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**ALAN BOX, PRESIDENT
EZ COMMUNICATIONS**

Vol IX, Number 15
July 25-Aug. 7, 1994

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Alan Box is a man of integrity. Alan's positive spirit for the business and well-defined vision for EZ Communications has shaped the entire company into a winning team."

Gary Brobst,
VP/GM
WSOC FM
MIX 104.7
Charlotte

"Alan Box is totally committed to the growth and well-being of EZ Communications and its employees. Alan allows and fosters a culture in which vision and empowerment transcend the "buzz word" stage. EZ Communications, under Alan's leadership, has been and will continue to be the beau ideal for all radio broadcast groups. I thank him personally and professionally for more than nine years of a wonderful relationship."

Marc Leunissen
VP/GM
WEZB/B97 FM
New Orleans



Alan Box The Managers of EZ



"During my 10 years with EZ, I have seen Alan's personal growth and managerial skills take quantum leaps. He is open-minded, communicative, progressive and fully prepared to lead our company through the revolutionary changes of the 90s. His present style has enabled EZ to take the quantum leaps it has, and move to the forefront of our rapidly changing industry."

Chuck Goldmark
KNCI-FM
KRAK-FM
KHTK-AM
Sacramento

"Alan's vision and encouragement are making EZ the radio company of the future. He is constantly inventing things. Then he gives the ideas to others, without taking personal credit. That's the mark of a great leader."

Fred Schumacher, VP/GM
KMP5 AM/FM
Seattle





"The best 10 years I have spent in broadcasting are with EZ. Vision, determination and breakthroughs are words that have daily meaning to the team at WQKB and WBZZ. This enrollment starts with Alan Box and each of us in Pittsburgh share his vision and passion."

Tex Meyer, VP/GM
B-94 FM/K-BEAR
Pittsburgh

salute you!



"The staff at Q102 in Philadelphia wants to thank you for all your support and believing in us as we grew from an infant to a major force in Philadelphia. And again proving this to us by making Power 99 a part of our team.

Our industry would be in better shape if all the presidents had your understanding and leadership skills. Thanks from all of us at Q102 and Power 99."

Gil Rozzo, VP/GM
Q102/Power 99
Philadelphia

"Start by doing what's necessary; then do what's possible; and suddenly you are doing the impossible."
Alan, this quote appropriately defines your visionary leadership. You provide an opportunity for dialogue and exchange, enhancing us both intellectually and professionally. The corporate staff salutes you for your unwavering commitment toward creating a difference... You touch our future!

The EZ Corporate Team salutes you!
Fairfax, Virginia



"The quality of a person's life is in direct proportion to their commitment to excellence, regardless of their chosen field of endeavor." Vincent T. Lombardi
We are fortunate our coach, Alan Box, chose radio!

EZ's St. Louis team
KYKY/KSD
St. Louis



FEATURES

32

Special Report: What's New In Radio Research ▼

While changing ground rules of Radio station competition may be the biggest news in research, other trends include viewing Radio as a product, increased applications of desktop research, and duopoly's effect on research.



22

Interview: ▶ Alan Box, president, EZ Communications

Box discusses his philosophy on duopoly, the public marketplace, and the future of DAB.



DEPARTMENTS

Publisher's Notes	6
Forum	8
News	9
Radio Daze®	12
Case Study	13
Copy Clips™	40
Movers & Shakers	45
Events Calendar	46
Grapevine	48
Blast From The Past™	50
Advertiser Index	50

COLUMNS

Management	14
The importance of delegating. by Ellyn F. Ambrose	
Marketing	15
Better music testing. by Ted Bolton	
Sales	16
What every client wants. by Ray Holbrook	
Promotion	17
News as a promotional tool. by Dan Acree	
Programming For Management™	18
Making special programming stand out. by Corinne Baldassano	
Engineering For Management™	19
To have quality and reliability, have a backup. by William P. Suffa	
New Business Development	20
Buying customers with sales promotions. by Bob Keith	

**COMING
NEXT
ISSUE:
August 8**

- Talknet's Bruce Williams
- Future Formats/Hot Programming Trends

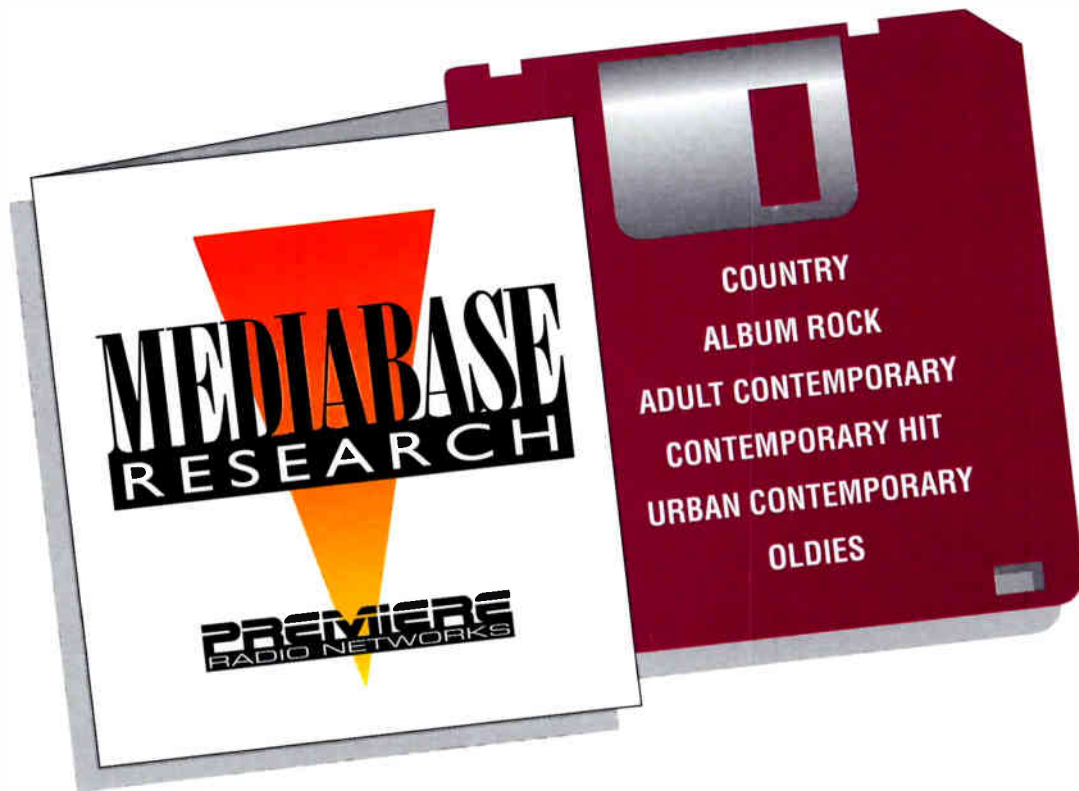
Cover photo by Mary Noble Ours

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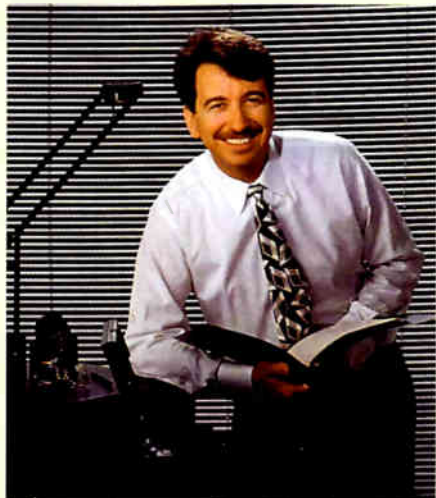
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PUBLISHER'S NOTES

Been There ... Done That



Two years ago *Radio Ink* was born into an already over-competitive Radio trade magazine environment. On this occasion of our birthday, I'd like to thank a few people and take a rare opportunity to share some information about our success.

I want to say thank you to all the broadcasters throughout the world who have subscribed. *Radio Ink* now has subscribers throughout Europe, the Orient, South America, Russia, Mexico, Australia, New Zealand, the Middle East, Canada, and many other countries. Thanks are especially due to our core readers of managers, owners and Radio executives throughout the United States.

Our advertisers have been the oil that runs this machine. They deserve our undying gratitude. Without their advertising you wouldn't receive a publication that consistently offers high quality. I'm sure you've noticed a consistent increase in advertising pages in *Radio Ink*. These people have made everything possible, so please, keep responding to their ads!


Speaking of response ... our advertisers tell us they get great results. We're told that because of the high-level positions of our readers (you), and the respect we receive from those readers, *Radio Ink* is the most effective vehicle for enhancing or creating an image. Advertisers have learned that with *Radio Ink* quantity isn't as important as reaching the people who can make major purchase decisions. Your loyal readership has made that happen.

Part of the reason for the quality advertising response is the fact that *Radio Ink* readers pay for their subscriptions. In our humble beginnings we had to supplement our subscription list with some freebies to make sure there were enough magazines to make the advertising work. Today we can rely on a paid subscription base to achieve advertising results. Advertisers tell us they see a huge difference in value from readers when they pay for a magazine versus getting one for free. First and

foremost, they read it cover to cover. Due to the nature of *Radio Ink's* Quickread™ system, combined with more in-depth information, the average reader returns two to three times per issue, giving high frequency to advertisers, and they spend more time reading *Radio Ink* than any other trade magazine. *Radio Ink* also has one of the highest renewal rates in the magazine industry (close to 97 percent versus an industry average of 25 percent). *Radio Ink* is now the most read Radio management publication with the highest number of paid subscribers. Our circulation has increased almost 600 percent in two years!

Radio Ink had been a dream of mine for years. When I was a station manager and group owner, I needed a place to turn to for information that was usable and practical. Other than conventions and consultants, it was difficult to get cutting-edge information on how to run a Radio station. I started this publication because I felt the industry would appreciate a magazine that helps them make more money and become better broadcasters. Radio deserved a publication with professional covers, high production values and great-looking graphics like what you would find on the newsstands. In fact we are the first and only all-Radio publication on the newsstands nationwide. You can pick us up in most Barnes and Noble's, most Waldenbooks, most B. Dalton's and many others.

Radio Ink is produced by a family of people who love Radio. Most of our staff comes from the Radio business, and most of our contributors are people who are active in the business, not writers who have never set foot in a Radio station. We're the only Radio publication owned and operated by someone who's been in your shoes ... an owner, a manager, a sales manager, a programmer, and air personality. We know what it's like to meet payrolls, hire and fire, meet budgets, keep a public file, meet EEO requirements, motivate a staff and so on. We believe this edge of "been there, done that" provides us with the desire to hit the mark to be timely, useful and relevant.

I'm proud of our people for producing such a fine publication, and thankful for our readers, advertisers and industry support. I'm also very proud of our industry, which is making great strides. Thank you for giving us two great years as *Radio Ink*. We can confidently say we'll be here for many more years, God willing. Your subscriptions, letters, and calls have been encouraging and the fuel that drives us to keep moving forward for this great industry. 

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*T*hanks
to our readers and advertisers
for two great years!

**RADIO
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What is your training regimen for an inexperienced salesperson?



Marlene Bolen, SM
KXPC-FM
Lebanon, OR



Mebi Haddox, GSM
WKYG-AM/WXIL-FM/WXXK-FM
Parkersburg, W. VA



Joel T. Schaff, SM
WGRD-FM
Grand Rapids, MI



Pam Lontos, Pres.
Lontos Sales & Motivation Inc.
Laguna Hills, CA

Our training starts by having the inexperienced salesperson listen to training tapes to give them a basic overview of Radio. They are given information on our station as well as other stations in the market. They spend some time in the control room to gain understanding of the format, the log and how commercials actually get played.

We cover how to get the appointment, what to do on the first call, how to write and deliver your presentation, how to close, handling objections, scheduling of commercials for maximum service, customer service and follow up. Next, they meet with the traffic department for time management and required paperwork. We create their accounts list and give them any information we can on those accounts. They will spend a day in the field with each experienced salesperson at the station.

The final stage of training is role-playing. And for their first few weeks out in the field I have daily contact with the new salesperson to review the day and give input and encouragement. ☐

Our training begins during the interviewing process as we explain our client-focused sales philosophy. The in-house training takes approximately two weeks. We use a videotape training series that covers everything from creating a professional demeanor to explanations of ratings and retail operations.

Interspersed with the tape training are scheduled sessions with each of the department heads of the three stations.

Our traffic director trains the new hire to write time orders correctly and demonstrates the flow of the billing process. The new employee is introduced to our RAB and research files, computer software, sales packages and success stories. They also complete a cassette training course and begin using our time management system.

They also tackle the first sales call on their own. Working through the fear, unexpected questions and attempting to advance the sale is the best training they'll ever receive. Then we teach them the elements of creating a marketing strategy for new clients. ☐

I believe in working with a new, inexperienced rep daily. I like to hire two or three new reps at a single time so that I can train them as group. I figure it's easier to train three new people at once, plus I get better feedback and participation in a group setting.

Normally I will spend a couple of hours on the first day going over what is expected of the AE. We will also go over station procedures for establishing credit, account lists, production, writing an order, and the various responsibilities of each department and how it relates to them.

Next, I believe in teaching new salespeople an advertising by objectives program. The first involves looking at all the various forms of media. We examine the strengths and weaknesses of each and how they are best used by an advertiser. We also look at the costs associated in running an ad or ad schedule in the various forms of the other media.

On day three, we look at how to prospect and set appointments with potential clients. We also go over advertising philosophy. ☐

New salespeople need to stop being thrown to the wolves without proper ammunition — strong basic sales techniques. For two weeks, they should be trained by the manager and given books and audio/video tapes to learn how to sell. Don't worry about sales training taking your people off the streets. Without training they are wasting time by not selling anyway. Since salespeople hear the same eight to 10 objections, they need to have memorized answers to every one of them.

You need two 20-minute morning sales meetings every week with the entire staff that consist of new sales strategies and constant review — not criticism. Extensive role-playing is vital. When the salesperson can role-play easily in front of his peers, it will be easy with the client. The sales manager should be making calls with the salesperson often to be sure they are using the techniques properly. ☐

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

Brokers "Hang Ten" On Duopoly Wave

by Reed Bunzel

Two years into duopoly the trading pace remains fast and furious — although there are some indications that the first wave may have crested.

That's the consensus of many media brokers as the industry heads into the third quarter of what so far shapes up to be the most productive Radio station market since the boom days of the late 1980s. According to a *Radio Ink* analysis, 53 million-dollar-plus transactions were announced between April and June '94, compared with 48 in the same period last year. Of these, six were valued at \$20 million or more, compared with two in '93; eight were valued in the \$10 million-\$19.9 million range, compared with four in the second quarter of '93. While the volume of million-dollar transactions in 2Q '94 is up nearly 10 percent over 2Q '93, it also is 18 stations fewer than the number of Radio transactions announced in the first quarter of this year. Does this portend anything?

Not necessarily, according to media broker Gary Stevens. "Usually the first quarter is quiet, but not this year," he says. "A lot of what we're seeing has been in the pipe for a while. The pace is a little less frenetic than it was ... it got frenetic in the fourth quarter of last year and didn't let up. We're



Gary Stevens

still seeing a lot of discussion between very big companies who believe they need the critical mass for their long-term survival. Duopoly has provided a second chance for sellers to put some stuff on the market at just the right time, relative to the availability of financing for buyers."

In fact, the market is progressing at a pace reasonable enough to assure the industry that we are not seeing a repeat of the late-great '80s (see page 10). "There have been a lot of logical

match-ups," observes Broker Richard Blackburn. "At the same time some guys have had tough pills to swallow if they had to sell a station they always loved — or even really hated but paid too much for." Because of this fast-paced activity, many of the better deals already have been snapped up, leaving mostly those that are "less desirable or attractive," Blackburn says.



Richard Blackburn

"While there may be the slightest of slackening in terms of outright station sales, there is an increase in the amount of creative thought being applied toward building strategic operating alliances and/or mergers," says Star Media's Paul Leonard. These are



Paul Leonard

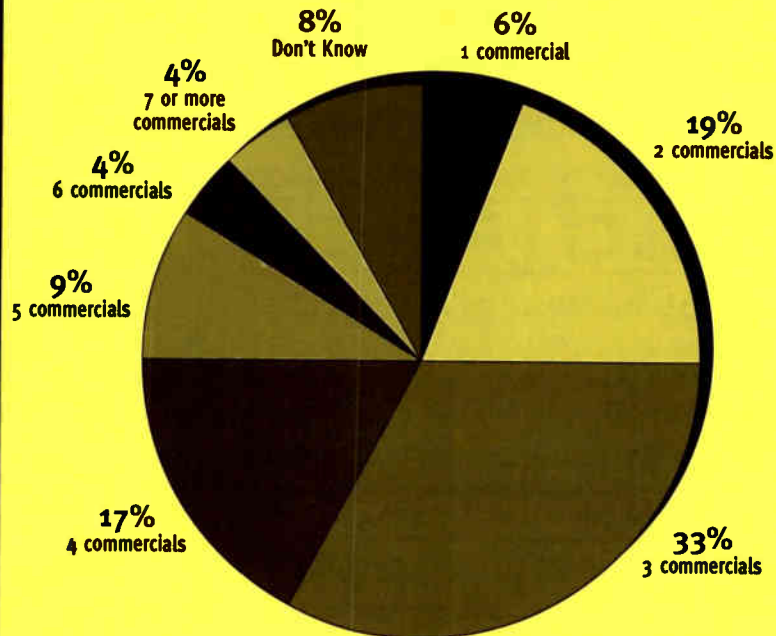
discussions that many principals weren't willing to have a year ago. Leonard says that the amount of pending business — principals who are having discussions in earnest

either for outright divestitures or strategic alliances — probably is as strong as any time in the last 18 months.

"The first major round of consolidation has taken place and a lot of the logical deals have been — or are being — completed," Leonard continues. "The lack of buying pressure that one would expect as those deals dissipate is being bolstered by a newfound willingness and enthusiasm among owners to talk larger, grander schemes and alliances."

12▶

Station Break ... How many commercials does your favorite Radio station — the one you choose to listen to most often — play each time they stop their regular programming?



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

Source: *Radio Ink*—Vallie/Gallup Radio Poll of 887 adults, margin of error $\pm 3\%$

Why These Aren't The 1980s

by Glenn Serafin

It has been said that those of us who ignore history are destined to repeat it ... a notion many Radio broadcasters worry applies to today's marketplace. There is a nagging concern that since business is booming, prices are up, and lending has improved, we have forgotten all we learned from the feeding frenzy of the late 1980s. Have we learned nothing, ignored the basics, or forgotten everything?

Actually, none of the above. The modern era of Radio investing started a decade ago when Gary Edens and a group of broadcasters accomplished the first big management buy-out of a Radio company by buying most of the Harte-Hanks Radio Stations for \$40 million. Edens and his partners scraped together some personal cash, while Citicorp banked the deal with the help of insurance and venture money. The

MBO closed, leaving a group of Radio entrepreneurs in charge of their own "all Radio" company and signaling to others that investment capital was available to operators who wanted to be owners.

The good times followed as more and more "found" Radio and developed skills peculiar to cash-flow lending. It helped, too, that President Reagan's deregulatory atmosphere had the FCC dropping the three-year holding rule, which prohibited a licensee from transferring a license (selling a station) for three years after it was granted. The FCC also increased the number of AM and FM stations a single licensee could own from seven each to 12.

These factors contributed to Radio's boom. Capital was plentiful, the regulatory cuffs were off, and operators became owners. Station trad-

ing soared and prices skyrocketed. Wall Street people jumped on the bandwagon, crafting five-tier capital structures — and the frenzy was under way.

Then, as we all know, this buying atmosphere hit a brick wall. The financial models didn't work anymore. Operators could not meet the demands of their many-tier financings. There wasn't enough yield. Prices were too high. Investors were too demanding. Radio remained a good business, but it stopped being a good investment. Then, a nationwide recession hit just as the full effects of move-ins and the Docket 80-90 FM allocations (the dark side of deregulation) kicked in. Audience shares fractured and spot revenue plummeted as new competitors dropped rates to generate cash. Some advertisers went belly up. A crisis developed in the wake of the savings and loan collapse. Borrowers defaulted. Banks vanished. Buyers hid, and station trading screeched to a halt. The market collapsed. Asset values plunged 25 percent. Original equity was wiped out along with huge chunks of mezzanine investments. Three years of aggravation and grief followed. Many companies failed, while others just hung on.

But some new companies were born in the rubble, like Paxson Communications, American Radio Systems, Broadcast Alchemy (now Secret Communications), the new Citadel Communications, and Granum. These companies found the tide and became the buyers in a depressed market. Now, in 1994, spot revenue is way up and assets have rebounded. A far healthier economy in some cases again is producing double-digit spot revenue — although no one is guaranteeing it will last forever. In any case, the rising tide has lifted all of Radio's ships.



Glenn Serafin

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◀ 10

Even though the public market softened in the second quarter, Infinity Broadcasting and Clear Channel Communications remain the darlings of Wall Street. Saga Communications broke the ice when it became the first "small" Radio company to complete a successful IPO, an event whose significance remains understated. In short order they were followed by Emmis, EZ, Broadcasting Partners, SFX and soon Paxson Communications. Events are happening fast and furious as today's marketplace brings back memories of the 1980s' feeding frenzy. Which begs the question: Are we doing it again? Are we repeating the same old sins? Are today's buyers and investors making the same mistakes that got the Radio industry in trouble five years ago?

The answer is no! These are not the 1980s, and here's why. Radio investments are being made on far better fundamentals. Successful borrowers are obtaining debt against trailing cash flow (the operative word here is "trailing.") And they are projecting reasonable growth rates. Today's Radio deals are being financed in a far more conservative fashion compared to deals five years ago. Secured-debt-to-trailing cash flow averages about five times, maybe 5-1/2 times at the most. There is little junior debt, or "mezzanine" financing. The typical Radio financing consists simply of debt and equity.

Because today's leaders are not aggressive on cash flow multiples, it is practically impossible to "over-leverage" a Radio investment. Conservative debt-to-cash-flow leverage naturally demands more equity. Some buyers are putting up 40 and 50 percent of the purchase price in equity. Others, like Prism Radio Partners, used 100 percent equity to "buy now and borrow later."

Although interest rates have risen four times already this year, they still are relatively low. Reasonable interest rates make debt affordable. In search of higher yields, money has been sucked out of bonds and traditional bank deposits into the public markets and equity funds. The venture capitalists still seek 30 percent returns annually, although you can find equity-type capital for 25 percent and less. This

isn't to say debt and equity is easy to come by; lenders and investors are demanding. But larger cash flow acquisitions with experienced operators in multiple markets are attracting ample capital.

Besides conservative leverage, ample equity financing, and good revenue growth, another element separates today's market from that of five years ago: duopoly (and its cousin, the local market agreement). In the post-duopoly world, it is possible for a seller to sell for nine times cash flow and a buyer to buy for seven times the cash flow in the same transaction. Even better, the buyer eliminates a market competitor in the process, which provides a remedy for the ill-conceived and hurtful Docket 80-90 allocations that flooded the spectrum with several hundred new FM signals. Duopoly is less about revenues and market share, and more about the economies of administering, programming and selling as many as four stations in the same facility. Like multiplexing in the theater business, Radio signals can be perceived as just so many movie screens drawing different audiences to a single popcorn stand. And LMAs, a product of the credit crunch, really are just duopolies without having the financing ready.

Low debt cash flow leverage, plentiful equity, a much improved economy, a friendlier public market, duopolies and LMAs: together these factors make today's trading unique in the history of the Radio industry and distinguish the 1990s as a time of good Radio investments based on solid fundamentals.

For sure, these are not the 1980s. **Glenn Serafin is president of Serafin Bros., a nationwide brokerage and investment banking company. He may be reached at 813-885-6060.**

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CASE STUDY



Dwight Case

A competitor took your sponsorship of your city's biggest event. What do you do?



Brent Stoker, Ad Mgr.
WSM-AM/FM
Nashville, TN

Get past your ego and maximize the opportunities that exist.

Consider the elements of your sponsorship in previous years and how your station most benefited. On-site signage? Print ads? Booth space? On-stage announcements? Pinpoint the benefits and do your old sponsorship one better. Blitz the town with billboards and/or print ads implying that your station is still the sponsor. (WXXX Welcomes this event!) Be vague enough so you avoid legal prosecution.

Tie in with a good client who has a booth at the event. Don't worry about prior approval from festival organizers; if the booth belongs to Pete's Parakeet Shop, Pete should be able to do whatever he wants with his booth. To combat whatever else you may have lost, send an army of staffers into the crowd with fliers teasing an off-air contest. ("The ninth caller tomorrow morning between 7 and 8 when we play this song or say this phrase wins CASH.") Use this opportunity to force the crowd to listen to your station the next morning. That's what any station wants from event sponsorship, anyway. Also, if the event is important enough to your station, keep the lines of communication open and offer whatever is necessary to get it back next year.

Don't give up hope when you lose a big event. Chances are the public will continue to associate your station with the event long after the sponsorship has ended. ☐



Micki Johnson, GSM
WNIL-AM/WAOR-FM
South Bend, IN

Iwould call the chairperson of the event and ask for a

meeting. Along with the promotion director, we would find out what the other station offered and why the event chairperson felt a change was needed. After discussing our past commitment and success, and the sponsorship still goes to another station, we would offer to be at the event and promote the event. The exposure would still be there, and if the event was a community and/or money-raising benefit, it is in the best interest of the event to have all the exposure they can get. We would encourage the chairperson to open the event to all media.

Usually, we would attach a station client to the event. We would explain to the client that we were not the primary sponsor, discuss our level of involvement ... and have an alternate event ready to present the client if necessary.

However, it should never get to this stage if we do our homework. Usually after an event, we analyze the event and lay the groundwork for the following year. Four to six months out from the event we start working on our planned sponsorships. If we find another station is trying to intercede, we would continue to offer additional incentives. After all, everyone benefits with competition. ☐

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by Ellyn F.
Ambrose

Delegate! Then Get Out of the Way

I know a GM (in a big corporation) who couldn't hire insiders. He was stunned; he thought they respected him.

They did. But they also knew he did everything himself.

His manager was gentle: "We don't pay you to analyze every title or the pricing on every buy. We pay you to hire and manage a staff and to protect and grow the franchise that we've created. The ultimate measure of your success is cash flow. To succeed as a manager, it is essential that you learn to delegate authority."

Webster defines delegate: "To entrust authority to another." But who even thinks of giving up control?

Why was the manager doing everything himself?

1. It seemed easier; coaching seemed harder and more time-consuming. But, in reality, people who can't delegate work torturous hours. They get embroiled in the minutia of tasks that should be carried out by department heads.

2. He thought he could do it better and faster: This is true. To have enough responsibility to delegate some of it, you have to be smarter than most or have been a vastly superior performer in your last job.

Still in Control

To delegate does not mean to give up control, only to give authority to operate and make decisions. Deal with your managers on a "macro" rather than a "micro" level. You as the GM must learn to define responsibility before you give it. Both you and your employee have to agree on that responsibility. Your ultimate success is dependent on your abil-

ity to get maximum performance out of him. Of course, when he does it, you'll want to do everything possible to keep him happy.

Therefore, to delegate is to define an area of responsibility, to entrust a person to execute that responsibility, then to accept, support and manage that individual so that he will improve his performance. Of course, then hold him accountable for failure to achieve his goals and recognize his achievements.

Take The GM/SM Relationship As An Example:

The GM as Delegator or Macromanager

The SM and GM agree on a budget.

The SM handles daily sales activity.

The SM makes pricing decisions.

The GM supports the SM's decisions.

The GM explains *why* a price is poor.

The GM focuses on results.

The GM and SM define a problem together: presentation skills, market revenue down, not enough cold calls, not enough retail, poor rep, poor management, etc.

The GM as Non-Delegator or Micromanager

The GM dictates budget "or else you hang."

The GM interferes with AEs.

The GM makes every pricing decision.

The GM overrides the SM's decisions.

The GM won't listen to the reason for a price.

The GM negotiates every buy.

The GM demands a high rate despite the fact that the market demand is way off.

Management is about performance. When you delegate, you define and solve problems together and the person reporting to you is involved, motivated and will do just about anything humanly possible to live up to your goals. When you micromanage, your employee is anx-

QUICKREAD™

- Some managers have trouble delegating work because coaching seems harder and they believe they can do the job better and faster.
- To delegate does not mean to give up control, only to give authority to operate and make decisions.
- To delegate is to define an area of responsibility, to entrust a person to execute it, then to accept, support and manage that individual.

ious and frustrated, feels like a "go-fer" and lives in fear for his job. He'll do anything to save his job, but "fear performance" is so dominated by anxiety that his performance is mediocre.

Clear Expectations

There's a Radio president whose employees thrive. He makes his expectations clear. When they achieve, he praises and thanks. When they fail, he straightens them right out. Then he moves on to the next thing and they never hear about it again. He's a great boss.

If your manager does not follow your direction, or if you don't trust his explanations, you have the wrong manager and will have to replace him. Delegating does require confidence and trust.

The same procedure works for all managers and all staffers. Achievement and accomplishment far outweigh money as the primary factors in job satisfaction.

Don't meddle. Define the job and the goals for each of them and then let them do it.

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



by Ted Bolton

Getting Personal

For More Accurate Music Testing

Your last auditorium music test was probably wrong. The results were probably skewed by the research biases that are built into any auditorium music test. What we are talking about is a music testing methodology that was developed more than 20 years ago. Not much has changed since then — until now. Before looking into the future, let's look at the condition of music testing in today's environment.

A Question of Validity

Last night, a nervous PD paced outside the entrance to his auditorium music test. The test was being held at a local Hyatt in his market. As listeners shuffled in, he worried if enough people would show up to produce a good sample, and how quota groups would fall.

... personalized music testing methodology dramatically increases listener cooperation rates.

Once the test got started, the PD worried about the acoustics in the room. Would the people in the front of the room hear the hooks the same as the people sitting in the back? He noticed how certain people were distracting others around them by tapping their pencils, and singing along to the hooks.

As the test wore on, some people were getting tired, others were going through nicotine withdrawal, while others were nervously eyeing their watches. The PD wondered if the songs tested at the beginning would be as accurate as the songs tested at the end. Were women

uncomfortable telling their husbands they were venturing out in the night to go to a hotel? Did the location of the Hyatt allow listeners from across his entire Arbitron metro to attend? Did this kind of research have any validity at all? Why was he paying so much for it?

On Their Terms

In the course of 14 years of conducting auditorium music tests, we have seen cooperation rates fall off dramatically in the past five years. And because response rates are falling, the associated costs of music testing have skyrocketed. Worse yet, as we know from Arbitron, non-response produces error, and that makes for a bad music test.

After conducting market research and finding out how to make listeners want to attend a music test, and second, making it convenient for them to attend, on their terms, we took the auditorium out of the music test and developed the personalized music test.

The sequence is as follows. Respondents select a convenient day and time, attend a controlled local testing facility, and then listen to the hooks on their own personalized headsets. Respondent quotas can then be fed daily to your research office. There is never a make-up or a shortage of sample. The test is done once and accurately.

We pretested the differences between respondents who scored music played through speakers in an auditorium versus respondents who scored music through a personalized headset.

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- Auditorium music testing is based on methodology developed more than 20 years ago.
- So many factors can affect a listener's impression of music that auditorium tests may have little validity.
- Personalized testing takes away many of the variables by putting listeners in a controlled testing facility with personalized headsets.
- Personalized music testing methodology can dramatically increase listener cooperation rates so the costs go down with PMTs.

We were not surprised to find that headset scoring produced far less fatigue and a higher level of data accuracy. In a post-test interview, virtually every respondent found the personalized music test easy to do, fun and, most important of all, not fatiguing.

Increased Cooperation

We have found that personalized music testing methodology can dramatically increase listener cooperation rates. That means the costs go down with PMTs. From a competitive standpoint, many stations are able to do one to two more music tests in a year. In diverse markets and formats, the personalized method has been flawlessly executed.

The next time you find yourself nervously pacing outside your next auditorium music test, consider taking the auditorium out, and put your listeners on their own headset instead.

Ted Bolton is president of Philadelphia-based Bolton Research Corp., a Radio research and marketing firm, and publisher of "Radio Trends." He may be reached at 610-640-4400.



by Ray Holbrook

What Every Client Wants

Sometimes, It Has Nothing to Do With Radio

The general manager had been in the market only a few weeks. Today he called on an account that "had a problem" with his Radio station ... at least that was what the salesperson assigned to the account had told him.

Sitting across from the owner-manager of the store, the station general manager found him courteous, cautiously friendly and all business. The GM brought the conversation to the store as quickly as possible and listened for hints that might reveal the problem that had caused the store owner to stop buying advertising after being a good advertiser for more than a year.

Thirty minutes later, it was becoming obvious that his time with the client was ending, so he prepared to leave and try again another day.

Sit Down and Stay Awhile

The GM was opening the office door to leave when he noticed a small framed photograph hanging on the wall. It was a picture (now yellowing with age) of two pilots standing by the nose of a WWII Martin B-26 bomber. He looked back at the client, smiled and asked, "Is

that you standing by the Widow Maker?" The smile was returned ... "Do you know that airplane?"

"I know a little about her," the GM said. "The first models were difficult to fly because of short wings, and some pilots jokingly said she had no visible means of support, but I have talked with a lot of guys who flew the B-26, and they were all fond of her."

Motioning to the chair the GM had just left, the client said, "If you have time, sit down and stay awhile."

The next hour of conversation had nothing to do with Radio or business ... but it had much to do with selling. The GM listened to stories of flying, war, a young man's return and marriage, starting a business ... and two people were getting to know each other across a desk.

Someone Who Cares

As he was leaving for the second time, the GM asked the client why he had stopped using his Radio station. The answer was simple. "During the months I used your station, I had two salespeople who called on me. The first one and I got to know each other well, and she got to know the needs of this business well. She left the station, and the next person who called on me didn't want to learn anything about my store or me. He didn't ask questions, he didn't want to talk ... he just wanted the copy for the coming week. My advertising is important to me, and I want to have it

handled by someone who really cares about its success ... and mine."

He added his appreciation to the GM for coming to find out the problem,

The door to a sale may not be the one you entered ... but it is always there for those who look for the small things — the things that make long-term relationships.

and the Radio station and advertiser were again doing business together.

The door to a sale may not be the one you entered, it may be very small, and it may be anywhere in a prospect's office. It may even be a 5-by-7 photograph, aging but important. It is always there for those who look for the small things — the things that make long-term relationships in selling.

Ray Holbrook is general manager of WPTX-AM/WMDM-FM Lexington Park, MD. He may be reached at 301-475-8383.

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- When a client "has a problem" with your station, the problem may be the person who handles the account.
- Clients want to do business with people who care about their business — and about them.
- Look for ways to get to know the person. The door to the sale may not be the one you entered, but it is always there for those who look for the small things.

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**RADIO
INK**



by Dan Acree

Your Local Link News as a Promotional Tool

The headline alone may make the hairs on the back of the typical news director's neck bristle, yet we all know the value of the news department as a promotional tool. For small and medium-sized stations — particularly those with significant portions of the day provided by satellite services — news is your strongest link to the local community.

Developing a Futures File

Even a part-time news person can develop a long-range plan of feature stories that can provide a platform for on-air cross promotion. Why are features so important? Gathering daily news is a time-consuming task and you are constantly at the mercy of what can sometimes be a very slow news day. That's why having a plan — such as a futures file of stories produced and ready for air — can make a difference.

Aside from having a longer shelf life than a hard news story, a feature story lends itself perfectly to advance promotion to shore up your local image and to cycle listeners from other dayparts.

Idea Starters

Contact the key administrator at each school, elementary to college, and

let them know you are developing a series of stories to air over a two-week period. Ask each to select at least one (if your small market has few schools, perhaps one teacher from each grade level) educator to be profiled on your morning news. A different person can be spotlighted each day. For a spin on the idea, what about featuring students of high achievement?

Work with the chamber of commerce or development council to profile local industries, large businesses or businesses that produce unique products. The chief executives and owners of these businesses can be interesting when they tell how they got where they are today, and their plans for the future of their business in your city.

Public servants — police, firefighters, EMTs — are all excellent subjects of feature profiles. Hospital workers and popular medical doctors/specialists are all good subjects.

Every community has not-for-profit organizations that provide services to youth, senior citizens, handicapped and others. The executive directors are usually people who are well-known in the community and generally make for good interviews.

How about ordinary people with extraordinary jobs?

What is the common element to all of these feature subjects? They each touch many people in a typical community. These are all very local, very positive, and very extensive in their ability to relate to a large group of listeners and potential listeners. A well-liked teacher touches not only the lives of his/her students, but those of the students' family and friends. Edit the

interviews into a tight 60- to 90-second package.

On-Air Promotion


All of the effort in contacting, interviewing and editing these stories pays off when you use the features to sound more local. Produce a 15-second promo that floats through the day and directs listeners to your morning and afternoon newscasts:

All next week, KXXX features our community's most influential leaders ... our children's teachers. Listen beginning Monday at 7 a.m. and 5 p.m. as we feature the men and women who have dedicated their lives to education.

During the week run a 30-second promo with a strong excerpt from one of the interviews.

This week KXXX salutes the teachers of our community. Listen to KXXX news at 7 a.m. and 5 p.m. for an idea of why educators do the work they do. ... "I've never wanted to be anything else but a teacher. When I see a student do well I know I've made a difference." KXXX in the classroom, all this week at 7 a.m. and 5 p.m. If you're ready for some good news, listen to KXXX.

A comprehensive plan to target and air a weekly feature series can pay big dividends. Use the local newspaper to cross-promote, perhaps a companion feature in print. Make sure the school, business, etc. promotes the series via its own channels: newsletters, daily bulletins.

If you're short on staff, consider assigning an intern to contact and interview the subjects. It's a great project for someone who's learning, and with direction you'll get the material you need.  Dan Acree's Promotion Publications publishes a series of guides for marketing, promotion, sales and programming managers. He may be reached at 713-587-9665.

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- Develop a long-range plan of feature news stories for advance promotion to shore up your local image.
- Contact community leaders — teachers, public servants, business executives, etc. — as potential subjects for feature stories.
- Use on-air promotion to draw listeners to your series of stories.



by Corinne
Baldassano

Dare To Be Different Make Special Programming Stand Out

Special programming on your Radio station should be just that — special. Whether it's your weekend countdown program from a national syndicator, or a concert broadcast, or even a show you produce at your own station, it needs to be handled differently from your daily programming to make it truly worthwhile and an additional ratings or revenue maker.

All too often, PDs and SMs don't really make the most of this type of programming, particularly if it comes from an outside supplier. The CD box arrives at the station, and it's passed on to the weekend board operator without anyone even bothering to find out if it could be of particular interest to a group of listeners or advertisers.

Different Can Be Good

Don't be afraid that your listeners will think it's different — it may just be the answer to their never-ending quest for more "variety" on your station. Different can be good — you may be able to

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- **Special programming needs to be handled differently from your daily programming to make it truly worthwhile in terms of ratings and revenue.**
- **Don't be afraid of different. It can fill a void in the listener's search for variety, and you may be able to get a premium for spots within that show.**
- **Successful programming does not have to be local. But even national shows can be localized.**
- **Use promotional resources to set special programming apart as image enhancers. Don't bury them.**

get a premium for the spots within that show, or you can address the needs of a specific group of listeners without having them defect to your competitor and without alienating your core audience.

"Different" can also translate to increased ratings in dayparts that may have languished in the past. There have been several occasions when I spoke to a PD who was unaware that the network or syndicated weekend show was outperforming the competition and also outpacing the rest of the station. Pay attention to what's going on with the weekend or late night or any other time you may run something special.

Just because a show may be national also does not automatically make it suspect. Howard Stern and Rush Limbaugh have clearly proven that successful programming does not necessarily have to mean local programming. If you still don't feel comfortable with a non-local show, then use the resources of the syndicator network to help you localize the program as much as possible.


Plan and Promote

Find out what's coming up in the weeks ahead. Perhaps you can plan a local event or promotion to coincide with a featured segment. Get the hosts of your weekly syndicated programs to cut special promos for your station. Ask them to cut time checks or local-interest liners. Sometimes a host has the ability to make a few station trips per year. Cover the expenses and maybe you'll get him or her in your market, where you can have them

make a personal appearance. And that can really make an impact, because then the national host is your host, even if it's just for a day.

Special programming works best when it is promoted properly. Use your promotional resources to set these programs apart as image enhancers. Don't

Make each program an event, not just an opportunity to fill a jock shift.

bury them; celebrate the fact that they're not supposed to sound exactly like everything else you're doing the rest of the week. Make each program an event, not just an opportunity to fill a jock shift.  Corinne Baldassano is vice president of programming for SW Networks in New York. She may be reached at 212-445-5412.

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by William P. Suffa

Quality = Reliability To Have Both, Have a Backup

"Robert, get in here. We're off the air. Again."

Reliability. It's amazing how often I hear complaints from programmers, engineers and managers about lack of reliability in broadcast transmission systems. Yet, when I look at some of the systems installed, I sometimes wonder how the station stays on the air at all.

In the broadcast industry, reliability and quality should be almost synonymous. In the past few years, greater attention has been paid to quality and reliability in every industry throughout the the country. What would you do if your car broke down every week? You'd probably buy a new car. Listeners are the same way — if the sound is bad or unreliable, they'll tune out and not come back. Broadcasting is no different than any other industry. But we have one additional factor that must be considered.

As an industry, we have convinced the FCC and Congress that "serving the public interest" means providing reliable local Radio service, particularly during emergencies. These range from storms and hurricanes, earthquakes, and other natural disasters, local power failure, and traffic reports. It's hard to meet the need

of the public if the station is off the air.

Even on a day-to-day basis, reliability is important. Losing your signal during a critical daypart will not only lose listeners, but also will result in a terrible mess of make-goods.

What About the Cost?

Cost is important in any investment decision. What is more important, however, is the cost-benefit ratio. Properly designed transmission systems can build in reliability for a relatively minor cost at the outset. Doing it later can be more expensive but still may be worthwhile, particularly if there is one weak link in the system. Trying to "cheap out" almost always results in failure.

A few examples will illustrate:

Our first candidate is a station along the coast in the Southeastern part of the United States. The complaint involved random drop-outs of program audio every day. These seemed to be related to the STL system and seemed to come at critical times, like morning and evening drive. Like many stations, the STL was the weak link in the chain.

It is an unchangeable law of physics that long, over-water STL paths are subject to unreliable operation and severe path fading. My engineering textbook says to expect signal strength fading effects of as much as 100-to-1 along such paths. This corresponds to a 10,000-to-1 change in transmitter power. The reason: Reflections from the atmosphere and water surface tend to destroy the main STL signal.

The textbook solution is to install a "diversity" antenna system on the STL receiver. Such a system uses two STL receivers (you do have a backup re-

ceiver?), two antennas mounted at different heights on the tower and a comparator. The second receiver provides a backup if the main receiver breaks; with the diversity receiver, the reliability of the path can be improved to almost 100 percent (i.e. no loss of the STL signal).

There is much hype today about STL adapters. These can help reduce noise in fading situations, but if the STL signal goes away completely, a digital adapter won't work either. In fact, I have seen a digital adapter fail completely when the analog STL worked.

Find the Weak Links

My second example is a station in an area where power frequently fails for periods of 20 minutes to four hours. The station has no permanent emergency generator. To "solve" the problem at the studio, the station procured a portable construction site generator. When power fails, the generator is wheeled out and necessary equipment is plugged in to the generator. This whole process — if the engineer is available — takes almost 20 minutes, during which time the station is off the air. At going spot rates, purchase of an installed, automatic generator can be justified at only two or three power failures. If the station had installed the generator during initial studio build-out, it could have saved \$5,000 in electrician, architect and installation fees.

The key to reliability is to identify your system's weak links, estimate digital purchase negotiations, and realize that it may well pay handsomely to install emergency backup gear. ■

William P. Suffa is principal engineer for Suffa & Cavell Inc. in Fairfax, VA. He may be reached at 703-594-0110.

QUICKREAD™

- In the broadcast industry, reliability and quality should be almost synonymous.
- Properly designed transmission systems can build in reliability for a relatively minor cost at the outset.
- Trying to "cheap out" almost always results in failure.
- Identify the weak links in your system and install emergency backup gear.



by Bob Keith

Buying Customers

It Pays for the Station and the Advertiser

Make believe for an instant that you own a company and, due to increased competition, you've had to reduce or restructure many of the costs of doing business.

You have been making cuts from manufacturing to maintenance. Will advertising be the sacred cow to be spared the indignity of the cost-cutting knife? Not likely.

Broadcast dollars, traditionally focused on image and awareness, are losing out to what makes the register bells ring. Advertising expenditures are being made accountable.

The good news is that Radio is positioned perfectly to take advantage of this redistribution of funds by creating added-value turnkey promotions.

Steal Your Customers

Consumers want value. Just ask the local fast food restaurant (value meals, premiums), furniture store (free delivery, 0 percent financing), or supermarket (club packs, private labels). Marketers know the best way to reach today's consumer is to buy them. Added value is the buzzword of the '90s.

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- **Marketers know the best way to reach today's consumer is to buy them. Sales promotion is the answer.**
- **Five of the more common sales promotions are: gift with purchase (GWP), sweepstakes, cross-promotion, cause marketing and event marketing.**
- **Sales promotion must be a retail promotion, not a Radio promotion, to be effective. It must force the consumer to visit the point of sales.**

Think about this: How does your program director increase the station's ratings? He buys them with on- and off-air promotions featuring cash, trips, tickets, T-shirts ... anything that will get the listener to tune in, tune in longer, or tune in more often.

Just like your Radio station, retailers have to steal customers from their competitors to increase their market share. Sales promotion is the answer.

Sales promotion is added-value marketing. It gives the consumer a call to action and incentive to buy a new product or shop at a new store. Five of the more common sales promotions are: gift with purchase (GWP), sweepstakes, cross-promotion, cause marketing and event marketing.

Gift With Purchase

Oftentimes, the promoter of an event, show, amusement park, water slide, etc., will trade tickets in exchange for mentions in your client's schedule. Call a local ticket service for a list of their clients. Use it to create a GWP partner list.

Sweepstakes

A sweepstakes is a viable sales promotion but too often lacks creativity. Instead of giving away a trip, have the winners' friends or relatives fly in for a visit. Create a list of sweepstakes partners (airlines, cars, computers, etc.) and offer clients a menu of programs.

Cross Promotion

Team up complementary products or retailers for the benefit of both. For example, July is ice cream month. An appropriate cross promotion could use

this theme to team up a supermarket with an appliance store by putting a freezer on display in the supermarket and giving it away in a sweepstakes.

Cause Marketing

Cause marketing works well with national retailers because of their desire to help the community. Anything tying in with the local schools, helping the environment, drug awareness, or child safety is a sure winner. Again, create a list of cause marketing partners to aid in the development of a program.

Event Marketing

Event marketing is becoming increasingly popular and some stations are producing concerts, baby expos and other major events. It can be as simple as having a local chef appear at an appliance store to do cooking demonstrations.

Radio's strength is promotions, but with one caveat: Sales promotion must be a retail promotion, not a Radio promotion, to be effective. It must force the consumer to visit the point of sales.

For example, having people call the Radio station and guess the secret ingredients in Heinz 57 sauce might make good Radio promotion, but it won't necessarily help increase sales because it doesn't provide the consumer with a call to action to visit the point of a sale.

A GWP for free barbecue recipes when you visit the Heinz display would increase store traffic and sales because the consumer must visit the store to get the gift.

Bob Keith is president of Keith Vendor Concepts, a sales and marketing firm specializing in new business development. He may be reached at 415-922-7275.

Signings 1994 Year-To-Date

WMXW-FM	Binghamton, NY	\$ 3,250,000
WDJX-AM/FM	Louisville, KY	\$ 5,500,000
WCWA/WIOT-FM	Toledo, OH	\$ 6,900,000
KEGE-FM (formerly KRXX-FM)	Minneapolis/St. Paul, MN	\$21,000,000
WMJC/WGSM-AM	Smithtown/Huntington, L.I., NY	\$ 5,000,000
WWDM-FM	Columbia (Sumter), SC	\$13,750,000
WVPO/WSBG-FM	Stroudsburg, PA	\$ 2,200,000
WECK-AM/WJYE-FM	Buffalo, NY	\$10,300,000
WKEZ-FM	Holland (Grand Rapids), MI	\$ 3,750,000
WRJN-AM/WHKQ-FM	Racine, WI	\$ 1,650,000
		+ Stock
KCKI-FM	Tulsa (Henryetta), OK	Undisclosed
WMKT/WKHQ-FM	Charlevoix, MI	\$ 1,500,000
KAMX AM/FM	Albuquerque, NM	\$ 750,000
WRCK-FM/WTLB-AM	Utica, NY	\$ 1,000,000
WIRK-FM/WBZT-AM	West Palm Beach, FL	\$22,000,000
KAAL-TV/KTWO-TV/KKTU-TV	Austin, MN; Casper, WY; Cheyenne, WY	Undisclosed

Closings! 1994 Year-To-Date

WMXJ-FM	Pompano Beach, FL	\$17,800,000
WKRL AM/FM (formerly WNSS/WEZG)	Syracuse, NY	\$ 1,345,000
WGLD/WWWB-FM	Greensboro/High Point, NC	\$ 3,000,000
WKSJ AM/FM	Mobile, AL	\$ 8,000,000
WGRD AM/FM	Grand Rapids, MI	\$ 3,700,000
KYKZ-FM	Lake Charles, LA	\$ 4,250,000
WRXR-FM & WKBG-FM (CP)	Augusta, GA	\$ 5,327,000
WHIT/WWQM-FM	Madison, WI	\$ 5,934,640
WMXW-FM	Binghamton, NY	\$ 3,250,000
WDJX-AM/FM	Louisville, KY	\$ 5,500,000
WCWA/WIOT-FM	Toledo, OH	\$ 6,900,000
KEGE-FM (formerly KRXX-FM)	Minneapolis/St. Paul, MN	\$21,000,000
WWDM-FM	Columbia (Sumter), SC	\$13,750,000
WNEZ/WRCH-FM	Hartford, CT	\$15,000,000

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INTERVIEW

'OUR FUTURE IS GREATER THAN WE THINK'

ALAN BOX, PRESIDENT OF EZ COMMUNICATIONS

Alan Box is president of EZ Communications, a position to which he was named in 1985. "In some respects I grew up in Radio," Box says, noting that his father was music director at PAMS, the popular jingle company based in Dallas. Box went to work in the dubbing room at PAMS in 1967 and, after working a series of engineering assistant jobs was drafted into sales in 1970. In 1972, he jumped ship to work in sales at TM Communications, also based in Dallas, and two years later was named GM of EZ Communication's WEZR-FM in Manassas, VA (now Infinity's WJFK-FM).

Box was promoted to VP/sales in 1979, two years later becoming exec. VP/GM of the company. After taking the company public last August, Box orchestrated the purchase of a number of Radio stations, including WSOC-FM Charlotte, NC, KNCI-FM Sacramento, CA, KSD-AM/FM St. Louis, and WQKB-FM Pittsburgh. EZ is in the process of completing the purchases KZOK-FM Seattle, WUSL-FM Philadelphia, and WTPX-FM in Miami/Fort Lauderdale. Once the dust settles, the company will consist of 14 FMs and three AMs.

Having just completed a four-year term on the NAB's Board of Directors, Box still serves as chairman of the association's Digital Audio Broadcasting Task Force. He also is a member of NAB's Futures Committee. He is active in the Fairfax (VA) County public school system, the George Mason University Foundation, and the Fairfax County Hospital. He and his wife Judy, to whom he has been married 20 years, reside in Fairfax with their two sons, Nathan and Casey.





INK: What sort of manager do you consider yourself? Are you a hands-on type of person or do you delegate as much as possible to management?

BOX: Given the number of people we have and the amount of daily transactions we go through, I have to delegate. We're fortunate to have good people that I can hand the ball off to and know they won't drop it. This has been a transition process I have gone through over the years, as a manager just learning the business I instinctively wanted to be involved in everything. It takes a lot of hard work to learn how to truly delegate.

INK: EZ Communications was one of the first groups to become active in local marketing agreements (LMAs) and then duopoly. What did you see in these ventures that others were slower to pick up on?

BOX: In the early LMA days, EZ was often credited for leading the pack in LMA, but there were some small market consolidations that came along before we did. However, it is true that we were the first in the medium and large markets. What we saw in LMAs was a way to create revenue growth for us in a market. We just had to have a larger pie to work with, and LMAs provided a lot of what we needed. We had some good experiences and hit some bumpy spots, and in the process learned a lot about how to put Radio stations together—what things can go right and what things can go wrong. Which, frankly, put us in a great position to start doing duopolies. Once you own these things, it is a much more serious game.

INK: What operational elements do you think duopoly brings to the table?

BOX: Duopoly just brings so much to the Radio industry in so many ways. First, we have markets where overnight we've been able to double our revenue base. We've seen pretty significant savings ... although, for obvious reasons, we tend not to brag about the savings. Savings are nice to have but that's not the reason to do duopoly. We've seen that we're able to play a much greater role in the market, from doing promotions to working with ad agencies to dealing with the mayor's office — and in all cases playing a more important role in the community.

INK: How different is an LMA from a duopoly, not only in the ownership factor but also in management and operations?

SIDELINES

◆ Leisure activities: **Not much ... but, when possible, tennis and traveling with my wife and children.**

◆ Recommended reading: ***Flight of the Buffalo*, by James Belasco and Ralph Stayer**

◆ If you had 30 minutes to sit and talk with someone, whom would you choose? **Bill Gates. There's something out there in the world of computers for Radio and I'm pretty sure 30 minutes with him would help me understand the future better.**

◆ What stations did you listen to on the Radio when you were growing up? **KLIF-AM and KVIL-FM in Dallas.**

◆ Of what achievement are you most proud? **It hasn't happened yet.**

◆ As a listener, what is your favorite format? **If I must narrow the choice to one ... country.**

◆ What advice would you give to someone who wants to get into Radio? **This industry seems to thrive on men and women who felt an early "calling." This instilled passion has led many to the top while others, absent the "call," were passed by. So if someone wants to get into Radio to the degree of being willing to do any task available, they must have the "call" — and they'll do just fine.**

BOX: For us — and most operators — the LMAs we had to pick from were people pretty much at the bottom of their market. We were working with stations that were having trouble finding the resources they needed to make payroll and to do the promotion and research that they needed to do. Also, because it was an LMA, there always was reluctance to invest serious dollars in a property that you may not eventually own. With duopoly we've tried very hard to go the other way — to get the very top of the market. This is the biggest difference.

INK: When looking for potential duopoly targets, you've been looking for established stations in their respective markets

24 ►

rather than turnaround candidates. What's your corporate reasoning for this?

BOX: We tend not to look at sticks. In fact, the first duopoly deal we did was to buy WSOC-FM in Charlotte, which was the No. 1 station in the market. The second deal we did was to buy the Gannett property in St. Louis, which was a solid, established classic rock Radio station. We bought a strong Nationwide property in Sacramento to give us a country franchise in that market. We just bought the classic rock station in Seattle, to put with our country operation there. And we just purchased a major facility in Philadelphia. In every market we've looked at the short list of stations, starting at the top to see what really works for us. And in every case so far we've gotten the No. 1 station on our list.

DUOPOLY PHILOSOPHY

INK: In Seattle you're pairing a classic rock station with a top country outlet, which some would say is not particularly synergistic. How important is programming synergy in your duopoly plans?

BOX: Our philosophy varies from market to market, but generally we would rather have two adult formats that do not generate a lot of duplication. That's what makes classic rock and country work in Seattle, and classic rock and AC work in St. Louis. We find that with these kinds of operations we can clearly reach a significant, if not dominant, portion of the adult market, which makes it very powerful both locally and nationally. It also allows us to have two very strong independent local sales departments that are not pressured to offer deals based on duplication or dominance in one particular area.

INK: How have you structured your sales operations within the markets in which you have duopolies? Do you have single sales staffs, or are they separate?

BOX: There are no set rules, but we generally have one general sales manager and two local sales managers. Each of those local sales managers oversees an independent staff for each of the stations. In turn, these staffs — while they work independently — are encouraged to support each other as a team.

INK: Do you think the prices being paid

are justifiable, or are they above fair market value?

BOX: In most cases they're justified. I haven't seen any prices that are particularly out of line. Even the deals Infinity and other broadcasters have done make sense for the times. For those who aren't actively in the buying arena today it's very difficult to sit back and second guess what the multiples of a deal are — or should be. It's a worthless calculation. Instead you have to sit down and look at what these two stations produce together — both immediately and two or three years out. Those are the interesting and more relevant multiples.

INK: The question has been raised that we're in a similar buying situation as we were in the late 1980s — buying on projected cash flow rather than trailing cash flow. Is there any reason to fear a repeat of the '80s, or is today's market an entirely different scenario?

BOX: The landscape is very different. In the '80s, income projections relied on market revenue growth and industry revenue growth. While we have a very healthy industry today, the more critical factor is the fact that we can put two Radio stations in one building. We can save a lot of money and create synergies among these audiences that work just for us.

CONFIDENCE COMES BACK

INK: How important is it to work even harder during good times, such as we're seeing this year? Is it possible to become so complacent about revenue growth that we can let our guard down?

BOX: No. Our sales staffs have some very big budgets to hit. We knew that this year would be good, and we planned accordingly. So far our salespeople are mostly over budget — and taking advantage of it. We've had some stations that have sold out unexpectedly. Now, this may not be an industry-wide trend but, in most of our markets, we're seeing substantial growth. But to predict that kind of growth again for next year around would be difficult.

INK: What effect has duopoly had on the lending climate? Have you seen any indi-

cation that the banking industry is getting back into Radio?

BOX: Right now there clearly is tremendous bank support for this business. It's there from the traditional big banks out of the Northeast, and it's there from the investment bankers doing high yield debt. They're feeling a lot of confidence in the industry. They're seeing the profit and loss statements from these duopoly operations and they're convinced that it's a great move. At the same time we're seeing a slowdown of their interest in television and cable, while Radio is demonstrating solid growth.

INK: EZ Communications recently entered the public marketplace. Are you as confident of the market today as you were when you jumped into it?

BOX: In my opinion, today's marketplace is undervalued ... and I'm confident any chairman of a public Radio group would agree. I wish I could give a clear explanation as to why it is undervalued, but I don't have one. We went public last Aug. 12 and made a lot of promises: We were

'I daresay that no other group has made good solid duopoly acquisitions in major markets with the speed and success rate that we have.'

going to double up in all of our markets, and we were going to have significant cash flow growth. We had quarterly estimates put out by all the analysts, and we came through on every one of our promises. In fact, I daresay that no other group has made good solid duopoly acquisitions in major markets with the speed and success rate that we have. It sounds like it is bragging, but I'm very proud of what we did. We said at the time that we thought it would take us a couple of years to create these duopolies; in fact, we haven't been a public company even a year yet and we essentially have a duopoly in every one of our markets with the exception of New Orleans. We really completed a two-year project in one year. We've hit our estimates. Cash flow will be up significantly this year, which wasn't projected by the analysts, and our stock should reflect that. Given all this, I have

28 ▶

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**RADIO
INK** 28

INTERVIEW

◀ 24

to reiterate that the market is undervalued. It's a wonderful time to buy the stock of any of these Radio groups, but not such a great time to be a seller.

BULLISH ON THE FUTURE

INK: Were you at all affected by the roller coaster ride the stock market took in March?

BOX: The analysts will tell you that growth in Radio relies on borrowing, so interest rates have a lot of influence over what happens. Interest rates were looking a little unstable back in March, but now they look far more stable. The fact remains, with most companies like ours, a lot of our debt is fixed rate. The truth is that people who buy stock tend to look at an entire industry and make very general assumptions without doing the specific research on the company in question.

INK: Let's shift gears a little. What do you see as Radio's greatest strength today?

BOX: Our greatest strength is our future. I am just bullish on what digital broadcasting will bring to this industry. I also get very excited when people talk about the information superhighway. I think Radio will be a much stronger and more meaningful player in that than most people think — that's what excites me at the moment.

INK: What doesn't excite you about Radio? Where do you see room for improvement?

BOX: Industry regulation, the possibility of spectrum fees, that sort of thing. That's always the side of the business that concerns me. We still see a lot of abuse from people trying to file on licenses, and other things that at times make this a scary industry.

INK: Even though you're no longer on the NAB Board, you still chair the Digital Audio Broadcasting Task Force. Where are we right now with DAB?

BOX: We've been in a long slumber while in-band on-channel develops, but it now is time for us to focus on DAB and make sure that Radio gets what it must have. The systems are being tested, and about a year from now we very well may know which in-band on-channel systems work and how well they perform. It's hard to make predictions, but I still think that by the end of the decade — the turn of the

century — we will be moving toward one DAB system or another. And to go one step further, I would think that would be an in-band on-channel system. Actually, the potential for high-speed data broadcasting will encourage us to speed up once we as an industry really see what's out there.

INK: Are you talking about Radio Broadcast Data Systems?

BOX: RBDS is an early form of it, but as we get into high-speed RBDS in full digital broadcasting mode, we're going to see our whole industry change. Not only in the way that people use us, but also in the way that we market our services.

INK: How much of a threat do you consider satellite-delivered DAB?

BOX: Satellite is always a threat, because it's nearly impossible to harness technology. I've always felt that if the Radio industry embraced DAB and implemented it within a reasonable time frame, there won't be a need for satellite DAB. I fail to see why people would pay additional money to buy receivers, antennas, and subscription services that might fade in and out every time they go under an overpass, when they have the ability to get multiple digital CD-quality channels through their Radio with in-band on-channel.

INK: Did the NAB make a mistake to so quickly endorse Eureka 147, or did it actually help speed up the digital process?

BOX: It was no mistake at all. There was a very dedicated effort to get a hold on our DAB future and control it. Whatever decisions were made, we always have been in control. That was the goal and the motive: to control DAB within our industry. In fact, the talks with Eureka, if anything, encouraged the other development of in-band on-channel.

INK: What do you think are the most pressing challenges facing Radio today?

BOX: Actually, most of the challenges involve digital one way or another. Every technology is really going digital, and the key question in Radio is — if we do in-band on-channel — will we have enough room for high-speed data transmission. And frankly, I think that we will. I don't understand why I shouldn't be able to turn on my personal computer and listen to the Radio. And I don't understand why that same computer can't receive constant data that can tell me

31 ▶

A few hundred years ago, people were convinced that if they continued to sail in a straight line toward the sun, they would fall off the earth. Or be consumed by unseen forces or monsters. They thought the earth was flat. Until that first brave soul sailed past the point of no return — and returned — it was flat.

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INTERVIEW

◀ 28

everything from the temperature outside to where the nearest Italian restaurant is. When I leave my office and go out of town I want to be able to open my notebook computer and get information about whatever city I've just arrived in — without having to plug into a wire. The future will be based on data distribution, and Radio can be a wireless superhighway that won't take millions and millions of dollars in capital to construct and years to put together.

INK: With all these possible changes coming, how recognizable will Radio — as we know it — be in 10 years?

BOX: Our core business always will be to deliver news and entertainment to people in a mobile environment. But through this core we have a lot of important elements through which we can build data bases. We can sell lifestyle magazines and ads in those magazines. We can market data bases to people for direct mail or other uses. We will do a lot of spectrum selling for local faxes, paging, and perhaps even telephone communications. There will be a lot of new sources of revenue that will come along either with high-speed RBDS or full DAB. But information and entertainment programming always will be No. 1.

INK: How quickly do you envision these superhighway changes to occur? Is it real, or is a lot of it hyperbole?

BOX: There is an element of hype to it. We hear a lot of different things and it tends to confuse us. Frankly, I believe that when the superhighway really comes about we're going to use little pieces of it rather than travel the entire system. The thing Radio really has going for it is that, if we all were running with high speed RBDS right now, we'd have a darn good wireless superhighway in the air at this very moment. Our future is greater than we think as we move into digital because the amount of data that we can distribute with our signal will increase dramatically. If we can get there first with an incredibly good structure that will always be based on our strengths of localism and point-to-multi-point distribution, cable and telephone companies will never be able to compete with us. — REB

BUSINESS FACTS

by Ken Costa, RAB: 212-387-2100

The Great Wal ... Wal-Mart dominated the \$242 billion discount store industry with \$48.6 billion in 1993, followed by K mart \$26.9 billion, Target \$11.7 billion, Toys R Us \$7.9 billion, and Meijer \$5.5 billion. Nationally, the average discount store did \$12.6 million, up from \$11.1 million in 1992. The leading categories sold in discount stores are womenswear 11.4 %, menswear 7.1 %, health and beauty aids 6.0%, housewares 5.1%, toys 5.1%, auto supplies 4.3%, and consumer electronics 3.8%. Traditional discount stores account for half of the discount industry, followed by warehouse clubs 14.9%, combination drug stores 8.4%, off-price clothing stores 5.1%, and combination supermarkets 5.0%. Discount stores do a monster business for Back-to-School.

(Source: Discount Merchandiser "True Look" report, June 1994.)

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Circle Reader Service #109

SPECIAL REPORT

What's New in

by Rhody Bosley



Radio Research?

Research in Radio is a necessity. It provides the intelligence to compete effectively. Yet, faced with a plethora of types of research and various methodologies, it can be confusing to decide what to buy and when to buy it.

Research into Radio's listening audience takes many forms. Music testing is accomplished through callout administered by the station itself or a research company and by auditorium testing to record attitudes. There are perceptual studies and focus groups trying to better understand what motivates someone to listen to a particular station — what they like and what they dislike about their listening experiences. There is syndicated qualitative data to help measure the lifestyle of the person choosing a particular station. While changing ground rules of Radio station competition may be the biggest news in research, there are some other trends to explore first.

"Radio research is becoming more statistically sophisticated," says Jared Stehney, VP for client relations at Marketing Research Partners. The statistical techniques are not new, but they are being used in new ways — adapted from other areas of social and market research. Such terms as cluster analysis, multi-variant analysis, and lead user groups are coming into the lexicon of Radio broadcasting. They at once make the job of interpretation of data more complex and more comprehensive. The new application of statistical techniques gets more information from the same data base.

Another trend is to view Radio as a product just like Coca-Cola or Clorox bleach. "A Radio station's programming is a product that is offered to the consumer," states Lew Dickey, president of Stratford Research. "Radio stations can and should be thought of as brands." His book, *The Franchise: Building Radio Brands*, published by the NAB, explains how to build a Radio brand. "The brand communicates a promise of the benefit to the consumer so he knows what to expect from that product in features, benefits, quality and values."

The job of research is to find out the level of brand awareness, the degree of brand loyalty, and the ability of the respondent to identify the brand.

WHAT'S YOUR BRAND?

Tools are being made available for brand analysis in Radio. Some, like diary reviews, can be used to evaluate how well the station's brand is established in the diary keeper's mind. Other new forms focus on the core or heavy users of the Radio product: products like PD Profile from Research Director Inc., AccuRating's Core Listeners and Arbitron's First Preference and Fingerprint reports. These products give brand use information and help identify the type of person that has a brand preference for a particular station.

Strategic Radio Research has been producing STAR (Strategic and Tactical Audience Research) on a continuing basis for client stations. The STAR service includes a weekly current music report and weekly perceptual research. "Frequency is important for current music, for measuring competitive activity, and for tracking the effects of

34 ►

SPECIAL REPORT

◀ 33

station marketing," Strategic's president, Kurt Hanson, says.

Branding of a product often is measured with top-of-mind awareness. American Consulting Service has a product called T.O.M.A., designed for increasing sales to business categories that are not typically Radio users. The research measures top-of-mind awareness in about 60 categories in the local market. Steve Wasser, president of American Consulting Services, explains: "The Radio station calls a potential client — or promotes on the air for the advertiser to call the station — about research that will tell the prospect how well the public knows their name." In essence, the station has research that will open the door to advertisers.

NEW SERVICES

The Gallup Organization is probably most recognized in the research business for its extensive background in political and social polling. However, Gallup recently entered the Radio industry through consultant Dan

'Radio stations can and should be thought of as brands,' says Lew Dickey, president of Stratford Research.

tor. BDS, a division of VNU (also owners of Scarborough), monitors 121 markets and 750 stations mostly in pop music and Spanish language. Using pattern recognition technology, they report to record companies the amount of air play a song is getting. They add Arbitron's 12-plus average quarter hour audience by hour to measure the total exposure to the record. Joe Wallace, VP/CM of the Music Group, says that the company is focused primarily on the music business, but does work with some individual stations.

Mediabase (formerly Monday Morning Replay) monitoring service is now producing playlists for clients from other markets by daypart and for core listeners. This monitoring service is done with "listeners" and with callout and is provided on computer disk.

On the sales side of research,

36 ▶



Vallie. Vallie-Gallup now exclusively markets Gallup services to the Radio industry under Bill Hooper, exec. VP. Hooper says that as part of the service to clients, "Vallie/Gallup conducts a nationwide study of Radio listeners' thoughts, feeling and opinions on various topics, such as shock jocks, at-work listening, commercial loads, etc."

Music research involves closely monitoring the playlist of a competi-

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Mike Henry



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SPECIAL REPORT

◀ 34

TAPSCAN has just introduced Prospector. It uses Dun and Bradstreet business data so that a sales manager or account executive can easily get a list by ZIP code of businesses that have a certain amount of revenue or list by category the businesses in that county. In addition, the owner and the president of the firm are listed. "Our goal is to provide to the Radio station a business intelligence system that will help the Radio station build revenue efficiently," says Jim Christian, chairman and CEO of TAPSCAN.

One area of increasing interest is in "tracking studies," reports Roger Wimmer, president of The Eagle Group, another new entry. The study tracks the listening behavior of a panel of respondents over time to detect changes, such as stations listened to or amount of listening to the station being tracked. "Tracking studies are a good way to detect change more quickly because it is the same set of respondents," says Wimmer.

The alternative to hiring a research firm is to conduct the research yourself. Steve Smith and David Tate, partners in Rantel research, offer a relatively new service to broadcasters that provides the tools and training for the do-it-yourselfers. "Data collection is about 70 percent of the cost of a research project," Tate says. "Broadcasters can save a portion of that by doing the fieldwork themselves under carefully constructed conditions." The package includes on-site training, Computer Assisted Telephone Interviewing (CATI), and a report package.

QUALITATIVE

Qualitative data is not new, but there are some subtle changes.

"Radio stations are now more attuned to understanding their customers (or advertisers) and to understanding their listeners better," says Craig Harper, president of Griffin Reports. "Stations go out to talk about marketing instead of selling spots." For example, "Location of work may be more important than residence for certain accounts like restaurants," he says.

37 ▶

Advice from the Research Pros

.....
"Ultimately, research is used to improve the station's image," says Don Hagen, president of Hagen Media Research.

.....
"When you conduct a research project you should expect to find out stuff you don't already know. You want new information," according to Ted Bolton, president of Bolton Research. "You want to get beyond the positioning statements that were so important 20 years ago. Some people are still dwelling on the Ries & Trout Positions and Market Warfare approaches."

.....
"Researching perceptual images has oversimplified the station-consumer relationship. This type of research presumes listeners make purchase decisions based on attributes," says Lew Dickey. The analogy Dickey shares is going to a restaurant for fine dining. You have a total experience. When asked about the attributes you may be misleading. What did you think of the color of the tablecloth? Should the lighting only be by candlelight? Was the waiter's tuxedo appropriate? It is not necessarily the individual parts, but whether all the parts add up to a desirable experience.

.....
Mike Henry of Paragon Research says, "The days of pulling a format off the shelf is not all that easy in the '90s, particularly in larger and medium markets because format lines are blurred. The Radio station is successful because it addresses the market's needs. Great Radio stations are built brick by brick on the needs of the listeners in that market. It is the job of research to find out what those needs are."

.....
"The more qualifications that a broadcaster places on the sample, the higher the cost to find that sample," says Roger Wimmer, president of The Eagle Group.

.....
"There must be a commitment to research. Too often research is being done when the station is sick instead of [being done] consistently. The best time to research the station is when it is doing well so that there is a benchmark as to why it is doing well. When the station goes down in ratings (they all do) you will want to compare the not-so-good with the good to learn what is causing the difference." — Anonymous group researcher.

.....
"You can't take the numbers at face value. You must have a perspective on research by comparing to what you've seen or heard before." — Mark Kassof, president of Mark Kassof & Company.

.....
"The purpose of the market research is to recognize current listeners, find ways to regain old listeners, and discover opportunities to gain new listeners." — Jared Stehney, Marketing Partners Inc.

.....
"The subtle difference between stations in the same format makes them harder to describe to survey respondents in words. We now have to play an example (telescope of programming) as an example." — Richard Harker, president of Harker Research.

.....
"The objective of branding is not to provide the next great name for Radio stations. Rather it provides a set of tools and techniques to help make any name (calls, frequency, etc.) work as a powerful asset. Listeners do not shop for a format; listeners are looking for an experience." — Lew Dickey, president, Stratford Research.

— RB

"People go out at lunchtime and shop where they work."

Bob Jordan, president of International Demographics, the company that produces The Media Audit, says qualitative research has reached a level where it is requested and, in some cases, expected by the agency in station presentations.

Jordan says the "future of qualitative data couldn't be better, but two things need to happen: Qualitative data must be gathered and reported in markets beyond the top 50, because data must be in enough markets to be effective for the agencies, and salespeople need to know how to talk about qualitative data and to be able to relate the important factors in the data to what is important in the buy."

DESKTOP RESEARCH

The area that will see the most activity in the balance of 1994 is in computer software that applies the ratings and qualitative data. Arbitron has introduced Maximizer, the Windows version of its old AID system. Broadcast Management Plus, marketed by Arbitron under the FasTraQ, has been sold by U.S. West to Roger Cooper, who will be upgrading the system and repackaging it. Arbitron will have its own system, now under development by Marketron, and will incorporate it in Maximizer.

Bruce Johnson, president of Strata Marketing, is finding Radio salespeople more computer literate and that some are being hired for their ability to use the computer to prepare sales presentations and evaluate station research. "Strata now links all the information a sales manager needs for traffic, sales contact management, ratings and qualitative on the computer desktop," according to Johnson.

TAPSCAN has added unique data bases. Retail Spending Power is research that allows the user to generate a value on a Radio station's audience. "Retail spending defines a station's value as a marketing tool with a real-world, exciting statistic that hits a businessman right where he lives," says Jim Christian. For example, a station can make the statement to a retailer: "Our station reaches 240,000 grocery shop-

pers each week who are spending \$382 million per year in this market. That's \$35 million a month. This very day our audience will spend over \$1 million in this city to purchase groceries."

DUOPOLY: THE NEXT RESEARCH FRONTIER

Duopoly has brought about new challenges to programming a Radio station. The strategic decision is how much duplication to allow between audiences of owned stations. Group operators have not landed on a single strategy that works best, but research is helping them decide the best approach among the options for that particular market.

"Radio research is moving to another level," according to Mike Henry, VP of Paragon Research. "Duopoly is the major change that has forced Radio research to change." In the duopoly situation, segmentation analysis proves helpful: Where does the current sta-

tion fit in the market? How can the two stations together maximize audiences?

Henry is finding that broadcast companies are conducting this type of research prior to investing in a market or buying additional stations in a mar-



"Radio stations are now more attuned to understanding their customers (or advertisers) and to understanding their listeners better. Stations go out to talk about marketing instead of selling spots," says Craig Harper, president of The Griffin Reports.

ket. Some conduct the research right after they contract for the station so they can hit the ground running upon settlement. The goal of research is to

38 ▶

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SPECIAL REPORT

◀ 37

find market segments that are inadequately served or not served at all and stations that are complementary.

"For duopoly operators, there is an economy of scale because the research can be done for all stations in the duopoly at the same time," says David Tate, partner in Rantel Research. "The station saves time and money because the respondent qualification has been reduced. That is, the respondent might be used by one or two or three stations at the same time depending on the qualifications established for each."

BUT WHAT DOES IT MEAN?

Rank order and averages are just not enough in the complex world of real people. Radio researchers have used these techniques before; now, they are honing the approach of data interpretation for Radio. Data collection is certainly important in any research project, but correct analysis and interpretation of the results are critical to success.

"The Research Group has focused development in the area of analysis," reports Larry Campbell, the company's president. Cluster analysis is being used to group like individuals to find common threads. This process yields an insight into music mixes and can find



'Data collection is about 70 percent of the cost of a

research project. Broadcasters can save a portion of that by doing the fieldwork themselves under carefully constructed conditions,'

says David Tate, partner in Rantel Research.


'Radio research is moving to another level.



Duopoly is the major change that has forced Radio research to change,' says Mike Henry, VP of Paragon Research.

new sub-targets. Lead user groups ("trendsetters") are identified and brought to a focus group for an in-depth conversation. Q scores are used to evaluate music tests. "Quintessential Music Essence" is correlation analysis that relates one song to another. For example, a respondent may like a song, but may not expect to find it on their favorite station.

Segmenting is a method of analysis that finds how certain groups within the Radio station behave differently. For example, an audience may be segmented by preference level. Those who listen to your station more than any other may be different from those who choose your station as the second or third preference. Understanding this difference may help you better focus on the first preference (also now being called partisan or P1) or, conversely, expand the audience base by appealing more successfully to the second- and third-preference listener.

The competition for audiences makes it extremely important to find out what they want. It is not a luxury; it is a business necessity. Research is a stepping stone to finding out what the audiences want. After that, it is up to the Radio station to develop a plan to respond to the survey results — and execute the plan with pride and passion. The cycle is complete when research measures the success of that plan. 

Rhody Bosley is a partner with Research Director Inc., a sales and marketing consultancy based in Baltimore. He may be reached at 410-377-5859.

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FURNITURE

:60 HI-WAY FURNITURE

(sfx: door slamming shut) Male: I'm home! Aaaahh!!! Female: (calm) Hi ... how was your day? Male: Where's all the furniture?!!! Female: I don't know. I think I have ... amnesia or something. Male: What?!! Female: Oh, never mind ... we can always get new furniture. So, do you want to go out tonight? Male: Go out?!! We just lost our furniture!!! Female: Well, maybe if we go out, we'll forget about it. Let's go to a movie, then grab a bite to eat, then head over to ... Oh, I don't know, maybe Hi-Way Furniture in Hagerstown as their huge going-out-of-business sale continues, with tremendous savings of up to 70 percent! ... Total wall-to-wall clearance on living room, dining room, and bedroom furniture, recliners, curio cabinets ... unbelievable savings on brand names like Broyhill, Crawford, and Strata-Lounger ... we'll never get another chance! Male: Amnesia, huh? Female: OK, OK ... I didn't want to worry you ... These two robbers broke into our house and tied me up, (fade out) then took all the furniture. Tag.

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



HOME CENTER

:60 BACKCREEK HOME STYLING CENTER

(Dorothy and Scarecrow singing "We're off to see the Wizard ...") Dorothy: Oh, I hope the wonderful Wizard will be able to get me home soon! (sfx: dog barking) and Toto, too! Scarecrow: Well Dorothy, you'll be sadly missed. What's so special about home, anyways? Dorothy: Well, there's my Auntie Em ... and a big back yard ... and we're planning to fix up the place after we visit Backcreek Home Styling Center. Scarecrow: What's Backcreek Home Styling Center? Dorothy: Oh, it's wonderful! They have Devoe Paints and supplies, ceramic tile, carpet, vinyl, wallcoverings, window treatments, and cabinetry ... plus, over 80 years of combined experience! Scarecrow: Sounds like a magical place. Let's go! Dorothy: Mr. Scarecrow, where's your brain? ... We're miles away! But maybe if I click my shoes together ... (sfx: strange music). There's no place like home ... There's no place like home ... There's no place like Backcreek Home Styling Center ... Tag.

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



CONVENIENCE STORE CHAIN

:60 7-ELEVEN STORES

Dad: (barking military style) OK — Mom, kids — here's the plan. We're about to make a full frontal assault on the Big One. Now, first we'll be crossing four miles of asphalt parking lot. Now, June, you need groceries so I want you to hit those doors running! Got it? Mom: (mildly) Yes sir, dear! Youngest Son: (piping voice) Daddy, why don't we go to 7-Eleven? Dad: (abruptly) Not now son. Now, John — you want baseball cards so I want you to cover your mom till she gets started, OK? John: (surfer style): Yes sir, Dad dude! Dad: Jeannie, you're in charge of pet food and newspapers, so you'll flank your brother to the right while I head left to the auto supplies. Daughter: OK, Daddy! Dad: What? Daughter: I mean, yes sir ... Youngest Son: Daddy, why don't we just go to the Boone Street or Market and B Street 7-Elevens. We can park in front, get what we need fast and be back in time for my cartoons. Dad: 7-Eleven, huh? (back in military voice) OK family, here's the plan. We're heading to 7-Eleven. June, you'll be shotgun. (fade into tag) John, Jeannie, you'll bring up the rear. Tag.

Mike Allen, KAYO-AM/FM Aberdeen, WA



AUTO PAINT AND REPAIR

:60 MAACO

(sfx: phone rings, then picked up) Host: Hell-o ... you're on the air with the auto body answerman ... What's your question? Woman: (Over phone line) Uh ... I've got this car that I really love ... but I don't know what to do ... the paint's so faded ... and I've got so many dents and ... Host: MAACO! Woman: MAACO? Host: MAACO! You know — MAACO! — The quality paint and auto body specialists with five locations throughout the metro area ... Complete paint services start at just \$199! Plus ... (very excited) Only \$199? Host: That's right ... You see, at MAACO, they're experts in making your old car look new again ... for a fraction of the price! Plus ... they also do insurance work ... provide free estimates ... with expert body repair from dented fenders to small bangs and dings ... even have towing if you need it. And, with thousands of satisfied customers, you can be sure they'll do the job right and on time — in by Tuesday out by Friday for most cases ... at a price you can afford — that's the MAACO way! Woman: Thanks! I'll call MAACO right now ... Tag.

Brent Davenport, KNUS-AM Denver, CO



TRAVEL AGENT

:60 TRAVEL WORLD

Anncr: We're here with the world traveler Cletis Jones. Cletis, where have you been lately? Cletis: Everywhere ... Disney World, Cancun, Jamaica ... That's where me and the missus spent our honeymoon! Missus: It was wonderful! Anncr: All that traveling sounds pretty expensive. Cletis: Nope! Thanks to Travel World in Easley, I get such a good deal on trips, I can go anywhere! Anncr: Good deals, huh? Cletis: How bout 50 bucks off a seven-night cruise? Next month, we're going to Hedonism! Whole package ain't gonna cost but 800 dollars a person! Wanna come with us? Anncr: Sounds tempting Cletis ... ah, but I'm thinking more like a ... ah ... summer vacation trip, or a cruise in the ... uh ... fall ... Cletis: Well, they got them too. You oughta go by there. They're right down in Easley behind Applebee's! Anncr: That's off the Highway 123 bypass, right? Cletis: Well, I can get you there quicker ... Now just go down to where that barn used to be before it burned down ... Missus: Yer gonna get him lost! Cletis: No I ain't! Tag.

Richard Breen, WROQ-FM Greenville, SC



OUTDOOR CLOTHING/EQUIPMENT

:60 SUNRIFT ADVENTURES

It's time to get that equipment out of the closet and get ready for another year in the outdoors! Make your first trek of the season to Travelers Rest and Sunrift Adventures! Gear up for spring and get tremendous value on the outdoor clothing and equipment you know and trust. Sunrift Adventures can get you off on the right foot with boots from Vasque and Merrel. Along with Birkenstock and Teva Footwear. Dress for spring with clothing from Woolrich, Jansport, Patagonia, Gramicci, and Sierra Designs. For that unpredictable spring weather, there's everything from rainwear to shorts and short-sleeve shirts! Whether you're backpacking, canoeing, kayaking or camping this spring, you can get the right equipment at the right price at Sunrift Adventures. There's equipment by Sierra Designs, Northface, Dana, Kelty, Mad River, Dagger, Old Towne, and Perception. Stop in today for the best buys around on outdoor clothing and equipment! Tag.

Richard Breen, WROQ-FM Greenville, SC



AUTO DEALER

:60 JOSEPH AUTO MALL

(Wedding march, processional) Priest: Do you take this '91 Oldsmobile Cutlass, to drive and to depend on, to wash and to wax, as long as you both shall live? Man: (hesitates) I ... I ... Priest: (whispers) It's "I do." Man: But I'm not sure. Isn't there some way I could try her out first, to see if she's really the one for me? Priest: There is! This is Joseph Auto Mall! Why don't you take this little beauty for 48 hours. If she's not for you, just bring her back. And almost everyone is guaranteed special financing. Joseph Auto Mall is the dealer who keeps marking them down until they go away, so you're assured the best deal! Sound good to you? Man: Well, OK. Sounds like a great deal! Anncr: Live with your car before you marry it! Come to Joseph Auto Mall, right across from the Salem Mall, where you have a 48-hour money-back guarantee on used cars! They're the dealer who keeps marking them down until they go away! (music: Wedding march, recessional) Priest: I now pronounce you a happy car owner ... (sfx: car starting, horn beeping, driving away as music fades out).

Maria Mann, WROU-FM Dayton, OH



NIGHTCLUB

:60 CRIPPLE CREEK

(music: hot, up beat, country) Cripple Creek — Rutland's hottest nightclub. Country music is sweeping the country like a storm, so come by Cripple Creek and be swept away by today's best country hits. And every Friday and Saturday night it's live music from the area's most popular country bands. Also learn to whirl around the dance floor, because Cripple Creek features country line dancing lessons five days a week with Bill Worth. On Sundays, beginning at 4, it's a day of country line dancing for the whole family, couples, and those looking for a partner. However, the non-stop party is Thursday nights because it's Cat Country Night. Come dance to hot new country sounds spun by your favorite Cat Country personalities. So don't be shy, come by Rutland's most exciting nightspot, Cripple Creek, located on Route 7 next to Howard Johnson's. Tag: This Friday and Saturday Cripple Creek is proud to present the hot new country sounds of Crystal Blue. Jennifer Peterson, WJEN-FM/WJAN-FM Rutland, VT



EXERCISE FACILITY

:30 YMCA

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Laura Lee, WFRA-AM/FM Franklin, PA



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MOVERS & SHAKERS



Lawrence Wert

★**Lawrence J. Wert** has been named president of Evergreen Media, Chicago. Wert was most recently VP/GM of Evergreen's Chicago properties, WLUP-FM, WMVP-AM and WWBZ-FM.

★**Bob Moore** has been promoted at Metro Networks. Moore, formerly VP of Metro Networks' corporate development, has been promoted to VP/GM of their South-west region.

★**Bill Kehlbeck and Steve Townsend** have been promoted at WCBS-FM New York. Kehlbeck has been promoted from LSM to GSM. Townsend has been promoted from NSM to LSM.

★**Michael Stotsky** has been promoted from AE to RSM at WHFS-FM Washington-Baltimore.

★**Ed Coyle** has been promoted from NSM for WWBZ-FM Chicago to sales director for Evergreen Media Syndication.

★**Mike Fowler and John Bassanelli** have joined Evergreen Media's WWBZ-FM Chicago. Fowler, formerly VP/GM of KZOK-FM Seattle, has been named VP/GM. Bassanelli, previously in sales at KMEL-FM San Francisco, has been appointed as the GSM.

★**Terri Dickerson-Jones and Ellen Teplitz** have joined American Women in Radio and Television (AWRT). Jones, former assoc. director for the American Press Institute, has been named exec. director. Teplitz, formerly involved with several corporations in the Northeast, joins as manager of association services.



Steve Townsend



Bill Kehlbeck



Cynthia McGuineas

★**Cynthia McGuineas** is the new director of Radio sales for Tribune Entertainment's *The Road* series. McGuineas was most recently NSM for WUSN-FM Chicago.

★**Randi Reiten** has been promoted from VP to senior VP of the NAB's advertising and services group.

★**Larry Kahn** is the new director of talk programming for Westwood One. Kahn was formerly exec. producer/assistant PD of WOR-AM New York.

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EVENTS CALENDAR

1994

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

Aug. 18-20—Morning Show Bootcamp, presented by Talentmasters, Atlanta. 404-926-7573

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

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

Sept. 8-10—Billboard/Monitor Radio Seminar, New York. 212-536-5018.

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

Sept. 16-20—International Broadcasting Convention Biennial Meeting, Amsterdam. 39-2-48-155-41 (Milan)

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

Sept. 22-25—Women in Communications Inc. Annual Conference & Communicators Expo, Dallas. 703-920-5555

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

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

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

Oct. 1—AWRT North Central Area Conference, Chicago. 703-506-329

Oct. 1-2—Illinois Broadcasters Association Annual Fall Convention, Oak Brook, IL. 217-753-2636.

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

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

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

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

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

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

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

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

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

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

Oct. 29—National Association of Radio Talk Show Hosts Semi-Annual Board Meeting, St. Louis. 617-437-9757.

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

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

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

Nov. 17-18—Arizona Broadcasters Association Annual Convention, Chandler, AZ. 602-274-1418.

1995

Feb 16-19—RAB Managing Sales Conference, Dallas. 212-387-2100

Feb. 25-27—NAB State Leadership Conference, Washington, DC. 202-775-3527

April 10-13—National Association of Broadcasters Annual Convention, Las Vegas. 202-775-3527

May 21-24—Broadcast Cable Financial Management Assoc. and Broadcast Cable Credit Assoc. 35th Annual Conference, Las Vegas. 708-296-0200

June 22-25—National Association of Radio Talk Show Hosts' Talk Radio '95, Houston. 617-437-9757

July 21-23—North Carolina Assoc. of Broadcasters Annual Convention, Asheville, NC. 919-821-7300

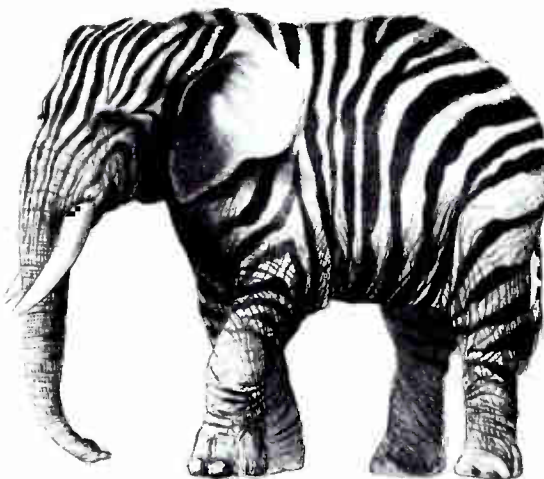
Sept. 6-9—NAB Radio Show & World Media Expo, sponsored by NAB, New Orleans. 202-775-3527

1994 Arbitron Survey Dates

- Summer June 23-Sept. 14
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WFMT Radio personality Studs Terkel celebrates 40 years in Radio with a six-hour audiocassette package called, *Four Decades With Studs Terkel*. The tapes feature interviews with a wide range of

notables from Mahalia Jackson to Mel Brooks. Call Deb Garvey at 612-949-9770 for more information.



Doug Banks (r) of WGCI Chicago got a surprise of sorts while doing a remote at the Hyatt Regency Chicago — Hyatt GM Jerry Levin gave him a cake for his 36th birthday. How sweet.

•Los Angeles recently became the first Radio market to reach the first \$50 million billings month according to the CPA firm Miller Kaplan. Congratulations LA!

•The **New York Festivals'** 1994 Festivals Radio Awards gave Los Angeles' Arrow 93 FM a silver medal for "Best Oldies/Nostalgia Format." Here's to that Arrow for making its mark.



Broker Todd Hepburn, VP of the Ted Hepburn Company, finished his sixth MS-150 despite severe thunderstorms that cut the 150-mile Cincinnati bike tour for

Multiple Sclerosis

short. Thousands of dollars were raised — along with the water level.

•As **President Clinton** attempts to collect cash for his legal defense fund, talk show hosts Mike Shannon & Dean Wallace of WIWO-AM South Bend, IN are offering their listeners "bogus bucks" to contribute to the fund. Let's just say they're not big fans of the president's idea.

•Once upon a time KISW-FM Seattle's morning man Bob Rivers thought he would honor the anniversary of Woodstock with his own celebration called "Nude-stock" — and broadcast from a local nudist colony. Well, five years and many strips later, he bares it all again at KISW's now annual "Nude-stock" next month. Photo withheld to protect the innocent (and KISW's dignity).



The Fabulous Sports Babe is now on ESPN Sports Radio with a midday talk show about — what else? — sports! Babe's show blasted off the Fourth of July when she was quoted as saying, "Let the fireworks begin!"

SEND PHOTOS

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

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Radio's Premier Management & Marketing Magazine

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Radio Ink is a positive Radio industry resource designed to continually educate readers by providing fresh, stimulating and actionable ideas in marketing, sales and programming along with refreshers on the basics. Content is 100 percent related to Radio, quick-to-read, with a no-bias editorial balance, giving equal emphasis to all formats, market sizes and geographic regions. All editorial material is geared toward building the success of our readers, their stations and the Radio industry overall.

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

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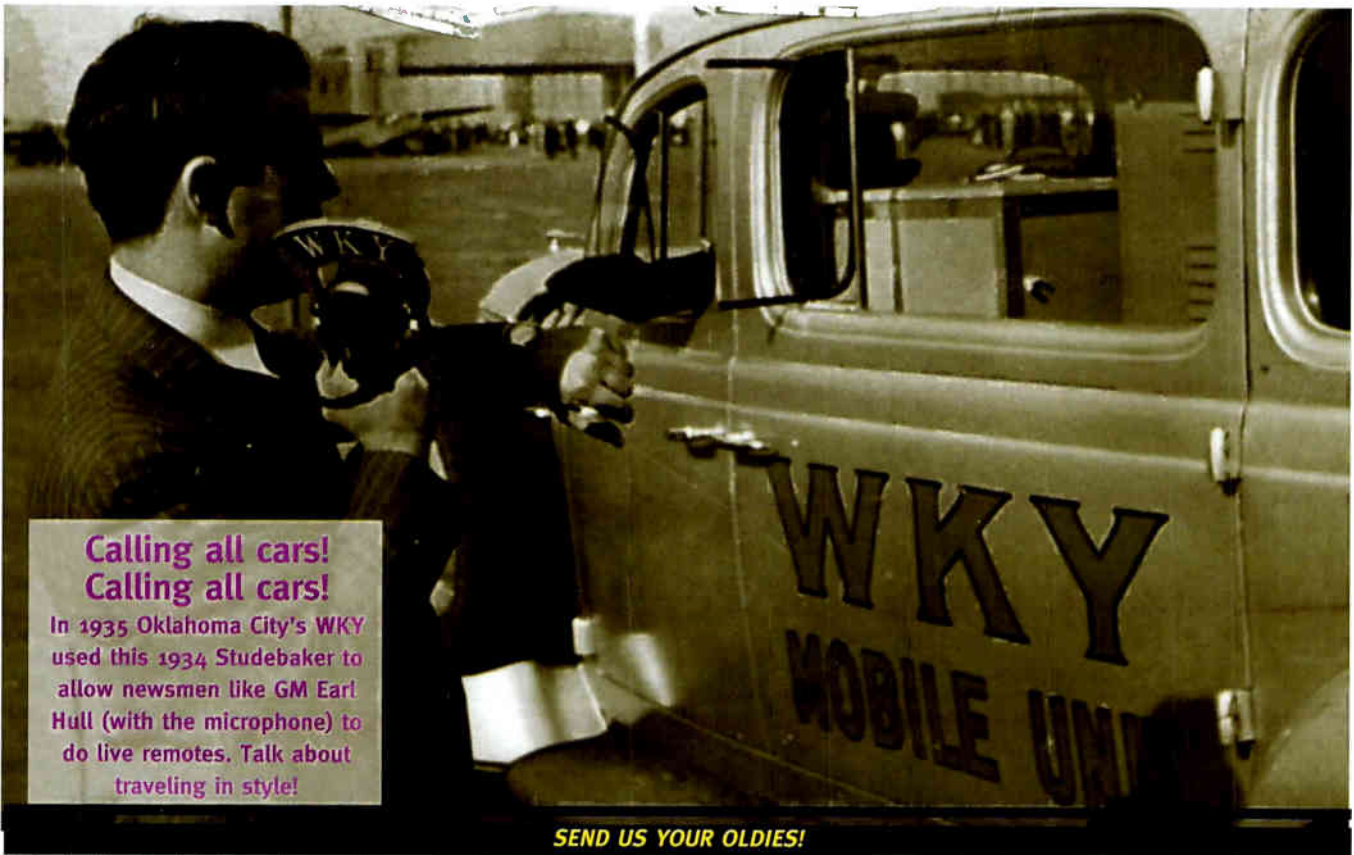
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ADVERTISER INDEX

Associated Press	50
Bayliss Foundation	51
Blackburn & Company	21
C&B Enterprise	31
Classic Greenwood	47
Computer Concepts	35
Creative Media Management	39
Dave Gifford International	10
Executive Broadcast Services	13
EZ Communications	2, 3
First Flash	28
Griffin Reports, The	45
Harris Allied Broadcast Equipment	25
Media Venture Partners	11
Metro Networks	49
National Association of Broadcasters	51
Paragon Research	34
Premiere Radio Networks	5
Radio Hall of Fame	30
Series 2000/Jason Jennings	26, 27
Szabo Associates	46
Tapscan	29
TM Century	52
Willight Research	37

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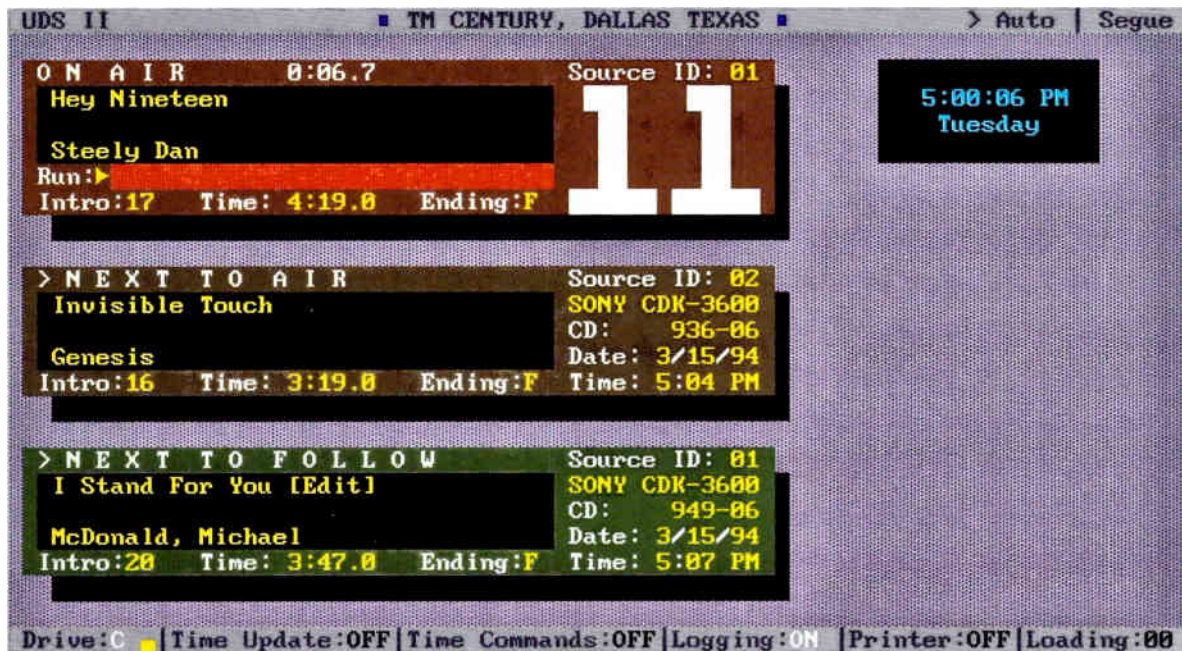
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