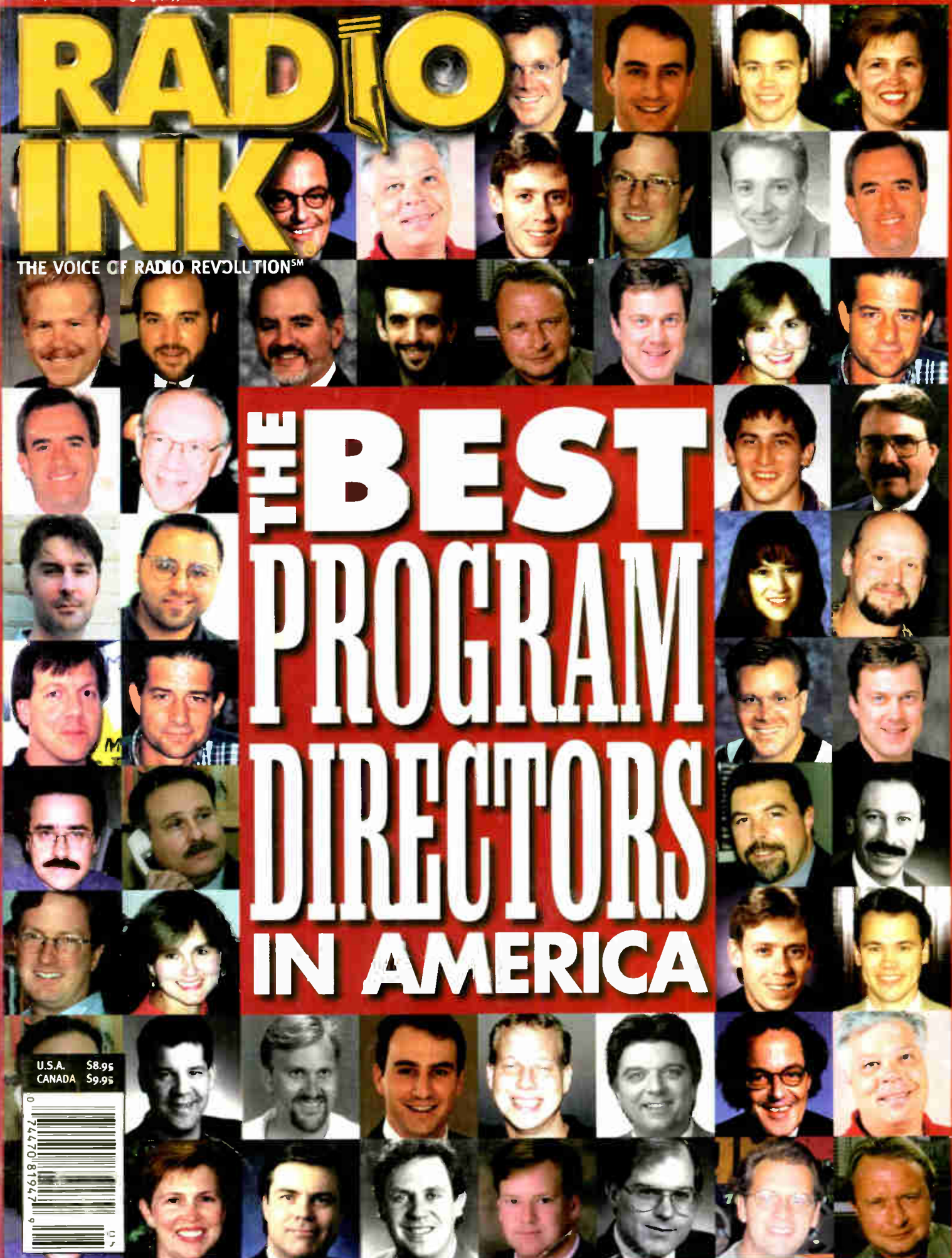


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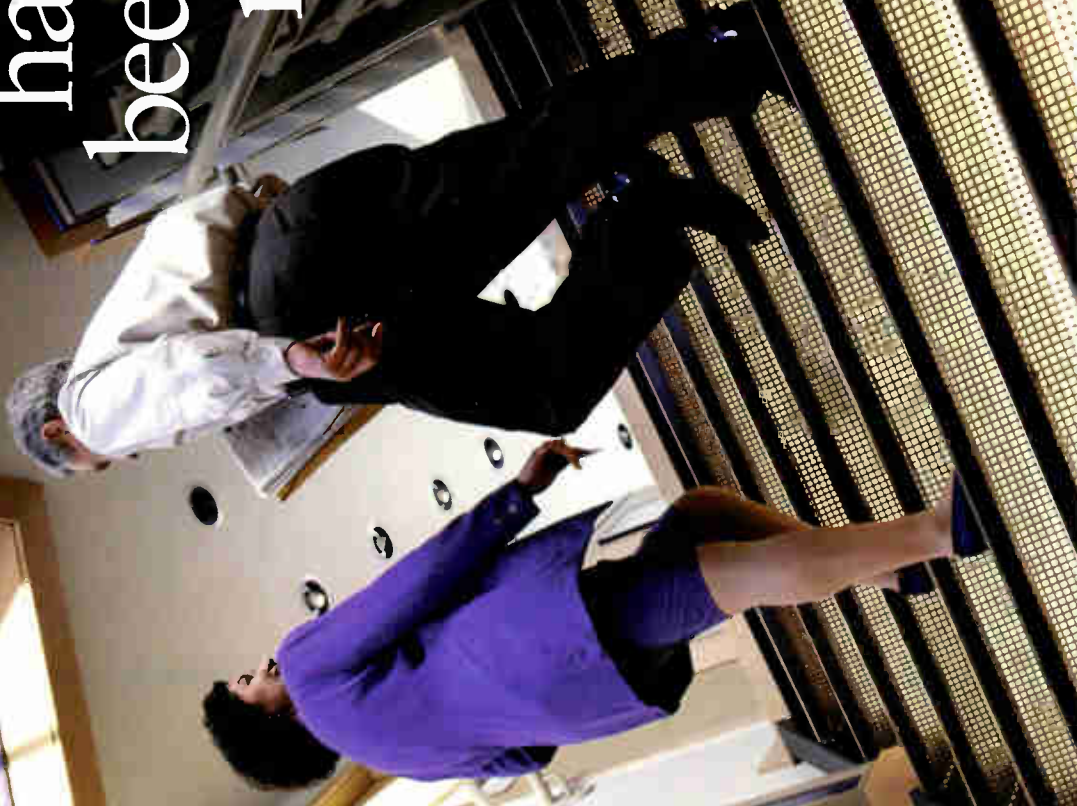
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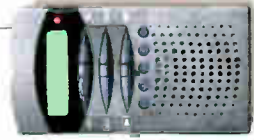
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Are Programmers Being Eaten Alive?

Dan Mason of CBS recently told a room full of programmers that they need to learn a new trade because the job of Program Director was going to be eliminated at CBS. Mason suggested to the programmers that they might all become salespeople. The room remained silent, waiting to see if Mason was joking. He wasn't.

Personally, I applaud Dan's bravery and candor. Most men would have taken the chicken's way out and had a subordinate deliver the news.

Many PDs are sloughing off Dan's statements as "hype, to give his speech more impact." These programmers think Dan was using the tactics of a shock jock, but I'm quite certain they are wrong. Dan Mason and CBS aren't fooling around. They're looking Radio full in the face and announcing, "These are the new rules of the game."

It's easy to see why Dan made his statement — Radio is horribly bland. From formats to liner cards to promos, promotions and talent, Radio in America is sea-to-sea sameness. I get depressed every time I hear the same 10 slogans regurgitated on station after station while driving from coast to coast.

The reality is that most programmers have settled into such a system that, if one followed the CBS manual (or anyone else's for that matter), most of the work could be handled by a well-trained clerk. Radio today is littered with lemming programmers who program by playing the scheduled releases from the labels and from the back page of *R&R*. It's no wonder Mason wants to dump the majority of his programmers. If he's going to get sameness anyway, why not systematize it, spread the best talent throughout the chain and call

it a day?

"But Eric, you don't understand. You come from management, and managers never have understood programming." I've got a news flash for you, hot shot — I come from the programming side of Radio. I began my career as an on-air jock, then I evolved into a successful programmer and then became a rather expensive programming consultant. (It was as a programming consultant that I earned the money to buy my own stations.)

When I worked for Bartel Broadcasting in 1975, group programmer George Wilson referred to all disc jockeys as "pieces of meat." His statement really made me angry. Likewise, programmers today should be angry about what Dan Mason said, but they also should pay attention, because what Dan said is real and will happen. Yes, you should be angry. But if you've been following the pack, then you should be angry at yourself, not at Dan Mason. Good programmers never follow the pack.

If you love programming and don't want to make the move to the sales side of the building, why not join the Radio Revolution? We need you! Are you willing to break away from the pack and reinvent Radio so that you become too valuable to be replaced?

Let us hear from you. I want you to call or E-mail the *Radio Ink* office. The Radio Revolution is gaining momentum, and we need all of America's great programmers on our side. Are you one of them? ☎



Eric

B. Eric Rhoads, Publisher

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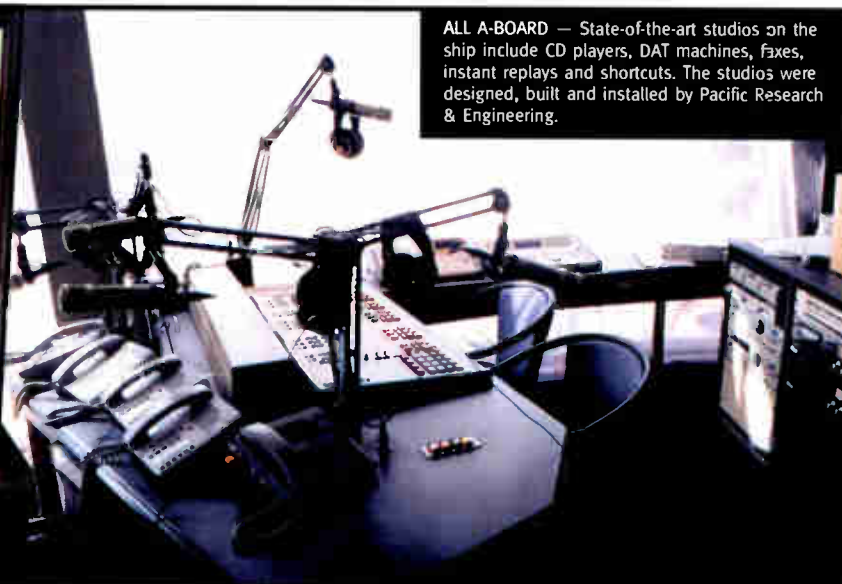
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THAT’S NOT GILLIGAN AND MARYANN! The studios were dedicated by Paul Harvey. Angel Harvey is seen here correcting Paul’s spelling.



Frank Raphael (l), ABC Radio, and Tom Daren, Walt Disney Attractions, watch shipboard broadcasting.



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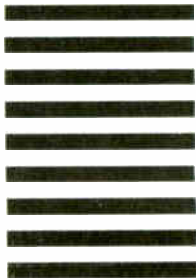
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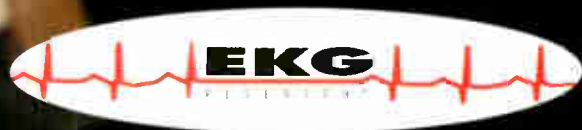
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Down on Dellert

I smell a rat, and the rat's name is Bob Dellert (Radio Ink Case Study "The Competitive Dilemma," July 20, 1998). I see an opportunist trying to take advantage of a situation to promote his morning team at the expense of a client and other Radio stations' relationships.

No. 1: If I suggested this idea, I would have suggested that the client use the morning talents of the other Radio stations, since they have their loyal listeners and could better convince their listener base [to come] to the event.

No. 2: If the client thought up the idea of using my morning team on all the other stations in town, I would have talked him into using the other stations but not using my morning team exclusively, for the same reason as stated earlier.

I didn't fall off the cabbage truck. Mr. Dellert should have known this would cause a problem. Mr. Dellert put a relationship with Radio stations and a possibly good client at risk by trying to pull off this promotion. When did they stop

handing out common sense? The bottom line is: You have an angry client, and it never should have happened.

Jerry Hinrikus, VP/GM, EBC Radio jhinrikus@informatics.net

"Right-On" Decision

I think the stations who decided not to run the ad (Radio Ink Case Study, July 20, 1998) were "right on" with their decisions. John Boy & Billy are well-known in the markets they're in, and to give them air time on other stations only reminds the listener about the other station.

It would have been fine to use their voices without identification. Arbitron asks stations to list personalities for a reason: because many stations are identified by them in the diaries, not by call letters or slogans.

No station should give up programming ideals for the sake of a sale. What's to keep the client from asking for this over and over? Soon, the stations that don't run John Boy & Billy will be advertising and/or promoting them all of the time. If they do,

all of the stations will surely suffer some severe station identity problems.

The stations involved should have worked together to come up with a campaign that suited all the stations long before it was ever pitched to the client. Where was the LSM at the station who originated the idea? That is who truly failed the client. A couple of phone calls could have made everyone a winner.

This is simply a case of one station's trying to pull a fast one on the other stations to make them look bad. It only made Radio look bad. It's about good programming. Insecurity has nothing to do with it.

T.J. McKay, PD, WDDJ-FM Paducah, Ky.

Top 40 Thanks

Thank you for your thoughtful letter and for enclosing the issue containing the article entitled "The 40 Most Powerful People in Radio" (Radio Ink, July 6, 1998).

These are exciting times for our industry, and I am indeed pleased to be listed among such a distinguished group of innovators. This association has followed this impressive group of industry leaders throughout Radio's historic growth, and we look forward to continuing to follow their lead as we move into the next millennium. As you might imagine, our plate is full.

Edward O. Fritts, President/CEO, National Association of Broadcasters Washington, D.C.



It's not often I'm surprised about anything in our business. You, on the other hand, completely caught me by surprise by honoring me in your recent publication ("The 40 Most Powerful People in Radio," Radio Ink, July 6, 1998).

I have always made an effort to shy away from the public, but I was genuinely touched by your recognition. My friends, on the other hand, have not let up on me since the issue came out. I'll never live it down with my old cronies.

You're a good man, Eric Rhoads. Thanks for letting me take a bow with my peers. I promise I won't let it get to my head, but I must admit you made it a special day for me! Thank you very much.

Robert L. Lawrence President/COO, Jacor Communications Covington, Ky.

I enjoyed greatly your list of "The 40 Most Powerful People in Radio" (Radio Ink, July 6, 1998).

However, for the vast majority of us in this business who don't work for the Hickses, Karmazins or the Michaelises of the world, this issue isn't who is most powerful in Radio but rather who is making Radio powerful. And at the top of that list is Roy H. Williams.

We have not even begun to realize the potential of our industry.

Gene Bender, GM KIXL-AM Austin, Texas gbender@kixl.com



Lee Abrams

The Program Director

There's talk that the Program Director might become extinct in the next 10 years. It could happen. If it does happen, it'll be the PDs themselves who create their own extinction by caving, rather than adapting to Radio's "new order."

But PDs are like chefs. While efficient food service is the norm as technology works to create the perfect French fry, there always will be a demand for the chef who creates magic, just as there always will be a need for Radio talent, despite how unfashionable this focus might be in today's big picture.

Talent is the key word. And unfortunately, most PDs aren't particularly talented, usually because of poor or nonexistent training, low wages that drive the best creative minds to different media, or the fact that most PDs evolve from on-air positions, which creates a lot of one-dimensional thinkers. But the great PDs make up for it all.

What's a great PD? Start with the sound. You can hear it, just like you can hear a record that's produced by a master. You can see it in the numbers, and

you can feel it in market after market that tends to copy the best.

It's maximizing individuals' strengths that makes a PD great. Put great PDs in the same room, and you can forget uniformity. All great PDs have something that sets them apart.

I recently heard that to be a successful programmer in the 21st century, you need to be a businessman. What does that mean? That's like telling Steven Spielberg he needs to start wearing a suit on the set. The only way to suggest traits that will be effective are to study the traits of the best PDs. These include:

- **Re-Thinker:** The ability to challenge the basics with better ideas.
- **Juggler:** An art/finance act.
- **Salesman:** Selling the staff, management and listeners.
- **Reader:** Master reader of the staff, the company needs, the market and popular thinking.
- **Manager:** Managing the vision, culture and systems.
- **Producer:** Architect and engineer of the sound.



- **Idea Coordinator:** Sometimes the janitor has the best ideas.
- **Adapter:** Whether following a corporate blueprint or maintaining a predecessor's plan, adapting to it and excelling.
- **Marketing Guru:** Creating magic on the streets.
- **Leader:** Spreading the vision.

In an era where whining is a popular pastime among programming people and where average-sounding Radio is comfortable, there's never been a better time for PDs to grab the mike by the cord and create something special. Let's hope the next century brings us another generation that'll lift Radio to its highest creative plane. ☎

Lee Abrams is Senior VP/Programming for American Mobil Radio Corp. He may be reached at 202-969-7051 or by E-mail at labrams@amrc.com

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KRZR-FM in Fresno, CA, knew it had some explaining to do. Some advertisers incorrectly believed that the Rock station's listeners were young and that they had lower income levels. This perception, coupled with the notion that the station's predominantly male audience didn't regularly shop for clothes and household items, prevented the station from being included in most of the regional buys for a major department store.

By using Scarborough to profile the station's listeners, KRZR regional account executive Lance Minnite turned this old assumption into a new opportunity. "Scarborough revealed that we have high concentrations of the department store's upper-income shoppers," says Minnite. "It was just what we needed to help the retailer see our listeners as they really are. They changed their demo from Women 18-49 to Adults 18-49, and we've been part of the buys ever since."

Contact your Arbitron representative for more information.

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FORUM

An advertiser calls and is pulling advertising because of something said on the morning show. What do you do?



LARGE MARKET

Bruce J. Mittman •
VP/GM
WAAF-FM
Boston, Mass.

It is critical to be sensitive to client concerns and respond quickly. The first thing I do is ask when the problem occurred, who heard it and what actually was said on the air. Next, I inform the client that I'll investigate and get back to him/her immediately. It also doesn't hurt to apologize.

The next step is to interview the on-air personality for the context of the remark. The incident can actually be a comment of a listener or guest. After gathering the facts, I review my discoveries with the client.

If the client was correct, I try to remind him/her that WAAF reflects the lifestyle of a typical 18- to 34-year-old; and I will suggest that the client move the commercial out of the controversial day part.

I have found that these problems can be avoided by reviewing station content with the advertiser before the schedule runs.



MEDIUM MARKET

MaryLou Gunn • GM
Pacific Star
Fresno, Calif.

I try to take the call immediately. When people are irritated, putting them off compounds the problem. I listen to what they say, validate the complaint and get off the phone for a fact-finding mission. There are three sides to every story: his, hers and the truth. I then call the client back and try to resolve the issue.

We had a situation in which my morning team on KRZR was talking about a Florida Long John Silver's restaurant that was soaking bad shrimp in bleach so they wouldn't smell and then cooking the shrimp. The local Long John Silver's marketing director wanted their advertising pulled immediately. Once he found that the story ran in the "evil" local newspaper, we were back in good standing.

If all else fails, I put my phone on mute and, while they're complaining, I'm telling them what I really feel. They can't hear me, but I feel better.



SMALL MARKET

Jeanie Hufford • VP/GM
Clear Channel Communications
Pensacola, Fla.

I never argue with an advertiser threatening to cancel advertising until I know exactly what was said and in what context. I assure the client that the last thing we want to do is make a good customer unhappy.

We get all sides of the story: the advertiser's, the announcer's, the PD's and the sales rep's. Sometimes we are wrong and have to do serious apologizing. If the advertiser has misunderstood or been misled, I apologize for any part we may have had in it.

If our active Rock format's "edgy" presentation is objectionable to an advertiser, I explain that research tells us that our target audience is attracted to provocative comments and that providing a lot of listeners for our advertisers is our goal — it certainly is not *offending* advertisers.

Right or wrong, the steps are: 1) apologize, 2) diffuse anger, and 3) ask for the order again. ☎

CLOSED!

Bloomington Broadcasting Corporation, Timothy R. Ives, Chairman, has been recapitalized and purchased by its management team headed by Ken Maness, President & CEO and Richard Johnson, CFO.

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What Do You See?

Mind's Eye is Key to Customers



ROY H. WILLIAMS

Memory is formed of images, but not of the images we have seen with our eyes. Memory is formed of the images we have seen in our imaginations. For your ads to be effective, they must be recalled when the prospective customer has need of what you've advertised. Do you know how to make your ads memorable, or are you foolishly attempting to schedule your ads to the precise moment of the customer's need?

The secret of writing memorable ads is to use language that creates a vivid first mental

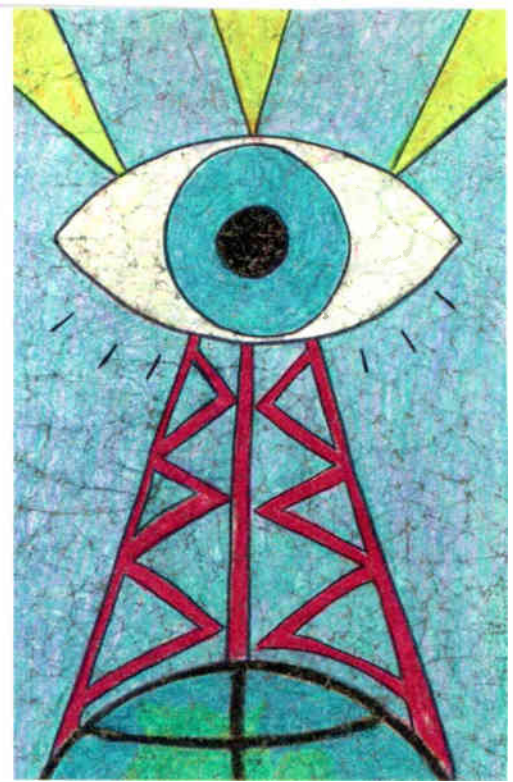
The mind does not easily store and retrieve the images of the eye. The mind recalls the images of the mind.

image (FMI) and closes with an equally vivid last mental image (LMI). Notice that I said "mental" image, not "visual" image. The mind does not easily store and retrieve the images of the eye. The mind recalls the images of the mind — images placed there by words and emotions, images created by language and love and hope and fear and specific and vague impressions. Don't take my word for it. Read it for yourself in the *Journal of Cognitive Neuroscience*.

An enticing FMI is the essential first step in creating a winning ad, as it determines whether your prospect will continue to listen. An intrusive and intriguing FMI will cause prospects to abandon the thoughts they had been thinking. The best FMI plunges listeners into a world of stored memories, both real and imagined. Do your ads do this?

"You are standing in the snow, five-and-one-half miles above sea level, gazing at a horizon hundreds of miles away." "Whenever Richard Cory went downtown, we people on the pavement looked at him." "She will kiss you like you've never been kissed before." Can you see how these first mental images might entice the listener to continue listening?

During a recent TV movie, a clear, male voice said, "The Brita water-filtration system



makes tap water taste great." Notice the weak FMI. Because we cannot easily imagine a "Brita water-filtration system," our interest is

not engaged. In this simple sponsor recognition line, the only clear mental image is of "great-tasting water," which makes it the obvious FMI. The one-line tag would have been much more effective had they said, "Tap water tastes great (FMI) when you have a Brita water-filtration system (LMI)." In my rearranged version of the sponsor statement, the first mental image is of great-tasting water and the last mental image is of the listener "having" a Brita water-filtration system.

While a good FMI entices listeners to give you their attention, it is a good LMI that causes them to "see" themselves doing the thing you wish them to do: "... you have a Brita water-filtration system." A good LMI is more than a call to action. The well-written LMI actually completes the desired action in the mind, creating a mental picture in which the action already has taken place. The only remaining need is to transfer this imagined experience into actual experience.

Remember the seventh Law of the Advertising Universe: "Engage the imagination, then take it where you will. Where the mind has repeatedly journeyed, the body will surely follow. People go only to places they have already been in their minds." ☐

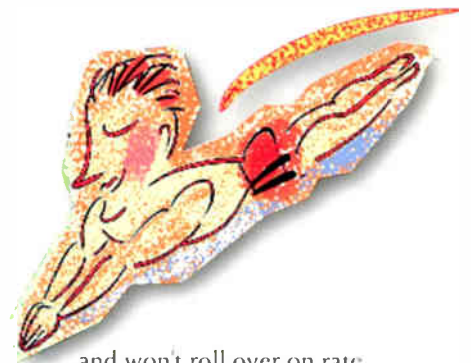
Roy H. Williams is President of Roy H. Williams Marketing, Inc. He may be reached at 512-295-5700 or by E-mail at roy@rhw.com

QUICK READ™

- ▲ Memory is formed of the images we have seen in our imaginations.
- ▲ For ads to be effective, they must be recalled when the prospective customer needs what you've advertised.
- ▲ The secret of writing memorable ads is to use language that creates a vivid first mental image and closes with an equally vivid last mental image.
- ▲ An enticing first mental image is the essential first step in creating a winning ad.
- ▲ A good last mental image is more than a call to action. The well-written last mental image actually completes the desired action in the customer's mind.

Who Will Dive In and Succeed?

In Search of Sales Superstars



KENT MALINOWSKI

Good sellers are not born; they're made. So, how do you build one? Dennis Williamson, principal at the Sandler Sales Institute and faculty staff member at SuccessWorks, developed a comprehensive list of 21 crucial elements for success. (The perfect salesperson would rate a 10 [0-10 scale] on each of these 21 items.)

1. Has written goals that are specific, realistic, measurable and can be tracked daily.
2. Has a goals-management plan. Works the plan, tracks prospecting and closing results daily, and never deviates from daily planned activity.
3. Has a positive attitude about the self,

A sales superstar reaches decision-makers, talks executive language and is not intimidated.

the company and the marketplace. Feels good about management, company products/services, and learning and growing.

4. Takes responsibility. Does not blame others, the company, competition or the economy for any lack of results. Accepts challenges and knows success is entirely up to him/her.
5. Strong self confidence. Has a high self image, is not affected by what others think and does not take "no" as a failure.
6. Has supportive sales beliefs. Calls at the right levels in companies, sheds negative self talk, has strong self esteem and learns to succeed through failure.
7. Controls thoughts and emotions. Never is lost for words, never takes anything personally, and detaches from the selling event to stay in control.
8. Doesn't suffer from the "need for approval." Asks tough questions, will bring sales to closure, deals with stalls and put-offs, and has emotional needs met outside of sales.
9. Recovers from rejection.
10. Is comfortable talking about money. Brings up money consistently and at the right time on sales calls. Knows what prospects will invest before offering solutions. Protects margins

- and won't roll over on rate.
11. Has supportive buying habits. Makes quick decisions about personal purchases when he/she finds wanted item. Doesn't care much about price. (This mirrors the person's selling results.)
 12. Effective and consistent prospecting. Maintains a quality sales funnel (pipeline). Gets appointments without sending literature.
 13. Reaches decision-makers. Gets past gatekeepers, talks executive language and is not intimidated by them.
 14. Has effective listening and questioning skills. Helps prospects do the talking, asks the right "how" and "why" questions. Gets compelling issues on the table routinely.

15. Bonds early and builds rapport. Helps prospects relax, deals with discomfort up front, consistently earns trust, and controls the interview early.
16. Uncovers actual budgets. Can help prospects find the money if they don't have it. Is firm. Sells instead of negotiates.
17. Learns why prospects will buy. Has a system for selling. Understands prospect's business and personal motivations for buying. Helps influence the decision criteria. Closes 90+ percent of qualified prospects.
18. Qualifies proposals and quotes. Knows when to bail out. Is willing to walk. Has inside champions; sets and enforces strong commitments.
19. Gets commitments and decisions. Knows how to close in one call. Always knows what happens next. Prefers to hear a "no" instead of a "think it over."
20. Has passion for success. Shortens selling cycle continuously. Prospects daily. Has goals that stimulate money motivation.
21. Has commitment. Is willing to do whatever it takes — even if it's uncomfortable, disagreeable or fearful.

How do your salespeople measure up?

Kent Malinowski is Managing Partner of SuccessWorks, a sales consulting and training firm to Radio industry CEOs. He may be reached at 888-667-7253 or by E-mail at successworks@usa.net

QUICK READ™

- ▲ Good salespeople are made, not born.
- ▲ How do yours measure up against the core competencies of sales superstars?
- ▲ These 21 core competencies describe the characteristics of strong sales performers.

Tough Love Management

“Build Up” Your Salespeople



DAVE “GIFF” GIFFORD

Sales managers come in two sizes: “Too Nice” and “Too Tough.” The majority (regrettably), “Too Nice” SMs, would rather be liked than anything else. They avoid confrontations, speak from both sides of their mouths, are slow to make tough decisions, end up being managed by their own salespeople and too often miss their targets.

“Too Tough” SMs — mercifully the minority — must win at any cost. They dish out impossible targets and then beat up their salespeople in that pursuit. Despite hitting most of those targets, it’s almost always at the expense

salespeople to lose by dishing out impossible targets. They set challenging but realistic targets.

7. They are demanding; but they also are honest, supportive, and “agonizingly” fair, and they manage with firmness, not fear.

8. Knowing that salespeople who feel good

Once salespeople record their career goals and plans to achieve them, Tough Love Managers hold them personally responsible for keeping their promises to themselves.

of losing good salespeople tired of walking into a moving propeller every time they walk into the Radio station.

Is there such a thing as a “perfect manager?” No. Introducing the next best thing — the “Tough Love Manager.” Tough Love Managers live by the following guidelines:

1. They hire (after testing) “success-driven” salespeople who can sell.
2. They fire failing salespeople as well as the poisonous snakes (liars, cheaters, back-stabbers, knockers, gossips, troublemakers, druggies and other assorted social misfits etc.) who shouldn’t have been hired without testing in the first place.
3. They enforce company policies and procedures judiciously without apology, clearly spelling them out as “conditions of employment” during the hiring process.
4. They hold their salespeople accountable, period.
5. Their salespeople have jobs for life so long as they work with the right attitude, work hard, demonstrate constant progress and hit their yearly and new-business-development targets.
6. Tough Love Managers don’t set up their

about themselves sell more, Tough Love Managers teach, coach, encourage and give recognition to their salespeople.

9. The Tough Love Manager’s No. 1 responsibility to salespeople is to help them hit their targets.

10. Although new salespeople are allowed to fail on their way to learning how to win, “constant progress” is still the criteria upon which they will be judged.

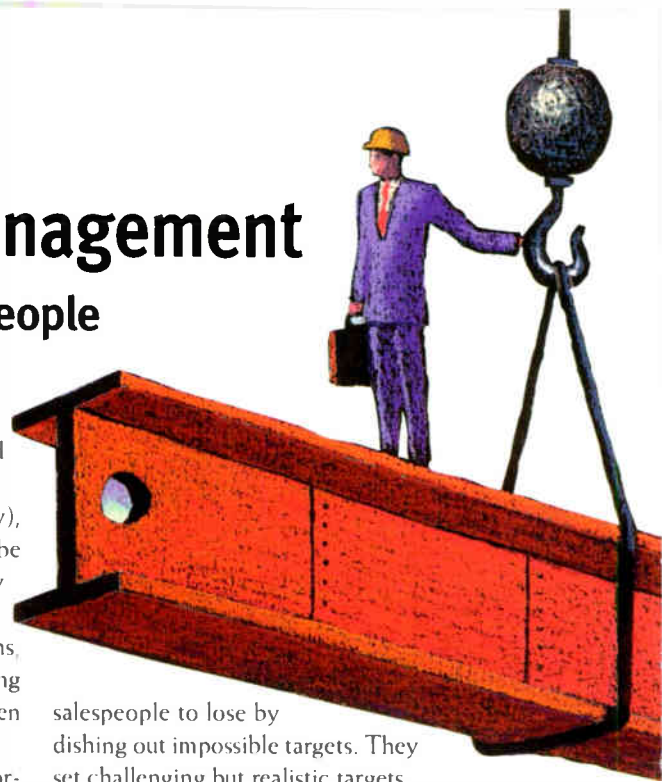
11. Tough Love Managers get to the center of problems quickly, because problems quickly dealt with are problems quickly eliminated.

12. Tough Love Managers understand that they either can manage salespeople or be managed by them. To borrow the Burger King statement, Tough Love Managers must “Have it your way!”

13. They manage change only after they first sell change.

14. They don’t let their salespeople cop out! Once salespeople record their career goals and come up with plans to achieve them (goal setting and goal getting), Tough Love Managers hold them personally responsible for keeping their promises to themselves. This, in essence, is what Tough Love Management is all about. ☑

Dave Gifford is President of Dave Gifford International and Founder of The Graduate School for Sales Management. He may be reached at 800-TALK-GIF.



QUICK READ™

- ▲ Sales managers come in two sizes: “Too Nice” and “Too Tough.”
- ▲ The majority, “Too Nice” SMs, would rather be liked than anything else.
- ▲ “Too Tough” SMs — mercifully the minority — must win at any cost. They dish out impossible targets and then beat up their salespeople in that pursuit.
- ▲ There is no “perfect” manager, but the next best thing is the “Tough Love” manager.
- ▲ They don’t let their salespeople cop out!

Talk of The Town

WTKS Talent Talks Success

In Orlando, Fla., everyone's talking about Real Radio WTKS-FM. This Clear Channel Talk powerhouse is turning heads, getting ratings and carrying boatloads of cash to the bank. The station follows up the *Howard Stern Show* with a cast of local Talk talent. That talent has been so successful they've helped Real Radio achieve its first one-million-dollar billing month.

"It is probably the most successful FM Hot Talk station in the United States," according to VP/GM Jenny Sue Rhoades. "We have a mix of on-air personalities that is unique." Mark Kanak was recently promoted to DOS for Clear Channel-Orlando, probably as a reward for the three tremendous years he put in as SM of WTKS. He says, "You can't duplicate Real Radio by putting a CD in your car. We are very foreground Talk."

The WTKS lineup consists of Stern; Russ, Bo, and Dirty Jim; The Philips Phile; and Drew Garabo. Philips is a nominee for a Marconi as Personality of the Year for a large market.

Kanak says the station is compelling: "This is about what happened to you yesterday,

what's the latest movie, relationships and what people talk about around the water cooler." This may be true in Orlando, but we wondered how many water coolers hear this discussion, which Rhoades related to us: Sexy Savannah (of *The Russ, Bo and Dirty Jim Show*) wanted to augment her income. A local sponsor who manufactures shovels offered Savannah \$50 for each "road kill" that she picked up using their shovel. This statuesque blonde with long hair was picking up road kill, and listeners were calling in to tell



her where they had spotted yet another dead rodent!

In addition to the fun, the big sales numbers and the rodents, Rhoades says her station is about results. "The neat thing about Real Radio is, as an advertiser, your ads on the station move product, big time. When the talent do personal endorsements, it's amazing the amount of product that flies out [customers'] doors."

Kanak says all of their success starts with attitude: "The station did about \$3 million in 1995. It will do about \$8 million this year. The only way we can do this is because of the atmosphere in this building." ☎

SWEET SUCCESS: Jenny Sue Rhoades and Mark Kanak (top) are pretty smug, overlooking Sexy Savannah and a "pickup."



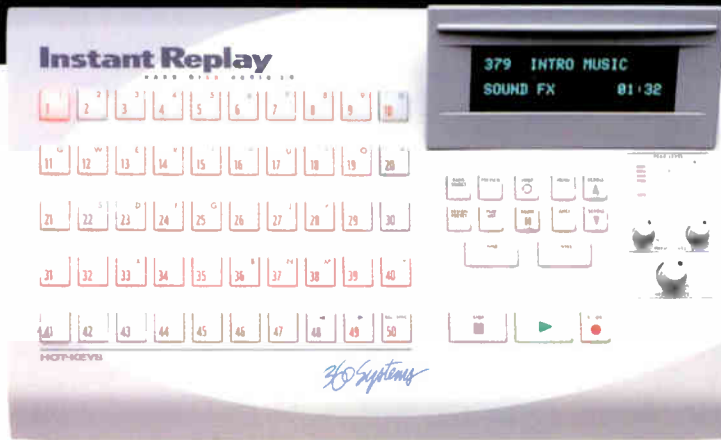
OPPORTUNITY CALLING

- ▲ Orlando is a \$90-million-a-year Radio market.
- ▲ There are 22 stations in the market.
- ▲ Six are owned by Clear Channel. (Sales positions are available, according to Kanak.)
- ▲ Rate of employment growth in Orlando through 2006: 29.7 percent. (1996-2006 projected percentage change. Source: *The 1997 Orlando Market Data Book*.)
- ▲ Orlando greets 1,791 new, adult residents every week.**
- ▲ Orlando sees 380,615 out-of-state or foreign visitors every week.**
- ▲ 431,976 air travelers visit Orlando on a weekly basis.**
- ▲ The city rings its weekly retail sales cash register to the tune of \$290 million.**

** Source: Orlando Sentinel Advertiser Marketing Division, as appearing in the "New to Central Florida" relocation guide.



Meet the “Morning Show Team”



Instant music, instant sound effects, instant fun.

- Holds up to 1,000 “carts” of any length, from milliseconds to hours.
- 10 banks of 50 programmable Hot Keys. It’s like having 50 cart machines pre-loaded and ready to fire.
- Up to 24 hours of total on-line audio storage.
- “Find” button locates any cut instantly.

There is nothing faster, easier, or cooler! You can finally let go of your analog cart machines and associated maintenance headaches. Or, if you’re running automation, now you have the perfect compliment for those times when you need to play something, and you need it now.

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World Radio History

Sales INK™

PRACTICAL HANDS-ON SELLING TIPS AND IDEAS



Acknowledge a Bad Day

If you see that a prospect is having a rough day, let them know about it. Sometimes, by offering a pleasant joke or producing a humorous trinket from your briefcase you can lighten the mood. Tell the prospect that you're sensitive to the pressures that buyers face — and keep the call short.

Source: Dorelli, New Accountability, New York

What To Ask On a Cold Call

1. What are your advertising objectives and expectations?
2. What is the demo profile of your target (age, gender, HH income etc.)?
3. What media are you now using (presentation comparisons)?
4. What benefits set you apart from your competitors (to use in the all-important spec spot)?
5. What kind of commitment are you prepared to make in terms of length of schedule and budget?

Source: Harry England, IM WWSG/WsAB Atlanta, Ga.

Don't Write Anyone Off

Whether it's a former boss you dislike or a consultant you have little respect for, maintain a high level of professionalism in all your contacts. Return calls promptly, answer letters and avoid spreading rumors. You never know who will throw business your way.

Source: Dorelli, New Accountability, New York

WebCents

Are you selling your Websites? Are you pitching them to the right businesses?

Top 10 advertisers on the Internet, ranked by 1997 spending

Microsoft	\$30.8 million
IBM	\$17.9 million
Excite	\$11.7 million
Yahoo	\$8.5 million
Netscape	\$8.3 million
Infoseek	\$7.6 million
Lycos	\$6.7 million
AT&T	\$6.4 million
General Motors	\$5.7 million
CBS Sportsline	\$5.7 million

Source: Advertising Age

What Are They Reading?



Pete Norden, CPMC
 DOS, Clear Channel Radio
 Panama City, Fla.

The New Positioning, Jack Trout
Selling the Invisible,
 Harry Beckwith

"Half of our business is direct local. Talking about positioning, avoiding line extension and narrowing your focus is a lot more enjoyable than discussing rate and value adds."



SALES MEETING

Earn Interest

Sales meetings are great tools — if they are kept interesting. Our weekly meeting begins with training presented by our GM. His topics vary: handling objections, managing time, establishing credibility. His Radio knowledge is vast, and the staff really appreciates his interest in the sales team.

We also read sales books. Each week, one salesperson briefly presents a chapter. We allow open discussion during the presentation, and often the veterans will have worthwhile comments. We have had some very creative presentations as well as lively discussions.

The rest of the meeting covers a variety of topics: success stories, upcoming promotions, housekeeping, local media etc. We end with the "McCoy Butt-kicker of the Week," awarded to a salesperson for some



outstanding achievement or deed. Each week's winner is chosen by the previous week's winner.

By allowing everyone to participate in the hour-long meeting, everyone stays interested. We exchange a ton of information and bond as a team.

Peggy Mead is SM of KPAY-AM, KMXI-FM, KHSL-FM Chico, Calif. She may be reached at 530-894-4803 or by E-mail at peggy@sunset.net



Hot Flash

Consumers spent an average \$18,865 on new domestic car purchases vs. \$29,344 on imported cars in the first quarter. The overall average price of the cars was \$20,756.

Source: J.D. Power & Associates

Oldies but Goodies

The myth that older people don't buy anything is a lot of hogwash. Everyone shops. Fully 97 percent of people age 60 or older went to a store in the past month, compared to 98 percent of all adults. Source: Roger's Public Polls

Produce Propaganda

Prepare a proposal based on the needs of your customers' customers. Retailers and consumer experts agree that the following subjects are what consumers say they are most interested in:

- Tips on how to select fruits and vegetables
- How to prepare fresh items and dishes
- How to safely store items at home
- Identifying that the item is a good source of vitamins or minerals — not necessarily a hard-to-read breakout of vitamins and minerals that the food contains
- Where the crop was grown — Country of origin or locally?
- "Sell by" and "use by" dates on pre-cut produce and packaged items

Source: Supermarket News



Weenie Roast

This fall and winter, look for Ball Park and Oscar Mayer to launch single-serve packaged products. Michael Jordan will star in a TV spot pushing the new Ball Park Singles. The TV campaign, aimed at moms, breaks in January from the agency Ammirati Puris Lintas in New York. J. Walter Thompson is the agency for the Oscar Mayer roll-out of A-I Star Hot Dogs, breaking this month. In all, \$30 million will be spent to push the new dogs. Source: Advertising Age



Mr. SpringClean

Procter & Gamble is ditching the ultra-concentrated version of Mr. Clean in September and launching a new Springtime Fresh scent. The move is being backed by \$8 to \$10 million in TV, print and direct mail ads breaking in November. There is no Radio campaign planned. The agency is Euro RSCG Tatham in Chicago. Source: Advertising Age



Top Ten 1997 Back-to-School Radio Spenders

1. JC Penney — Men's Department
2. Wolverine Boots and Shoes for Men
3. JC Penney - Family Apparel
4. JC Penney - Men's and Women's Apparel
5. Today's Man Clothing Store
6. Lugz Sneakers for Men and Women
7. Filene's Basement
8. Nordstrom Department Store
9. Frugal Fannie's Fashion Warehouse for Women
10. Champion Underwear for Men and Women

Source: Competitive Media Reporting



Where Baby Furniture Is Purchased

Mass Merchants	38%
National Chains	37%
Toy Stores	27%
Specialty Stores	26%
Superstores	25%
Catalog stores	22%

Source: Kids Today

Factors that Influence Baby Furniture Sales

Quality	76%
Price	68%
Safety	68%
Style/Design	54%
Brand Name/Reputation	37%
Comfort	26%
Used With Other Child	16%
Recommendation	16%
Convenience	11%
Coupon	8%

Source: Kids Today

According to market research independently conducted by Kids Today, retail sales of infant home furnishings hit the \$1.35 billion mark last year

Research Your Clients

Check out these Websites for research on your supermarket clients.

www.wegmans.com
Wegmans

Harris Teeter

Your Neighborhood Food Market

Welcome to Harris Teeter

www.harristeeter.com
Harris Teeter

- who we are
- what's new
- locations
- financials
- recipes
- health info
- search



See us at the store. Fresh, natural, organic.

www.wholefoods.com
Whole Foods Market



Escape "The Promotion Hell Zone" Give Value to Added Value

by Chuck Mefford

Submitted for your approval, a buyer tactic known as the "dangle." The "dangle" is a sordid little maneuver in which a buy is held in front of you like a hunk of meat in exchange for the right stuff. Call it free stuff; call it what you will — it all boils down to something called "added value," two sadly misunderstood words. You're in ... "The Beg-the-PD Promotion Hell Zone."

The issue here is two-fold: Do you properly position all of the "stuff" that your client receives as a part of your station's commitment to that client? And, how can you work smarter to make the internal task of working with programming go smoother?

True added value is everything you do for the client beyond spots. You probably aren't getting credit for all the "value" you deliver because you've failed to market it properly. Here's proof.

At your next sales meeting, list the things you do for your clients beyond spots. Have you ever included these as part of your "added-value services" in your proposal with the schedule and research?

We've all experienced the "dangle" — and we've all begged our PDs — in the "Promotion Hell Zone." In most cases, clients simply are looking for additional exposure, excitement, and sizzle for their product or service. Avoid the dangle — pre-prepare.


Pillar Promotions — Every sta-

tion does annual events that become well-known over the years and brand a station. These are perfect tie-in opportunities for promotional partners — great for product giveaways, couponing, displays etc.

Promotional Calendar — Have your programming department establish a calendar of promotions and events 12 to 18 months in advance, so you have a menu to choose from and a way to match clients to events that make sense.

Promotion Standards — Establish a dollar minimum for any buy that your station requires to even consider a major client promotion. Your inventory is valuable and limited. Treat it that way.

Negotiate — Never give up something unless you get something back. The next time the agency or client asks for added value, reply, "No problem. Tell me what, in addition to the buy, you provide in equal value."

Remember, the No. 1 added value is your skills, talent and desire to help your client be successful. Share that with your clients. It's the first step to avoiding "The Promotion Hell Zone." 

Chuck Mefford is President of Mefford Achievement Systems, a consulting and training company. He may be reached at 800-627-4778 or by E-mail at CMEFFORD@prodigy.net



Get Giff...

- "As I told you at your Graduate School for Sales Management in Boston, I wish I had taken your course 30 years ago."

— Joe Amaturo, President/CEO, The Amaturo Groups

Or Get

- "Thank you for what you did for the Bureau, our industry and me personally. I'm indebted to you and I've learned a great deal from you."

— Bill Stakelin, former President/CEO, The Radio Advertising Bureau

Left Behind!

- "Your presentation touched all the bases and delivered far more information than we could ever have expected. You targeted your presentation to all our needs. You were sensational! What more can be said?"

— Art Rowbotham, President, Hall Communications



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Database Your Listeners

An Advertising Universe Awaits You

by Kristen Gordon

The digital future and new tools that manage the way we go to market now make targeting a one-to-one relationship with core listeners possible. You already own a market "share." Now consider owning a greater share of each of your listeners — one listener at a time.

Information tools used by CBS station WLTE-FM in Minneapolis have been in place for more than three years to cultivate relationships with core listeners. The result of its patience and commitment is a valuable database and listener network of 30,000 core listeners. What advertiser wouldn't be interested in this group?

WLTE services its listener network in a multitude of ways. Members:

- Receive listener-at-work faxes offering unique services — such as Orday

Theater early release of tickets — or other perks.

- Can call an interactive phone line to communicate their opinions to the station.

- Receive a newsletter mailed six times a year with articles carefully chosen to not "sell" them products and services, but instead to offer items of value. Articles are designed

to save the listeners time and money, and to enrich their lives. The newsletter is directed by a Radio station editorial board. Editorial board members are made up of the station's primary target demographic.

"Once we served our listeners properly, high response rates from our listeners were achieved," said Rolf Pepple, GM of WLTE. "We created our network slowly,



and as it began to evolve, we carefully married sales applications to it. We were not on a crusade for mass numbers. We did not build our database by offering a giveaway or contest. Instead, our network is made up of listeners who called the Radio station to join or who signed up at one of our events. We wanted to build a quality list that we eventually could use to provide our advertisers with a quality response rate in their marketing endeavors."

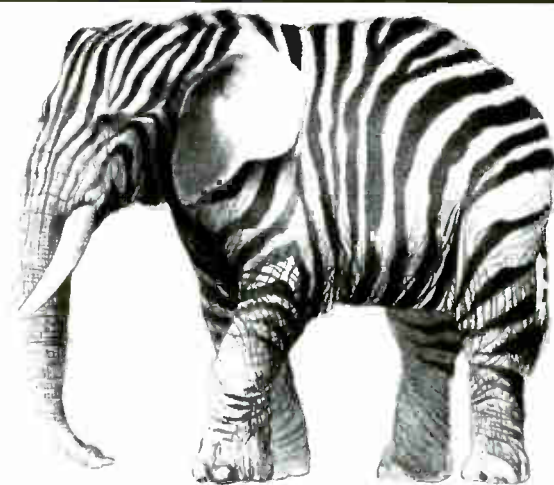
If you are up to the challenge of thinking about your listening audience not as "overall share" but as "share of listener," creating a quality database should be a priority for you. Once you are more involved with your listeners, new opportunities will open to you. Suddenly, you will discover all sorts of ways to deploy interactive, addressable media technology and computers. Instead of feeling overwhelmed by these tools, you will want more — and better — tools.

Now, listeners can interact with you via phone, fax and Internet. They can listen to your station in their cars, homes and desktops at work. Your "share" is what advertisers desire. Capture it effectively in the form of a database and you have something tangible and valuable from which to create nonspot revenue in the future. ✉

Kristen Gordon is a New Media Consultant. She may be reached at 612-595-4974 or by E-mail at kgordon@radioink.com



In Today's Media Jungle, You Can't Afford Not To Change.



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Red Hot AE:

Maritza Ramon, Senior Account Manager, KKBT-FM Los Angeles, hates losing business. She is very motivated to win — and win big. John Ryan LSM for KKBT, says that Ramon is an up-and-comer who thinks out of the box: "She goes beyond what's expected and can operate well in today's Radio environment." Ramon attributes much of her success to Gannon Gray, who not just taught her but disciplined her to be focused on selling.



Why have you been so successful? I have a passion for broadcast sales. I enjoy providing solutions, creating opportunities and making a client feel good about the decisions they made.

Why do you think clients buy from you? I listen to them. I have patience, and I care a lot about the people I deal with. I am extremely sensitive to their needs. I also provide a lot of current research and evidence for the client's decision.

What is your activity level? Everything! Finding new business (direct, vendor or non-traditional), servicing agencies, creating new packages or programs that fit the clients, and of course interacting with clients as much as they will let me.

Who are your mentors? Gannon Gray, NSM, KSCI-TV, who taught me to always win.

What are you reading? All the trade magazines: *AdWeek*, *BrandWeek*, *Broadcast & Cable*, *Los Angeles Business Journal* etc.

Advice for other AEs: Always challenge the limits and make a difference for yourself. Do more research about clients. Prepare for opportunity. Take a class to update skills on the client side or marketing. You can always learn something new.



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Red Hot SM:



Andrew Powaski has been in Radio ever since he graduated from college 11 years ago: "My major at Ohio University was telecommunications, so there was never a doubt that I'd be in Radio." Today, Powaski is DOS for Capitol Radio Group in Springfield, Ill., where he oversees the sales departments of five stations. His boss, GM Jack Swart, says that Powaski brings to the table "a lot of structure and follow-through. He is relentless to follow up to achieve goals."

Why did you get into Radio? I had no choice. By the time I was 13, I already had worked hard enough selling merchandise with my uncle that I had bought five Radios. I loved music, loved the "aura" of Radio and loved selling. Making money using Radio as a marketing tool to grow my clients' business seemed a natural.

Why have you been so successful? Energy, work ethic and having unbelievable talent around me. I have worked with great GMs, and I've hired a lot of magnificent sales reps who have made me look good.

What is the key to your success? I balance long hours, hard work and asking for a ton from the people around me with a schedule of "fun." I just took my sales staff to Las Vegas for having a record month. We've gone swimming for the afternoon in July, and we have a staff golf outing planned for September. We work hard and play hard.

Who are your mentors? Chris Lytle, Dave Gifford, Al Fetch (former GM), and Jim Miller (uncle), who taught me the basics of selling at a very young age.

What books are you reading? *Creating the High-Performance Team* by Steve Buchholz and Thomas Roth and *March to Armageddon* by my father, Ronald E. Powaski.

What advice do you have for SMs? Stay focused on the basics: prospecting, great presentations, high closing ratio, high average unit rate, going for share of a buy. (Why can't we get 100 percent of the buy?) NTR and event revenue are nice, but they are the icing on the cake. They get you from 100 percent to 130 percent of budget. Doing the basics well every week ensures we are at budget every month. Sell ideas, not spots. Great ideas differentiate the marketers from the peddlers.



JAMES GOLDEN

The *Rush Limbaugh Program* announced that James Golden, whose program moniker was call-screener "Bo Snerdley," has accepted a position as VP/Programming and Talk show host for *Talk Spot* with World Stream Communications, Inc. in Seattle. Golden has been with the Limbaugh program for seven years. Replacing Golden at the Limbaugh program will be Bill Lally, formerly Regional Director of Affiliate Relations at Westwood One in Los Angeles. ☎

MICHAEL O'NEILL

BMI has promoted Michael O'Neill to VP, Sales & Administration, Media Licensing. He was most recently Assistant VP, Media Licensing. In his new position, O'Neill will continue his responsibilities overseeing Media Licensing's Regional Sales and Marketing executives, BMI's Per Program department and be responsible for day-to-day TV and Radio licensing activities. O'Neill joined BMI in 1995 from CBS Television Network. ☎

WITH SINCERE CONDOLENCES

LARRY O. GARRETT



Larry O. Garrett, 61, former VP/GM of WEJZ Lite 96.1 and WWRR Arrow 100.7 Jacksonville, Fla., died August 1, after a long and courageous battle with kidney cancer. Garrett was the idea man behind the Pittsburgh Steelers "Terrible Towel," and he was the creative force behind partnering nicknames — such as Lite — or an initial to identify a station's dial position. He is survived by his wife, Cyndi; his three daughters and five grandchildren. Memorials may be made in his memory to The National Kidney Cancer Association, 1234 Sherman, Ave., Ste. 203, Evanston, IL 60202-1375. ☎

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s i m p l y p o w e r f u l

Q: After a format change, Jake, one of your best salespeople, is so upset by some of the station content that he is unsure whether or not he can sell it anymore. What do you do?



MAJOR MARKET
Jim Donnelly
NSM
WLTW-FM
New York

Belief in one's product is a prerequisite to being an effective salesperson. We would discuss this situation confidentially and in depth. I would first compliment Jake for his candor. I would ask him to take some time to look at the situation from an unemotional perspective.

I would encourage him to look inside himself and assess whether or not he can continue to represent the station effectively while maintaining his self-respect. I would stress that, although the station does not want to lose him, this is a personal decision, and there is no right or wrong answer. I would ask Jake not to make a rash decision: "Measure twice and cut once."

We would reconvene after this self-examination. At that point, regardless of the decision, I would do all possible to help him and ensure his career is not hurt. I would applaud his loyalty, his truthfulness, his integrity.



MEDIUM MARKET
Charlie Trub
SM/GM/Owner
KVPA-FM
McAllen/Brownsville/
Harlingen, Texas

Prior to any format change, I would have studied the program or format change. Because I make the ultimate decision, I should know the numbers, expected income and the results of how many new "ears" it would bring to the station.

I would bring in the unhappy salesperson and explain the decision process, how I arrived at a change and why the change was made. [I would] show with pencil and paper how the ears will increase and the station will grow. [I would explain] how Jake should apply salesmanship and statistics to prove how the change will benefit the client, both with additional customers and income.

Pick five of his best prospective clients, and ask Jake to pitch them with a positive attitude and explain why we made the change and how it will benefit the client with new customers and added income. Sell the benefits to all concerned, and you'll win.



SMALL MARKET
Kennard Yamada
LSM
WGOW-AM/FM
Chattanooga, Tenn.

Religion is probably the most sensitive area of people's lives. Nations have gone to war over religious beliefs alone. I would never force a salesperson to compromise his or her religious beliefs or principles.

WGOW-AM/FM is a News/Talk station that also carries NASCAR, the NFL, and high school and college sports. There are many other alternatives or programs to sell. Jake may be a great candidate for a sports sales specialist.

Because good salespeople are so hard to find, once I find one, I strive for a win-win work environment. If Jake continues to perform at an acceptable level, I would be as flexible as possible to ensure his ongoing success as well as that of the station.

On the other hand, if a mutually acceptable agreement could not be reached, I would encourage Jake to sell for a less-controversial format.

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SEPTEMBER

QUICKFIX™

"Self Improvement Weekend" — Run a series of self-improvement announcements using four to five clients (this can be in addition to their advertising schedules or in combined paid commercials). Each client contributes items for a gift pack to be given away over the air during the weekend.
"Hot 5 at 9" — Recycle morning-show listeners into office listeners. Ask them to fax in their favorite five songs. Between 9 a.m. and 10 a.m., announce a name and begin playing the listener's favorite five songs. The contestant needs to call the station before songs end to win the prize supplied by a sponsor.

DATES TO REMEMBER

- 7 Labor Day
- 13 Grandparents Day
- 15 Begins Hispanic Heritage Month
- 17 Citizenship Day
- 17-23 Constitution Week
- 21 Rosh Hashana
- 22 First Day of Fall
- 23 End Summer Arbitron
- 24 Begin Fall Arbitron
- 27 National Hunting and Fishing Day
- 30 Yom Kippur

NATIONAL

Baby Safety; Self Improvement; Cholesterol Awareness; Literacy; School Success; Children's Eye Health and Safety; Marriage Health

TARGET PRODUCTS AND ACCOUNTS

Fall and Winter Fashions; Home Furnishings; Beer; Hunting/Fishing Supplies; Heating; New Car Sales; Carpet/Floor Coverings; Home Furnishings

OCTOBER

THE COUNTY FAIR

Millions of people attend state and county fairs every year. If you do not have a fair nearby, you can use these ideas at any large event where you have a booth and where many people gather. You can tie in many clients and be very visible if you plan ahead.

"Build a Booth" — Contract with a building-supply client or a contractor to build a house, stage or set to fit your format.

"Fair Guide" — Give away a guide with a map, important numbers, DJ photos and lots of sponsor coupons.

"Specialty Items" — Pass out hats, buttons, bannanas or plastic bags with the station's and clients' logos.

"Attraction" — Have an attraction such as Karaoke or a "Velcro Wall" to draw attention.

"Live Broadcast" — As you broadcast live, have sponsors rotate throughout the week. Each day, a different sponsor will distribute promos, signage and sampling, or brochures.

"Blue Jean Day" — On-air, declare the first day of the fair "Blue Jean Day" and encourage office workers to wear jeans to work. Participating offices can fax in to win free jeans from a client.

"Build a Base" — Add to your database by having a drawing for a TV, trip or other valuable prize.

DATES TO REMEMBER

- 4-10 Fire Prevention Week
- 5 Child Health Day
- 5-11 National Customer Service Week
- 11 National Coming Out Day
- 12 Columbus Day
- 14-17 NAB Radio Show, Seattle
- 15 Grouch Day
- 16 Bosses Day
- 18-24 National School Bus Safety Week
- 19-23 National Business Woman's Week
- 24 United Nations Day
- 25-31 National Consumers Week
- 25 Make a Difference Day
- Daylight-Saving Time Ends
- 31 Halloween

NATIONAL

AIDS Awareness; Computer Learning; AIDS Awareness; Family History; Healthy Lungs; Car Care; Crime Prevention; Adopt a Dog; Energy Awareness; Hunger Awareness; Campaign for Healthier Babies; Breast Cancer Awareness

TARGET PRODUCTS AND ACCOUNTS

Film and Cameras; Heating; Ski Equipment; Furniture; Pet Supplies; Candy Vendors; Drug Stores; Fabric Stores

**Radio Ink assumes no responsibility for the viability of the promotions mentioned. Stations are advised to check with legal counsel regarding legality and possible lottery. Sales Promotion Planner is compiled by Kim Siles, creator of the Promotional Marketing Planner. She may be reached by phone or fax at 770-974-6590 or by E-mail at stiles@mindspring.com*



COPY CLIPS

Zoo

:60 Memphis Zoo —
"Butterflies in Living Color" Promo
 (background music — sounds of nature) **Anncr:** In the fanciful flight of butterflies, queens dance with common wood nymphs and buckeyes. Emperors and Monarchs keep the company of Painted Ladies, and Zebra Swallowtails fly with those Polynesian ... **Male:** Excuse me, ma'am, I was wondering, is that an American Snout on your head? **Female:** I beg your pardon! **Male:** Or is it a Southern Dog Face? **Anncr:** And all this summer, and September too, they'll all land on you at the Memphis Zoo. **Country Female:** Hey, Bubba? Is that little skipper on you a long-tailed or silver-spotted? **Country Male:** Margaret-Ann, please! **Anncr:** With all their colorful names, and even more colorful wings, thousands of them flit among trees, waterfalls and hundreds of blooming things. **Old Man:** Look at that Great Purple Hair Streak. **Country Man:** That's a Variegated Fibulae if I ever saw one. **Anncr:** All that and more as part of "Butterflies in Living Color." **Male:** I guess I better not ask if that giant swallowtail looks like yours? **Female:** Woooo! **Anncr:** Daily at the Memphis Zoo ... an exhibit like no other. **Mars Award Winner,**
 WMFS-FM Memphis, Tenn.

Have a few good spots you'd like to share? Send scripts to Amy Morrell at Radio Ink, 224 Datura St., Ste. 704, West Palm Beach, FL 33401 or E-mail to amymorrell@radioink.com

Travel Agency

:60 House of Travel
 (music bed: *Sea of Love* by Phillips with the Twighlighters, foreground at first, then lower under voices) **Martha:** Oh, George. Listen. They're playing our song! Do you remember what we did last year on our vacation? **George:** You mean, when we waited too long and missed that cruise to the Caribbean, and we spent our vacation at your mother's. No, Martha, I don't recall. **Martha:** Yeah, I know. We literally missed the boat. But not this time. **George:** (interested) Come again? **Martha:** This time, I called the House of Travel and booked us on the Carnival Cruise "Destiny," sailing March 30th in '99. You know, spring is the most heavily traveled time of year, next to Christmas, so by booking now, we won't have to worry about our cruise until we pack our bags. **George:** Hey, that Carnival Cruise Ship "Destiny" is the largest ship in the world. Almost three football fields long! It's got 12 decks, four swimming pools, the largest health club at sea, and the largest and most exciting casino afloat! **Martha:** Thanks to the House of Travel, we can send Mom a postcard this time. **Anncr:** Call the House of Travel and ask for Glenda — who'll be escorting this group — for pricing information on the Carnival Cruise "Destiny," Sailing March 30th, 1999. The House of Travel — 823-3833 in Alliance or 1-800-888-3855.
 Jeff Lauer, WZKL-FM
 Canton, Ohio

Hardware and Garden Center

:30 Fort Loudon Hardware & Garden Center
Male: Honey, what's the matter? **Female:** (crying) Oh, everything's going wrong today ... I lost my job ... some body sideswiped the car ... the microwave fell on my head ... but worst of all (sob) ... the rake is broken! **Male:** Oh, no! Well, thank goodness for Fort Loudon Hardware & Garden Center. They have an abundance of affordable rakes, blowers, fertilizers — everything we need for fall. Plus, all we need to winterize our home! **Female:** (cheerful) Oh, good! Our problems are solved! **Anncr:** Fort Loudon Hardware & Garden Center, Route 75, Fort Loudon. A trustworthy store.
 Jeff Wine, WCHA-AM, WIKZ-FM Hagerstown, Pa.



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Ice Cream/Yogurt Shops
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Miniature Golf
Miscellaneous Promotions
Night Clubs
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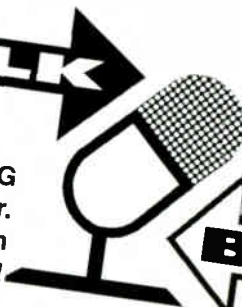


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The beauty of this site is its links. You can click away to practically every publication with a top story about show biz. They do the surfing, searching, and sifting and bring you the front page on one easy-to-navigate page on the Internet.



Don W. Hallett, of *The Positioning Works*, serves as Director of Music Research for Critical Mass Media. He may be reached at 614-451-9589 or by E-mail at DWHallett@aol.com



STAFF MEETING

Time Limits

by Matt Kennedy



With consolidation in our industry, fewer people are doing more, so there is a natural tendency to view meetings as another drain on time. It's critical that you let your staff know how long meetings will last, then stick to that length of time. Don't let 30 minutes become an hour and a half.

This means that you must stay in control of the meeting. When "Radio types" — especially Talk Radio hosts — get together, it's only natural for debates over political and social issues to break out. These are time gobblers and should be addressed at a later time.

I try to limit full staff meetings to 30 minutes — any more and you lose their interest. Most importantly, if the number of people meeting isn't too large, give each person the floor for a brief time. And don't rule out food. It may sound trivial, but a couple of large pizzas and some soft drinks often mean a lot.

Matt Kennedy is PD of WJBO-AM Baton Rouge, La. He may be reached at 504-231-1873 or by E-mail at mkenney@capstarbroadcasting.com



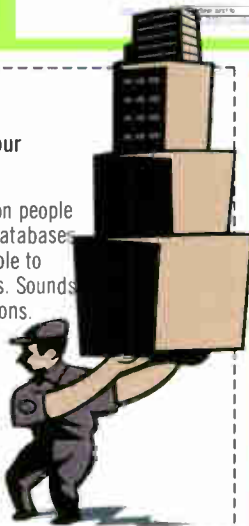
Moving Targets

Every day, a new listener moves into your market. Are you targeting them?

According to *Target Marketing*, 1.7 million people move every month. There are lists and databases and alternative media programs available to reach new movers and new homeowners. Sounds like a direct-mail promotion ... Here are a few options.

- Bell Atlantic Residential Customer list: 212-388-8800
- Best of New Movers file: 800-411-5771
- CPC New Resident File: 610-667-1780
- FMP New Movers Register: 800-995-3343

Source: Target Marketing



There is no security on this earth. There is only opportunity.

— Douglas MacArthur

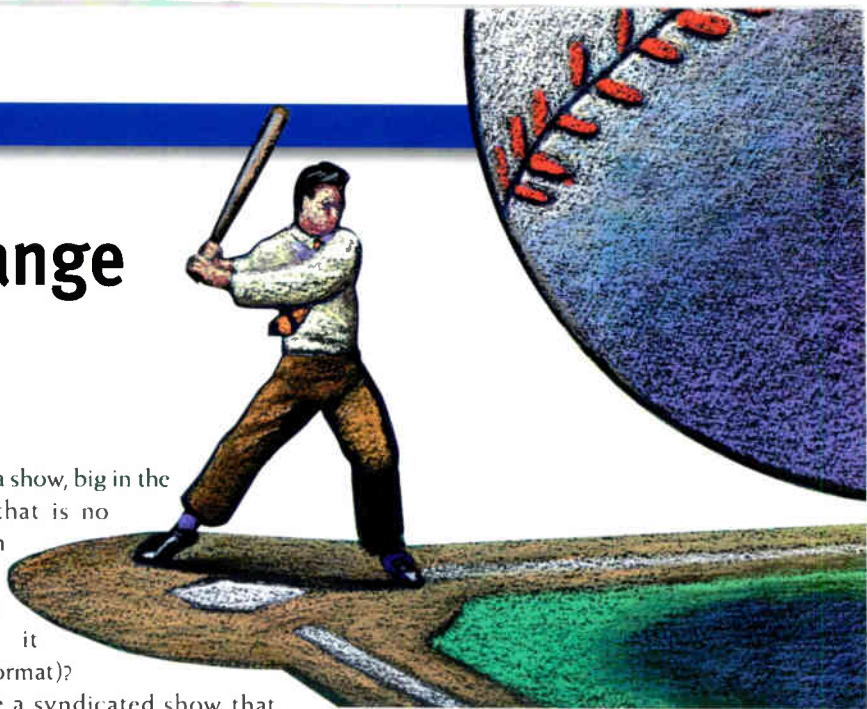
"All-Sports" Scores in Major Leagues

- There are 220 All-Sports stations in the country.
- The format is in 24 of the top 25 Radio metros.
- More than 70 percent of the Sports audience is in the lucrative 25-54 demo; 75 percent are male.
- WFAN New York (a Sports station) is the highest-billing station in the country.

Tackling Format Change

How to Hit It Out of the Park

by Bill Richards



Changing format? There's no need for panic. There are things you can do to avoid mistakes.

Look back: Don't repeat previous mistakes. Involve as many people as you can: Brainstorming can be valuable.

Research! Make sure you don't bias the results before you get them. Study the situation from a number of different angles. Don't let one perceptual project be the deciding factor.

Back up the perceptual with a music test. Don't skip on the music. Also test the slogan and logo. Too many stations get the right format, but market it horribly.

Once the format is decided, what are your options for talent?

- Is there a show in town that can be pulled away?

- Is there a show, big in the recent past, that is no longer in town but could be brought back (as long as it matches the format)?

- Is there a syndicated show that makes economic and formatic sense?

How do you promote the station?
How do you get the word out?

- Television is quickest and most effective (also most expensive). Cable is something to consider, too.

- Direct-mail Vid-packs are effective in exposing listeners to your station.

- Use your own airwaves.

- Use listeners as guest DJs as you sign on: "I'm Rita from Las Vegas, and I

love the new MAX 99.8. Here's another great song."

- Telemarketing usually works better for stations that people already know.

- Set up your own Website to tell (and offer) listeners a lot.

How do you kick off the format?
Make sure you're ready. You might have only one chance to make an impression in an ever-expanding noise level to which listeners are exposed. Approach it with class. Throw a party.

But be prepared: Logos for station vehicles, station letterhead, T-shirts and other promotional items should all be ready. Make sure the promotion fits the format. Successful kick-off promotions have included the following:

- Go commercial-free — easily one of the quickest ways to get listeners to pay attention.

- Give away money by the box-load on the air or hand it out in envelopes at locations all over town.

- Offer the phrase that pays: You pay people to tell you your slogan — a great double whammy.

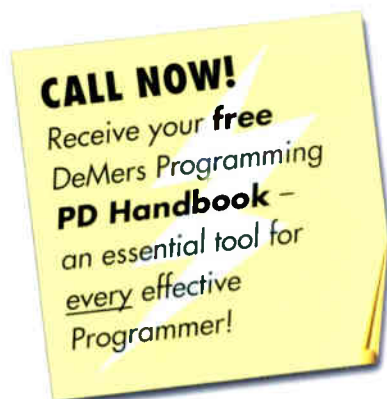
How much money should you be expected to pay for all this? Plan to spend at least 20 percent of your operating budget.

If you're not going to put forth the effort, don't be disappointed with the results. The days of making an impact with music alone are dwindling. ☒

Bill Richards is President of Bill Richards Radio Consulting. He may be reached at 407-292-4424 or by E-mail at greatradio@aol



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Keep News/Talk Flying High

6 Immutable Principles

by Michael Packer

In its 20-year climb to the top, the number of stations involved in some form of News/Talk, Talk or Sports/Talk has mushroomed from around 50 in 1979 to more than 1,000 today. In reviewing the management styles of the most successful stations, six immutable principles come to mind.

1. The Client Principle — The listener is the station's most important client. To outpace the market, a Talk station must generate lots of traffic for advertisers. The customers who move through the advertiser's door and ring the cash register are the station's loyal audience. Make sure your No. 1 client is a satisfied listener. The advertisers and revenue will follow.

2. The Anti-Targeting Principle — Successful management does not waste precious resources chasing after listeners it will never get. It knows which image a successful competitor owns and will seek other images to build and niches to fill.

3. The Thinker Principle — Inside-out managers commit serious blunders when they make programming decisions based on internal agendas that have little to do with actual listener desires. Outside-in programmers do the research necessary to discover the ever-changing attitudes of P1 listeners. Core audience needs are then used as a reality check prior to every decision involving programming, promotions and marketing.

4. The Higher Recall Principle — For the local air slots, hire talent who seek celebrity status. The celebrity host is a frequent master of ceremonies at social events, appears as a guest "expert" on local television programs, contributes

articles to the town's newspapers and magazines, has a high profile in local charities, and is cranking out a newsletter, working on a book, appearing in local plays etc. Heavy community involvement on the part of both management and celebrity hosts ensures that the station's visibility in the market remains high.

5. The "Super Listener" Principle — Super listeners are spouses, relatives, friends, advertisers and callers who enjoy bashing the Talk host. As long as no law is being broken, it's manage-

ment's job to shield the host from these stormy showers of negativity. It's not the clamor from the peanut gallery that causes experienced News/Talk managers to panic; it's the deadly silence that shrouds a vanilla host. No one comments and no one cares about the host who can't make an emotional connection with listeners.

6. The Minutia Principle — The dust never settles. These managers are obsessed with delivering quality programming 1,441 minutes daily. They know that every newscast, promo and promotion is either super-serving the P1's needs or is off target. ☒

Michael Packer is President of Detroit-based Packer TalkRadio Consulting. He may be reached at 248-656-4140 or by E-mail at mpacker@aol.com



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ADDITIONAL THOUGHTS

WWJ Newsradio 950 in Detroit will carry the daily, :90 feature *Second Thoughts*, produced by veteran journalist and news anchorman Mort Crim. The feature will be heard at 6:40 a.m., 8:40 a.m., 10:40 a.m. and 12:40 p.m. During his motivational essays, Crim uses humor, personal anecdotes and compelling stories to emphasize his belief in the positive aspects of human nature. For more information, call Rich Homberg at 248-423-3322. ☎



NEON KNIGHT

Broadcast Programming has promoted Lia Knight to host of *Neon Nights*, its Monday-through-Friday seven-to-midnight Country show. *Neon Nights*, heard in 35 markets, is a fast-moving combination of top Country hits, interviews with Country stars, contests and listener calls. Knight focuses the show on women listeners, who make up more than 60 percent of the Country Radio audience. Contact Dave Newton at 800-426-9082. ☎



BAND SEARCH

SJS Entertainment Marketing has been contracted to produce the fourth annual Sam Goody Ultimate Band Search. The annual competition looks for new unsigned talent in 10 regions across the country. Entry forms for performers will be available this fall at participating Sam Goody locations nationwide. Music industry professionals representing Radio, records and retail will judge the competitions. For more information, contact Paul Jankowski at 615-251-9737. ☎

FOOTBALL AGREEMENT

The University of Michigan and One-On-One Sports, Inc. announced their three-year agreement in which One-On-One Sports will become the national Radio network for the university's football program, giving UM the potential for the largest Radio exposure of any collegiate team in the country. During the first year of the agreement, 1998, One-On-One Sports will have the right to air a minimum of six UM football games. Subsequent years will provide UM with the option of a full 12-game schedule on the network. Contact One-On-One's Carolyn Phillips at 847-509-1661. ☎



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CAREER FAIR

The 1998 NAB Fall Career Fair, held in conjunction with the NAB Radio Show, will take place Oct. 14 at the Washington State Convention and Trade Center in Seattle. Recruiters from the broadcast industry will promote job openings; and the Broadcast Career Center will offer career services and counseling. Job seekers and recruiters may register online at www.nab.org/ech or may phone the NAB at 202-429-5498. Deadline for job-seeker registration is Sept. 30; recruiter-registration deadline is Oct. 2. ☎

2000 PROGRAM DIRECTOR

A GUIDE TO SUCCESSFUL PROGRAMMING FOR THE MILLENIUM AND BEYOND

IS THE FUTURE SO BRIGHT THEY HAVE TO WEAR SHADES?



What does the future hold for Program Directors in Radio? *Radio Ink* gathered four industry experts, sat them around — and on — our programming table, and asked for predictions. PDs are being asked to program groups of stations, motivate staffs, get ratings, do an air-shift talk to record companies, consider longer stop-sets, discuss pay-for-play

and much, much more. As we list the "Best Program Directors in America," how many will be around next year, in three years or ten? Should they be if they don't expand their skills? David Pearlman, Dan Mason, Randy Michaels, and Tom Kay (l-r above) talk about the PD's job heading into the year 2000, traits of a great PD and whether they should discover the world of sales. 34 ►

The Difference is In the Detail!



By John Schad

President Smarts Broadcast Systems

Shopping for digital audio or automation? Here's a tip that will help you make the right choice. Don't consider your new system to be a computer with programs and audio cards, think of it instead as a highly specialized piece of broadcast equipment that uses computer technology. I recently purchased a furnace for our home. This furnace had a board full of logic chips - many more than you would find in a computer. I didn't ask the salesman if those chips were Pentiums or 486's, because I wasn't applying computer standards to specialized equipment. I just wanted the furnace to heat the house.

The same problem exists when a station makes decisions on computer standards. They can get a great computer but find it doesn't make a very good live audio or automation system. We at SMARTS can explain this in much more detail. Our hardware is rugged from the rack mount case to the unique modular design that creates levels of reliability well above that of a standard computer. It represents the best of both worlds, with up to date computer technology married to hardware designed to run for many years.

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Much has been made of Dan Mason's comments at this year's Upper-Midwest Communications Conclave in Minneapolis. Mason, CBS Radio President, was quoted as saying, "Jobs on the programming side of Radio will continue to be eliminated." He was also quoted as predicting that "for every position eliminated in programming this year, there will be three added in sales." These comments jarred the lives of Program Directors, some of whom already are of the opinion that they take a back seat to sales departments.

Tom Kay is the Executive Director of The Conclave. He says Mason was trying to point out that the broader you can expand your education in Radio — programming especially — the better your chances are of thriving in consolidation. "I was happy that some of what Dan Mason had to say were comments that I've made myself or have heard in the presence of others over the last three years. Basically, programmers who are one-trick ponies — the Rock specialists, the Top 40 people and the AC people — are going to have some problems, because what is needed now in Radio is a well-rounded person."

However, Randy Michaels, Jacor Communications' CEO, has a different take on the future of PDs: "I think the future is very bright. I do not think PDs should be thinking about getting into sales or adding three spots an hour to prove they are better programmers. Ultimately, I think Radio is all about product. If I had the 10 best salespeople in the market selling a two-share, as opposed to the 10 worst selling a 10-share, I know who would make more money. Salesmanship makes a tremendous difference but, at the end of the day, revenue is closely related to the size and quality of the audience."

Michaels says the number of PD jobs already has been diminished and he doesn't see it dropping a lot more. "I believe that every station that is serious has to have an advocate with authority in charge of the product. However, I also think there are better jobs being created. The disparity between the average PD's salary and the average SM's salary has, historically, been huge. PDs, I guess, got paid in T-shirts and lunches from the record companies, and

those days have passed. Now, good programming people are every bit as expensive as good sales managers. While there are fewer jobs today, the jobs that do exist are better, more important and more rewarding."

WHAT ARE THE PDS THINKING?

Back at The Conclave, Kay remarks that how PDs feel about their futures and their roles in consolidation has a lot to do with communication from the company. "Some already have been given additional responsibilities and votes of confidence from the higher-ups. There are others who have not been communicated with very well about where their companies are going. Some of this may have a lot to do with what the company is like."

At Jacor, Michaels says it's perfectly clear. "Programmers [are not] just facilitators or people who can put it on the air when a consultant tells them. [They are] people who really have a vision, who understand where the money comes from, who understand marketing and who understand how to combine art and science, then create magic.



MICHAELS' VIEW ON PAY-FOR-PLAY

"I have very mixed thoughts on this subject. It

concerns me. Anytime we compromise product integrity for dollars, it is a potentially dangerous situation.

"Certainly, the exposure of a hit song beats a commercial for a carpet store, a used-car lot and a race track back-to-back. However, it is something we have to be careful about.

"If there is a legitimate way to take some of the promotion money these record companies have and expose product they believe in — without substantially compromising the integrity of the stations — then we certainly should look at it. Yet, the potential for abuse in this area certainly scares me."

I do not think PDs should be thinking about getting into sales or adding three spots an hour to prove they are better programmers. Ultimately, I think Radio is all about product.

—Randy Michaels, Jacor Communications

These people have an extremely bright future, particularly those who are flexible, open to new ideas and are ready to accept the change that is coming with ... the new nature of the Radio business."

CBS Co-COO David Pearlman says that at CBS, PDs are asked to do a lot: "The job is evolving into a more global view of Radio in general, because the decisions you make are more bottom-line oriented and focused, which brings with it a greater responsibility. The most successful PDs of the future will be those who can [work] their magic on the on-air product, manage people effectively and also be sales-savvy."

TRAITS OF A GREAT PD

As Radio moves toward the year 2000 and continues to experience its growing pains with consolidation, Mason says the five common traits of the best PDs are:

- Be a passionate student of the Radio business;
- Have a great appreciation of on-air talent;
- Be curious about what people are listening to;

- Simplify the goal;
- Let staff take the credit for wins.

When the question is put to Michaels, the answer is not much different. "They must have great people skills. They must have passion, focus, a sense of strategy, and knowledge of marketing and business. Now, this is a full plate, but that's what it takes. The days are over when the ability to have good relationships with the record companies and being able to pick the hits would get you there."

Pearlman says that as PDs evolve, they should become much more savvy about the world of revenue and the cause and effect that their programming has on it, "as well as what contribution they can make to top-line development without hampering or hurting the consumer view of their on-air product. It is a delicate balance."

Kay says the buzzword at The Conclave was *flexibility*: "This word came up many times over the course of our weekend. You have to be able to roll with the punches, have a positive attitude and be able to see that something that looks troublesome on the outset, upon further review, is merely a fun new challenge." ☐

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Special Report



The Pay-for-Play Question

Is the Lure of Quick Cash Too Great?

A Radio Ink Inquiry

One of the hottest topics among Program Directors today is the issue of pay-for-play. As radio stations are sold for enormous sums of money, the demand for a quick return has managers looking at all departments to flow cash. Has the time come when cash exchanges hands for the direct number of spins per song? Is that a bad thing? Can we trust ourselves enough when we see that imaginary line in the sand where integrity changes to greed?

Tom Barnes is co-owner of Sinton, Barnes & Associates, a consulting firm that advocates pay-for-play. He says, "When thinking people look at the issue, they think 'What's the big deal?'" Barnes says his company always has been honest about what's going on in the industry: "Let's manage it effectively and try to make it more efficient."

John Sebastian, formerly PD of KZLA-FM Los Angeles, now is working in Phoenix. He says it's more than just money; it's the sound of the station.

"Radio is getting over-commercialized," says Sebastian. He adds that pay-for-play is not morally wrong, but he objects to selling *everything* that's being broadcast — there are too many commercials per hour as it is: "The audience is getting tired of it and will get more tired of it. We'll see overall Radio listening decrease."

But Barnes says it's even OK to back-sell a song brought to you by a record company. "I know it sends horrible willies through people, especially programming people," he comments. "However, if you think about it, isn't it true that Arista is bringing you this record? I know that PDs shudder at the idea of their playlists being for sale. I understand the fear of putting playlists up for sale and [having] PDs lose control. But most of the PDs I work with are smart enough to know how to manage it."

Sebastian refers back to the sound of the station more than the money it brings in: "I'm being facetious, but let's sell the time, the weather and the DJ's name, then."

ADDED VALUE

We hear it all the time in sales: "We need a promotion or added value to put you on the buy." Is this Radio's opportunity to ask for the same?

Barnes says it's already happening. "Records don't get played if they don't have a promotion attached to them. So what's the difference? The independents are paying Radio stations lump sums of money and are providing Radio stations with trips, shows and all kinds of other promotional compensation. Everyone knows unfamiliar music is not the safest thing to be playing. My contention is that you might as well have the record companies — to some extent — come in and share some of the risk associated with playing unfamiliar music."

Sebastian worries about the long-term effects of this trend. "If we go too much further, we are going to lose all the gains we have made over many years. In the 1960s, AM Radio got completely over-commercialized. In fact, they did, legally (and illegally), some of the things we are talking about here. FM Radio came along and, because of the AM stations' vulnerability and over-commercialization, FM Radio was able to beat them overnight and wipe them out.

"FM and AM, but mostly FM music stations, are going so far in this direction now that, if a group of music stations came

If Radio stations start generating sales through spins, what will prevent the sales department from becoming involved and making the calls?

along, or if the Internet became big enough to be a viable competitor, those stations would be so vulnerable, they could be beaten overnight. The listeners are so unhappy with the product that it could very well happen."

THAT LINE IN THE SAND

If you give an inch, will they take a foot? If Radio stations start generating sales through spins, what will prevent the sales department from becoming involved and making the calls? Barnes says this is a reasonable concern. "My response always has been that this is precisely why control needs to be taken by the programming department. They need to be proactive about this, rather than reactive."

Sebastian also is concerned about Radio stations taking cash for songs they wouldn't normally have played. "I am leniently opposed to that. At that point, we've crossed the line where we no longer are going to be looking for the highest level of programming possible and playing songs only because they warrant being played. Thereby, we're getting into a very dangerous area where we lose all that. The competence of the programming goes out the window." ☐



Recycle Your Way to Higher Ratings

Create Listening Occasions

by Rhody Bosley

Improving TSL is easy in concept but difficult in practice. Getting the audience to listen in more times (occasions) builds TSL. "Recycling" measures how well a Radio station moves an audience from one time period or one location of listening to another. Recycling will help you win in the Radio ratings game.

There are three types of audience recycling:

1. Vertical or Daypart Recycling —

Getting the diary keeper to listen again in another time period.

The calculation of daypart recycling is "the percentage of the cume in one daypart that also listens in another daypart." Daypart recycling reveals, for example, what percentage of the morning drive audience also listens in afternoon drive or what percentage of the weekday audience also listens on weekends. The more times an audience listens in a week, the higher the ratings can be, because more quarter-hours of listening are accumulated.

Winning programming tactics include cross-promoting station features in other dayparts. For example, during a.m. drive, promote station features in midday or p.m. drive. Encourage listeners to listen in other dayparts to win at vertical recycling.

2. Horizontal or Day Recycling —

Getting the same listener to listen again on a different day of the week.

Daily cume is not reported by Arbitron, but you can get the percentage of the total week's cume that listens on a particular day of the week. Knowing the percentage of the audience that listens on any given day demonstrates how well the programming is succeeding in getting listeners to "tune in tomorrow, same time, same station."

Strategies to improve recycling by day must be directed at habitual behavior. Encourage horizontal recycling by getting audiences to believe they will miss something if they don't listen again tomorrow.

3. Recycling by Listening Location —

Getting the diary keeper to listen to the station again, but from a different listening location.

Every time the listener changes listening locations, the Arbitron diary requires a new entry. For example, what percentage of those listening at home then listen in the car? What percentage of the in-car audience then follows the station to work?

Programmers must determine when their audience moves and must construct programming elements to assist them in wanting to follow the station as they move from place to place. Studying listening location recycling is important because this recycling can occur in only one daypart, on only one day. For example, the diary keeper listens at home from 7 a.m. to 7:30 a.m., drives to work and listens from 7:30 a.m. to 8 a.m., and listens at work from 8:05 a.m. to 10 a.m. That's 12 quarter-hours of listening in one daypart, but three occasions of listening on just one day.

Design tactics to improve TSL by improving recycling by day, daypart and listening location. Each time a diary keeper tunes in a station, changes a station or changes location of listening, a new occasion of listening is created. More occasions of listening means a higher TSL. Good luck, and good ratings. ☺

Rhody Bosley is Partner, Research Director, Inc. He may be reached at 410-377-5859 or by E-mail at rbosley@Home.com



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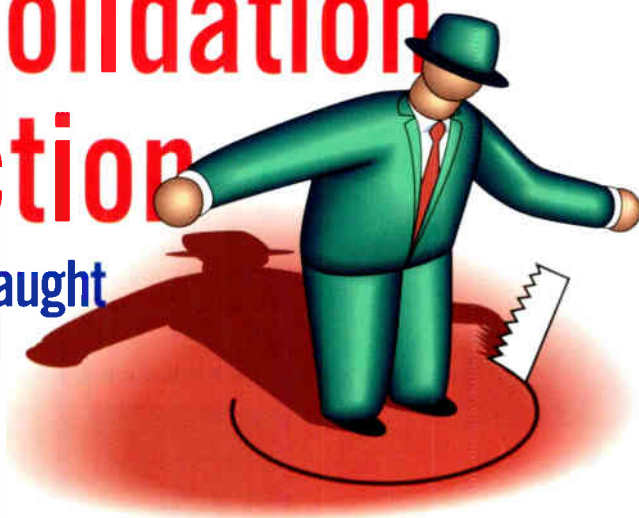
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Consolidation Reaction

Don't Get Caught Unprepared

by Bill Hennes



As a PD, you may already have experienced (or soon will experience) being bought by another company. Knowing that this may happen at any moment, how do you as PD do what's best for your current owner, staff, and listeners — and yourself?

Get yourself and your staff in the right frame of mind. Stay positive and be willing to help in any way possible to make the station (and yourself) be the best you can be.

When it comes to your career, you're in the driver's seat. Here are some things to think about, review with your staff and act on.

Set goals (and write them down). Know where you want to go — when and why. It has been proven that, without goals, we wander aimlessly. As a good PD, it is your job to prepare and train your staff for the next step in the business.

Be specific and realistic and ready to change the goals. Some things to think about:

- For whom do you (and your staff) ultimately want to work? Why? Talk to people who have worked for this group or owner.
- What jobs can you do now that will get you to your goal? Don't waste time on anything else.
- Where do you and your family want to live? Do your homework.

Read all you can — about our industry, business in general, time management, people management etc.

Diversify your skills. Those who will be most valuable are those who can do the job of three.

Broaden your vision. Ask others what they do and how they do it. Find out how things work elsewhere, and think

about whether they would work for you. Go to seminars, and steal great ideas.

There are no friends when it comes to money. When money needs to be spent, go to your supervisor with facts and figures. Chances of getting the money will be much higher if you approach the situation from a business standpoint.

Identify mentors and people who can help you. Seek them out and stay in touch with them on a regular basis.

Take risks. It is better to be 80 percent correct and make things happen than to be 100 percent after the opportunity has passed.

Don't fear failure; seize opportunities. Failure is an opportunity to learn. Be unique. Where are the needs, and how can you fill them?

Stay focused and watch the details. Read and review your goals, stick to your priorities, and remember "the devil is in the details."

Be persistent. It's a competitive playing field, and you must have tenacity to survive.

Remember that we got into this business because we love it. That fact is easy to forget among all the upheaval and change. Don't lose your passion and the fun of programming. When that happens, our stations lose, our staffs lose, our listeners lose, and most importantly, we end up the biggest losers of all.

Bill Hennes is President of Bill Hennes and Associates, a consulting firm based in Wilmington, N.C. He can be reached at 910-313-2491 or by E-mail at Bhenes105@aol.com



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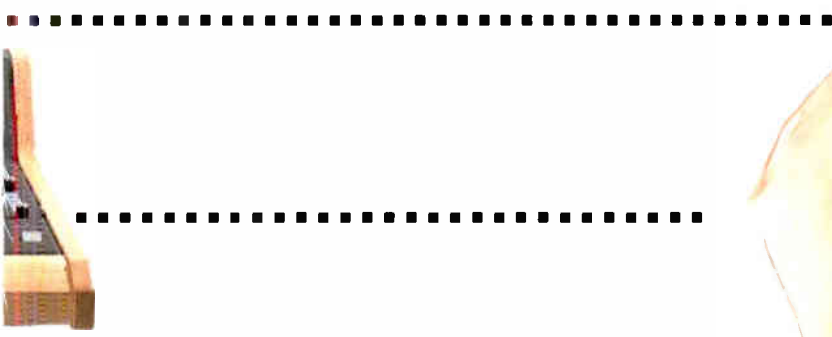
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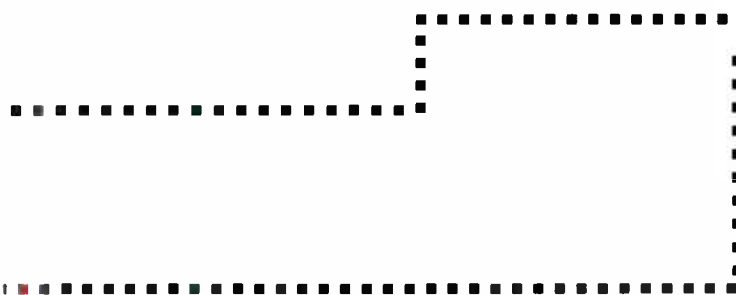
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How to be a PD in the 21st Century

It's a Balancing Act

by Corinne Baldassano

Consolidation, cutbacks, outsourcing, downsizing and virtual Radio are words that had very little to do with programming before 1996. Now, they're part of our everyday vocabulary.

The PD's role has changed significantly since 1996 as well. Today's programmer has to be an entrepreneur, business manager, and team player as well as an effective leader.

BE MORE LOCAL

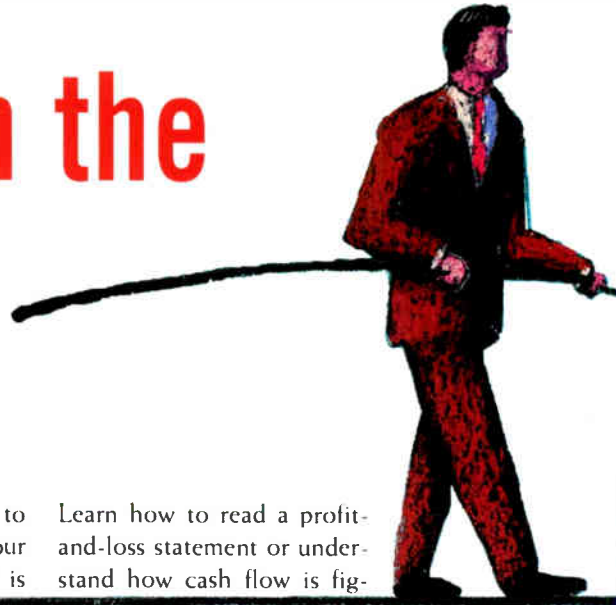
Over the next few years, most PDs will learn to live with fewer resources. You'll have to find creative ways to keep your station fresh and interesting to listeners who have more entertainment choices than ever. One inexpensive way to do that is to focus on being totally local. Use the phones and put listeners on the air in all dayparts, not just morning drive. Freshen your positioning statements frequently, keeping them topical and slightly irreverent. Hire

part-timers (or use your interns) to cover local events and make sure your station banner or microphone flag is prominently displayed.

LEARN BUSINESS

Be willing to learn the business of the Radio station. Take the time to learn the economics of running the station.

Learn how to read a profit-and-loss statement or understand how cash flow is figured. Pick up one of the easy-to-read books that explains finance for the non-financial manager. Go on sales calls or attend sales meetings, then invite the SM or an AE to your staff meetings. Consider getting a CRMC. When you



Go on sales calls or attend sales meetings, then invite the SM or an AE to your staff meetings. Consider getting a CRMC.

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PLAY WELL WITH OTHERS

Learn to be a team player. Your company may be locating stations under one roof, and suddenly you're down the hall from your former arch-rivals. Understand where the competition ends and the cooperation begins. Spend an hour a week with the GM discussing issues that affect the Radio station or stations. That way, you're always ready to step in when help is needed.

GET ORGANIZED

With so many diverse responsibilities, today's PD has to be super-organized. If you haven't yet invested in a day planner or PalmPilot, now's the time. Over the next few years, you will be increasingly expected to support and carry out the owner's goals while continuing to attract a loyal and enthusiastic listener base.

THE BOTTOM LINE

We're living in a time of tremendous media growth, where "content is king." Yet, many Radio stations appear focused on cutting costs rather than investing in the product. As inventory

loads rise to meet revenue goals, and as business issues dictate some programming strategies, be careful not to drift away from the basic principles that make Radio unique, and leave the door open to even more entertainment forms that will vie for our listeners' time. Now, more than ever, programmers have to be able to support and carry out the owner's goals while continuing to attract a loyal and enthusiastic listener base. ☎

Corinne Baldassano is GM, Radio Division, Associated Press. She may be reached at 202-736-1105.



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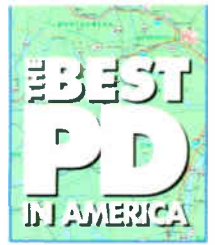
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No purchase necessary. Prizes delivered to your Radio station by the manufacturers. Prizes cannot be exchanged for cash or used as a refund toward or replace any existing orders that may be in place with the companies that supply the prizes. Drawing is open to all officially government-licensed Radio stations worldwide. Drawing winners hold *Radio Ink* harmless on any warranty or performance claims made by manufacturers of the prize. All Federal, State and local taxes, including but not limited to sales tax, goods and services tax, are the sole responsibility of the winner. The prize from KD Kanopy is a Party Shade, one color logo printed on four sides of top, one frame cover, four stakes. The prize from Comrex is one portable Hotline and one Hotline rack mount. Winner is responsible for all costs associated with any upgrade or option package they may choose from the prize manufacturers. All mailed and faxed entries must be received by *Radio Ink* by Thursday, October 8, 1998, 6:00 p.m. EST. Entries also may be dropped at the Comrex booth at the NAB Radio Show up until the drawing time. Winner will be drawn at random from all entries on Friday, October 16, 1998, at the NAB Radio Show in Seattle. Drawing winner agrees that *Radio Ink* and its drawing sponsors may use their name, photo likeness, station call letters or logo on any promotional advertising. *Radio Ink* reserves the right to alter this contest at any time.



And the WINNERS Are ...

IN THE FOLLOWING PAGES, *RADIO INK* IDENTIFIES THE 60 BEST PROGRAM DIRECTORS IN AMERICA. WINNERS ARE BROKEN DOWN INTO FOUR CATEGORIES:

- Major Market (markets 1 – 15)
- Large Market (markets 16 – 40)
- Medium Market (markets 41 – 100)
- Small Market (markets 100+).

with getting more done with less time. Did they put a lot of thought into their answers? Once the information was submitted, we went back to our experts for their votes. We compiled the information from our panel, and the results are in the pages that follow.

There are many factors that come into play in determining a great PD: ratings, attitude, format performance, company commitment to programming etc. One thing was clear: The

Radio Ink Names The Best Program Directors in America

We've named the 10 best — with honorable mentions for an additional five — in each category.

Nominations were accepted from programming experts, group heads and company owners across the country. Nominees were notified of their selection. Once they responded, they were asked to complete a two-page questionnaire about their philosophies, successes, skills and managing abilities. They also were asked to submit ratings information. They were given a deadline to respond.

We looked for many things from the nominees. Could they meet a deadline? After all, this business has a lot to do

PDs who took the time to answer these questions and who take their commitment to programming seriously have "got it." They are the best and would be successful despite the many factors involved.

We have been careful not to list the specific philosophies of The Best Program Directors in America. Those philosophies are the unique characteristics that have made these men and women the best. And in the end, this is a very competitive business. Our purpose was not to list the names of PDs who should be stolen. It was to recognize them for their accomplishments and their contributions to the industry.

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TRACY JOHNSON
KFMB-AM/FM SAN DIEGO

Tracy Johnson has been voted *Radio Ink's* Best Program Director in America for the major-market category (encompassing markets 1 through 15). Johnson started his Radio career at the age of 15 at KNLV in Ord, Neb. He's been a PD since 1981, when he began his management career at KFRX in Lincoln, Neb. Back in 1989, Johnson left programming to become a consultant. He returned to programming in 1992. He calls it the biggest risk and best move he's made in his career.

"This is more than just a job or a means to a paycheck," he says. "It's a passion. Without passion as a driving force, stations are doomed to being merely ordinary." That is one of the keys to Johnson's success, as well as one of the many reasons Johnson received our vote as the top PD in America. His attitude and level of commitment is "whatever it takes" to get the job done.

"In 1984 or 1985, I realized I was an adequate DJ but would never become the air personality I wanted to be. I just didn't have 'it,' but I knew what 'it' was."

When asked what it takes to make his station work, Johnson replied, "Only one thing — attitude. Give me a staff of good people who love what they do and want to make a difference in the market, combine it with support, realistic expectations and patience from the company, and we will win."

According to Johnson, a great PD is "someone who is able to establish a strategic game plan to maximize performance and who sets a tone inside a station that makes it possible for the staff to reach their full potential individually and collectively through communication, explanation and motivation."

About ratings, Johnson states, "When you focus on ratings, you dehumanize the station. It takes people out of the mix. We concentrate on making an impact with listeners on an emotional level. If we can make a station meaningful to the listener, the ratings will be there."

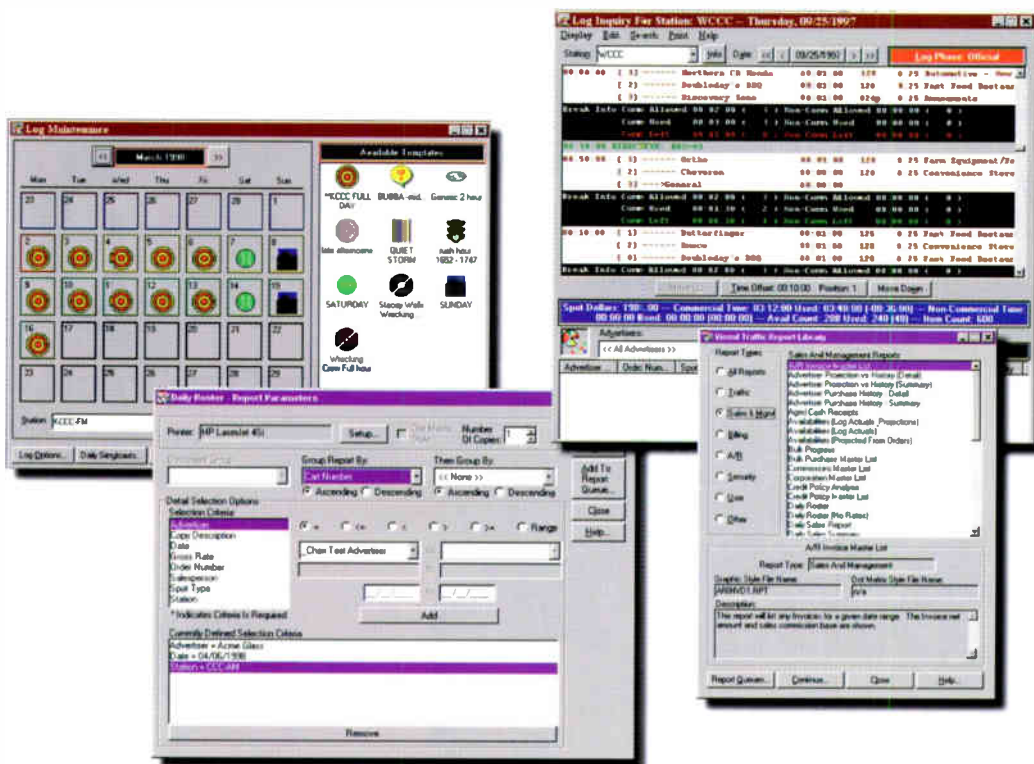
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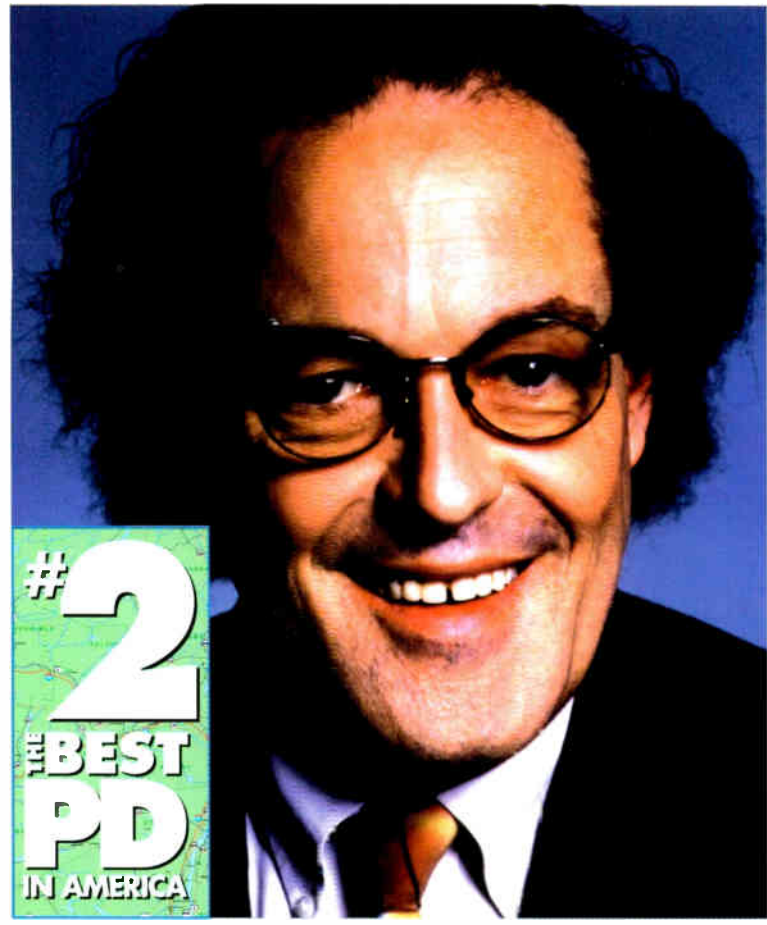


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World Radio History



**DAVID GLEASON
KTNQ-AM LOS ANGELES**

David Gleason has been the PD of Spanish-language KTNQ since 1995. He started his Radio career in 1959 at the age of 13 in Cleveland, Ohio. In 1964, the owner of HCRM1 in Quito, Ecuador, decided to make him the PD. Gleason just happened to be that owner, which made programming decisions easy. In 1978, Gleason took a risk while programming a station in San Juan. He changed a beautiful-music station to 100 percent salsa. Since 1995, Gleason has programmed KTNQ, which he converted from an aging personality-and-music station to all Talk.

Gleason says about commitment, "A Spanish-language News/Talk station requires a special degree of involvement and dedication. The format is new in the U.S., and 100 percent of our hours are locally programmed." Gleason is dedicated to training — many of the talent at KTNQ have no Radio experience.

"A PD must coach talent to be both individuals and part of creating stationality," he says. "Meetings and coaching intended to promote stationality must not give the impression of demanding conformity, so they often are like pep rallies where everyone is there to root for the team, and individual concerns are laid aside."

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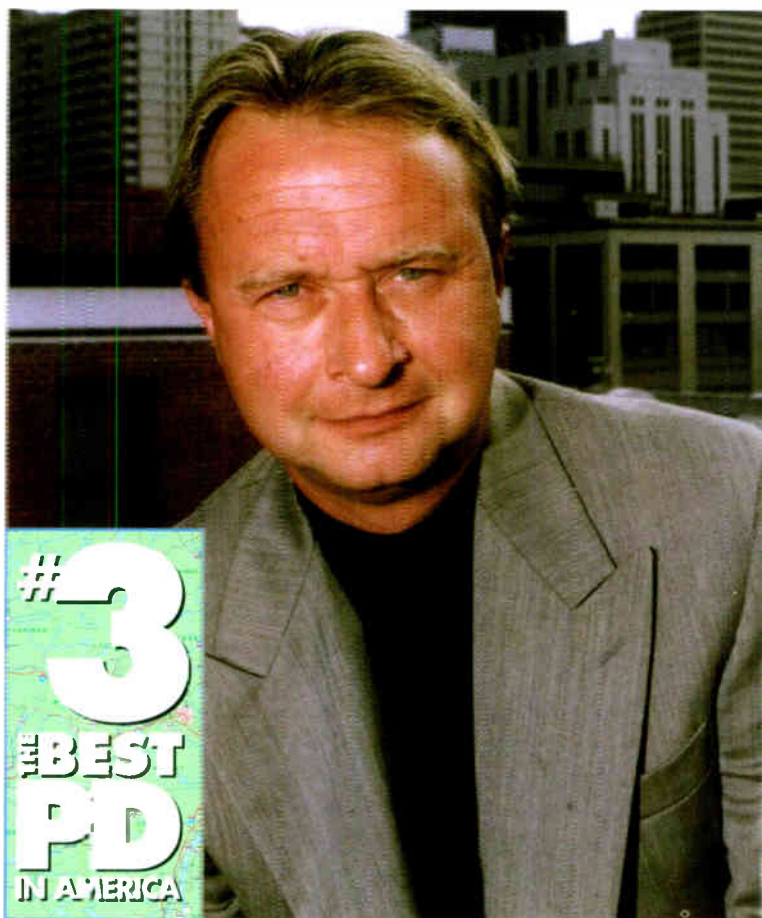
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JACK SWANSON
KGO-AM, KSFO-AM SAN FRANCISCO

Jack Swanson is in his second tour with KGO/KSFO in San Francisco. He has 34 years of Radio experience — 13 years wearing the PD hat — and 15 years with his current station. In 1979, Swanson was the News Director for KGO. Two years later, he was named PD. Swanson says he was viewed as a “good maintenance PD,” and people questioned whether he was creative enough to recreate KSFO. It paid off, and Swanson enters our Best PDs list at No. 3. KGO recently scored its 80th consecutive No. 1 rating with persons 12+. That’s 20 years at No. 1. Top that, Casey Kasem.

On becoming a PD, Swanson says, “I was doing news at WLS, writing a story about a murder. I knew there were at least 60 templates for writing murder stories. I was getting bored, and I had no interest in developing template No. 61.

“Ancil Paine once told me, ‘When you manage people, you will owe them for the rest of your life.’ I try to remember that when managing people. They want to win. They want to be a big success. They need and want and deserve what managers want — ‘Get the hell out of my way, give me the tools I need to do the job, and cheer for me when I hit home runs.’”



BECKY BRENNER
KYCW-FM SEATTLE

Becky Brenner is a 20-year Radio veteran, starting in Oshkosh, Wis., where she began her career as a beat reporter and news anchor. She gained experience in all departments at a Radio station and landed on her feet in Seattle, where she wound her way up the ladder to her present position at KYCW. Brenner says she’s very proud of the fact that she has yet to be fired from any Radio job — a great accomplishment in our current climate.

About her commitment to Radio, Brenner says, “I never make the same mistake twice. I surround myself with a staff that is more talented and creative than I am. And I have GMs who appreciate hard work.”

She understands the business well, too, as reflected here: “Without client success stories and continued advertising support, there would be no Radio station to serve the public. While sales and programming are sometimes seen as having opposing goals, I believe we can meld those goals for one huge success.”

About being PD: “Everyone on the team contributes to the goals and the stationality of the station, but the PD has to have the right ear for the final sound of the station to guarantee success. Sometimes that requires the ability to convince people that every idea is their own.”

50 ►



**GREG STRASSELL
WBMX-FM BOSTON**

Greg Strassell has been a Radio junkie for 23 years — 11 years as a PD — and seven-and-a-half years with WBMX. He made a huge programming decision while with Emmis in 1990. Strassell convinced his bosses to look past a research study and go heavy into a dance format. This would put the station in a head-to-head battle with a well-programmed CHR in the market. Strassell left one thing out in his conversation with the higher-ups — he knew nothing about a dance CHR format. It's that kind of success that has landed him with his current company and on *Radio Ink's* Best PDs list.

"Watching WGBF Evansville go from last place to No. 1 overnight as a high-energy, smokin' Top 40, knowing that one person (Jim Wood) could make that kind of difference in a Radio station by breathing life and hiring a killer staff," he says, "made me aware of what a great PD can do."

Strassell says he's a good motivator of people because he's honest, and that builds credibility with his staff.

Strassell hires talent by "looking for real people. I can spot a Radio person a mile away. I'd rather find a person who has a life and may have less experience than a person who has a ton of experience but few life experiences."

Congratulations
Greg Mocerri
 on your selection by Radio Ink
 as one of America's
Top Ten Program Directors
 from your friends, fans and colleagues
 in Atlanta at





GREG MOCERI
WSB-AM ATLANTA

Greg Mocerri has been in Radio for 13 years — a PD for six — and at the helm of WSB for five of the six years he's worn the PD hat. In 1993, WSB was ranked No. 12 in the station's key demo. In many of the past eight ratings periods, WSB has been No. 1 in that key demo.

Mocerri says, "I was an on-air News talent in both Radio and TV for years, but discovered a yearning for the bigger picture and a desire to lead, direct and shape."



STEVE ALLAN
WBIG-FM WASHINGTON, D.C.

Since 1993, Steve Allan has been programming WBIG, and his entire Radio career spans 25 years. "To say I live and breathe WBIG would be an understatement."

Allan signed on at WBIG in June 1993 and never has looked back. He's guided the station for its entire life. "I dare anyone to show me a better Radio station — in this or any other format." A great PD has an incredibly diverse collection of skill sets, according to Allan: "A truly great PD must be able to do two things: visualize how a Radio station should sound, and communicate that vision to those who are commissioned to execute it."



JOE MCCOY
WCBS-FM NEW YORK

Joe McCoy has had a stellar career at a stellar Radio station. McCoy has 32 years in the business — 21 as a PD — and 17 with WCBS. How committed is McCoy to WCBS? "If someone says something negative about WCBS or any of the people who work here, it's like insulting something very near and dear to me. I love what I do and want everyone who works for me to have that same feeling — and they do."



CASEY KEATING
KVI-AM SEATTLE

Keating has more than two decades of Radio experience, with half of that time spent as a PD. He started his career at a 500-watt AM station in Boise. He's been in the business ever since his brother had a summer job at a top-40 station. Keating was 9 years old. "I consider myself to be the ultimate listener and good coach," he says, "so becoming a PD made sense. Sometimes you never know where or how far this business will take you."

"This can be a very tough business sometimes, and it's important to have fun. The Radio station that wins in the halls wins on the air."



CADILLAC JACK McCARTNEY
WJMN-FM BOSTON

Jack McCartney has 16 years in the business under his belt. But don't let his limited years as a PD (four) fool you — McCartney is a success story at WJMN: "It is because of my commitment to WJMN that I have passed on multiple opportunities. On a scale of 1-10, my level of commitment to the station is a 50."

Cadillac Jack says a great PD is a student of Radio: "They always are learning and teaching. They don't know the meaning of too much information. A great PD seeks to develop the same bond between the Radio station and its audience as they develop between themselves and their staff."

NO. 11
Alan Eisenon, WEVD-AM New York

NO. 12
Michael Martin, KYLD-FM San Francisco

NO. 13
John Duncan, KLOS-FM Los Angeles

NO. 14
Steve Blatter, KLYY-FM Los Angeles

NO. 15
Rich Hawkins, KYXY-FM, KPLN-FM
San Diego

Large Markets 52 ►

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**RAY MASSIE, CRMC
KFRG-FM RIVERSIDE, CALIF.**

Ray Massie is *Radio Ink's* choice for Best Program Director in America for the large-market category (encompassing markets 16 through 40). Massie is a 24-year Radio veteran with 17 years as a Program Director. He is also a CRMC, which is an RAB sales designation. Massie says he earned his CRMC after getting tired of being told by sellers, "[You] just don't understand what we do." Massie says he's very fortunate "that my hobby is also the way I'm able to earn a living."

Massie says it's very risky to take on an already-successful Radio station and have the courage in your commitment to make it better. And that's what he did in Baton Rouge, La., with WYNK and in Riverside with KFRG. "You expose yourself to a lot of second-guessing and lots of chances to fail," he says. And both stations gained substantially during his management.

Massie was ready to become a PD back in 1978 when he was acting PD at WCSI-AM in Columbus, Inc. "I liked the idea of being responsible for what was supposed to happen," he comments. "I also realized at that time that I wasn't going to make a six-figure income as talent." Today, if he could wave a magic wand and have one thing (other than spending money) to make his station great, it would be "the belief and commitment of each individual staffer to a station goal. That's the most important item that every Radio station needs."

In addition to our detailed questions, Massie added a few thoughts of his own that we thought were compelling. He talked about his staff's being more important to him than personal success or recognition: "My focus is on the success of the people who work with me to produce great Radio stations. The recognition that this nomination provides goes to the wonderful staffs with whom I've worked, and their respective successes."

54 ►

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SUE WILSON
WRMR-AM, WDOK-FM CLEVELAND, OHIO

Sue Wilson is a unique success story in our industry. She's not only successful in a male-dominated aspect of the Radio industry, she's been successful for the same station for more than a decade. With 14 years as a PD, 10½ as a PD, Wilson has been with WDOK the entire time. In 1987 she changed the format to Beautiful Music. "It's been a fun ride," she says, "and a wonderful success story that speaks well for the company in general and the talented team I have surrounding me."

Wilson says her commitment to her company is unprecedented: "I feel as though I have partial ownership — a real stake in the company's success." And she's not afraid to roll up her sleeves and work along side her team "whether it's to help hang a banner or stuff envelopes to get the job done."

Wilson admits she's a better coach than player. "I respect the talented members of my team," she says, "and recognize that one person's strengths may be another's weaknesses."

Over a decade ago, Wilson walked into the owners' office of WDOK and asked for the PD job. She had no prior experience. She got the job. After the stress of "Oh, my God, what am I doing?," Wilson is a big success in our industry, and she's the No. 2 PD in America in our large-market category.

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 Chairman

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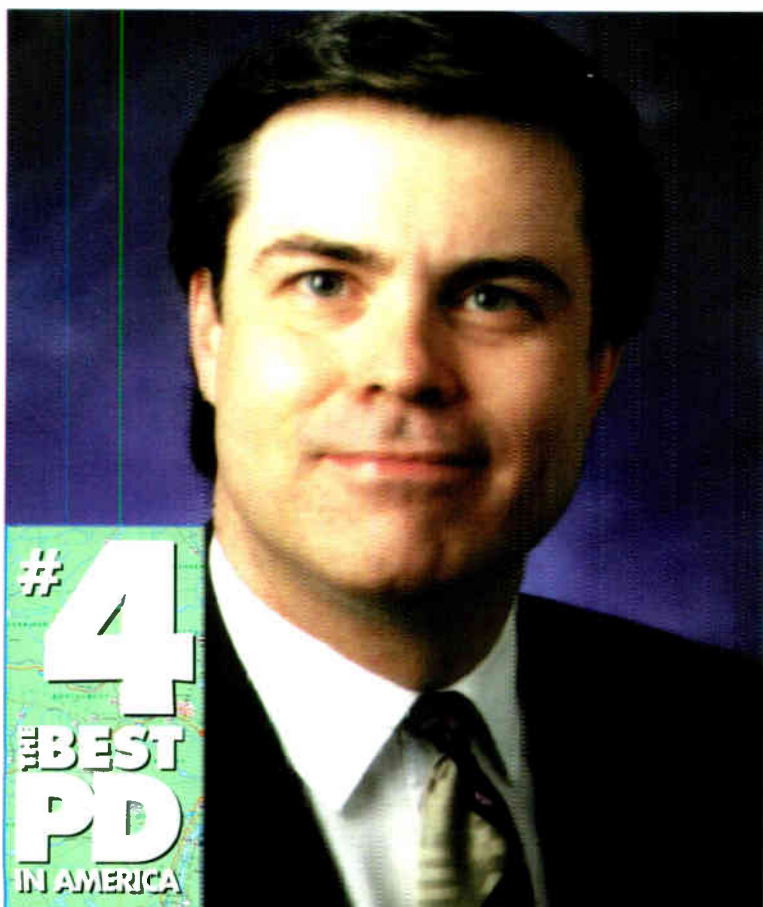
JOHN DIMICK
WNCI-FM COLUMBUS, OHIO

John Dimick is another "Best PD" with Radio in his veins. Since he was 15, Dimick has held a Radio job. His 20-year career includes 10 as a PD. He says he's not "talent," that's why he's a PD: "Very early on, there was the realization that true on-air talent was a gift, and I was gone the day they handed it out."

Dimick's management style follows that of a quote from Henry S. Burns that he keeps with him. It reads, "A good manager is a man who isn't worried about his own career, but rather the careers of those who work for him." Dimick says that when people know you stand for their personal success, they take ownership in the goals of the station. "We celebrate our success and failure together."

He says a good motivator of people starts by hiring motivated people. "My job," he says, "is to provide them with the tools they require, cover their backs and give them feedback concerning their success or failure. I get a thrill, watching motivated people at work."

Dimick points out it was a risk coming to WNCI: "This has been a successful station for years, and the people here are true professionals. I wasn't sure I would measure up to their standards." Dimick measures up for WNCI, and he measures up as the No. 3 PD on our "Best-Of" list.



BILL PASHA
WQSR-FM, WWMX-FM, WXYV-FM
BALTIMORE, MD.

What rings true for all of our top PDs is their time commitment to their jobs. Pasha says his love for the stations he programs could be likened to that of any person who feels fulfilled, challenged and excited about achieving important personal and professional goals: "While family considerations must often come first to maintain my lifelong commitments, my chosen vocation always places a close second."

Regarding whether he's a good motivator, Pasha says: "It is hard to address that question objectively. What is important is how others perceive me as a motivator and leader. I have been told I am good at this aspect of my job because I realized ... that different people are motivated by different things."

Pasha says becoming a PD was on his mind before he even thought about being an on-air talent. Pasha credits influences such as Chris Clausen, Toby Arnold, Buzz Bennett, Rick Peters, Bud Paxson, Jenny Sue Rhoades and Dave Pearlman for his successes. Pasha now passes his experiences down to others to help them grow and succeed. He's particularly proud of Mike Easterlin, who is the National Top 40 Director of Virgin Records: "I found [him] peddling pizzas in Dallas."

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**KEN KOHL
KFBK-AM, KSTE-AM SACRAMENTO, CALIF.**

Two decades as a PD during a 28-year Radio career help fill Ken Kohl's resume. Kohl attempts to pass along his enthusiasm for the business to his employees: "I love Radio, and I try to share that every day. I challenge people to be great every day, to make the medium sing." Kohl says he loves "making Radio," and his commitment to his station is to do everything possible to help his staff love the medium as much as he does and "to help our listeners love, trust and depend on their station."

In addition to his work ethic, Kohl is equally enthusiastic about his son, Spencer: "I've won awards, had some killer books, been publicly acknowledged. But as important as those were to me, I know the proudest I'll ever be is just being Spencer's dad."

Kohl defines a PD as many things: "He is first an architect designing a Radio world — an audio environment created to serve a very specific purpose on the Radio landscape. He remodels and builds new neighborhoods. He orchestrates the implementation of a sound he hears in his head. He shares the vision with a diverse team — how it sounds, how it looks, and more importantly, how it is supposed to *feel* when it comes out of the speakers."

He adds "I don't know if any of this makes me a great PD, but I do know that I program a couple of great Radio stations." He sure is a great PD.



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SCOTT LINDY
WPOC-FM BALTIMORE, MD.

Scott Lindy is a rising star. He's been in Radio for 13 years, programming stations for the past five. His first PD gig came in Richmond, Va., following a seven-to-midnight air shift in Mobile, Ala. GM Reggie Jordan gave Lindy his break in Baltimore. "He believed that I could do the job," says Lindy, "and that was enough for me." In three years the station was fixed. To this day, Lindy remembers one thing he learned from the Virginia job: "I am not a Rock PD, nor am I an AC or Country PD. I am a Radio PD and I like to take risks."



T.J. HOLLAND
WRRM-FM, WVAE-FM
CINCINNATI, OHIO

Holland is an interesting subject. He finds creative ways to get listeners involved in his format: "This may sound totally bizarre in today's over-researched, hard-driven Radio world, but I actually visit businesses and see how non-Radio people use the Radio and live their lives." (What do you mean, leave the building?) With an AC format, Holland says, "We have to be the dominant choice in the mythical nine-to-five workplace environment."

Holland has been with Susquehanna-owned WRRM/WVAE for three-and-a-

half years. He's been programming stations for the past eight years during a career that has, so far, lasted 13 years.



TOM HOLT
WWLI-FM PROVIDENCE, R.I.

Holt is the conservative leader of Lite-105 in Providence: "I'm slow to make big moves. I strongly believe listeners are not prone to change, so anything we do is subtle." Holt's success is not subtle. He's been programming Radio stations since 1971 during a 29-year career. "I'm not a get-in-your-face PD," he says. "I'm here to help and always try to make the people who work for me think they come up with the ideas. I just plant the seed. And, I always try to keep some humor. Radio should be fun."



MIKE MARINO
WKRQ-FM CINCINNATI, OHIO

Marino knew he was hooked on Radio when he quit the grocery business at 21 (he was making \$40,000+ a year) to "do this Radio thing." His salary: \$1,100 a month. "It took a while for Mama Marino to understand." Marino says he knew he wanted to be a PD the first day he walked into his first Radio station and realized he needed to sort through a box of index cards to put together the music list for his show: "The PD called one night to ask why I

wasn't following the format clock." Marino is another rising star on the *Radio Ink* list, with just over a decade in the business, three years as a PD.



RON BUNCE
KWOD-FM SACRAMENTO, CALIF.

Radio is the fabric of this PD's life. Bunce says Radio always has been a passion for him, and "without passion, you'll lack the pride, desire and motivation to succeed. I've never viewed Radio as a job — it's a passion." As a young jock, Bunce was sort of a Radio pest: "I think I realized my love for programming when I would get yelled at for following my first PD around, saying, 'Show me how to do that' or 'What about doing it this way?'" He says all areas of the business fascinated him. Bunce has programmed Radio stations 11 out of the 13 years he's been in the business.

NO. 11
Bob Bellini, WKLH-FM Milwaukee, Wis.

NO. 12
Dana Jang,
KSJO-FM, KUFX-FM San Jose, Calif.

NO. 13
John Morgan, WWBB-FM Providence, R.I.

NO. 14
Chuck Atkins, KMJM-FM St. Louis, Mo.

NO. 15
Ross Block, WSJT-FM Tampa, Fla.

Medium Markets 58 ▶

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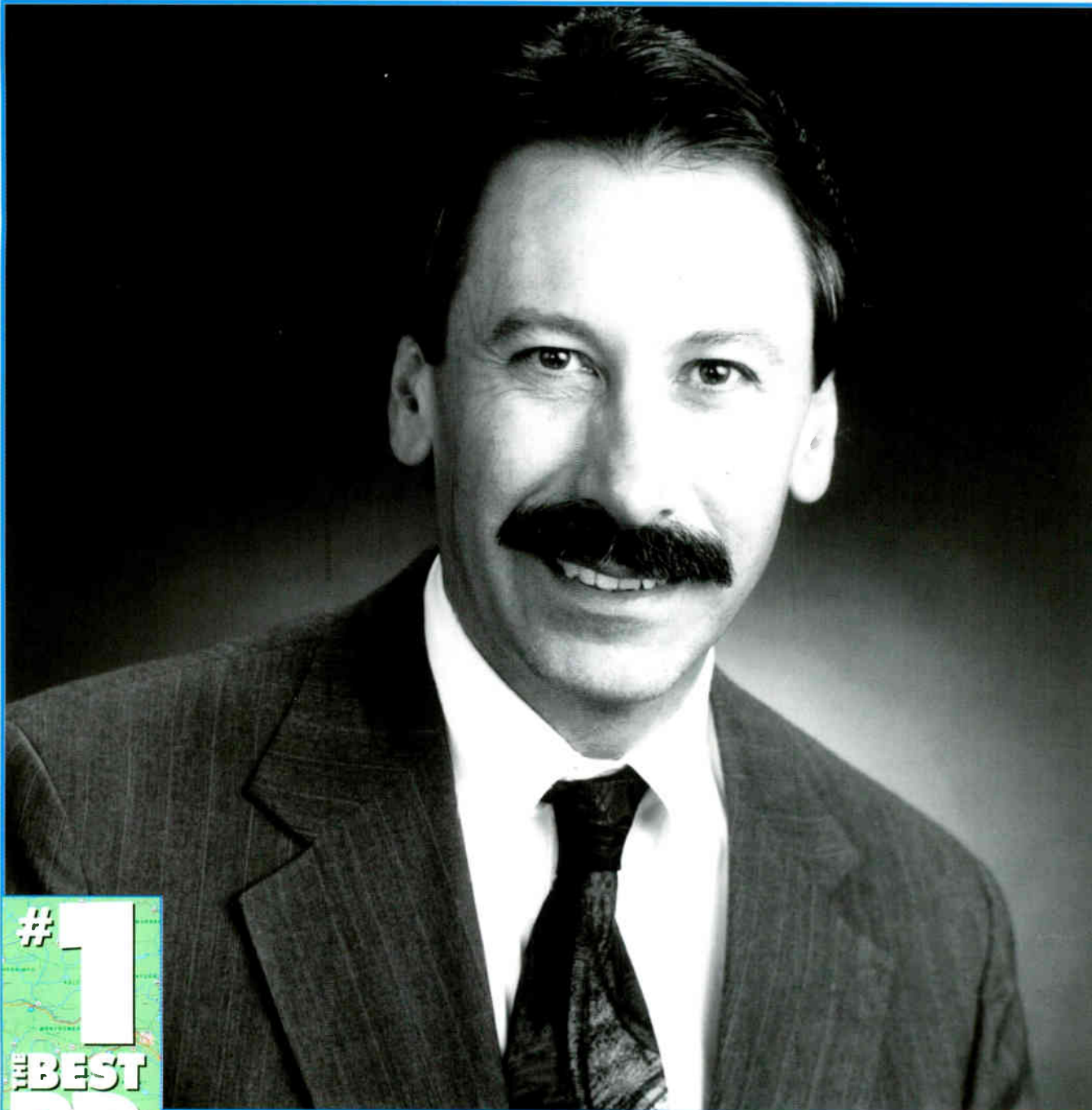
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**TOM CHASE
KSNE-FM LAS VEGAS**

Tom Chase is a true leader of this great Vegas station. Chase has experienced consolidation in many ways over the past five years, with three owners and five GMs flowing through the station. He's been in the business close to 25 years, beginning his Radio career in Lewiston, Idaho, where he answered telephones at KRLC while his older brother was on the air. Shortly after graduating from high school, Chase took to the airwaves. He's been programming stations for 17 years and has been with his current station for seven years.

As Program Director and co-host of the morning show, Chase puts in long days: "Leadership by example is probably my primary motivational method. KSNE was the No. 1

revenue station in Las Vegas in 1997. This may be the best indicator of my level of commitment to the station." When he arrived in 1991, the station was ranked ninth and on the verge of going under. He uses a clever piece of advice for his staff: "We're all really working for ourselves, and good work will be noticed and rewarded in the long run."

Chase had to "bet his desk" on the growth and success of a local morning show: *The Stitch and Melanie Show* was a success, and Chase still has his desk. "Taking talent that never had done mornings before and coaching them to success was very rewarding," he says. "A great PD motivates people to their peak level of performance."

Tom Chase of KSNE Las Vegas is *Radio Ink's* choice for Best PD in America for the medium-market category, which encompasses markets 41 through 100.

61 ►

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**BEVERLEE BRANNIGAN
KJYY-FM DES MOINES, IOWA**

As with Sue Wilson in our large-market category, Beverlee Brannigan scores high on the stability meter. Brannigan has been a PD for 17 years. All 17 have been with her current station, KJYY. She says, "I should be committed for my commitment." The PD has to be the "keeper of the flame," according to Brannigan. "I have to have the clearest picture of the listeners and what they want. I have to understand the goals we've set as a team, and how we're going to reach them. And I'm the one who has to stand up on occasion and say, 'No, this isn't good for the programming of the station.' I'm the last line of defense to protect our product. I take that very seriously."

Brannigan attempts to motivate people by example: "I'm an on-air PD, and I'm very conscious of what my work on the air sounds like. If I can't make it sound great every time, how can I expect the rest of my staff to do it? I make the goals clear to my staff."

Brannigan had a frightening start at KJYY: When she was a new PD, she was shown to her desk next to the receptionist: "Then I had to listen to her complain because the new owners were making her learn the electric typewriter, the adding machine and the new copier all in the same week."

62 ▶

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GAIL AUSTIN
WQIK-FM JACKSONVILLE, FLA.

Austin is a very creative PD. She once opened a jock meeting with, "Why are you here, and what do you hope to accomplish while you are here?" She says, "I try to find out what each person truly wants and help them along the way." Another creative means to an end was when she aired a new Country song before her competitor, against the wishes of the record label and by purchasing the CD in advance from a local record store, which she arranged. That's creative. Heck, that's ingenious!

Austin says, to be an effective coach, you must first establish trust: "I am honest, fair and gentle in my coaching. Each jock is different, and my techniques will vary. At the end of a session, all of us have learned more about one another, and nobody walks away feeling dejected, but rather empowered. This comes from positive reinforcement."

Austin describes a great PD as someone who "knows that talent drives the station, and momentum fuels it." She says effective programmers build trust by sharing and communicating the goals of the station, outlining the expectations they have for the station, themselves, and their staff. And a great PD "anticipates and embraces change." Austin has been in the Radio business for 12 years. She's been a PD for six.

JIM SCHAEFER
KSTZ-FM DES MOINES, IOWA

Jim Schaefer is entering his 22nd year in the Radio business, his 13th as a PD. He says he hires people who "share my passion for Radio. Together, we make this a special place to work." Schaefer attempts to keep his connection to his people personal: "Often, it's the simple commitment of time to help someone through a problem. In a world of large corporations, making this human connection is extremely important."

Schaefer says he wanted to be a PD from the age of 16: "I loved Radio! I enjoyed being on the air. However, I never really thought I was stellar at it. I would define the thrill I experienced from being a PD as making people think it's really cool to listen to my station, without really knowing why they chose to listen to it. That is powerful."

He had choices. Schaefer graduated third in his class at Marquette University: "I saw many opportunities to use my degree in business administration to enter much more lucrative fields of employment." He opted for an \$800-per-month night job at KKRC South Dakota: "I never regretted having made that decision. My dad always stressed the importance of doing something you truly enjoy for a living and making an honest living."





TONY FLORENTINO
WTVR-AM/FM RICHMOND, VA.

Florentino is a strong leader at WTVR. He says there are three elements that most employees seek: "A fair day's pay for a fair day's work, acknowledgment of a job well done, and acknowledgment of a job not done well and assistance in remedying it."

With 18 years in Radio, Florentino has logged 10 as a PD. He says, "I am presently [having] the most rewarding programming experience I've had in my career."

To make a station work, you need chemistry, according to Florentino. He lists "a stringent hiring practice, a positive working environment and a strong work ethic among the staff." And he says a great PD is the "architect of the stairway upon which his employees climb to success." He compares his coaching techniques to that of a baseball manager: "Baseball managers are aware of the psychological aspects of playing the game well. They are subtle but direct in their methods of motivation."

Florentino is also a cool customer: "I can count on one hand the number of times I've had to raise my voice at an employee. I just don't believe that that style of management works well for Radio talent."



"A man doesn't live by bread alone. He needs buttering up once in a while." — Robert H. Henry, humorist

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CAT THOMAS
WAPE-FM JACKSONVILLE, FLA.

As Winston Churchill once said, "I may not be the lion, but it was left to me to give the lion's roar." Cat Thomas used that quote to describe the responsibility he feels for continuing the strength of WAPE, a station with a 40-year history: "I feel a responsibility to every air talent and PD that ever worked at the Big Ape to keep the legacy strong."

Thomas is a 17-year Radio vet with 10 years logged as a PD. He's been with the Ape for three. "Throughout my life," he says, "I've always been in and enjoyed leadership roles."



JOE CHILLE
WECK-AM, WJYE-FM
BUFFALO, N.Y.

Not only has Joe Chille been a PD of the same station for two decades, he's done it in a frigid market. For 20 of his 28 Radio

years, Chille has programmed WJYE in icy Buffalo, N.Y. That's dedication.

Risk is Chille's middle name: "I was at a programming luncheon hosted by American Radio Systems. Steve Dodge, then CEO of ARS, was in line with me for lunch — and I stole his chicken. Yep, took the last piece for myself. Steve jokingly (at least I thought it was jokingly) said 'Joe, that's my chicken.' I licked it, and said, 'Not anymore.'" Joe kept his job, and his long streak in Buffalo, alive.



MATT KENNEDY
WJBO-AM BATON ROUGE, LA.

Our No. 8 pick of best PDs in America knew he was PD material when, as a part-time board op, other board ops would page him whenever there was a problem. Even though he was a full-time student at the time, "I simply assumed certain day-to-day duties because I loved the business."

With 12 years in Radio and only two as a PD, this rising star has already been recognized as a Red Hot PD by *Radio Ink*.



JAY BEAU JONES
WKSS-FM, WMRQ-FM HARTFORD, CONN.

Jay Beau Jones is closing in on a 25-year career in Radio. He's been with his Hartford station for the past seven, all as a PD. As a PD, Jones says you must be a coach, mentor, father, mother, brother, sister, and always a leader.

He says you must under-promise and over-deliver: "A great PD understands that great Radio is achieved by programming song-to-song, cut-to-cut, break-to-break. A great PD never stops learning. And a great PD understands that talent is the station's most precious resource and can never be taken for granted."



KEN HOPKINS
KZZU-FM SPOKANE, WASH.

Hopkins is a "player coach" at KZZU. "I believe people respond to someone who can do as well as say," he says. One of Hopkins' "growth periods" as a PD was when he took a long-standing heritage station and launched an "all-new" campaign. He says it was good and bad: "It challenged and renewed the staff to work their butts off, but we probably didn't do enough research to see if the audience really wanted or needed a 'new-and-improved' campaign." Hopkins is a nine-year PD. He's been wearing the Radio stripes for 15 years.

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KTNT-FM Oklahoma City, Okla.

NO. 12
Rick Schmidt,
WPLA-FM Jacksonville, Fla.

NO. 13
Trish Matthews,
WOW-AM/FM Omaha, Neb.

NO. 14
Tony Gates,
WBBL-AM, WLAV-FM, WKLQ-FM
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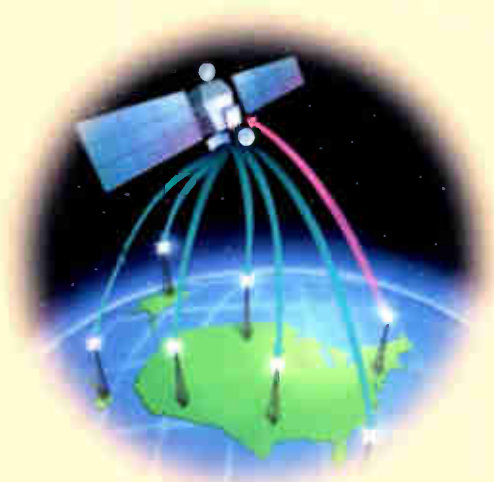
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TOM BISHOP
KKCB-FM Duluth, Minn.

Sitting in market No. 116 in Duluth, we found our best small-market Program Director. With four years as a PD during a 16-year career, Bishop speaks like a major-market PD: "I believe that, first and foremost, our P1 listeners want a variety of the songs they like best followed by the information they need and the comfortable, consistent companionship they've come to rely on. A good variety of music does not translate into playing two or three thousand different titles, but to play the very best music we can at any given time so the Radio station always sounds familiar."

It was that kind of talent and attitude that led to Bishop's nomination by his peers. He says, "I like to remind my air staff that their talent lies not only in what they can do on the air

but also the impressions they make with people when they meet them on the street." How important a statement is that in our hectic business? Very!

Bishop says he knew he wanted to be a PD the first day he set foot in a Radio station: "It always has been exciting for me to be able to personally 'brand' a product that tens of thousands of people rely on every day. It's great to be able to develop and coach talented individuals to improve their careers." Bishop says it's exciting to be able to make a living doing something he considers fun.

Bishop says his coaching technique resembles how family members would treat each other: "You get the most out of your staff when you show a genuine concern for them instead of treating them as another number in the salary ledger of your budget." Tom Bishop is America's Best PD for the small-market category.

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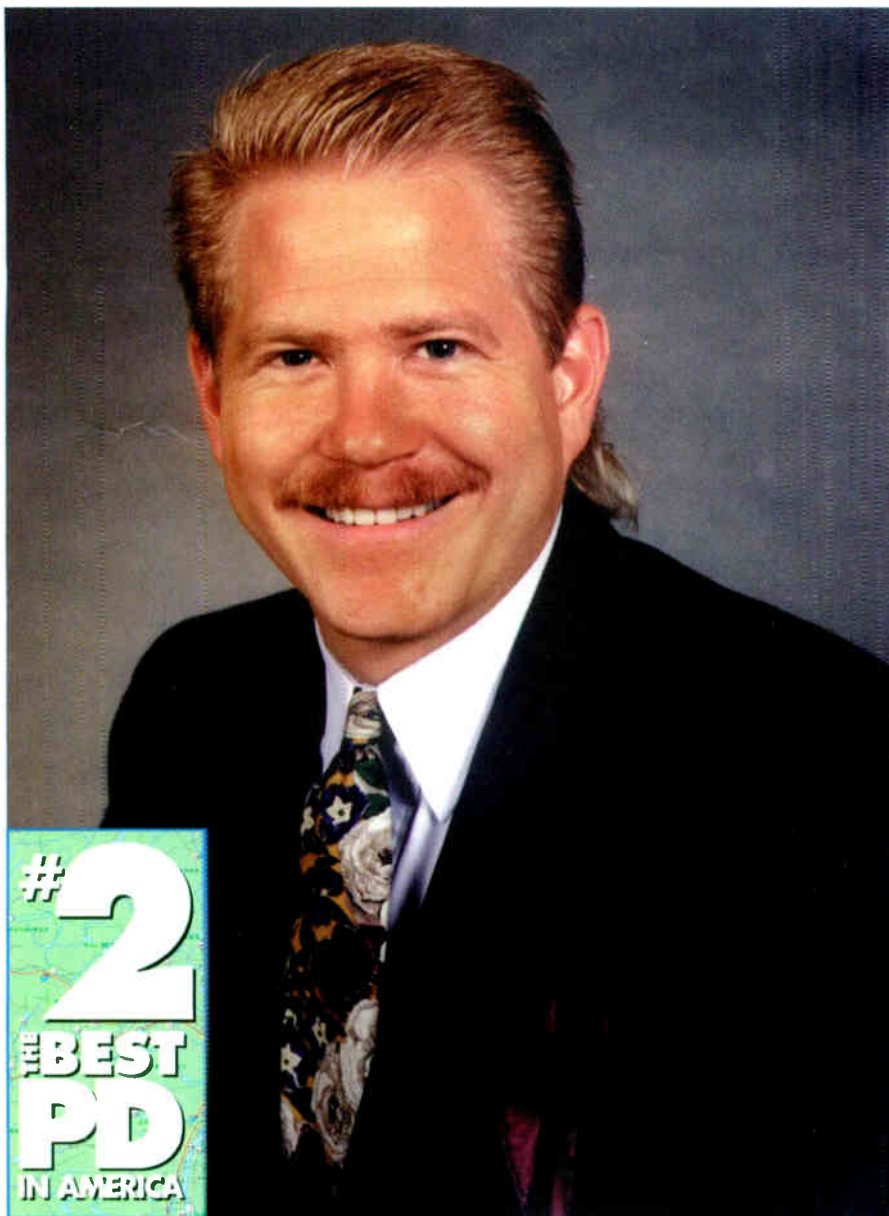
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SHANE FINCH
WTRS-FM, WMFQ-FM
Gainesville/Ocala, Fla.

As PD of WTRS/WMFQ, Shane Finch is a success due in no small part to his motivational methods: "Using the word 'we' is crucial for great motivation." Establishing targets as a group or with an individual and tracking those through completion has worked well for Finch: "A great motivator takes a problem and helps solve it."

Finch is also successful because of his ability to be a good coach and to communicate with his staff: "I'm a believer in disclosing as much of the plan to as many of the staff as possible. Once you have their confidence, it's much easier to get an emotional commitment."

Finch offered one of the most compelling responses to our question "What would you do with an unlimited budget?" He said he would "buy the strongest competition in the market and build the biggest group. I would then hire top-notch talent and take a regional approach to programming." Sounds like a success-in-the-making to us.

Finch says a great PD is a "nurturing coach to the airstaff, a strong programming representative to upper management and an honest person in the community. He adds that "I'm an employee in a 168-hour-a-week business, so those assisting through this process are treated with respect and dignity."

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**MIKE "CUSH" CUSHMAN
WMEQ-FM EAU CLAIRE, WIS.**

Understanding the overall success of a Radio station is a key to Mike Cushman's success. He says a PD must understand what it takes to win in his/her market: "A great PD must be able to use the tools available to be as successful as possible and to also understand the dual bottom lines — the company's and the staff's." Cush has a strong belief that PDs can be successful at helping the staff reach individual goals while at the same time making the station a winner.

With 18 years in the Radio business, Cush has spent 16 of those as a PD. He hosts a morning show and is also the company Operations Manager: "I have a high level of commitment not only to my property but also to the five other stations in our group."

Cushman is very trusting with his staff and its abilities to get the job done: "I operate within the staff very well, by giving them as much freedom as I can, and with that freedom, the responsibility to produce daily."

In addition, he says, "The best way to describe how I do things is to try and put the talent in the driver's seat. They need to feel the urgency to improve, but also they need to be congratulated when things go right. Most often they are their own worst critics, and all I have to do is get them started in the right direction."

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BARRY WITHERSPOON
WSTO-FM EVANSVILLE, IND.

The success Barry Witherspoon has built for himself at WSTO comes from a few years of experience. He grew up in the town, he's worked at the station for 18 years, and he's programmed the station for 14. This man loves Evansville, Ind. "I understand the people as well as anyone," he says. "I know the target and want every aspect of WSTO to target her."

As with many small markets, ratings play less of a factor than they do in larger markets: "I see part of my job as getting as many people to listen to the commercials on WSTO, and as many times as possible. If we get results for our clients, screw the ratings."

One of the proudest recollections for Witherspoon is that Greg Strassell did nights for him 15 years ago. Strassell is a huge success now with CBS, and he is also one of our "Best PDs in America" winners.

Witherspoon says he knew he was a PD when the Music Director threatened him: "He told me he would fire me if I played a certain song that was dayparted out of my little overnight shift. I thought to myself, 'Geez, this guy has bad people skills, he made a bad decision regarding our music; and he didn't even ask why I thought I should be able to play that particular song. I can be a better manager than that.'"

RON THOMAS
KVOE-AM/FM, KFFX-FM EMPORIA, KANSAS

Putting in 12-hour days as PD, morning-show host, and Ops Manager for three stations makes Ron Thomas a clear selection for Best PD in America. It also qualifies him to be called a workhorse for his company. Thomas has a true love for the Radio business and passion for his stations: "I truly believe in what we do and what we are trying to accomplish."

Listen to a typical day for Thomas: "I arrive at the station at 4:30 a.m., and my day usually ends at 4:30 or 5 p.m. I am on call 24 hours a day, 7 days a week. I handle all of the scheduling of personnel, production, remotes. Being in Kansas, we take great pride in live severe-weather coverage, which keeps our staff hopping at all hours. I have found ... that the staff ... becomes more committed to being a part of the team when they are led by example."

Thomas' dedication to his stations led his boss to force him to take a vacation one time: "My wife called and said, 'Your boss told me I need to get you out of town for the weekend. The stations will not die if you're not here for a couple of days.' When I got back everything was fine and sounded good." This true passion, his successes at the station and the nomination from his peers lands Ron Thomas in our top five.



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KEITH MITCHELL
WJMX-FM, WDAR-FM
FLORENCE, S.C.

Mitchell's past experience with "prima donna" programmers has helped him build on his success as a manager: "I have a high level of respect for my staff and expect the same amount of respect in return." Mitchell has programmed his current station for more than two years. His Radio experience spans 12 years, with eight as a PD. He got the PD bug when he would hang around the Radio station all day long — after doing an overnight shift. When asked what he would do with an unlimited budget, he commented, "I'd raise the pay of my engineering staff." Very interesting!



TOM FREEMAN
WBNN-FM, WXRR-FM,
WKZW-FM LAUREL, MISS.

A great quote from Freeman in his questionnaire was, "I try to make the station have the ability to be as profitable as possible without losing listeners." This is a crucial thought process for the successful balance of any Radio station. Freeman has been programming WBNN for half of his eight-year Radio career.

A key to his motivation methods is "push them harder when things are going great, and hug them when things are not."

A person who can put station before ego is the way Freeman describes a great PD.



AARON WORSHAM
KCLR-FM COLUMBIA, MO.

Replacing a well-known morning man with a syndicated program is a risk at which Worsham can say he succeeded in Columbia. Worsham is not afraid to make these calls, and that's one of the reasons he's in our top 10. He knew he had the makings of a PD the first time he received a telephone call one Sunday at 3 a.m. and a jock said, "I locked myself out of the Radio station." Many PDs can relate to the long drive, then hearing the record ending, the needle thumping and that noise of the needle going around.



ANDY VIERRA
KTMS-AM SANTA BARBARA, CALIF.
(NOW AT KXNT-AM LAS VEGAS)

Andy Vierra is a man with a mission: "Even with the proper amount of money, no station is successful without a mission. The staff needs to understand why it's doing what it's doing and where we want to go. To succeed in our mission, we have to be passionate about goals." Vierra has been passionate about Radio for the past 16 years, 13 as a PD. He says, "I knew early on that I was a PD when, as a producer, I was constantly on the hunt for ways to improve the show I worked on."



JOEL SAMPSON
WTKX-FM PENSACOLA, FLA.

Perhaps Sampson offers the best marital advice for PDs: Marry someone in the business. He says that has helped his family understand the passion and commitment PDs have.

Sampson's 10-year Radio career includes eight as a PD. He knew he was PD material when, after the station went down, he went to the station transmitter, where he noticed a "burnt" smell. He replaced the fuses, didn't electrocute himself and got the station back on the air, missing only a few spots.

Sampson says an open line of communication is one of the keys to his success as a PD. ☎

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NO. 12
Mark Callaghan,
KTRR-FM Windsor, Colo.

NO. 13
Dave Anthony,
WSOX-FM York, Pa.

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Chip Arledge,
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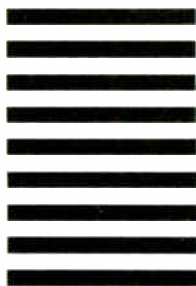
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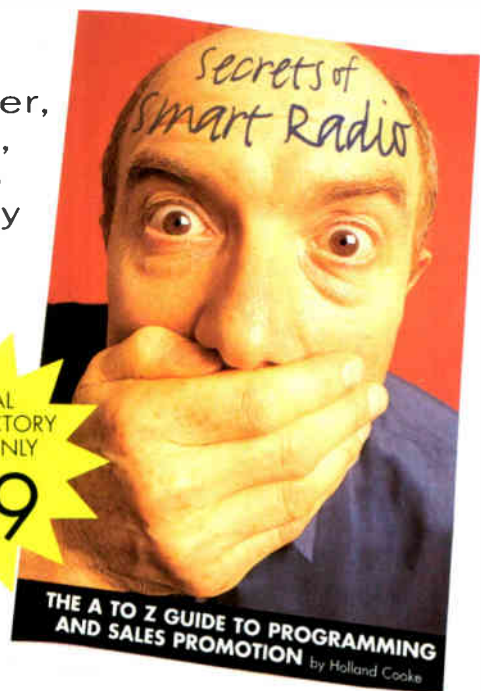
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- Sept. 10-12 — American Women in Radio & TV (AWRT) Annual Convention, Washington, D.C. ☎ 703-506-3290
- Sept. 11-15 — 1998 International Broadcasting Convention (IBC), Amsterdam ☎ +44-71-240-3839
- Sept. 12-14 — National Association of Broadcasters (NAB) Hundred Plus Exchange, Phoenix, AZ ☎ 202-429-5366 (contact: Carolyn Wilkins)
- Sept. 12-15 — Electronic Retailing Assn. (ERA) — formerly NIMA — Annual meeting & Expo., Las Vegas ☎ 202-289-6462
- Sept. 14-15 [changed from Oct. 26] — Harris Corporation (HC) Richmond Expo, Richmond, IN ☎ 765-962-8596
- Sept. 14-15 — Corporation for Public Broadcasting (CPB) Annual meeting, Washington, D.C. ☎ 202-879-9704 (contact: Meredith Hill)
- Sept. 15 — International Radio and Television Society Foundation (IRTSF) Newsmaker Luncheon, New York ☎ 212-867-6650
- Sept. 16-18 — National Assn. of Black Owned Broadcasters (NABOB) Fall Convention, Washington, DC ☎ 202-463-8970
- Sept. 17 — NAB Executive Committee Meeting, Washington, DC ☎ 202-775-3527
- Sept. 17 — WICT's "Challenge of Change in the New Millennium," San Jose, CA ☎ 312-634-2330
- Sept. 17 — Broadcasting & Cable (BC) Interface Seminar, New York, NY ☎ 212-337-6942
- Sept. 17-19 — National Religious Broadcasters (NRB) Midwest Chap. Regional, Muskegon MI ☎ 703-330-7000
- Sept. 19-20 — NRB Caribbean Chap. Regional, San Juan, PR ☎ 703-330-7000
- Sept. 23-25 — Broadcast Technology Society (IEEE) 48th Annual Broadcast Symposium, Washington, D.C. ☎ 703-591-0110
- Sept. 23-26 — Radio-Television News Directors Association (RTNDA) International Conference and Exhibition, San Antonio, TX ☎ 202-659-6510
- Sept. 23-26 — Public Broadcasting Service (PBS) Development Conference, Atlanta ☎ 703-739-5082 (contact: Jacquelyne Willis)
- Sept. 24 — Southern California Broadcasters Association (SCBA) RadioFest '98, Burbank, CA ☎ 213-938-3100
- Sept. 25 — Central New York Regional Society of Broadcast Engineers, Inc. (SBE) Convention, New York ☎ 315-437-5805
- Sept. 27-29 — NRB Eastern Chapter Convention, North East, Md. ☎ 301-582-0285 (contact: Ward Childerston)
- Sept. 29 — Pittsburgh Chapter 20 Regional SBE Convention, Pittsburgh, PA ☎ 412-381-9131

OCTOBER

- Oct. 1-3 — NRB Southeastern Chap. Regional, Stone Mountain, GA ☎ 703-330-7000
- Oct. 1-4 — National Lesbian and Gay Journalists Association (NAGJA) 7th annual convention, Las Vegas ☎ 202-588-9888
- Oct. 5-8 — NAB Satellite Uplink Courier Meeting, Washington, DC ☎ 202-429-5341 (contact: Courtenay Brown)
- Oct. 7 — 1998 Kentuckiana Society of Broadcast Engineers (SBE) Regional Meeting, Louisville, KY ☎ 812-948-5841 (contact: Larry Rixman)
- Oct. 7-11 — Association of National Advertisers, Inc. (ANA), Annual Conference, Naples, FL ☎ 212-697-5950
- Oct. 11 — Radio Hall of Fame Induction Radio Broadcast, Chicago ☎ 312-629-6008 (contact: Tom La Porte)
- Oct. 11-13 — NRB Western Chap. Regional, Colorado Springs, CO ☎ 703-330-7000
- Oct. 12-14 — World Broadcasting Unions (WBU) Inter-Union Satellite Operations Group Meeting, Australia ☎ 416-598-9877 (contact: Bill Roberts)
- Oct. 14 — 1998 NAB Radio Show Career Fair, Seattle, WA ☎ 202-429-5498 (contact: Karen Hunter)
- Oct. 14-17 — 1998 NAB Radio Show, Seattle, WA ☎ 800-342-2460
- Oct. 14-17 — National Broadcast Association for Community Affairs (NBACA) Annual Conference, Philadelphia ☎ 202-857-1155 (contact: Robert W. Armstrong)
- Oct. 17 — 1998 NAB Marconi Radio Awards Dinner & Show, Seattle, WA ☎ 202-775-3511 (contact: Chris Suever)
- Oct. 20 — IRTSF Foundation Dinner, New York, NY ☎ 212-867-6650
- Oct. 20-22 — 1998 Broadcasters Clinic and Upper Midwest SBE Meeting, Middleton, WI ☎ 608-255-2600
- Oct. 22-24 — Society of Professional Journalists, Sigma Delta Chi (SPJ), National Convention, Los Angeles ☎ 317-653-3333
- Oct. 26-Nov. 6 — Museum of Television & Radio (MTR) Fourth Annual Radio Festival, New York ☎ 212-621-6735 (contact: Chris Catanese)
- Oct. 27 — John Bayliss Broadcast Foundation (JBBF) 13th Annual Bayliss Media Roast, New York ☎ 408-624-1536, Ext. 240
- Oct. 27 — IRTSF Newsmaker Luncheon, New York ☎ 212-867-6650
- Oct. 27 — WICT Gala, Washington, D.C. ☎ 312-634-2330
- Oct. 27-29 — SBE National Meeting, Seattle, WA ☎ 317-253-1640
- Oct. 28-29 — Electronic Media Expo & SBE National Meeting, Bellevue, WA ☎ 206-957-1801 (contact: Earl Fleehart)
- Oct. 29-Nov. 2 — WBU's Asia-Pacific Broadcasting Union Associated Meetings, Shanghai, China
E-mail contact: Doreen Liew at sg@abu.org.my

If you would like an upcoming event included in our Events Calendar, please contact Amy Morrell at 501-655-4778, fax 501-655-0131 or by E-mail at amymorrell@radioink.com

NOVEMBER

- Nov. 1-3 — Canadian Association of Broadcasters (CAB) Broadcasting '98, Vancouver, B.C. ☎ 613-233-4035
- Nov. 3 — NAB Executive Committee Meeting, Washington, DC ☎ 202-775-3527
- Nov. 4-6 — WBU's Asia-Pacific Broadcasting Union 35th General Assembly, Shanghai, China
E-mail contact: Doreen Liew at sg@abu.org.my
- Nov. 7-10 — Radio Advertising Bureau (RAB) Board of Directors Meeting, Rye, NY ☎ 372-753-6740
- Nov. 9 — BC's Broadcasting Hall of Fame, New York, NY ☎ 212-337-6942
- Nov. 11-15 — National Association of Farm Broadcasters (NAFB), Annual Convention, Kansas City, MO ☎ 612-224-0508
- Nov. 15-17 — 1998 NAB European Radio Conference, Madrid, Spain ☎ 202-429-3191 (contact: Mark Rehholz)
- Nov. 19-20 — North American National Broadcasters Association (NANBA) Board and Advisory Council Meetings, Mexico City ☎ 416-598-9877 (contact: Bill Roberts)
- Nov. 24 — IRTSF Newsmaker Luncheon, New York ☎ 212-867-6650

DECEMBER

- Dec. 1 — Entry Deadline, *Radio Ink* Radio Wayne Awards ☎ 561-655-8778 (contact: Amy Morrell)
- Dec. 1-3 — ERA Asian Conference, Singapore ☎ 202-289-6462
- Dec. 2-4 — NAB Executive Committee Meeting, Washington, DC ☎ 202-775-3527
- Dec. 2-4 — Digital Content Creation (DCC) Conference and Expo, Los Angeles ☎ 800-331-5706 or 218-723-9130 (mention code 34)
- Dec. 4-6 — Association for Education in Journalism & Mass Communication (AEJMC) Winter Meeting, San Antonio, TX ☎ 803-777-2005
- Dec. 4-6 — Association of Schools of Journalism and Mass Communication (ASJMC), San Antonio, TX ☎ 803-777-2005
- Dec. 9-11 — BCS India '98, Pragati Maidan-New Delhi, India ☎ 91-11-462-2710 (contact: Prem Behl)
- Dec. 15 — Radio Ink Radio Wayne Awards finalists announced ☎ 561-655-8778 (contact: Amy Morrell)
- Dec. 16 — IRTSF Christmas Benefit, New York ☎ 212-867-6650

ARBITRON DATES

- Summer 1998: July 2 — Sept. 23
- Fall 1998: Sept. 24 — Dec. 16
- Winter 1999: Jan. 7 — Mar. 31
- Spring 1999: Apr. 1 — June 23

COMING IN 1999

- Jan. 7-10 — Consumer Electronics Manufacturers Assn. (CEMA/CES) 1999 International CES, Las Vegas ☎ 703-907-7600
- Jan. 9-13 — NAB Board of Directors Meeting, Naples, FL ☎ 202-775-3527 (contact: Kathy Muller)
- Jan. 30-Feb. 2 — NRB 56th annual convention, Nashville, TN ☎ 703-330-7000
- Feb. 4-7 — RAB '99, Atlanta ☎ 972-753-6740
- Feb. 15-17 — Broadcast Cable Credit Assn. (BCCA) Credit Seminar, Amelia Island, FL ☎ 847-296-0200
- Feb. 22-24 — NANBA annual general meeting, Washington, DC ☎ 416-598-9877
- Feb. 22-24 — Michigan Assn. of Broadcasters (MAB) Great Lakes Broadcasting Conference, Lansing, MI ☎ 517-484-7444 (contact: Mike Steger)
- Feb. 25-28 — National Assn. of College Broadcasters (NACB) 11th Annual Conference of Student Electronic Media, Providence, RI ☎ 401-863-2221 (contact: Laura)
- Mar. 10-13 — Country Radio Broadcasters (CRB) 30th Annual Country Radio Show, Nashville ☎ 615-327-4487 (contact: Paul Allen)
- Mar. 24-26 — National Broadcasting Society (NBS) Annual convention, New York, NY ☎ 314-949-4835
- Apr. 19-22 — NAB '99, Las Vegas, NV ☎ 800-342-2460
- Apr. 26 — Broadcasters' Foundation (BF) Golden Mike Award, New York, NY ☎ 203-862-8577
- May 12-16 — National Public Radio (NPR) Public Radio Conference, Washington, D.C. ☎ 202-414-2000 (contact: Alma E. Long)
- May 17-20 — Broadcast Cable & Financial Mgmt. Assn. (BCFM), 39th annual conference, Las Vegas ☎ 847-296-0200
- June 1-4 — Asia Broadcast Exhibition & Conference, Hong Kong ☎ 852-2804-1500 or E-mail to hongkong.oes@icmail.com
- June 3 — Radio Creative Fund (RCF) Radio Mercury Awards, New York ☎ 212-681-7207
- July 7-10 — National Assn. of Black Journalists (NABJ) National Convention '99, Seattle, WA ☎ 301-405-8500
- July 7-10 — National Association of Hispanic Journalists (NAHJ) Unity Conference, Seattle, WA ☎ 202-662-7145 (contact: Jacqui deLeon)
- July 7-11 — Asian American Journalists Association (AAJA) Annual Conference, Seattle, WA ☎ 415-346-2051
- Aug. 31-Sept. 3 — 1999 NAB Radio Show, Orlando, FL ☎ 202-775-3527
- Sept. 29-Oct. 2 — RTNDA International Conference and Exhibition, Charlotte, NC ☎ 202-659-6510
- Oct. 3-5 — SPJ National Convention, Indianapolis, IN ☎ 317-653-3333

SALES MANAGERS JOBS / ACCOUNT MANAGER OPENINGS

Jacor in San Francisco/San Jose is expanding and is looking for killer sales managers and account managers.

SALES MANAGERS:

Circle the answer that applies to you:

- 1) My sales team has clearly evolved from agency transactions to customer partnerships.
Absolutely *Not Sure*
- 2) I hire the best and create an environment that allows each person to reach peak performance.
Absolutely *Kind Of*
- 3) I get excited about furthering the development of my account managers.
Absolutely *I Could*
- 4) I have a sales management record which proves that I meet and exceed goals reliably.
Absolutely *Sort Of*
- 5) Working for a company committed to serving customer needs is important to me.
Absolutely *I Guess So*
- 6) I believe in the value of radio in general and my station in particular.
Absolutely *You Think?*

If you circled *Absolutely* in response to these questions, we *Absolutely* want to talk with you.

ACCOUNT MANAGERS:

- 1) I believe both the client and the station can win.
- 2) I set a goal and achieve it.
- 3) I want to work with a winning team.
- 4) Focus is my middle name.
- 5) I like being on the line for results.
- 6) I like developing new business.

We are looking for two sales managers, one for KSJO and one for KLDZ. We are expanding and need sales managers who can lead. We are also growing our sales team significantly. If you want to work for a great, growing company for people who want *you* to excel, call Eric Stenberg at 408-453-5400 or FAX your resume to him at 408-451-7730. Confidentiality is assured.

■ SALES MANAGEMENT

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Sales Manager — The Mid-West Family Broadcast Group needs a Sales Manager to work in our six-station cluster. Minimum 3 years' experience required. If you can 1)Sell, 2)Coach, 3)Recruit and 4)Train, FAX compensation history, resume, references and philosophies to: Bob Bolak at 616-925-1011. EOE.

LSM OPPORTUNITY

Sinclair Radio of Wilkes-Barre is now accepting applications for newly-created Local Sales Manager positions. Applicants must have at least 3-5 years of successful radio selling. Salary, Over-rides, Bonus, Car, 401(k) plans, Stock Options and much, much more. The stations are by far the market leaders. Send resume and cover letter to: 305 Highway 315, Pittston, Pennsylvania 18640. EOE.

SALES MANAGER

WGY Radio / Albany NY. The purpose of this ad is to get you to contact me. You see, at the moment, I have no idea what your name is; but I do know the kind of person you are. I know that you are passionately committed to developing people. I also know that you understand the value of using a system to ensure your success. I know you want more than a job — you want a **career**. I know that when we talk, you'll be able to discuss important things — like what you expect from us and why your background has prepared you for this opportunity. I know you may have a lot of radio sales management experience, or you may just know you're ready. Above all, I know you have a **driving ambition** to be the best. Please call me. I'm Michael Whalem, the WGY General Manager. 518-452-4826. EOE.

WICKS BROADCASTING GROUP HIRING SALES MANAGERS

Great Opportunity Two Sales Manager Openings in Charleston, SC. Sunny 96.9, Charleston's powerhouse AC (#1 25-54) station needs an aggressive marketing-oriented Sales Manager. Must demonstrate a successful track record of strategic planning, hiring and training killer-biller sales personnel.

WTMA News Talk 1250 the Low-country's leading news station is seeking a sales manager who has a demonstrated track record in building successful news/talk sales staffs. A market-driven, customer-focused emphasis, and at least three years' experience in news/talk are prerequisites. Both positions offer top pay, benefits and tremendous upside potential.

Reply to: Terry McRight, General Manager, One Orange Grove Road, Charleston, SC 29407. E-mail: Max1perl@aol.com

CLASSIFIEDS

GSM

Medium Market in Upstate New York needs an aggressive sales manager to take sales staff to the next level. The individual must have a successful track record as a sales manager with proven abilities in pricing and inventory control. The right individual must also be able to develop non-traditional revenue as well as cross-sell other owned stations in market. EOE. Women and minorities are encouraged to apply.

Blind Box #10 @ Radio Ink

ACCOUNT EXECUTIVES

Senior Account Executive

Do you want to advance your career in the fastest-growing market in the country? KVBC-FM Las Vegas is seeking a creative, tenacious Senior Account Executive to maintain an existing account list as well as build new business. Two years' experience in radio broadcast sales preferred. FAX resume to: 702-657-3442 or mail to: Personnel Department, 1500 Foremaster Lane, Las Vegas, NV 89101. EOE.

OTHER

PROGRAM DIRECTOR

Christian Radio KCBI Dallas/Fort Worth is accepting applications for the position of Program Director. Significant programming experience is required for team building, talent development, research and format refinement. Familiarity with MusicMaster and Scott Studios a plus. Send tape and resume to Mike Middleton, VP of Operations, Criswell Communications, P.O. Box 619000, Dallas, TX 75261-9000. EOE.

DO YOU LOVE NTR AND NBD SELLING? Wanna go to the next level? National NTR company is seeking experienced NTR executive to call on radio stations selling self-liquidating products that boost nontraditional revenue. Immediate opening! **Blind Box #5 @ Radio Ink.**

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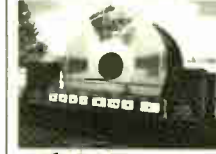
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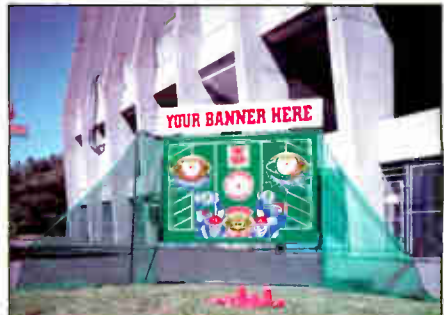
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