle who can keep his vision and formation in tact will be the winner. Oh, by the way, (excuse me for this) it won't hurt to hurl a few droppings on your competition as you fly by!

Bill Richards is president of Bill Richards Radio Consulting. He may be reached at 407-292-4424.

QUICKREAD™

► Success happens by hiring the right people certainly. However, putting together successful teams also means hiring people who fill a roll ... a "formation," if you will.

► We do need employees to be "eagles." Free-thinkers who can soar above the competition, think on their feet, and be looked up too, are qualities that are extremely important.

► However, just as important as your eagles are, it's more important to get your eagles to understand where they belong in the formation.

► The lead eagle needs to clearly communicate with the rest of the eagles what the flight plan is.

► The job of steering a Radio station in the '90s isn't going to be easy. Every format is fragmenting. The lead eagle who can keep his vision and formation in tact will be the winner.

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Save money by understanding the games some other music scheduling software companies play.

By David Ferraro, CEO of Micropower Corporation, the makers of POWERGOLD® Music Scheduling Software.

Watch out for people baiting you to make a quick purchase or switch to another system. Before you sign a contract for any music scheduling system, read the fine print. Here are just a few of the *extra* charges you could have with some other music scheduling software systems:

\$ Interfaces. Most of the others charge you hundreds of dollars to get their software to talk to your hard-disk or CD playback system. POWERGOLD® - NO CHARGE.

\$ Technical Support. Watch out for "low cost buy-outs" with charges of up to \$100 per hour for support! We've helped countless people with every kind of computer problem, POWERGOLD® related or not. For Free. Hard drives die, printers die, someone wipes out the contents of a hard disk, you name it. Even in the middle of the night, and on holidays! POWERGOLD® - NO CHARGE.

\$ Multiple Installations. If your PD wants to take his work home on his or her notebook computer, you could pay an extra fee, every month! POWERGOLD® - NO CHARGE.

\$ Pre-Loaded Music Data. Watch out for big charges to import your music library data into their system. Or, pay hundreds more for the utility so you can do it yourself! POWERGOLD® - NO CHARGE.

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The VIP Pass

Sell It To Virtually Any Retailer



Bill Haley

The VIP Pass is a gift-with-purchase promotion that ties in to an entertainment event and can be sold to virtually any retailer. The events to work with are ones that come to your city annually, attract

a large audience and are well-known. Make arrangements with the promoter for the creation of the Pass. It will be in exchange for on-air exposure of the event on your station, preferably, inside the sponsoring retailer's spots to avoid the on-air clutter of separate promotional announcements.

QUICKREAD™

► The VIP Pass is a gift-with-purchase promotion that ties in to an entertainment event and can be sold to virtually any retailer.

► Retailers welcome programs like this, because they enhance the perceived value of an item, without any incremental expense on the retailer's part.

► Retailers are generally not in a position to establish gift-with-purchase programs on their own. (The program is ordinarily provided by the vendor.) As the Radio station that brings these parties together, you can look like a hero to your clients and your accountants!

What The Pass Provides

What the Pass provides depends upon the event. It might include free admission, a free ride, a free concession item, or be good for upgraded seating. The key is to make its perceived value great enough so that it is an effective incentive for a retailer.

The perceived value of the Pass can be enhanced with a VIP tent or booth at the event. Only people with VIP Passes would have access to the tent for celebrity meet-and-greets, free hot dogs, station promotional items, discount coupons from the sponsor, etc.

Contract with the event promoter for a specified number of VIP Passes. Print them

yourself, unless the promoter already has a comparable Pass. The promoter will also be eager to supply collateral materials, such as posters and brochures, that the retailer can display in-store.

How The Sponsor Uses The Pass

A gift-with-purchase program provides a bonus "gift" when the consumer purchases a specific item. Retailers welcome programs like this, because they enhance the perceived value of an item, without any incremental expense on the retailer's part.

Retailers are generally not in a position to establish gift-with-purchase programs on their own. (The program is ordinarily provided by the vendor.) Your Radio station, however, is in a position to create gift-with-purchase programs. There are probably already half a dozen events you work with throughout the year that would make excellent candidates for the VIP Pass program. The program will be welcomed by the event's promoter because it provides increased exposure to the event with no hard cost attached. As the Radio station that brings these parties together, you can look like a hero to your clients and your accountants!

Bill Haley is president of Haley Productions, a firm providing Internet services, multimedia sales presentations, television commercials and marketing videos for Radio stations. He may be reached at 610-592-7970.



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How I Sell Outdoor To Radio

What You Should Know



Ralph Greco

The first step in selling outdoor advertising to Radio stations is to prepare for the call with the GM, the only one who has the authority to spend the dollars.

Ask questions like who is your listening audience? Is it men, women or both? What are the income and market targets? I take notes and am prepared to answer questions such as: Does your company have a research service? Can you assist in some art design? Is your company willing to partner in community service? Does your company keep all financial information confidential?

The number one question is, "Why should I buy outdoor"? Outdoor advertising and Radio are natural partners because your audience is captive in their cars listening to the Radio while driving by billboards on a routine basis.

In my proposals I include:

- a list of locations
- the size of the billboards
- if they are illuminated (and the hours they are lit)
- daily effective circulation (DEC)
- reach and frequency
- who is currently on each unit proposed.

Pictures of the locations, maps, research, prospective artwork and an investment page are also included. You should have at least a 50 showing (meaning 50 percent of the market will be exposed to the advertising) to maximize market coverage. Then decide if permanents or rotary would be best.

Permanents Or Rotary

Permanents, sometimes called spectaculars or bulletins, are more expensive than rotary.

The advantages are traffic is usually higher in these areas, they are usually the best billboards in the market, and they are good for special effects, like neon and RBDS units. The disadvantages: are the need to change your creative more frequently to keep your message fresh.

Rotary are units where the copy is moved every two months to other units in a group

(pool) of locations to target different freeway patterns. You increase the awareness of your message with fewer units.

The advantages are you can pick your pool in advance and need to change creative less often. The disadvantages are rotary pools usually include many units that cannot be sold as expensive permanents. Be careful! Your showing at the beginning may be wonderful, then decline, before improving toward renewal time.

It is extremely important to see the boards in real life (pictures can be deceiving), which is why you "ride" the boards. The philosophy here is simple: you see the board, you like the board, you buy the board. Do not get caught up in the right-hand read, left-hand read nonsense. Be careful in the winter that barren trees are not in front of a proposed unit.



Paint Or Vinyl

What message do you want to put on your billboards? Here is another simple rule: Who you are; Where you are; and What you are (call letters, dial

position and format).

Technology has changed so much in the last three years that the cost of painted units and vinyl are extremely competitive. With painted units, art reproduction is limited to the talent of the painter employed.

With vinyl, your artwork has almost no creative limitations. There are disadvantages to vinyl, however, like hidden charges for pre-press set-up, shipping, and the grade of vinyl.

Extensions extend past the traditional size of the billboard. Though costly, they have merit when used properly. Please note some cities restrict the use of extensions.

Embellishments are extraordinary items, such as neon or three-dimensional creations. They are expensive and should be part of a long-term plan. The newest embellishment in the Radio industry is the RBDS unit (Remote Broadcast Digital System) which allows you to show what you are playing at the time you are playing it.

Ralph Greco is senior account representative at 3M National Advertising Company. He may be reached at 713-896-0417.

QUICKREAD™

► Outdoor advertising and Radio are natural partners because your audience is captive in their cars listening to the Radio while driving by billboards on a routine basis.

► You should have at least a 50 showing (meaning 50 percent of the market will be exposed to the advertising) to maximize market coverage. Then decide if permanents or rotary would be best.

► Permanents are more expensive than rotary.

► With rotary you increase the awareness of your message with fewer units.

► What about using paint or vinyl? With vinyl, your artwork has almost no creative limitations.

CARL BRAZELL

RADIO IN EASTERN EUROPE

Carl Brazell Jr., president and CEO of Metromedia International Inc. since its founding in 1993, has more than 30 years experience in all phases of Radio operations and corporate management. He has direct experience as a journalist, broadcaster, general manager and chief executive, and has been very successful at identifying programming opportunities, developing strategies to capitalize on those opportunities, and executing those strategies while keeping costs to a minimum. Recent examples are development of the Wave format in L.A., the Touch format in L.A., the turnaround of KHOW and KSYY Denver, and the reformatting of KJQY San Diego and KODA Houston.

His latest venture, however, with Metromedia partners and company owners John Kluge and Stuart Subotnick, takes him to Eastern Europe and the former Soviet bloc countries, including Russia, to acquire and operate Radio stations there.

Brazell discusses the formats, and sales and marketing of these stations, the cultural differences, and Metromedia's plans for the future.



INK: From Crowley, Louisiana to Moscow is quite a distance. How did you end up in Eastern Europe?

BRAZELL: In 1992, I was president/CEO of Command Communications, of which I had a share of the ownership. My partner bought me out. At the time my old friends at Metromedia, John Kluge and Stu Subotnick, were involved in a company that was going into the wireless cable television business in Eastern Europe and Russia. They discovered that they had access to certain FM Radio frequencies while they were getting their microwave frequencies for their wireless cable. They called me and asked if I'd be interested in looking into this to see if there was a business here. So I spent about three weeks in Russia and parts of Eastern Europe in December '92. I came back and recommended that we pursue it. We formed a company, a series of joint ventures and are

now in five places with Radio stations and hope to be in another 10 or 15 in 1996.

INK: Where are the five that you are in now?

BRAZELL: We are in Moscow, St. Petersburg, Sochi, Russia. We are in Riga, Latvia, and three cities in Hungary, including Budapest. We are the largest privately owned network in Hungary right now. We are the only privately owned regional network.

INK: Do the Radio stations over there have call letters?

BRAZELL: They have names.

INK: What are some of the names?

BRAZELL: In Moscow, our station is Radio of the Seven Hills. In St. Petersburg, it is Radio Katusha, which is the name of one of the big powerful guns that was used by the Russians to defend St. Petersburg during World War II. In Sochi, our station is Radio Nike, which is the Greek word for victory. In Riga, our station is

Radio Skonto, which is the name of the large company with whom we have a partnership there. In Hungary, our station is Radio Juventus, and that is the Latin word for youth.

INK: Is Eastern European Radio, a blank canvas for programming?

BRAZELL: I wouldn't say it is exactly a blank canvas but it is considerably different than it is in the U.S. There was no private Radio until 1989 and 1990. However, state Radio, government-operated Radio, had prevailed for many, many years, which was used for a combination of education and propaganda, not terribly entertainment oriented. The Radio for Europe, the BBC and Radio Luxembourg, were heard in many of those places. They broadcast entertainment as well as propaganda, so the people in those countries had a taste of Western music, either Western European music, or American music, for quite a few years.

LICENSES & FORMATS

INK: Are the new stations AM or FM and how do you get a license?

BRAZELL: What we have as the FM band 88 to 108, was used by the communist government for military purposes. Now that the military has been de-emphasized, those frequencies are being released and are available to private enterprises to acquire. You have to have generally two licenses in those countries rather than one like we have here in the U.S. One license is for the technical frequency and the other is the authority to produce programming. So, what we have done is gone in and formed joint ventures with local people in each market. In some cases, they're government-related entities that have the licenses. In other cases, we formed a joint venture and go in and acquire licenses.

INK: How do you pick the formats for these stations?

BRAZELL: We have gone in and done market studies, just as we would do in the U.S, and we develop a format. For example, our format on Radio Juventus in Hungary, nine months after it went on the air the local audience research shows that our ratings have eclipsed the National State Network, which was the number one product in all of Hungary, for many years.

INK: What is the format?

BRAZELL: It is a music-based format with

local language. The music is a mixture of Hungarian popular music, U.S. pop music, and Western European pop music.

INK: When you say pop, would we relate it to Top 40? Would it be Rock?

BRAZELL: No. Contemporary music, comparable to CHR and Adult Contemporary local news, and a hell of a lot of local commercials.

INK: Lots of commercials because there was a void for companies that really didn't have a place to advertise?

BRAZELL: The state Radio stations in all of these countries have been accepting advertising since it became permissible three or four years ago. What we've done is taken American, or Western-trained general managers, and put them into these stations and, over a period of months, in each case, turned them into very serious Western style businesses operating within the framework of the local customs and local language in each market. We have a full sales staff in each place. We have sales training that goes on almost every day. For example, in Hungary, our general manager is Bud Stiker who has been a Radio manager in the United States for 30 years. In Moscow, Mike Loncke is the general manager of Seven Hills. He is a very experienced guy with a strong sales and programming background. Our general director at Riga, Latvia, is Bartley Walsh, a very seasoned and experienced Radio guy. In St. Petersburg, we just appointed a young man who is a Bulgar-



Brazell (r) with Mikhail Mikshis, president of Nika Telecom and partner in Radio Nika in Sochi, Russia.

ian. For three years while he was at the university he put on the air the first private Radio station in Bulgaria and, within a year, it was a commercial success. He is a very, very dynamic and bright young man. We have another young man whom we just promoted to general director of our Sochi station. He came out of the BBC office in Moscow. He had been doing some translating work for us, but had also been a producer and on the news staff of BBC in Moscow.

INK: What are your other formats?

BRAZELL: Well, in Sochi, we have sort of a very simple, music intensive CHR format. In Moscow, we have a very, very sophisticated and complex format that was developed directly as a result of extensive research we did there. We are in the process of refining it on the air right now. It has taken us much longer than we anticipated for a lot of local problems that we've encountered with personnel and some other problems. The Moscow format tested higher than any format we ever tested in the U.S. We think, once we get our marketing and promotion in place, we are going to have a real success on our hands.

INK: What is the format?

BRAZELL: It is a combination of a very narrowly defined type of Russian music, of Western pop, which is a combination of U.S. and Western European pop, and Classical. It is a very unusual format. Between the record part of the format, it is more serious in its presentation form, less frivolous than a typical disc jockey type of presentation. It has thoughtful content.

INK: Are these stations heavily dayparted?

BRAZELL: No. This is an hourly mixture, not a daypart mixture. In Sochi, for example, where we only have one commercial competitor, we daypart more heavily than we would in some place like Moscow, or St. Petersburg, where there are more choices for people on an ongoing basis.

A WIDE-OPEN MARKET

INK: It seems like it is a pretty brand-new, wide-open market.

BRAZELL: It is and what we are seeing there with our operations is that we are having a great leap of time. What took 30 years to evolve in this country, we're seeing a huge leap in Eastern Europe and Russia by dropping immediately into what happened in this country in the mid to late '80s.

INTERVIEW

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INK: So, the learning curve has already been done in this country and you are able to apply it there.

BRAZELL: What we have learned from our research is it has to be done very carefully. The first company to go into that part of the world, was a French company that formed a joint venture in Russia called Europa Plus. They create most of their programming in Moscow and deliver it by satellite. They initially did programming in French with a lot of Western music. We don't think they did very much research, if any, but it was so new, so fresh, and so different, that they stole the hearts of the Russian Radio listener. Our research shows that there is now an appetite for something different. Europa Plus still has a significant audience every place that they have Radio stations. They are a very well-run company and have made a major impact, but there is certainly room for diversity and we think that we have discovered format types in these markets that are not only going to be competitive but dominant.

INK: One of the things that made Top 40 in the '60s different from Radio today is the fact that it was eclectic, yet it all fit. Do you see these similarities with programming in Eastern Europe?

BRAZELL: We do see that, but we've also found that they are quick to reject what they don't like. We've made a considerable investment in trying to determine what will appeal to people to give them as pure a menu of product that they like, although it may involve some variety. As I said, in Moscow, for example, we've

gotten three distinctively different types of music that we are blending together, but we are blending them very carefully in accordance with the results, the blueprint, that our research brought us.

INK: Did Radio create niche programming, or did Radio respond to the taste of the American consumer?

BRAZELL: I think that almost everything that has happened new in our industry has come as a result of need on the part of the operators as opposed to desire on the part of the consumer. I think when somebody has a Radio station and has not been making money, that is when new formats are created. We saw in Los Angeles in 1985 that our Radio station KMET was still making millions of dollars in profit, but our audience shares were deteriorating, there was more competition in the AOR format, and we knew that the profits would start dropping off unless we could find a way to preserve it. So, we went into the market with a research project designed to find out two things. One, is there a way to fix this old format, make it better, and try to beat KLOS, who was our most serious competition, or is there something out there that would do better and is not being done right now. The result of that, with a few more research studies and refinements, was the Wave format and its success speaks for itself in the Los Angeles market.

INK: What have been the biggest obstacles that you have encountered in Eastern Europe?

BRAZELL: Learning how to motivate people in a different cultural environment. People are not always motivated by the same things. Teaching the people in the various markets how to most effectively sell Radio, both on the air and from an advertising sales standpoint. Also, finding people to operate the stations, and teaching them to have patience and not expect things to happen overnight like you can make them happen in this country.

CULTURAL DIFFERENCES

INK: What are the primary cultural differences

in business between Eastern Europe and this country?

BRAZELL: Start with language. Every

time you go in and sit down to have a conversation with someone, whether they are advertisers or one of your employees you have to have an interpreter. In most cases, like Hungary, we have the most English speaking people in our station and that is because it is the most Westernized in the countries that we are in so far. But, in every other market, our general directors and general managers are joined at the hips with their translators and interpreters. They can't make a move without them.

INK: And, a lot of times, it is not so much what you say, but how you say it.

BRAZELL: Nuances are absolutely critical. It is very important for the individual and his interpreter to have a good relationship and for the interpreter to understand what the manager is trying to say, as well as what the words literally mean. Another very difficult problem is learning all of the laws that apply, and I don't mean so much the media laws. There are many things that are permissible in this country that are not permissible in some of these other countries.

INK: Such as?

BRAZELL: Well, you can't terminate someone because he isn't doing a good job necessarily in some countries. You have to have a contract with an employee and that employee is entitled to work the length of his contract almost unless he, or she, is insubordinate. When a person is terminated on a certain day of the week, for example, they are entitled to more severance pay than on other days of the week. You can't terminate people in some countries when they are ill. For people in some countries, the law provides that individuals can have as much as a year off if they have a child. In one country in particular, if a single woman has a child under the age of 16, she can't be terminated for any reason unless she blows your building up or something. The laws are very, very different in each country and it is critical that our people understand them, therefore we have lawyers whom we hire in each country to give them briefings on these laws.

INK: How regulated is the Radio industry in Eastern Europe?

BRAZELL: I would say it is not terribly more regulated than it is in the U.S. There is a limit of maximum percentage on broadcast time allocated to commercials. You



Brazell and Sergiu Nicolaescu, partner in Romanian American Radio in Bucharest, Romania.

are not allowed to broadcast pornographic type things. You are not allowed to adjudicate the overthrow of the government. Now, there have been some instances in Russia recently where a couple of Radio stations have taken advertising from cer-

tain political candidates and those stations have been approached by the authorities about continuing to broadcast. In one case, in Russia recently, a Radio station was taken off the air, but that was because they essentially took a particular political position with a candidate who was not properly registered. So, there are laws regarding political broadcasting, commercial limitations, and things of that type, but as long as you follow the rules, you don't get in trouble.

INK: How are American companies viewed by Eastern Europeans?

BRAZELL: Oh, I think very well as long as the American companies coming in don't represent the "ugly American." American companies are viewed as wealthy and, in the case of broadcasting, we're viewed as having a lot of knowledge about certain areas, particularly in the sales and marketing area. I must say that they are much more opinionated on the programming product that they want on the air. This is because they have had state Radio for so many years. It's interesting, just like in this country, we've found that the disc jockeys much prefer to exercise their own judgment on music than to listen to the input of consultants, or research people, but that's not new, we've had that for 30 years.

SALES & MARKETING

INK: What type of advertisers do you have? Is it mostly local? Is it global advertisers?

BRAZELL: It is exactly what you have in this country. It is anybody who wants to reach consumers. This goes from the mom and pop stores to the institutional advertisers like automobile manufactur-



Brazell and Ian Iliescu, president of Romania.

ers, drug companies, food companies, package good companies, and local retailers, so it is really the same gamut as we would have in this country.

INK: Was learning the currency an obstacle?

BRAZELL: No. We deal with the conversion rates on an ongoing basis, because

we like to talk in terms of dollars as opposed to Hungarian forints, Russian rubles, or whatever the local currency happens to be. We just watch the conversion rate on a daily basis.

INK: With the change in political climate in the world, possible changes in the

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SIDELINES

- ◆ Leisure Activities: Golf, spending time with my family.
- ◆ Recommended Reading: Any mystery or intrigue novel for escape.
- ◆ Mentor or role model: Mentor: John Kluge; Role Model: as a young Radio journalist, Edward R. Murrow.
- ◆ The most interesting person I know is: My wife Susan Ziller Brazell.
- ◆ If you had 30 minutes to sit and talk with one person, whom would you choose? My wife.
- ◆ If you were granted one wish, what would it be? To be 30 years younger and doing what I am doing now.
- ◆ If you could go back in time, where would you go? There has been no time in history more exciting than today.
- ◆ To whom did you listen on the Radio when you were growing up? Edward R. Murrow, Gabriel Heatter, Lowell Thomas.
- ◆ What did you want to be when you grew up? Lawyer.
- ◆ What is your pet peeve with Radio? The pressure for profits causes unfortunate limitations on investment in product.
- ◆ The most embarrassing thing that ever happened in my career was ... As a young newscaster broadcasting in French in Crowley, Louisiana, I intended to say that my colleague was in the back of the building; I said that he was playing with his backside!
- ◆ What has been your most elusive goal? A greater understanding of history.
- ◆ Of what achievement are you most proud? My family.
- ◆ As a listener, what is your favorite format? All News, and Classical.
- ◆ What advice would you give someone who wants to get into Radio? Do it! It's hard work, and one of the most exciting industries you could choose.

INTERVIEW

◀ 21

European economy, how tenuous is your investment?

BRAZELL: We don't think it is tenuous at all. We have a very high level of confidence that, although we expect changes in the political climate, the political environment, and in the political direction in each of these countries, we don't expect it ever to go back to the anti-capitalism that existed prior to the late '80s. Once they've been exposed to the free marketplace and the benefits to the individuals of free marketplace, we don't think they will ever

go back to a complete socialist system. Now, there unquestionably will be a lot of evolution in the government, but we don't anticipate that they are going to throw out the people, or the goose that laid the golden egg.

INK: Perhaps it was the exposure to the Western world and capitalism through media that helped bring about the downfall of communism.

BRAZELL: I don't think there is any question about that. I think that the change in the economic system has brought a lot of discomfort to a lot of people. Because, people who were accustomed to a steady income from the government now are

not getting it in many cases. The upside, short-term and long-term, is so strong that we don't anticipate it ever going back to the old system.

INK: What are your plans in Eastern Europe? More acquisitions?

BRAZELL: Expansion and acquisition. We have got 10 very active projects underway right now, all of which probably will close, certainly, in the first half of 1996, and many of them in the first quarter, and another 10 or 15 that are a little farther down the road. Our company is involved not only in Radio, but other parts of the company are involved in MDS, which is wireless cable, in Radio paging, and in a couple different types of telephony.

INK: You really sound excited.

BRAZELL: I've been in the Radio business since 1955. I've had a number of tremendous experiences in 40 years, but this is by far the most exciting, dynamic, and progressive project I've ever been involved in. It is quite an honor to be able to be the first American company to do things on this scale in that part of the world.

THE NEXT STEP

INK: Where is the next step, and where is the full opportunity?

BRAZELL: The growth of the Radio industry and broadcasting at large will be in direct proportion to the growth of advertising. When we see advertisers willing to make commitments to promote their product, then I think you will see businesses springing up that want to take advantage of that opportunity. In Russia, according to the best information we are able to receive, in 1992, total advertising expenditures are estimated to have been 5.5 million U.S. dollars for the whole country. In 1993, the estimate is between 250 to 300 million dollars. In 1994, the estimate was 980 million dollars. Now, those are awesome percentage growths. I think that is going to continue to grow for the foreseeable future as more and more international companies come into the former Soviet Republic, the former Warsaw Pact countries, with their product. As more product comes in, people want to get the product out to the public. They want to create a demand and they do that by advertising. As that happens, there are going to be more and more people competing for the advertising end of it. Just as in this country, the smarter ones are going to make the money. 

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Ad INK™

Ideas for Advertisers Using Radio



Radio has always been a powerful advertising medium. With the recent environmental changes in the media climate Radio can now be considered a *primary medium*.

- Industry deregulation and consolidation with the telecom bill allow advertisers to achieve **critical mass** with less work because buyers can deal with fewer representatives.
- Radio's efficiency provides advertisers the **frequency** needed to cut through the bombardment of 3,000 plus commercial messages consumers receive each day.
- New technology now gives national advertisers the same flexibility as local users for instant **ad copy distribution to take advantage of special conditions in the market**.
- Research studies indicate in many ways **the ear is superior to the eye** for getting a message to the brain.
- Even with all the choices vying for the consumer's time, **time spent with Radio** has remained consistently high over the years.

These are but a few of the hundreds of reasons Radio is Now a Primary Medium. Look for this symbol  next to articles in every issue of *Radio Ink* to learn more.

INSIDE

- PepsiCo and Tracy-Locke Bubble Over Radio
- For BBDO/NYC: Radio = Efficiency

Teens As Consumers

- The teen market consists of 28.5 million consumers.
- Teenagers spend almost \$100 billion a year.
- More than 1/3 work as many as 20 hours per week. Eleven percent hold full time jobs.
- They're prime consumers for product categories like clothes, athletic foot wear, CDs, electronic entertainment, computer games, fast food, cosmetics and movies.
- Radio reaches 99 percent of all teens each week; 80 percent during TV's prime time.

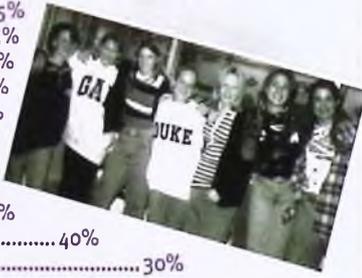
Source: Brandweek, May 1995; Quirk's Marketing Research Review, April 1995; Simmons Stars, P12-17, 1994; and Spr '95 RADAR



Teens Love Their Radio

Teenagers strongly support Radio as an effective advertising medium. (% of teens recommending medium as effective in reaching them)

Radio	85%
Magazines	75%
Cable TV	74%
Before movies at theater	68%
TV (not cable)	68%
Billboards, scoreboards	55%
Through the mail	54%
Sponsored events	45%
In school	43%
Newspapers	40%
Buses, trains	30%



Source: Teenage Research Unlimited, Marketing & Lifestyle Study, as printed in Wise Up to Teens by Peter Zollo

Espanol Es Muy Importante

Following items courtesy of the RAB's Radiolink "Today" section on the World Wide Web - <http://www.rab.com>. Data from 900 interviews of Spanish-dominant female shoppers in New York, Los Angeles and Miami shows that brands with the most extensive Spanish-language advertising programs tend to be leaders in their categories among this group. Some highlights of the survey show leading brands among Hispanics enjoying impressive shares:

Cold Cereal — Kellogg's Corn Flakes	38%
Toothpaste — Colgate	78%
Deodorant — Secret	35%
Laundry Detergent — Tide	57%
Shampoo — Pantene	30%
Beer — Budweiser	50%

Source: Quirk's Marketing Research Review

Leasing Loyalty

Lessees are more loyal than those customers who finance their cars or pay cash:

- 93% of lessees go on to lease another vehicle.
- 56% will acquire another vehicle from the same auto manufacturer.

Among those who replaced leased cars:

- 58% went back to the same dealership — vs. 44% of cash customers and 39% of people who financed.
- 62% of those paid cash for their vehicles.
- 77% percent financed, and will do so again.

Source: The Power Report

Charge Mania

In 1994 (latest figures available), the credit card market hit \$594 billion, up 72% from \$346 billion in 1990. There were 383 million general purpose cards in circulation in '94, versus 287 million in 1990 — and it is estimated that the figure will reach 600 million by 1999. Visa is the industry leader, with more than 184 million cards in 1994.

Source: Research Alert

Pop Goes The Radio

In the bubbling world of beverages PepsiCo faced a challenge advertising and promoting their diverse product lineup through-out PepsiCo's network of bottlers in hundreds of markets across the country.

Each product has its own distinct brand personality and target market. In addition, bottlers demand versatility, sometimes including market, account and/or price specific executions. Enter Dallas agency Tracy-Locke (T-L) Radio Monsters.

So for Pepsi, Radio offered a perfect solution to their needs. Radio's varied station formats offer the appropriate listeners to fit each brand personality, while also providing cost-efficient "taggable" spots to satisfy each bottler's specific market requirements.

Implementation

What T-L did was develop Radio-specific campaigns for PepsiCo brands. The strength of these spots come from taking advantage of the unique creative opportunities Radio affords. Rather than simply executing a TV creative on Radio, T-L and PepsiCo looked to develop Radio-specific creative campaigns to support the brand imagery. This creative is coupled with a strong local marketing effort bringing station tie-ins, promos, and local events thereby maximizing Radio dollars.



Results

PepsiCo's successful efforts have included Brand Pepsi's return to its musical heritage with original songs created for popular music formats under the "Be Young, Have Fun, Drink Pepsi" campaign. This return continues with the current "Nothing Else Is A Pepsi" campaign. Executed in :40, :20, :60 and even 2:00 formats, these songs strive to entertain.

Lyrics and music support the "Nothing Else Is A Pepsi" statement without resorting to the jingle standard of touting product attributes. This direction results in great Radio that gets the listener's foot tapping, singing along and ultimately remembering that — Nothing Else Is A Pepsi.

Tracy-Locke/Radio Monsters is located in Dallas, TX, and may be reached at 214-969-9000.

Prominent Advertisers Speak Out About Radio

This issue ...

Peter Harrington, VP, Media Supervisor and Network Radio Manager, BBDO/NYC



How does Radio figure into your advertising mix?

Harrington: For our clients using Radio, they recognize the extraordinary efficiency of

the medium which allows them to advertise for longer periods, or with more frequency than if they used TV alone. Radio is an excellent complement to TV.

Are you using Radio more or less and why?

Harrington: Our spending in national Radio is up significantly from a few years ago. It's really a case of if something works for you, continue to use it and expand on that success. Other factors affecting the increase are competitive factors and I can't say it enough — efficiency, efficiency, efficiency. Radio advertising is a great value.

What do you like most about Radio?

Harrington: Radio is a very, very flexible medium for advertisers. Whenever we "brainstorm" internally about media solutions, someone always brings up an idea that involves Radio. Radio is also innovative despite its being 76 years old. We have Radio on the Internet.

What do you like least about Radio?

Harrington: My biggest gripe about national Radio involves the under-delivery of national Radio in many of the major markets. Commercial clearance verification should also be more timely than at present.

How can Radio better suit your needs?

Harrington: Overall, I think the Radio industry is doing a very good job for both listeners and advertisers. I would like to see the Radio community sell itself more aggressively to advertisers. The Mercury Awards

**BBDO
NEW YORK**

are a giant step forward, but more needs to be done. Finally, I wish AM reception could be improved in mid-town Manhattan where I work.

ADINK

ADNEWS™

Radio Structures Are A Changin'

According to BIA's *State of the Radio Industry 1996*, the Radio industry is starting to look like other media in terms of ownership structure. One analysis from the 170-page study looks at the rising concentration of market ownership: "In the top 100 markets, an average of only 5.9 owners controls 88 percent of the revenues. In the larger markets, it takes eight to 10 Radio stations to garner that kind of market revenue share, but in markets 60 and smaller it is often four or fewer primary owners." Another analysis indicated that four of the largest broadcasters (CBS, Infinity, Evergreen and Disney/Cap Cities) accounted for 14 percent of the revenues of the entire industry.

Deadline Date

The deadline for the 1996 Radio-Mercury Awards competition is nearing. March 1 is the last day for entries in the \$200,000 grand prize competition honoring the best of the best in Radio advertising. Call 212-681-7207 for entry forms.

26 ▶



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RADIO · ONE
NETWORKS

Circle Reader Service #114

◀ 25

Metromedia Gets Trunked

Metromedia International Group Inc., through its wholly owned subsidiary, Metromedia International Telecommunications Inc. (MITI), has agreed in principle to an initial investment to acquire 51 percent of the existing ventures of Protocol Ventures Limited (PVL), a U.K. company specializing in Trunked Mobile Radio, for cash and other consideration valued at \$3.1 million. PVL owns interests in Trunked Mobile Radio Networks in Spain, Portugal, Romania and Belgium, and is in the process of setting one up in Hungary.

L.A. Reign

The latest report by Southern California Broadcasters shows 1995 L.A. Radio revenues set another record with a 6.2

percent increase over the preceding year, remaining America's top Radio revenue market. SCBA pegs L.A. Radio's total revenues for '95 at \$533,950,000.

Premiere Completion

Premiere Radio Networks has announced that it has completed an offering of 1.5 million shares of Class A Common Stock at \$18.25 per share.

Pittsburgh A Winner

While the Steelers may not have won the Super Bowl, WDVE-FM, for the second year, was Pittsburgh's top-billing station in local, national and total revenues for 1995. WDVE's total gross revenues were roughly \$12.5 million.

First quarter doldrums? Pump up your sales with Talk America's per-order spot ad plan (One-On-One Sports has already raked in \$125,000+...and counting!)

The program log is looking mighty thin this time of year. Lots of PSAs, promos, and loooong music sweeps. That's why you should look into Talk America's per-order spot ad program. It can really make a difference in your first quarter sales figures.

As our friends at One-On-One Sports (the largest 24 hour live sports talk radio network) would attest, it can make a big difference.

Satellite Radio Network would agree. They've seen over \$41,000 and change from Talk America per-order spots.

What's that? You've been burned by per-order outfits before? We know. We've heard the stories. And there's nothing we'd like more than for you to call our clients and get a "reality check" from them. We'll send you a list of names and

numbers along with our free company brochure.

But since you're curious, here are some of the reasons why Talk America has become the leader in direct response per-order advertising:

We find the right products, with price points between \$69.95 and \$200, that appeal to the mass market. That's right: No \$19 mops or \$20 magazine subscriptions that generate nothing but pocket change. Our products are heavy hitters.

Talk America's copywriters are seasoned pros who push listeners' hot buttons with precision.

We assign stations a unique 800 number so we can track calls with pinpoint accuracy.

Our calls center is staffed by trained sales reps, and our close rates are well above the national average.

Talk America's in-house fulfillment and customer satisfaction departments ensure that the people who buy our products... your listeners...are treated with respect and integrity.

And now the really good part: Your take is 25%. A new check arrives in your mail every week.

Don't let avails go by unsold during the first quarter. Put Talk America to work for you. There's no risk...and the rewards can be very sweet.

free
Call for a brochure:
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ext. 4002



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Circle Reader Service #115

Sales INK™

Practical Hands-on Selling Tips and Ideas

HOT TIPS

 Before You Start Your Presentation ... 1. Find the "hot button" (the end result the client desires). Eighty percent of your presentation should be directed at this.

2. Eliminate objections upfront before you start to sell. Ask questions that commit the client to answers that gently diffuse later objections.

3. Get the client to say that they want what you have before you tell them what you have. This way, they can't lie later and say they don't want it.

Source: Pam Lontos, Lontos Sales & Motivation Inc.

 People Who Think — With Their Ears

- "Auditories" account for about 25 percent of your prospects.
- They care more about *how* they hear things than *what* you actually say.
- They will buy from you based on how they hear you talk.
- They base their buying decisions on your voice, intonation, pace, pitch, tone and rhythm.
- They don't care what you show them about your station.

NONSPOT REVENUE by Ronnie Hanna Coates

One of the vehicles that the WWMG sales team uses to produce nonspot revenue is an actual mobile vehicle dubbed the Magic Diner, a fully equipped remote studio that resembles a diner restaurant of the '50s. It stands out among other sampling venues because of its ability to make appearances at concert and sporting venues, street fairs, art festivals, and other community events. WWMG was able to achieve effective exposure to more than one million people during 1995, the Magic Diner's first year, and it garnered more than \$150,000 in nonspot revenue from three sponsors, not traditional media buyers, through category exclusive sampling and signage programs.

When they were presented with the opportunity to sample their products to 1.2 million people while maintaining category exclusive signage on the Diner, they didn't even ask about 60-second Radio commercials. They quickly realized the value, however, of multiple metro area-wide exposures of their new products or secondary lines on the well-traveled Magic Diner.

In 1996, WWMG and WEND's nonspot revenue plans include expanding the applications of the Diner program, tying more clients into on-air promotions and offering coupon opportunities on the backs of a million TicketMaster tickets. 

Ronnie Hanna Coates is retail sales manager of WWMG/WEND Charlotte, NC. She may be reached at 704-339-3226.

HOT TIPS

• They gain trust from what they hear you say and won't buy if that trust is not there.

 Sure-Fire Selling

To sell someone who has never advertised on the Radio:

• Ask that person this question, using these exact words. "Let's assume that you've had a year-long campaign. What happened during that year that let you know it was the right thing to do or that it was a good use of money?"

• Whatever the answer, show proof from other customers that their needs will be met.

Source: RAB

 Do You Want To Sell More? To sell more to your existing customers, ask yourself:

1. Is there something that would cause your current customers to use more of your product each time they used it?
2. Is there something that would cause your customer to use your product more often?
3. What would help your distribution channels to sell more of your product?
4. Finally, ask your customers if they have ever thought of other uses for your product.

Source: *The Competitive Advantage*

Providing Qualitative Systems For Every Rated Market.



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SALES MEETING

by Peri G. Corso

Seven Simple Steps

1. Agenda: Always have one for each member. It should have a simple beginning, middle and end. It sets the tone and pace of the meeting.

2. Timing: Meetings always scheduled, seldom impromptu or more than once a week.

3. Short: Should last no longer than one hour. Collective time is expensive time.

4. Sweet: Emphasize the positive, recognize individual accomplishments. Work diligently at spreading the recognition around each week. Keep it upbeat; happiness is contagious. Conversely, negativity can also be infectious; cut it immediately and deal with it later in a one-on-one setting.

5. Theme: Have a central idea and focus discussion on it. This central idea should be clearly indicated in the agenda.

6. Interact: Encourage dialogue in each area of discussion, however never let in interfere with Short.

7. Future: Quickly highlight a topic for the next scheduled meeting as food for thought and individual preparedness. I find that adjournment with a question is very effective, such as, "How do you get past the receptionist to the decisionmaker?" Think about it because it will be the subject of next week's meeting.

Peri Corso is GSM of KIK-FM Orange, CA. She may be reached at 714-634-9494.



SALES

Purpose-Plan-Payoff The Name Of The Game In Selling

by Ken Greenwood



Today, people who sell media need a sharper, more defined focus that helps them manage time. The competition for the customer's time is greater, with more two-legged critters skulking

around in the countryside pushing ways to get customers to spend their advertising dollars.

Too many of these people are ill-trained and unskilled. The customer, today, sifts through a lot of chaff before they find a little wheat. Too often they must find a translation from a sales proposal to their bottom line.

A lot of salespeople are wasting their time and that of their customers or prospects. How can the salesperson address this problem?

Purpose-Plan-Payoff

Purpose-Plan-Payoff ... just three words. But, they become very dynamic words when they are put into practice on a daily basis.

Most salespeople write down on paper some type of fundamental daily list of things to do. To improve the efficiency of that process, and to make the activity more focused, I suggest you convert this system into three steps.

1. The first step is to add the purpose of that activity. The first notation might have been McMullen's, a local furniture store you are going to call on today. After that, add the purpose of the call. Is it a probing call, question and response call, or an information call? This helps to focus

in your mind the purpose of that call.

2. The second step is to jot down your plan. Again, you are rehearsing the steps you will follow. If it is an information call, this might prompt you to write down some questions. What is the annual budget? Who makes the buying decisions? What are the key times of the year for this account? Do they have co-op funds available? What do they like, and don't like, about what they are now doing?

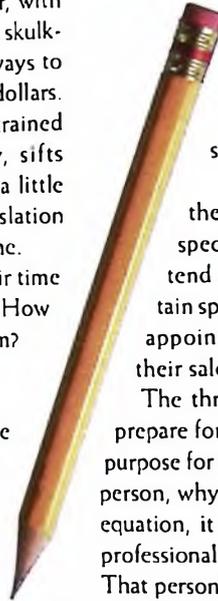
Now, the call begins to get more focused because of the mental rehearsal. It may be that the purpose of the call is to deliver more information. If so, this process reminds the salesperson to take a certain piece of information with them. That may remind them of another piece of information that could be valuable. The net result is a quick review of the process the salesperson will follow on the call.

3. The most important part, the third step, is the payoff. What specifically does the salesperson intend to accomplish on this call? To obtain specific information? To get the next appointment? To close another gap in their sales loop? To get an order?

The three steps allow the salesperson to prepare for a more focused call. If there is no purpose for the call and no payoff for the salesperson, why make it? On the other side of the equation, it creates the impression of a more professional call to the customer or prospect. That person is more likely to get something of value from the salesperson.

But this simple process is something more than just a way to sharpen the focus of the day's activity. A person can be very active, but not accomplish a great deal. Purpose-Plan-Payoff provides a way to accomplish more in the way of payoff. And ultimately, Payoff is the name of the game in selling.

Ken Greenwood is author of *High Performance Selling*. He may be reached at 918-747-1119.



TAPSCAN systems can maximize your revenues, increase the efficiency of your sales staff, manage your yield, and make your entire station more productive and profitable.



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Circle Reader Service #117

What reports do you require from your staff?

Hank Kestenbaum, SM • WQOL-FM/WZZR-FM/WPAW-FM
Vero Beach, FL



We only require one report, our "Weekly Planner." The planner gives us the opportunity to crystallize, on paper, what our salespeople can accomplish.

The salesperson lists each business he or she intends to see, day and time of the

planned call, type of presentation, amount of money we're asking for and (since this is the era of multistation selling) the station or stations targeted for each prospect. We've developed a simple form that, when completed, gives us all the information.

The planner is the cornerstone of our Monday morning one-on-one meetings. First we review last week, focusing on what was accomplished and new strategies for the prospects that didn't close. Then we move to this week, letting the salesperson verbalize how they intend to sell each prospect. This is a great reality check for both manager and salesperson. Then I'll decide which calls we'll make together.

The weekly planner is our only required report, but it's the foundation for everything we do. It gives salespeople the ability to set, focus on and achieve goals every week. And, it gives the manager a tangible way to monitor that achievement.

NEW BUSINESS DEVELOPMENT

Deregulation: What It Means For NBD

by Alison Glander



Our experience with new business development in a duopoly is that it tends to work better in combo. Whether you're a proponent of cost savings in a duopoly or not, there are consolidation options for your nontraditional (NTR) department that will actually increase revenue and turn into a real profit center.

You Reap What You Sow

In a one-FM-to-an-owner world, many stations were forced to straddle the line between needing to attract

nonratings dependent business, and not spending so much on it that the whole effort became worthless. Compromises were made.

- **Management Talent.** A "real manager" for the department is expensive, so many stations settled for "coordinators" instead.

- **Dedicated Sellers.** Sales salaries are hard to justify, so most new business departments borrowed a small piece of each AE's time.

- **Training.** Even though an intense amount of training is needed to understand marketing, distribution and product movement, stations skipped.

Successful stations with 1 million and \$2 million in ontraditional billing are proof that when companies invest in nontraditional business, it works. But too many others have never been able to justify the basic tools that spell the difference between success and failure.

Consolidation Makes It Easier

The more stations we put under one roof, the more the willingness to take calculated risks will come. Those stations who find a way to have one NTR department serving all co-owned stations in a market will find they have the resources to afford management talent with serious marketing acumen. That "GM caliber" person can lead a better-trained and well-supported sales force solely dedicated to selling the kind of marketing ser-

vices that manufacturers and retailers will pay money for.

A team like that could one day find its billings rivaling the Radio stations'. It's possible that with some real investment we can make as much money selling something other than Radio.

Yesterday's new business development was "cute little promotions sold to people who don't buy Radio." With some effort, tomorrow's will be "major pieces of sales promotion business on project-basis and retainer contracts with our marketing division." But that will happen only if we let the economies of scale that deregulation provides work in our favor, pooling the resources of the co-owned stations to support one bigger, better, more profitable new business department.

Alison Glander is president of Global Sales Development. She may be reached at 801-320-5581.

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MEXICO AIR & HOTEL: \$89.95

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Sales Hotline (800) 968-9933

Circle Reader Service #118

ideas you should start planning now

APRIL**TARGET PRODUCTS**Easter Fashions
Lawn & GardenFlorist
Outdoor Furniture
Recreational VehiclesBicycles
Motorcycles**DATES TO REMEMBER**1 April Fool's Day
7 Easter
24 Secretaries Day4 Passover Begins
7 Daylight Savings Time Begins5 Good Friday
15 Tax Deadline Day
22 Earth Day**NATIONAL**Home Improvement, Keep America Beautiful, Lawn & Garden, Recycling,
Humor and Alcohol Awareness Month**CELEBRATE HOME IMPROVEMENT MONTH**

- "Tool Time." Tie-in with the syndicated show *Home Improvement*. Approach the local television station that airs the show & search for the local "Tool Man." Contestants will write, or fax in, and the winner will do promos with the DJ for Tool Time.
- "Do It Yourself Day." Work with a home improvement, discount or craft store and have tables set up to show how to make improvements around your home. Tie in manufacturers & have reps on-hand to answer questions. Have a specialist from the Home section of the newspaper on-hand to get free publicity.

- "Free Tree House or Doll House." Children will draw pictures of their home to enter. Have winners in different age groups and display around the store.
- "Dream Room Giveaway." Listeners will take a photo of a room they want to have made over and bring it to a client location to win.
- "Home Improvement Hot Spots." Run a series of commercials or promos that tell listeners where to go for all their home improvement needs. Example: "April is Home Improvement Month and if you're putting up a new fence call ..."

MARCH QUICK FIX™

- "The Office Makeover." Offices fax in to win a makeover for their office. Have clients provide plants, a cleaning service, new supplies for the office, or facials, new hair styles, and clothes for the employees.
- "Trade-in Days." Any retailer advertises "bring in your old product and receive % off a new one." This works for computers, shoes, coats, appliances, etc.
- "The Prom Pledge." Students pledge not to drink the night of the prom. They register at a retailer, and the school that has the most students participate wins a free band for their prom.

TARGET PRODUCTS

Outdoor Furniture; Lawn & Garden; Air Conditioning; Pools & Hot Tubs; Home Improvement; Auto After-market; Prom Dresses & Tuxedos

DATES TO REMEMBER

5 TV Turn-off Day
11-15 Chocolate Week
13 Plant a Flower Day
17 St. Patrick's Day
20 1st Day of Spring
25 68th Annual Academy Awards
31 Palm Sunday
Spring Break
Proms

NATIONAL

Frozen Food, Peanut, American Red Cross, Nutrition and Music In Our Schools Month

MAY**TARGET PRODUCTS**

Vacations; Boating Supplies; Bridal Market; Sporting Goods; Gifts & Jewelry; Mobile Homes; Pools, Hot Tubs & Supplies; Hunting & Fishing; Lawn & Garden; Major Appliance

DATES TO REMEMBER

1 4 Kentucky Derby
5 Cinco De Mayo
5-11 Pet Week
12 Mother's Day
12-18 Police Week
18 Armed Forces Day
27 Memorial Day
26 Indianapolis 500

NATIONAL

Mental Health, Barbecue, Physical Fitness and Photo Month

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

TAPSCAN For Windows...

Unparalleled Speed...

Unequaled Power...

Unprecedented Ease.

TAPSCAN for Windows™ employs all the speed and power of Windows '95™ to give you the ability to simultaneously run Rankers, Scheduling, Trending, Retail Spending Power, or any other feature. TAPSCAN for Windows™ gives you the power and flexibility you've been looking for.



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Circle Reader Service #119

Sales Promotion Planner is compiled by Kim Stiles, creator of The Stiles System Radio Day Planner. She may be reached at 919-810-6119.



Program INK™

Ideas About Radio Programming

PD FORUM

How much influence do record charts have on your music selection?



Harry Nelson
WBCS-FM
Boston, MA

There are several factors that all work together and provide a balanced decisionmaking process for WBCS' music selections. These elements are record sales in the Boston metro, requests, research, charts from *Billboard*, *Network 40*, *R&R*, and *Gavin*, input from Phil Hunt at Rusty Walker Consulting and gut feel. We also look at sales, requests and charts from stations in markets that have a similar profile to Boston such as New York and Philadelphia, as well as smaller markets around us like Hartford, Providence, Portland and Portsmouth.

The factor that probably most influences our decisions, however, is "gut feel," a term that strikes fear into the heart of every CM who talks regularly with your research company. Gut feel is in many cases the culmination of years of experience, battling formidable competition. It is often the catalyst that creates a great Radio station. It is "vision." 

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Marv Gunderson
CKRX-AM/CKTA-AM
Lethbridge, Alberta, Canada



We look at the charts as one form of research. When we make music decisions we first look at what we feel fits our marketplace. The all-request nooner and record

store sales indicate what our listeners are asking to hear and are buying. The record industry reps in our area are very good at suggesting songs that fit our format. The role of the charts is to confirm that our decisions are solid and we will use chart information for songs we are unsure of. If we see a song is getting a lot of adds we will

listen again to see if our opinion has changed. No matter how high the chart position though, if we feel the song does not fit the market, we do not add the song. 



Pat McMahon
WUSA-FM
Tampa, FL

It's important to know whether a chart is ranked

according to actual airplay, reported airplay, or sales. The information is only as good as its source.

When we add a record we need to be confident that it is a song with real staying power and not a tune that has enjoyed a brief stay at the top of the charts thanks to the record promoters.

God bless the record industry for all their hard work and their support of Radio, but let's face it, not every release is destined for greatness. It's up to our programming staff to select only the songs that fit our sound and appeal to our 30- to 54-year-old audience, regardless of their current chart position. For a station like WUSA that is slower to add new records, the charts are a good source of information for new titles as well as giving us a feel for how a tune is developing. Also, most of the information suppliers provide a station-by-station breakout, and there are a handful of other ACs that we like to keep tabs on. 

IF YOU WOULD LIKE TO RESPOND TO A PD FORUM QUESTION, CALL SHAWN DEENA AT 407-655-8778.

► **Programming With Mayo.** ABC Radio Networks and Urban consultant Barry Mayo have entered into an exclusive agreement whereby Mayo will work with ABC Radio to help further the network's dominance in Urban programming.



► **Premiere Radio Networks** introduces a new Oldies program created by Radio legends Bill Drake and Kent Burkhardt. Big Daddy's Rock 'N' Roll Oldies Club, a six-hour show, is slated for release next month.



L-r: Bill Drake; Premiere CEO Steve Lehman; Burkhardt/Douglas & Associates Chairman Emeritus Kent Burkhardt; and Premiere Exec. VP/Director of Programming Tim Kelly)

► **Sports Shift.** One-On-One Sports has done a little rearranging with hosts and schedules. (All times Eastern).

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- "Papa" Joe Chevalier: 6-10 p.m.
- New host Amie Spanier: 10 p.m.-2 a.m.
- *Bobby Kemp Show:* 2-6 a.m.
- Jay Mariotti: 9 a.m.-1 p.m. Saturday & Sunday.

► **Catbird Seat.** Congratulations to



Catspaw Productions in Atlanta for picking up three Gold "Pinnacle Awards" presented by

the International Festival and Events Association (IFEA).

► **USA Update.** Here are some new USA Radio Network features.

- *A Day In The Life* — a daily look focusing on that particular day in Beatles history, with stories, trivia, album cuts and unreleased and live cuts.
- *Road To The White House* — covers the candidates' and their stand on all the issues. Hosted by USA senior anchor Kim Taylor.
- *USA Health NewsFeed* — offers daily reports on the latest developments in health medicine.

Customer Service In The Studio

by Dave Anthony



You know life is good when the boss surprises you with a two-week vacation in Aruba, or when Arbitron says you're number one in the market, or when you see your on-air staff having a spirited discussion about customer service.

Which one of these scenarios is most unlikely to occur? It's a toss-up. But you may have some control over one of them, at least, and that would be the meeting about customer service.

Your On-Air Staff

Consider: How much attention do you expect your sales staff to give to customer service? How about your business department? Production and continuity? Each of these departments has daily contact with your advertisers and at least some degree of training as to how to take proper care of these relationships. But what about the air staff? Not only do they deal with your valued clients at remotes or other appearances, but they also influence business daily when they're on the air and when they produce commercials. Don't overlook training for your on-air talent. Often they may have a better relationship with an advertiser than your sales rep does. So what are some of the things you can persuade them to watch out for?

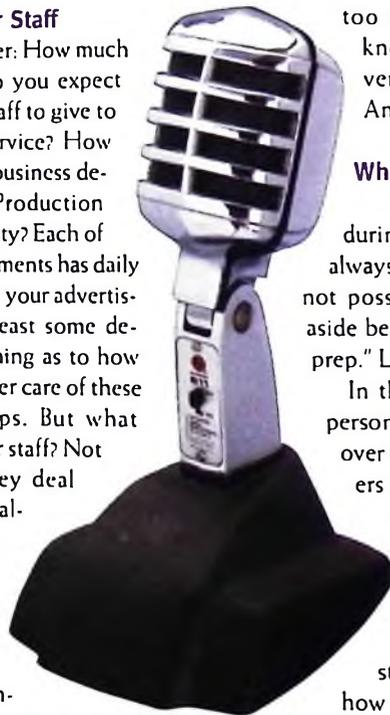
scratch any commercials they cannot readily locate unless they've called someone for specific directions. Why? Because, of course, not all spots can be made good. And if the commercial was simply misfiled, the resulting revenue loss could be prevented by getting someone to help search for it or dubbing another copy.

How about when the advertiser calls after business hours? A rude air personality can sour your relationship in a hurry. Train 'em. (Don't they appreciate good service when they become the customer?) Believe it or not, too many air personalities don't know or care about the role advertisers play in your business. And either excuse is deadly.

What About Remotes?

Who handles the advertiser during remote broadcasts? It should always be the account exec but if that's not possible, take the air personality aside beforehand and do a little "client prep." Look at this effort as insurance. In the production process, the air personalities have a lot of influence over the type of service your customers get. Is the copy read and delivered correctly and effectively? Is the cart labeled correctly? (An incorrect date can lead to revenue loss and eventually to advertisers who think your staff just might be inept.) If somehow outdated copy airs, do your on-air people react correctly?

Don't be misled. Anything short of 100 percent attention to the service your customers get leads to dissatisfaction and a substantial loss of revenue. And then you can definitely write off any surprise tickets to Aruba.



All Spots Cannot Be Made Good

Well, first, teach them never to

Dave Anthony is director of FM programming for Prism Radio Partners in Jacksonville, FL. He may be reached at 904-783-3711.

Why Talent Fail

by Lorna Gladstone



A new talent comes on-board. At first the station is filled with excited anticipation, but when several books go by without ratings going up, the mood turns sour. What went wrong?

1. No One Ever Tells Them What's Good

It's hard both emotionally and intuitively to improve if all you hear is what's wrong. Talent need to know what they are doing right, and why. *Be supportive. Be specific.*

2. Not Enough Time

Talk is a habit based format. Listeners often hate new talent just because they're new, rejecting change automatically. Because listener-talent relationships are a product of time and growing familiarity, it can take years for a new talent to develop a large, consistent audience. If you believe in your ability to hear talent, be ready to *commit for the long haul.*

3. They Sound Just Like The Old Talent

Repetition provides a certain comfort level for listeners, but it is unlikely to increase rat-

ings. A certain monotony of sound develops and, worst case, talent are labeled as copycats. For the station to grow, there must be a sense of continuity in difference. *Audience growth requires originality.*

4. They're Stuck In A Studio With A Stranger

Put two strangers in a studio together and chances are you won't get chemistry. You'll be lucky if they can tolerate each other in six months. Try using secondary roles (traffic, sports, news) to test pairings. If no chemistry develops, play musical chairs until there's a click.

5. They Have It All

Knowledge, expertise, good pipes, formatics, preparation, desire — none mean much without personality and charisma. Sometimes it's expressed in warmth, sometimes humor, sometimes edgy wit. Ultimately, talent either have it, or they don't. If it's there, it can be developed. If not, ultimately nothing will help.

Lorna Gladstone is president of Gladstone Consulting, specializing in Full-service, Sports and Talk formats. She may be reached at 312-266-9911.

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TALK TALK

Parlor Vouse Francais?

My favorite phone call was a phone call about a phone call. One time when I was doing a morning show in Texas, I asked listeners to call me with their strangest, funniest phone call experience.

A lady called and said she was trying to make a reservation on Air France, so she called their number at the Dallas/Ft. Worth Airport. This lady with a delicious French accent answered the phone by saying, "Bon Jour, Air France ... How kin I hep y'all?"

— Tom Darren, Walt Disney Radio



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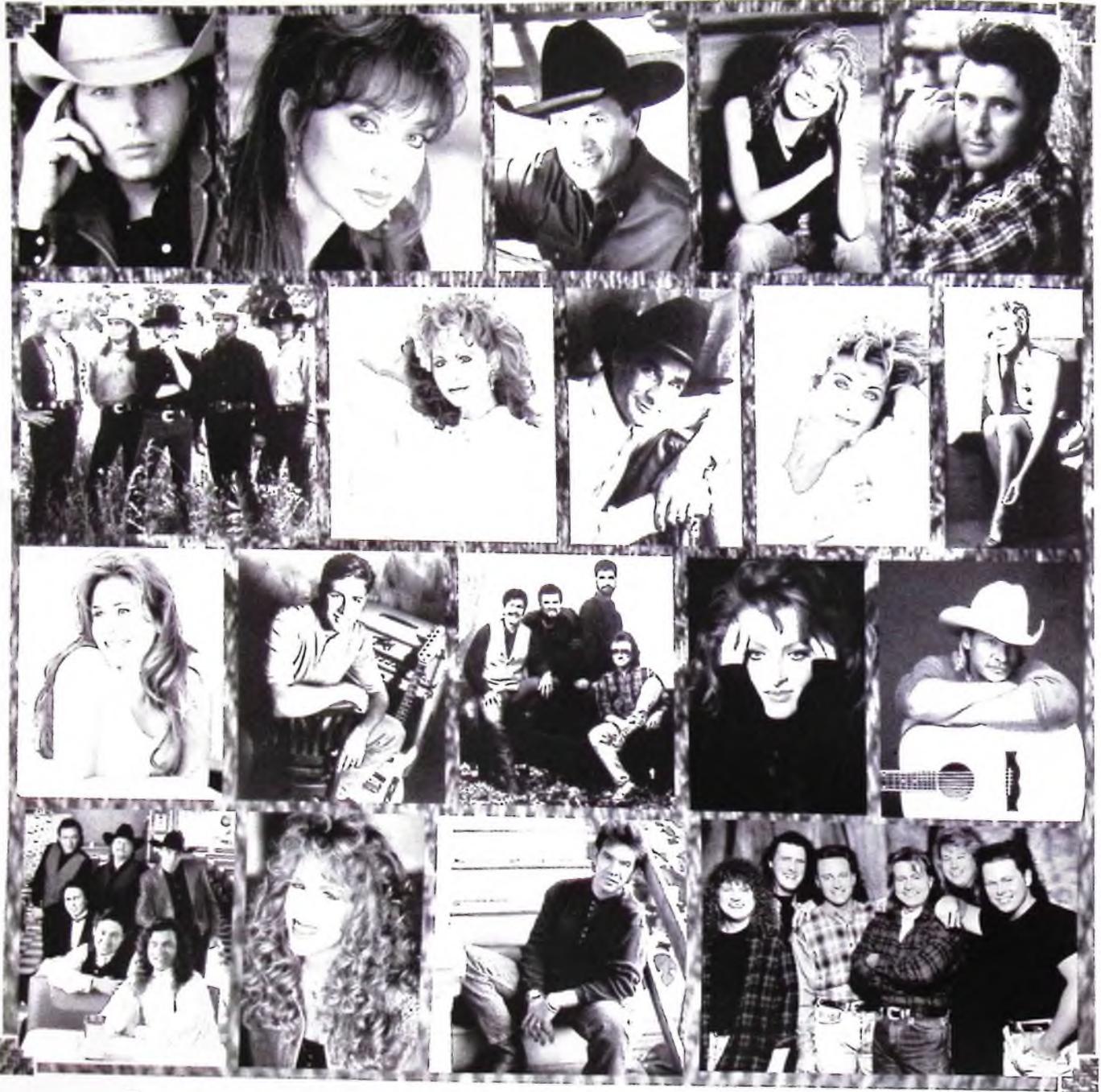
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SPECIAL REPORT

The State of Country:



L-r. Row 1: Dwight Yoakam, Pam Tillis, George Strait, Faith Hill, Vince Gill, Row 2: Lonestar, Reba McEntire, Clint Black, Imelda Staunig, Lonestar Morgan
Row 3: Stephanie Bentley, James Bonamy, Alabama, Wynonna, Alan Jackson, Row 4: Rascalflair, Victoria Shaw, Russ Taff, Little Texas

Past, Present, Future

Radio Ink asked the Country Radio specialists of Broadcast Programming's BP Consulting Group to talk to other experts and report on the current state of the art.

Country Radio: Past



by Jaye Albright

When we were discussing ideas for this article, someone asked "Has Country peaked?" I realized I'd been asked that question at least three times in the past 30 years. Country Music on Radio may seem an overnight phenomenon. But this grass-roots art form has struggled for its place in the mainstream of American popular culture. A few weeks ago, trapped in a snowy airport, I had a conference call with some of the people who've had the most to do with the mainstreaming of Country music and Country Radio: Jo Walker Meador, founding executive director of the Country Music Association, served CMA for over three decades; Jim Duncan, publisher of Duncan's American Radio, has tracked Radio's vital statistics for more than 20 years; Ed Salamon, VP/programming of Westwood One, was the groundbreaking Country program director of WEEP Pittsburgh and WHN New York in the '70s. We also talked with Bob Kingsley, host of ABC's *American Country Countdown*, carried on more Radio stations than any countdown show, and Larry Daniels, for 25 years director of programming at KNIX/KCWW Phoenix, who helped design ABC's 24-hour format "Real Country." Here are some excerpts from our conversations:

ALBRIGHT: Which came first, Jo, Country Radio or the Country Music Association?

MEADOR: When I began with CMA in 1958, there weren't many Country Radio stations; that was one reason CMA was formed. We did our first survey of all the 5,000 or 6,000 stations in the

U.S. in 1960-61 and only 81 were programming Country music. We spent considerable time trying to influence stations to switch to Country. Rock 'n' roll had really taken over and playlists had shrunk. Before, Country hits often crossed over to pop Radio, but by '58 Country was really suffering.

ALBRIGHT: Jim, how far back does your Country data go?

DUNCAN: In 1977, the first year I have data for, there were 435 Country stations in the 175 Arbitron standard markets, at least three quarters of them AM.

ALBRIGHT: So, within 20 years, the number of Country stations had grown more than five times. But the arrival of modern formatting was also having an effect. Ed, you were quite a controversial figure in 1973.

SALAMON: WEEP was a real success story, so I was asked to speak at the 1974 Country Music Seminar. I was booed because I started advocating things like music research, which wasn't done at all in Country up to then. I also talked about controlled rotations and shortened playlists. Some members of the old guard fought hard against those changes. By the time I left WHN in 1981, music and perceptual research were becoming widespread in Country.

ALBRIGHT: Jo, how did CMA promote Country Radio in the '60s and '70s?

MEADOR: We took stations that weren't doing well and networked them with successful Country stations. We published how-to information. We made major market ad agency presentations. It was a tough sell.

SALAMON: I fought those ad wars in New York. Now you have Reba McEntire on Frito Lay bags, Clint Black on Keebler boxes, Garth Brooks on McDonald's com-

mercials ... Jo, it must be amazingly satisfying to see that.

MEADOR: It's gratifying. Now, if an advertiser is looking at the bottom line, they're looking at Country Radio.

ALBRIGHT: Jim, how have Country audience shares evolved?

DUNCAN: The last 25 years show that Country is among the most cyclical of Radio formats. There's a well-defined 10-year cycle: three years up, three down, four steady. We're in the midst of the second major cycle since 1975. It began in 1990, when Country accounted for 10.8 percent of listening in all Arbitron markets, and peaked in 1993-1994 at 13.8 percent. Between 1980 and 1983, the format went from 9.6 to 12.6 percent, a 31 percent gain. It gave back about 20 percent of that by 1987.

KINGSLEY: I felt those cycles. In 1970 when I came to KLAC Los Angeles, it was Lynn Anderson and "Rose Garden." The national media picked up on Country and you had this huge wave rolling up. When it rolled back, there were all these new people listening to Country music.

DUNCAN: But I believe the format won't go down as much in the next cycle as before. Country appears to be much more viable. In the early '80s, we saw a lot of hype with "Urban Cowboy." I don't see anything faddish about the format anymore.

ALBRIGHT: It's now a lifestyle thing, reflecting and responding to mega-trends.

LARRY DANIELS: I totally agree that it's cyclical. The interesting thing is the "stock market" effect. With all its ups and downs, every 10 years finds Country stronger than before.

DUNCAN: In this cycle, the format has

What Do Record Labels Have To Say?

(Below l-r) Top row: Allen Butler, executive VP, Sony; Jim Ed Norman, president, Warner/Reprise Nashville; Tim Dubois, president, Arista/Nashville; Bottom row: Joe Galante, chairman, RCA Records Nashville Label Group; Bruce Hinton, chairman, MCA Records/Nashville; and Ed Benson, executive director, Country Music Association discuss the state of Country music.



INK: How can new artists get played on Radio?

BUTLER: If a Radio station programs music for music's sake and wants to play hit records, then a new artist with a hit record has as much chance of success in keeping listeners on your Radio station as an established artist with a hit record.

NORMAN: I think you have to be ready for change and accepting that, as new artists come along and new music comes along, the music that is the most vibrant, the most connected, the artists who are the most vibrant and the most interesting to the consumer are the ones that are going to have the presence on Radio in the marketplace.

DUBOIS: What happens is it forces all of us to have higher standards. I can't change the fact that Radio is probably going to play somewhere between 25 and 35 records, so I have to just make sure that my product is so good that

Radio has to play it, that it helps them be a better Radio station.

GALANTE: You are seeing more one-hit wonders. Billy Ray Cyrus does his thing and sells 10 million units and the next year he is gone. So you cannot be certain that you are going to have multiple hits, and that puts more pressure on labels and artists to make a competitive product.

HINTON: A very capable artist with phenomenal songs is going to find their way through and make it. You want the great song but it really has to be coupled with an artist who has a unique vision and can repeatedly bring that back to the table.

BENSON: Both records and Radio have to have very good product that captures the consumer's imagination and Radio is going to be the primary medium to link the two. I think we are now probably going into the phase where Radio feels that it is advantageous in terms of building their TSL and come to play

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accomplished some significant things: first, Country is now solidly the second-most-listened-to format in rated markets, following only the AOR group: New Rock/Modern Rock, Traditional AOR and Classic Rock. Second, Country made very strong inroads into its weakest area: New England and the mid-Atlantic states. New York is still the weakest Country market. It's always been my view that New Yorkers, being New Yorkers, hesitate writing down "Country," so I suspect WYNY got shortchanged a bit. Another thing that's happened ... in most markets, especially outside the Northeast, this growth wave has allowed second and third Country FM's to become successful. In some places there's even a fourth. And Country stations have generally improved their power ratios, their ability to turn ratings into money.

ALBRIGHT: Right now it appears that Country's Fall 1995 12-plus shares will be up roughly 4 percent from the last book. Jo, do rating figures cited by Jim Duncan synch with music sales data?

MEADOR: Definitely. In the late '70s, Country record sales were at all-time highs, then began to fall in about 1983. You may recall that terrible publicity in September 1985 when the *New York Times* ran a front-page story about Country's decline. And that *Variety* headline: "Country Radio Dead." That hurt a bit. On the other hand, it made the record companies take stock. That's when the CMA did some research that showed Country music lacked glamour, pizzazz. The record companies took that to heart and did something about it.

DANIELS: From a purely philosophical point of view, I believe much of the growth is due to lyrics. Country lyrics represent the thoughts of millions of Americans: good experiences, bad experiences, optimism, pessimism. Anyone can find a Country song that expresses his or her feelings.

ALBRIGHT: We're hearing worries that new Country programmers and personalities who came from CHR are repeating some of Top 40's mistakes: too many record labels, too much promotional pressure, too many unfamiliar artists, sameness of sound ...

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fewer records and to create a higher degree of familiarity among their listeners. And, they'll ride that horse until the ratings start down, then they'll turn back around and go back to playing more records and more diversity. This is a very typical cyclical pattern in Radio programming. It seems to run in about five-year phases.

INK: Do you think Country Radio and Country music are fragmented?

BUTLER: I started with RCA in 1978. The two things I heard then were playlists are getting stronger and Country music is going to fragment into different formats. I can't see that either one of those things has significantly happened in that time. It seems like we are the only format that can almost be all things to all people.

NORMAN: I think it has always been fragmented. Country music has always played music that cuts a wide swath, if you will. It has always been a very broad-based format. If you allow that kind of experimentation and growth, you keep everything healthy. I also think that what that does is open you up to some criticism about that fact that it's fragmented, but it seems to me it has always been that way. If you take any slice of what has been going on, and if people are saying it is fragmented and using it as a criticism to simply go to a particular sound and style, then I can only think of it as being narrow.

DUBOIS: I don't really believe it has happened. The Young Country "format" was in some people's minds the start of some kind of fragmenting, but that never really came to pass. Still, we have a format that is very broad. Even on my own roster we have Alan Jackson to the far left and then an act like BlackHawk; that is a pretty broad stretch, and both of those seem to fit most Radio stations. So, I don't think we are fragmented and I don't see that happening. There would be good and bad if it did happen. The good is there would be another place for us to go and try to start records and build careers. The bad side is that it would be just adding further confusion.

GALANTE: No. I don't think it is fragmented. If you are a Country fan, you

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KINGSLEY: Well, all I know is I get an amazing amount of mail from all over the country, expressing tremendous interest in new artists. A hit is a hit. How about Ricochet or Lonestar? As long as they don't sound like anybody else they've got a chance. But if it's just somebody trying to sound like Garth, forget it. Familiarity? There's some truth in that. But the mainstream stations that are able to strike the balance, KSCS, KSON ... how long have they been number one 12-plus? You don't hear them complaining about too many acts. And they're just playin' the hits.

SALAMON: All the time I've been in the format, there's never been a time when people weren't vocal about problems that

confront us. Yet, through it all, we've grown and prospered.

DUNCAN: And, as telecommunications reform moves consolidation along, I suspect you'll have fewer situations like Boston or Salt Lake City, with four Country FM's.

SALAMON: And yet, in situations like Detroit, where both Country stations appear to be making money and WWW just sold for \$30 million, we'll continue to see more than one very successful Country outlet.

ALBRIGHT: And, with ABC entering the Chicago Country market, it certainly looks like we'll have some great competition in the very largest markets, where it used to be winner-take-all.

Jaye Albright is recognized as one of the most successful Country programming consultants

Country Radio: Present



by Ken Moultrie

Country is no longer a niche format. Country music listeners no longer feel the need to roll up their windows and turn their Radio down at a stop light.

In the new, incredibly competitive environment, every station must have a distinctive point of difference. Heritage Country stations that have survived an attack from the "new kids on the block" understand this. These are the stations that recognize the need to appeal to today's Country audience, including the younger people, without forgetting the expectations of their core. We must be careful not to become "too hip for the room."

In the days when a Country station was alone in its market, it could afford to air six minutes of network news an hour and play new and old, crossover and unfamiliar album cuts. Today, a much tighter, well-researched music list is the norm, along with a more music-intensive approach and loyalty marketing. Country Radio is sharing cume and fighting for time spent listening with stations they've never thought of as competition.

Though the older core listeners wonder why Country Radio no longer plays

some of their favorites from Merle Haggard and George Jones, it's important to realize that this group also loves the songs we're playing today. Has the time come for a Country format to superserve this group? Maybe. But any station choosing this direction must realize how small a percentage of the audience they represent.

New programmers and personalities from other formats are bringing fresh thinking to the format. This has also helped us escape stereotypes. Why? Probably because they're focusing on all the elements of programming, not just music. Like the audience (which has come from many formats) they fit in because they relate to the music and the lifestyle.

Marketing that focuses on at-work listening and listener loyalty is more important than ever. Database marketing, interactive phone systems and Internet Web sites cannot only add revenue, but touch listeners in a whole new way. Mark Hieden, president of Eagle Marketing, confirms relationship marketing's importance, but adds: "Remember who you're building the relationship with. Focus your attention on listeners who are survey-friendly ... anyone else is simply a name in your database."

Country music sales remain healthy.

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Billboard SoundScan reports U.S. Country sales of 76 million units for 1995, 8.1 percent of the total music market. Country Radio revenue continues to grow, too.

Jim Duncan's Radio Market Guide reports Radio revenues in the 175 rated markets grew 7.93 percent in 1995, and he expects around six percent growth in 1996.

Ken Maultrie built a strong track record in the Southwest and West.

Country Radio: Future

by L.J. Smith



It's Marketing ...

The future of Country Radio will depend heavily on marketing. It's hard to say exactly what direction we must take to reach, influence, and even recruit new Radio users, but recent trends may provide a clue. Building a personal relationship between Radio and the listener with at-work faxes, listener club cards and the like will become essential. Michael Albl, executive VP/marketing at Critical Mass Media, insists: "Program directors will have to be more familiar with the marketing world ... The days of mass marketing are over. Look for marketing to get even more direct."

Developing that personal relationship with the listener involves formulas, but it's largely an art, not a science. New tactics are needed. Country consultant Rusty Walker says, "Programmers are going to have to concentrate more on demos, and less on formats." Broadcast Programming's Jaye Albright adds: "The challenge, since our music isn't fragmenting, is to distinguish yourself clearly with branded nonmusic elements. It's what's between the records that separates stations today."

For the first time since the mid-'70s, single parent families are declining. Analysts say we can look for more people per household. With Arbitron's obvious commitment to MPPH sampling methods (multiple persons per household), multitarget direct-mail pieces are being considered, especially now that duopolizing owners can tandem-market stations. Part of a mailing might target 25-49 Country listeners in a family, while another targets 18-24s with the group's CHR station. But, Albl warns, "... we have to keep the human element in mind. We have to invite them into our club." Consumers are so numb to most tactics, it'll take an awesome display of personalization to gain their trust.

The Internet will add another dimension to Radio marketing. Smart, successful stations will use the Net to not only provide services, but to develop new listeners, create specific databases, and even sell station-related products. As its speed and capacity grows, the World Wide Web could easily become an extension of Radio. Not everyone feels the computer age will change things quickly. Ted Stecker, PD at ABC's new WKXX Chicago says: "I think we're in the CB stage. I mean, I

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can turn on a Radio station and be satisfied that you are going to get everything you want, from Alabama to Martina McBride, and everything from Reba McEntire to David Lee Murphy, so it is pretty wide. It is a very eclectic format, from being able to go with Rock Country to very Traditional Country, and it can all work together. You know, that's what we do. We make Country music.

HINTON: The economics of requiring and owning a broadcast signal these days do not really encourage format experimentation, so I don't see that happening in the near future, which is not to say that I wouldn't applaud it.

BENSON: It is probably the least fragmented format in music today in terms of the fact that the records being played from station to station nationwide, and in individual competing marketplaces, vary very slightly. Yet, the positioning of stations in terms of their sound and their approach to their programming is where you find more difference.

INK: Is there any significant trend that you look for in Country music?

BUTLER: Yes. Upward growth trends. I think '95 will be looked on as a flat or level year. Sometime in '96, or early '97, something will emerge that will crank it back up again to the next growth level. We are a cyclical industry like anything else and we are, right now, flat.

NORMAN: I would stay more focused and pay careful attention to marketing to make sure that the hard work that artists and creative people have put into the music,



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prior to it going to the marketplace, gets its shot.

DUBOIS: Our goal is always to find unique artists. One of the raps that people take at record companies is, well everything sounds the same, and it is a whole bunch of guys running around in cowboy hats. Sometimes there is a little bit of justification to that complaint. But our biggest successes over the last couple of years have been The Tractors and BlackHawk, and I don't think they really fit into that cookie-cutter cowboy hat kind of mold.

GALANTE: So much of this format has become about a song rather than the artist. You become an artist after you've had several hits, in terms of people's minds. You're entry point is about the song. They get excited about the songs and the artist is secondary. As a result, sometimes I think you allow your quality to suffer, because people can sing songs, but not everybody is an entertainer, and not everybody is a major star. I think that the trend is the continuation of the same. People are responding to what they think is topical for the moment either in terms of tempo or in terms of style for their station, and that kind of gives us more flavor of the month to a certain degree as opposed to creating the kind of stars we had before.

HINTON: I am concerned about the way Radio has opened up to some of our artists, like The Mavericks, and David Lee Murphy. I'm hoping that the trend is that these are not just a couple of "one-of" situations and that they are really going to show in '96 that Radio is open to great music that is conducted for the consumer and not get caught up in cookie-cutter situations.

BENSON: The significant trend is the move to the forefront of female artists in the format. I also believe the product has to continue to be fresh, innovative, and has to continue to lead the audience, to some degree, to a place they want to go. At the same time then, our associates in Radio have got to be willing to put their ears on and willing to give a chance to a record that sounds a bit different, or an artist that might look, or present himself, a bit different. Because, ultimately, we all have to do the same thing. 

remember when we put a CB Radio in our control room and that didn't last either." Stecker allows that Radio and the Net may become more involved down the road. Walker generally agrees, but says: "... the initial induction is a fad, but utilization is a trend. We've figured out how to access it, but ... not how to use it to its full capacity." Albl looks at the Web and sees competition: "The threat to Radio is already on the Net. RealAudio allows anyone to create a pseudo-Radiostation at home, and as early as next year fiber optic technology will enhance the sound."

All agree that Web hype distorts the picture. According to Albl, "Only 25 percent of Americans have home PCs and of those, only 5 percent are on the Internet." But we'd best not sleep through this revolution.

... And, Of Course, Research

Since modern Radio research was pioneered by the likes of Bill Moyes, Todd Wallace, Bob Pittman and Ed Salamon in the '70s, following trends has practically become a national pastime. Research will continue to be one of our most valuable tools. As listeners' use of Radio changes, the methodologies will also change, though those of us who buy the information may never be satisfied with the data until more consistent sampling methods are agreed upon. Research strategy expert Mark Kassof (Mark Kassof & Co.) says: "I don't look for any universal methodology in the near future. Research is not an exact science. There's no way to standardize ... because it contains subjective and interpretive components." Whatever the method, Kassof says, research will need to concentrate on those subjective components. "As commonalities within the music increase, it will force broadcasters to rely more heavily on 'stationality.' Researching listeners' preferences ... will become more and more important."

Country music listeners were once stereotyped as lower class and blue col-

lar. As changing lifestyles removed that stereotype, listening habits changed too. Kassof believes: "Listeners are now more involved in creating their own mix by pushing a button. They can, in essence, build their own perfect Radio station."

Because of this, the word "variety" will no longer affect listener preferences. Offering enough variety to fill one person's desires is more than any one station or format can accomplish. Says Albright: "The problem is, with two, three or even four Country stations in many markets, listeners complain about variety because they hear the same songs on several stations. However, when you actually test the songs they say they want to hear with the same listeners, '70s and '80s Oldies don't seem to have the same appeal as today's Country. Listeners seem to have a thirst we can't quench." Walker adds, "The time will come when folks can sit at computers, and listen to their favorite song. Obviously, the Country listener tomorrow will be different."

Any study of how to affect preferences leads us first to Nashville. Programmers agree Nashville profoundly affects Radio, but they're not sure exactly how. With each label's desire to create as many hit artists as possible, many programmers feel deluged. Stecker says: "There are too many new artists at once. They're given too little time to develop and the audience doesn't gain an understanding of who they are." Says Walker, "The record industry wants consistency and patience from Country Radio, but also movement up and down the charts." If the key is consistency, and the more artists trend continues, Country Radio will be anything but consistent. Many feel it would be better to release more singles from star-quality artists. But as Bob Wood, WBOB-FM Minneapolis, says, "That would make all our music sound too much alike."

And so it goes. We can safely predict the struggle will continue. And if it ever stops, Country, and Radio, will be a lot less fun. 

L. J. Smith has programmed Country stations in the Southeast



Top-bottom: David Ball, BlackHawk



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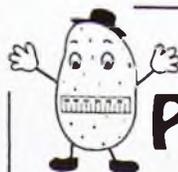
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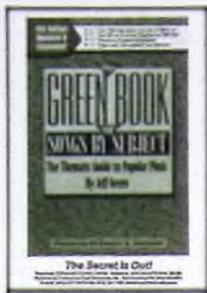
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GRAPEVINE



Cutthroat What? Stopping by to promote their pirate film, *Cutthroat Island*, at KMGQ-FM Santa Barbara was director Renny Harlin and his wife, actress Geena Davis. L-r: KMGQ's morning lass Abby Bonell, Harlin, Paseo Nuevo Theatres manager Tammy Steuart, Davis, KMGQ owner/GM Mike Nicassio; and KMGQ morning guy Dan Mitchinson.

A Little Bit Country. Making time for a snapshot before hitting the stage in Indianapolis was Country singer John Michael Montgomery (center) posing with WFMS-FM/WGRL-FM director of promotions Kay Feeney-Caito and WFMS personality/MD J.D. Cannon. The reason J.D. looks befuddled is because he left his hat in the van.



Hero's Welcome. WUSA-FM Tampa's night personality Rashke got to interview American hero U.S. Air Force Captain Scott O'Grady. He was shot down over Bosnia last year and survived on bugs and rainwater before being rescued. In honor of his appearance at the station, the staff served up some grasshoppers and crickets for snacks. L-r: WUSA-FM's Dede Dunbar, O'Grady, WUSA's Linda Barnhill, Rashke, and Voncile Anderson.



Bakin' Baker. Guesting on the KTRH-AM Houston Hotline not too long ago was former Secretary of State James Baker (center) posing here with anchors Lana Hughes and J.P. Pritchard. Would you like some starch with that pose Mr. Baker?



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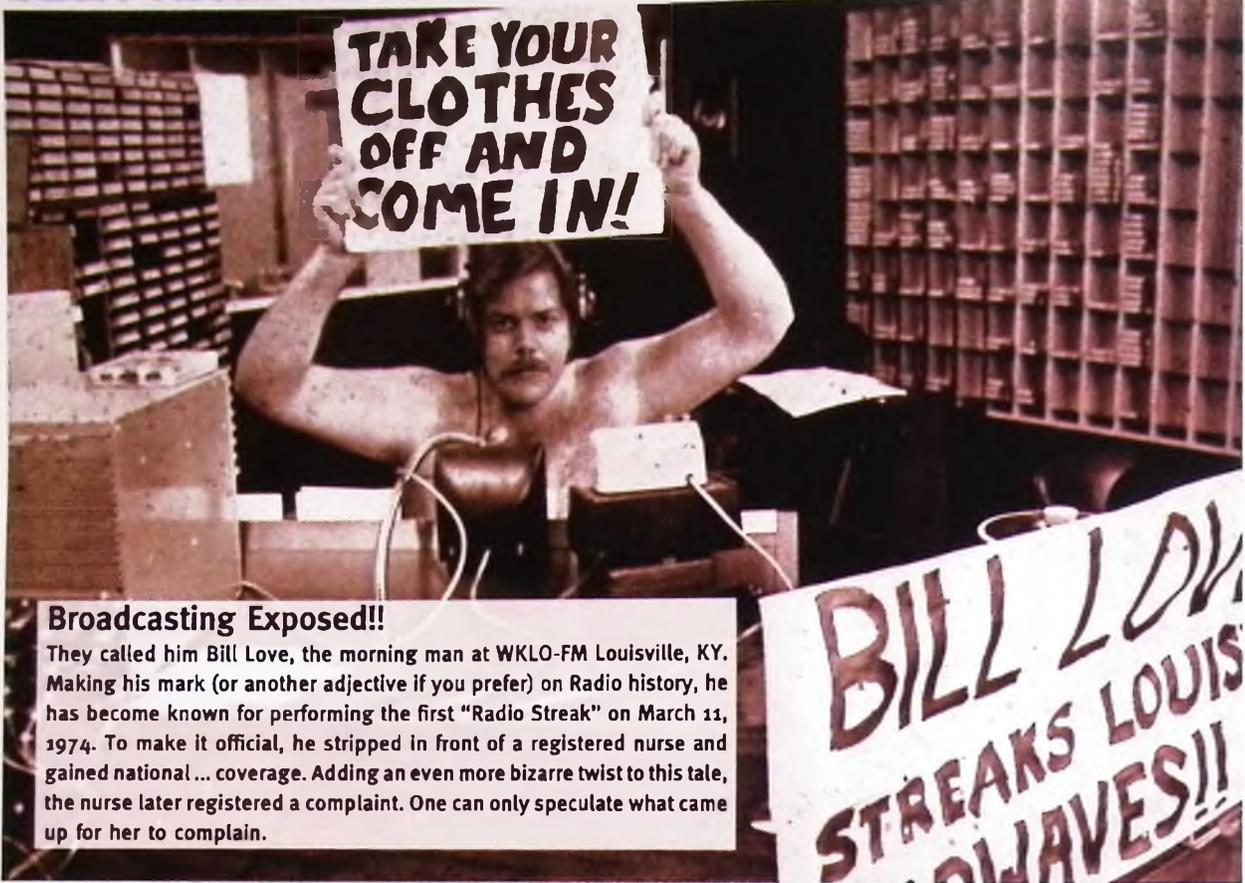
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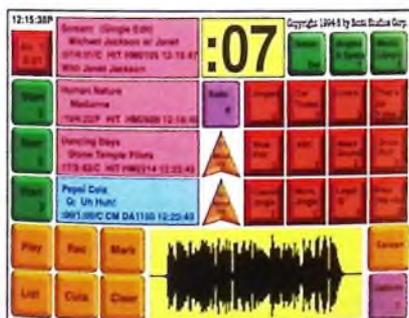
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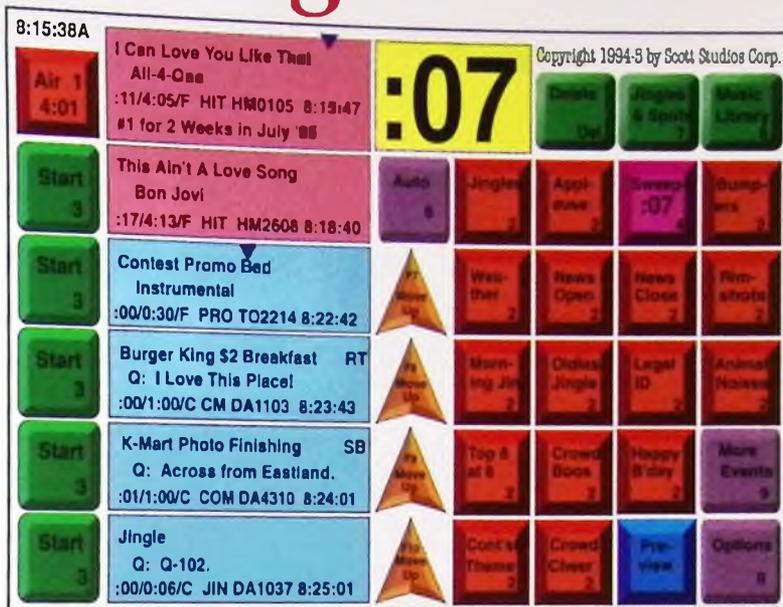
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One question you **don't** have to worry about is "What if it breaks?" The Scott System comes complete with **every** spot and jingle stored **redundantly** on **two** hard disks. It's a snap to switch to the "hot standby" system! You get touchscreen convenience, digital quality, and backup redundancy for no more money than cart machines and commercial tapes.



The Scott Studio System is your **best** way to make the move to digital audio and eliminate troublesome carts. The touchscreen instantly plays whatever you want. All scheduled spots, jingles, promos, scripts and songs come in from your traffic, copy and music computers.



The World's Fastest Requests!

Touch either of the two buttons at the top right of the main screen to see our "Wall of Carts" with all your audio **on-line!** Touch the spot, song, jingle, sounder, promo, PSA or comedy you want and it plays **Instantly**. Or, you can put it anywhere you want in the day's schedule.

During play, all Scott screens include large digital timers that automatically count down into times, and flash warnings 60-, 45-, and 30-seconds before the end. You also get clear countdowns the last 15 seconds of each event.

Instant Songs on Hard Disk

Scott Studios is radio's premier source of high quality music on hard drive. **All your songs** will be pre-dubbed **free**.

Nothing could be faster than requests from the Scott System! You also get five "Wall of Carts" with music that plays at a touch! Songs are shown by title, artist, year, length or category.

The Day At Your Fingertips

Scott Studios lets you see the whole day and make any changes you want.

Big & Small Have Made the Move!

The Scott System **leads the industry** with major broadcasters like Disney/Capitol Cities/ABC, Westinghouse/CBS, Shamrock, Alliance, Salem, Liberty, Saga, Liggett, Regent, Tichenor, Benchmark, Max, Atlantic, and Ralco in Canada. Scott Systems are in Detroit, D.C., Dallas, Houston, Philadelphia, San Diego, Denver, San Antonio, Ft. Lauderdale, Cincinnati, Dayton, Lansing, Las Vegas, and smaller markets coast-to-coast from Bangor to Bakersfield.

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No other firm does so much to offer you more individualized service.

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It also means that we can offer a variety of value-added services: the world's most comprehensive database on agencies and advertisers, valuable help in bankruptcy proceedings, proprietary management reports, and much more.

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