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RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

**MANCOW'S SECRET REVEALED:
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“My radio station must love me.”

I LOVE MY STATION. I especially love receiving e-mail updates from their online listener club... and lately, I've been feeling like they love *me* just as much!

I've noticed they are using **DIFFERENT HTML TEMPLATES** for their e-mails now—so it's more fun to read them. They've sent me their usual weekly e-newsletter, which is great! But recently I received a special one designed **JUST FOR MY BIRTHDAY...** and get this—they sent another one designed just **FOR OUR ANNIVERSARY**, too! My husband wasn't even that prompt—I feel loved!

My husband is a big fan of the station also, and lately we've noticed that his e-newsletter is **CUSTOMIZED FOR GUYS**, and mine is more **GEARED TOWARD WOMEN**. Very cool! And remember our anniversary? My husband *says* he did, but truth be known, he received his anniversary email **AHEAD OF TIME**, and it even included a coupon from a local florist! I definitely approve.

Recently we've received special offers from the station to **STORES JUST IN OUR AREA**. No more hiking across town to find the good deals! And finally, how could I forget surveys and contests! My station gives me **INSTANT ENTRY**, right from their e-mail. It's so *easy* to enter and be *heard*!

MY STATION MUST LOVE ME. They sure know me very well and I love hearing from them. *How do they do it?*



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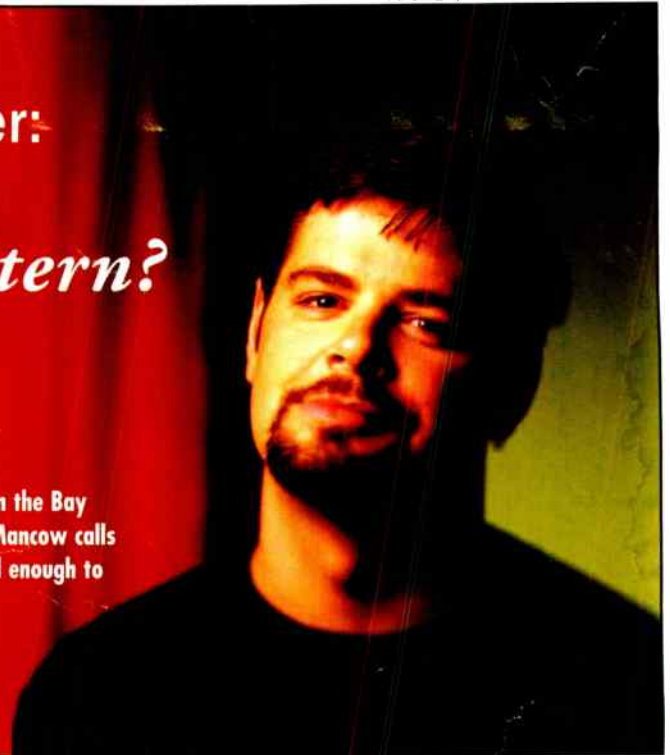
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16 Erich 'Mancow' Muller: *Can This Man Replace Howard Stern?*

Though he's known for a stunt that caused a major traffic jam on the Bay Bridge and cost his station more than a million dollars in fines, Mancow calls his revamped show "an explosion of pop culture." But is it good enough to replace the "king of all media"?

Cover photo by Dan Marshall



12 There's Real Money In HD Radio (If You Know Where To Look)

Yes, it is possible to realize a return on your HD Radio investment — and then some — when you weigh future opportunities against initial costs.

22 NAB 2005 Product Guide: So Wandering Through The Exhibit Hall Isn't A Crapshoot

There's plenty of cool new stuff this year, including new codecs, combiners, router-based consoles, archiving software and all the latest HD Radio hardware.

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IDEA TICKER

34,287

...the number of useable ideas in Radio Ink to date

Coming Next Issue:

» NAB Convention Edition

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Our Mission: Radio Ink's role is passionately to empower Radio management to be more successful by providing fresh, actionable, reality-based ideas, inspiration and education in a quick, easy-to-read, positive, pro-Radio environment.

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Congratulations to Milford K. Smith

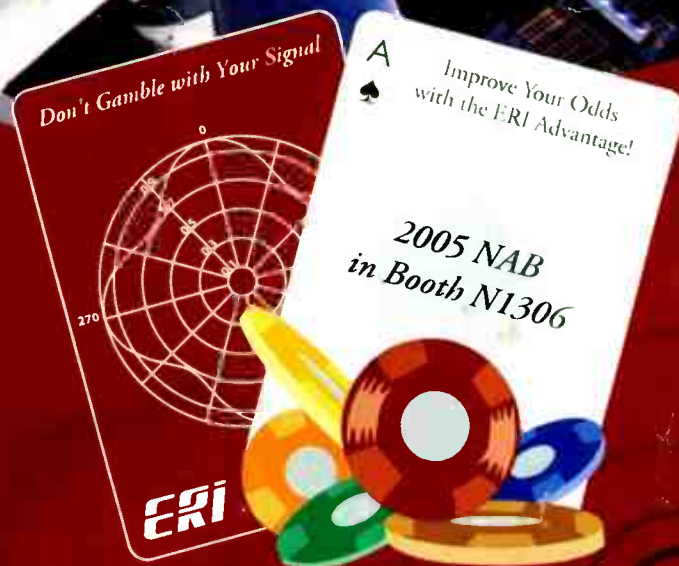
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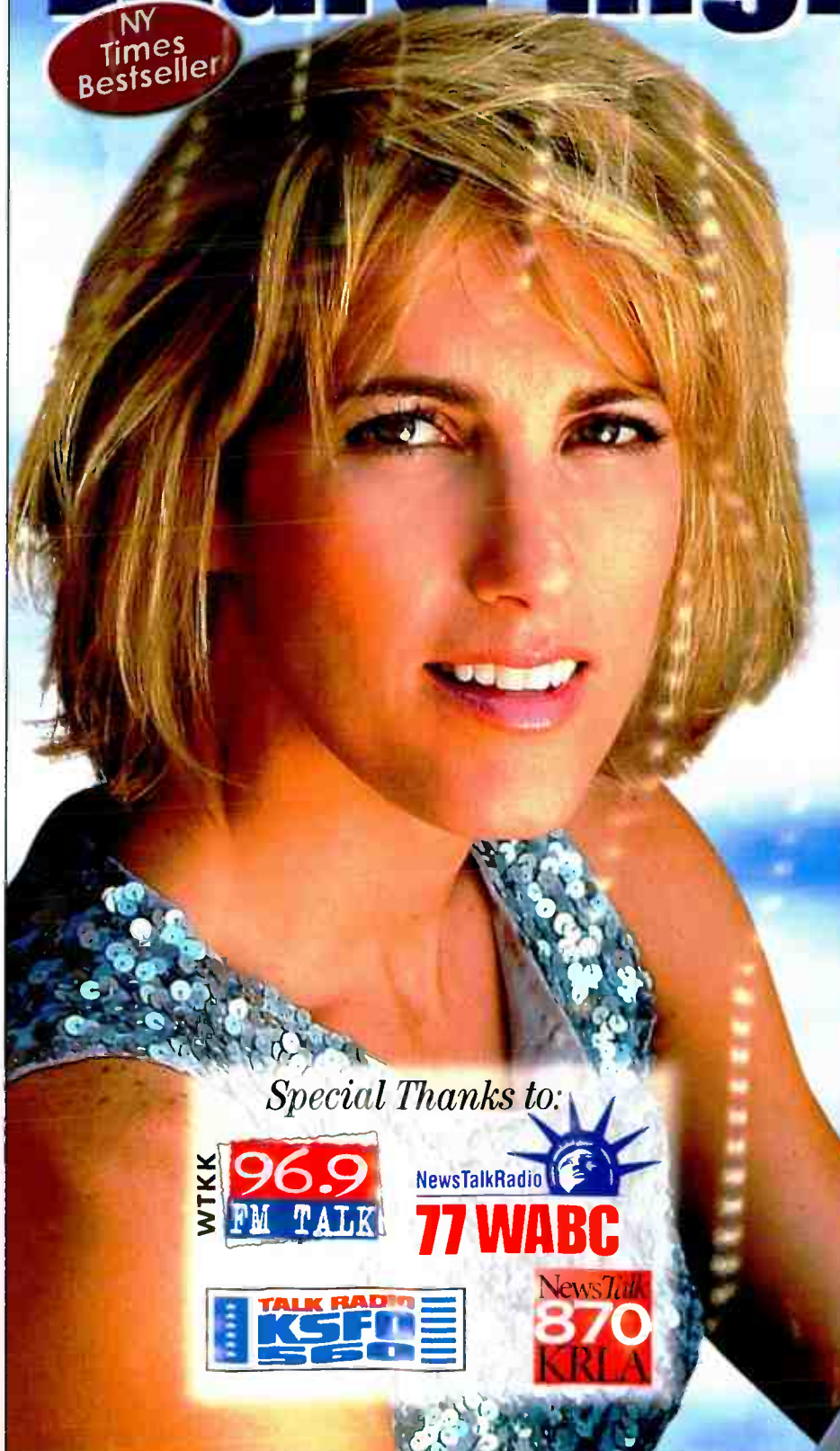
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FALL Ratings Explosion

Market	Calls	AQH Share	Summer 2004	Fall 2004	Change
New York	WABC	P 12+	3.2	3.7	+16%
		P 25-54	2.8	2.3	-18%
		P 35-64	3.7	4.6	+24%
Boston	WTKK	P 12+	3.2	5.3	+66%
		P 25-54	4.5	8.1	+80%
		P 35-64	3.4	8.1	+138%
Bakersfield	KNZR	P 12+	2.8	4.3	+54%
		P 25-54	1.8	3.7	+106%
		P 35-64	3.2	4.7	+47%
St. Louis	KFTK	P 12+	3.5	5.1	+46%
		P 25-54	3.8	6.3	+66%
		P 35-64	5.2	6.4	+23%
Houston	KSEV	P 12+	2.8	2.9	+4%
		P 25-54	1.7	2.0	+18%
		P 35-64	3.0	3.7	+23%
Buffalo	WBEN	P 12+	6.8	9.3	+37%
		P 25-54	2.0	5.6	+180%
		P 35-64	6.1	13.8	+126%
Dallas	KSKY	P 12+	1.1	3.1	+182%
		P 25-54	1.0	3.0	+200%
		P 35-64	1.7	4.1	+141%
San Francisco	KSFO	P 12+	2.3	2.3	0%
		P 25-54	1.0	2.4	+140%
		P 35-64	3.0	2.8	-7%
Oklahoma City	KOKC	P 12+	2.1	2.4	+14%
		P 25-54	2.3	2.2	-4%
		P 35-64	2.7	4.1	+52%
Indianapolis	WXNT	P 12+	1.2	1.9	+58%
		P 25-54	1.5	3.0	+100%
		P 35-64	1.3	3.1	+138%
Kansas City	KMBZ	P 12+	7.3	6.5	-11%
		P 25-54	2.9	8.3	+186%
		P 35-64	8.8	11.0	+25%
Louisville	WGTK	P 12+	2.3	4.0	+74%
		P 25-54	1.9	3.0	+58%
		P 35-64	2.9	4.3	+48%

Special Thanks to:





Would You Recommend Radio To Your Children?

Some questions have a way of cutting right to your soul. Last week, a dear friend asked, "Would you recommend radio as a career for your children?"

For some reason, this hit me like a ton of bricks. Since age 14, my life has been consumed by the radio broadcasting industry in one form or another: on air; in programming, sales, management and ownership; as a vendor and now industry publisher. But radio in 1969 was a lot different from radio in 2005. Would I still do it? Is there anything I would rather have done? Would I want my kids doing it?

If you ask people a question and they hesitate, it indicates that their answer is something they had not thought about, or perhaps they were not firm on their position. I hesitated. My buddy caught it and asked why I hesitated.

My initial response was, "Yes, I would encourage my kids to follow my path into radio." My hesitation came from considering all the industry changes — not IF they should go in radio, but WHERE they should go in radio. I was trying to determine the biggest and brightest future. Should they stick with local radio, national radio, radio sales, management or on-air? Should they follow new technologies such as satellite radio, Podcasting, Internet radio or wireless LAN radio? Where would I go today if I had a choice?

Many challenges to radio, and changes that should be made, entered my mind. After all, I am always trying to get radio people to sit up, take notice, improve or reinvent. Is this really a business worthy of valuable lives such as those of my children?



Though I told my friend "yes" and moved on to the next subject, his question haunted me for hours. Radio is not the business it had been when I devoted my career to it. Radio no longer has the kind of stations and talent it had when I was a kid. That led to my own questioning: What excited me about radio, why did I get in to it, and would I do it today?

Though I initially struggled with this question, my conclusion was positive. I got into radio because I had a

chance to touch people's lives. I had a chance to mold the direction of radio stations. I had the chance to entertain and inform. I had the chance to invent new ideas and directions, new formats, new research, new approaches. I was able to transform mom-and-pop business into major local, then regional and eventually national chains because I knew how to convince people of the value of radio and knew how to make radio work. I watched poor, struggling businesspeople put everything on the line to do radio; and when

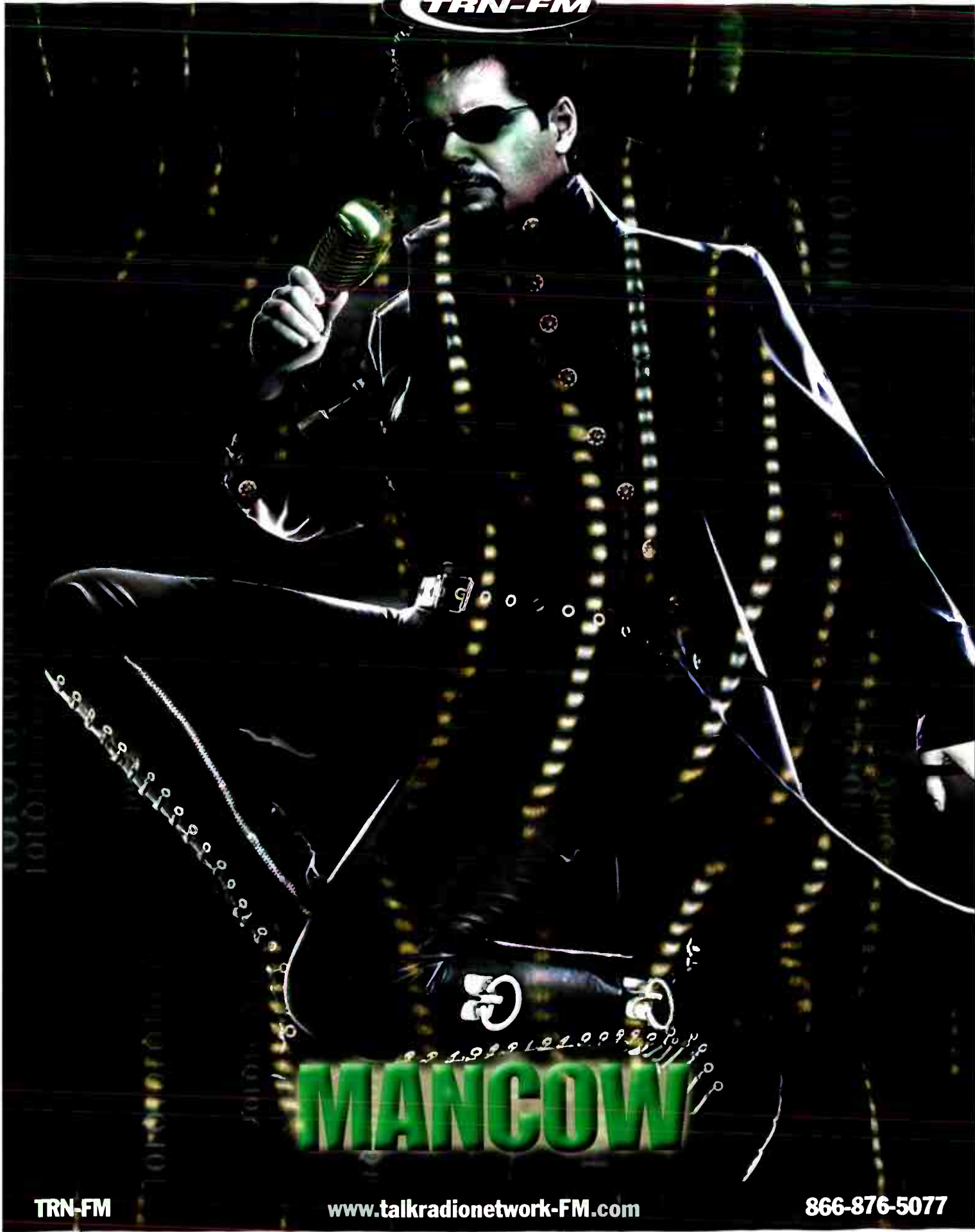
listeners poured into their retail locations, I saw those businesspeople move from modest homes into mansions — all because of radio.

Would I do it again? Would I put my kids into radio? Is there a future, even though it has changed?

You bet. This is an awesome place to spend a career, because anyone in this business can touch and change lives. My friend's question led to deep internal examination, and as a result, not only do I recommend it to others — including my kids — I'm reinvigorated about radio. This is an awesome business! 📻

Eric

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CRB HUMANITARIAN AWARD WINNERS: (l-r) for large markets: Mike Culotta, operations manager, WOYK-Tampa, FL; for small markets: Christie Matthews, program director, KQXY-Jonesboro, AR; RJ Curtis, president, CRB; Lois Ann Chooljian, director of sales, *Radio Ink*; for medium markets: Renee Revett, program director, and Sean Riley, music director, KXKC-Lafayette, LA.



RADIO INK PRESENTS CERTIFICATES TO ITS TOP COUNTRY PDS FOR 2005. Also on hand with congratulations were record label representatives. Pictured (l-r) front row: Joe Galante, chairman, RCA Label Group; KMLE's Jay McCarthy; WOYK-FM's Mike Culotta; CMT's "Barely Famous" artists Brad and Brett Warren. Back row: EVP RCA Label Group's Butch Waugh; Tom Baldrica, VP/promotions BNA Records; WFMS's Bob Richards; KPLX's Paul Williams; KYGO's Joel Burke; WMAZ's Coyote Calhoun; *Radio Ink*'s Lois Ann Chooljian; WMIL-FM's Kerry Wolfe; KZLA's RJ Curtis; KEEY's Gregg Swedberg; WVK's Mike Hammond; KMPS-FM's Becky Brenner; and Mike Wilson, VP/promotions RCA Records.



BMI SPONSORED CRS LIVE AT THE COUNTRY RADIO BROADCASTER'S ANNUAL CONVENTION FOR THE SECOND CONSECUTIVE YEAR. At the event are (l-r) front row: BMI songwriters Andy Griggs and Sara Evans; back row: BMI's Dan Spears, BMI songwriter Randy Scruggs, BMI's Harry Warner, BMI songwriter Bob DiPiero, BMI's Mark Barron and Paul Corbin.

Paragon Study: Spot Loads Impact Listening Habits

As Clear Channel and other groups attempt to reduce spot loads and shorten commercials, a new study from Paragon Research shows that almost two-thirds of radio listeners say "increased commercials have affected their listening habits."

The study, a continuation of a research project begun in 1991, shows that among those who say their radio listening habits have been affected by more commercials, 8 out of 10 say they spend more time flipping through stations and "listening less to certain radio stations."

While 25 percent say they never switch stations when commercials air, 13 percent say they switch before the first commercial, 20 percent switch after hearing one commercial and an additional 21 percent switch after hearing two. Also, younger listeners are significantly more likely to switch before any commercials (15-24: 19 percent; 25-34: 39 percent), while older listeners were significantly more likely never to switch (45-59: 38 percent; 55-64: 39 percent).

For more in-depth results of this study, visit www.paragonmediastrategies.com.

Consumers Range From "King" To "God"

At the recent American Association of Advertising Agencies' Media Conference in New Orleans, representatives from media advertising organizations were asked to use a one-word phrase that they believed best described the consumer. Here are some responses:

- Magazine Publishers of America's Nina Link: "king"
- Cable Television Advertising Bureau's Sean Cunningham: "customers"
- The Interactive Advertising Bureau's Greg Stuart: "in charge"
- The Syndicated Network Television Association's Mitch Burg: "our future"
- ABC's Mike Shaw: "everything"
- Radio Advertising Bureau's Gary Fries: "God"

It's A Mall World ... Or Is It?

As big box stores and open-air "Main Street" shopping centers become more popular, many analysts are saying that enclosed shopping malls soon may be included on the retail list of endangered species.

Not so fast, says the International Council of Shopping Centers, which maintains that the enclosed shopping mall is strong and robust, despite predictions that the number of regional malls could drop from 1,200 to 900 in the next few years. The organization points out that shoppers are visiting malls slightly more frequently today than they did a few years ago — 3.2 times a month, compared with 3 times a month in 1998. But 20 years ago shoppers spent more time per mall visit — 90 minutes in 1983 vs. 79 minutes today.

There are some positive signs for the mall industry: Sales per square foot rose 4.2 percent in 2004, and the vacancy rate remains low. According to a survey by Reis Inc. of malls in 62 metropolitan areas, the average vacancy rate in the last quarter was 5.3 percent, compared with 6.8 percent in the corresponding quarter of 2001.



The Wizard of Ads

By Roy H. Williams

QUICKREAD » Consolidation of disparate groups brought pain, confusion and a whole new outlook. » A belief at the time: "Quality of growth and profits aren't things we can worry about right now. We don't have time to fix the faucet; we're too busy mopping the floor." » Time's passage, new people and new ideas helped radio heal. » People from the outside are seeing a new breed of radio leader: the People Person. » This healing, rebuilding, people-bonding process seems to be occurring to various degrees in all the larger groups. » From the outside, looking in, radio now looks pretty darn good.

THE VIEW

From A Distance

Some of what I'm about to say may be completely wrong, but I thought you might enjoy knowing what radio looks like these days from the outside, looking in.

Short answer: Pretty darn good. Surprisingly good. Optimistically good, in fact.

Long answer: The financial ecstasy of rolling a bunch of unrelated radio stations into a Wall Street public offering seems to be ebbing like the changing tide. Likewise, the fear of drowning in the dark seems to be fading with the first rays of operational dawn. Exhausted radio swimmers can finally stop treading water and gasping for air. You've found solid ground again.

Consolidation meant shotgun marriages. Stations with radically different corporate cultures were thrown together like convicts in a jail cell and told to "be family." Jobs were lost, pay was cut, expenses were slashed until it seemed there couldn't possibly be any more blood in this once-happy little animal named Radio. When the pain and confusion couldn't get any worse, new faces appeared on the scene with a whole new outlook, and a kind of numbness set in. It was radio's darkest hour.

But life goes on. New rules become old rules, and new faces become warmly familiar. The healing had begun, and the prognosis was good, but everyone was still a little shell-shocked.

I'll use Clear Channel to illustrate my point, but only because it's the biggest and the most obvious. During the roll-up years, Steve Hicks assembled a dazzling operational team and began building what appeared to be the small- and medium-market juggernaut of the future: Capstar. Meanwhile, big brother Chancellor was busy aggregating stations in larger markets, but with a significantly different style and spin. When the two were tumbled together like clothes in a dryer, things began going downhill fast. The resulting AMFM never quite figured out who or what it was. At least that's what it looked like to people on the outside.

Clear Channel was gobbling up equally strong organizations, such as Jacor, and having the same problems as AMFM in digesting them. There was no time to think about digestion, nutrition or rest, because when you're acquiring radio stations in the Wall Street arena, it's all about growth on paper and stock price. "Quality of growth and profits aren't things we can worry about right now. We don't have time to fix the faucet; we're too busy mopping the floor."

Then Clear Channel swallowed the AMFM elephant and developed debilitating heartburn.

As time passed, Randy Michaels stepped aside, and a quieter face appeared. New CEO John Hogan remained largely an unknown commodity, but more time passed, and fewer people referred to Clear Channel as "The Evil Empire." Just as everyone in radio began to realize, "Hey, we have to recreate an industry here. Our stations must have meaningful systems, procedures and a corporate culture," Hogan announced a new core value — Less is More — which was something for everyone to believe in. The initiative was visionary, but softly so, unlike the flamboyant leadership of predecessor Michaels.

Now we're seeing a new breed of leader: the People Person. At Clear Channel, Senior VP Charlie Rahilly is showing up in more places more often, and everyone feels better for it. Again, radio is about people. The nationwide family thing is working! Investments are being made in more than just properties.

And it's not happening only at Clear Channel. This healing, rebuilding, people-bonding process seems to be occurring to various degrees in all the larger groups.

Thank God for it. The future has a future again. ☺

Roy H. Williams, president of Wizard of Ads Inc., may be reached at Roy@WizardofAds.com.

A TWO-DAY TRANSFORMATION



Kalita Humphreys Theater
May 17 & 18, Dallas, TX



Author-speaker Roy Williams has agreed to a two-day *Radio Ink* event, to be held May 17 and 18 in Dallas. Author of the best-selling *Wizard of Ads* series, Williams is one of the world's most renowned marketing experts, and is in high demand worldwide. Stations and businesses that have adopted his techniques and practices have seen double- and triple-digit growth.

This conference will be different from anything Williams has previously presented, and he guarantees no repeat of existing material. Williams has been waiting for the right opportunity to reveal his latest discoveries, which are so fresh they are not even available at the *Wizard of Ads* academy.

Call 800-610-5771 or visit
www.radioink.com/roywilliams/



QUICKREAD >> Bad news: In 2003, 99 of the 100 leading advertisers spent more ad money on TV, magazines and newspapers than on radio. >> Good news: Where do you think radio's increase in market share will come from? >> Radio's primary "growth" market — light and non-radio users — is accessible primarily via selling "media mix." >> Multi-media-mix advertising is "in." >> This Return-On-Investment marketing era is the best thing that's happened to radio since the invention of TV. What an opportunity!

IS THERE ROOM FOR RADIO IN 'MEDIA MIX'?

Consider this Part II of my previous column, "What Is Radio's Real Competition?" Now, I have good news and bad news; which do you want first? Fear not, my friend, you're not paranoid — that's the usual answer. OK, bad news it is.

Bad News:

Of the 100 leading national advertisers in 2003 (look for the 2004 results in *Advertising Age* around July 4), 99 spent more money on TV advertising than they did on radio advertising (lone exception: Hilton Hotels); 84 spent more in magazines, and 64 spent more in newspapers than they did on radio.

Good News:

The above bad news! Where do you think radio's increase in market share will come from? More lemonade, please!

Seriously, the best opportunity for radio, as I have been preaching for more years than some self-proclaimed know-it-alls have been alive (I have been in this business 48 years), is that radio's primary "growth" market — light and non-radio users — is accessible primarily via selling "media mix."

Advertisers have come to realize that what worked in the past (mostly overspending in TV) ain't gonna cut it in the future, fostering demands that agencies become more accountable. Suddenly, multi-media-mix advertising is "in."

Is there room for radio in the media mix? Obviously, with only 8 percent of advertising's "measured media" spending, radio has more to gain than TV and newspapers combined — nationally, regionally and locally!

The following 36 companies rank among the most sophisticated advertisers in business. Although some of the company names may be unfamiliar to you, the brands they manufacture or the services they provide are as commonly known and purchased as the others you recognize. What do these blue-chip companies know that most local businesses don't know yet?

Pfizer • Johnson & Johnson • McDonald's • Unilever • Altria Group (formerly Phillip Morris, manufacturers of 109 non-tobacco products) • Home Depot • Nestle • Novartis • General Mills • Wyeth • Mars • ConAgra Foods • Yum Brands • Diageo • Gillette • Schering-Plough • Sara Lee • Kellogg • Nike • Clorox

Ci • Safeway • Burger King • Coca Cola • Visa • InterActiveGroup • Aventis • Bayer • Berkshire Hathaway • Campbell Soup • AstraZeneca • Reckitt Benckiser • Wendy's • Kimberly-Clark • Cadbury Schweppes • United Parcel Service • Adolph Coors • SC Johnson

Would you believe these companies spent twice the money on radio in 2003 — \$479.4 million to \$238.6 million — as they did in newspapers? Kimberly-Clark, SC Johnson, and Schering-Plough didn't spend one dime in newspaper advertising! Just how many local newspaper eyes could you open with that little factoid?

More to the point, what is it that most national TV, magazine, and newspaper over-spenders don't get about radio? Look at those companies. They sell everything from Kentucky Fried Chicken to Slim-Fast, from Kool-Aid to Guinness, from Huggies to Depends, from Victoria's Secret to Viagra, and thousands more products for the family, household and office, as well as for individuals. That's what radio does: sell!

Will all advertisers finally get it? No, but as this trend continues — and it will — and you focus your new business effort on "media mix" selling, I guarantee you that 2006 will be better than 2005, 2007 will be stronger than 2006, and 2007 will be miles ahead of 2006.

Is there room for radio in "media mix"? Although it's likely to be a nightmare for programmers and traffic directors, this Return-On-Investment marketing era we're navigating without a compass is the best thing that's happened to radio since the invention of TV. What an opportunity!

The Not-So-Good News

Radio is off to a slow start in 2005, with January down 3 percent from January 2004, which was "flat" compared to 2003. Worse, Merrill Lynch reduced its previous forecast for a 3.5-percent increase in radio spending in 2005, to 2.9 percent.

Any ideas on what you can do about it? ☹

Dave Gifford is president of Dave Gifford International and founder of The Graduate School For Sales Management. He may be reached at 505-989-7007 or by e-mail at giff@talkgiff.com.

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Louisville **WGTK** 0.2 to 1.7

Charleston **WQNT** 0.8 to 1.2

Spokane **KQNT** 1.8 to 2.5

Omaha **KHLP** 1.5 to 3.0

Charlotte **WBT** 1.2 to 3.6

Winston-Salem **WTRU** 0.5 to 1.4

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*The Dave Ramsey Show Men 25 - 54**

Salt Lake City **KLO** 2.2

San Antonio **KTSA** 3.2 (FIRST BOOK!)

*The Dave Ramsey Show Adults 25 - 54**

Greenville, SC **WLFJ** 1.9 to 2.2

Birmingham **WERC** 3.3 to 4.7

Huntsville **WBHP** 0.9 to 2.4

Jackson, MS **WFMN** 4.2 to 4.3

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* Arbitron Summer 2004. ** Spring to Summer 2004 - AQH share increases.

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This article is the first in a regular series that *Radio Ink* will publish in every issue of the magazine this year. As broadcast groups invest heavily in HD Radio, it is our commitment to examine the many business opportunities that digital conversion presents to the industry. In a world where return on investment is critical, and where consumers have access to a host of new-media choices, digital conversion not only is a necessary evolution for the medium, but it also provides untold potential to generate revenue streams never before possible. *Radio Ink* invites readers to share their thoughts and stories on HD Radio, on or off the record. Please call 561-655-8778, or e-mail reed@radioink.com.

— Reed Bunzel, Editor-in-Chief

THERE'S Real Money IN HD Radio

(If You Know Where To Look)

By Reed Bunzel, Editor-in-Chief

Yes, it is possible to realize a return on your HD Radio investment — and then some — when you weigh future opportunities against initial costs.

In January at the Consumer Electronics Show in Las Vegas, 21 major broadcast groups announced that they were making major investments to “go digital,” meaning that, within several years, approximately 2,500 U.S. radio stations will be broadcasting a digital signal. That’s a significant improvement over the estimated 200 that are transmitting a digital signal today (some 500 stations are licensed to broadcast in HD Radio). The challenge, however, rests in convincing a media-overloaded U.S. populace that a) HD Radio exists and b) it offers advantages that they can’t get from satellite radio, iPods, or cell phones, all of which are evolving at a near-logarithmic pace.

HD Radio was developed during the past decade by the iBiquity Corporation, with the initial focus was on clarity of the digital signal. While that clarity is, indeed, critical to HD Radio’s deployment, purity of sound is only part of the equation. In fact, just as hard-core audiophiles professed to be unable to hear the difference between analog LPs and digital CDs in the 1980s, some skeptics doubt that a digital signal alone is enough to induce consumers to jump aboard the bandwagon. Without question, the American public is highly conscious of digital audio, as the mar-

ket for CDs, cell phones, iPods, and even satellite radio demonstrate. Still, aside from the elimination of some audible hiss and interference, the magic of digital lies not in the audio quality, but in the choices it offers to consumers.

Freedom Of Choice

The concept of choice has the potential to disrupt the lives of commercial radio broadcasters, who have maintained for 85 years that a key to the industry’s success is that it is free to listeners. Consumers will always welcome free stuff (like radio or file-sharing), but there’s growing evidence that people increasingly are willing to pay for something if it affords them a measure of personal choice. Consumers now have the choice to listen to free, over-the-air radio, or they can buy an iPod and listen to songs they personally have selected. They can watch over-the-air TV or elect to subscribe to cable, which brings them dozens more stations than a set of rabbit ears provides. And they pay more than \$75 a month for a digital cell phone that 10 years ago they didn’t know they needed.

“Need,” of course, is the key, and it’s one of the most difficult issues in marketing to master. Create a need or a desire, and then fulfill it. Sirius and XM have become experts at this game, making consumers believe they want 100 channels of commercial-free (or commercial-light) programming, then whipping

tion can provide regular programming and the traditional "pledge-taking" simultaneously. One initial drawback to such channel splitting is that the ancillary channel will not have an analog backup, though the original signal will.

Another opportunity that digital radios will provide is data streaming. Because HD Radio receivers are equipped with data screens similar to the GPS tracking monitors in many cars today, radio stations will be able to transmit text and graphics directly to the home or car. Initially, listeners will be able to download real-time traffic conditions, stock-market data, song-and-artist information, local news and sports headlines and so forth. For example, Clear Channel recently announced plans to transmit traffic conditions to commuters via in-dash navigation systems without interrupting their main-channel radio programming. "One of the first applications we're going to do is a traffic network," says Clear Channel Senior VP of Engineering Jeff Littlejohn. "We just launched this traffic network with AudioVox, and we'll just take that same data and put it on HD Radio."

Other initial applications would be for advertisers to "personalize" and/or augment on-air messages by offering coupons, instant sales, directions to local vendors, or delivering "in-network" contesting available only to those who access the digital stream.

Waiting Won't Work

How long until any of these applications become reality? The most likely guess is several years, if the growth curve of digital audio broadcasting in the United Kingdom is any indication. Across the "pond," DAB went live in the late 1990s and, after sitting relatively dormant for two or three years, now seems to have crossed the tipping point and is making significant inroads.

"The interesting thing in England is that that DAB market sat there and didn't do anything for several years," says Littlejohn. "It finally has just started to take off, and we have the ability to look at that market, see what they did wrong and learn from their mistakes." There are two key issues: The price point on the receivers got down to about \$150 U.S.

dollars, and broadcasters were airing unique programming that couldn't be heard on the analog signals. That's why the second channel audio is the killer application.

In many respects, the deployment of HD Radio is a chicken-and-egg thing. Broadcasters are reluctant to promote the fact that they're broadcasting in digital until receivers hit a realistic price point, while the manufacturers are reluctant to churn out modestly priced units until they're assured of a market. "The reality is that radio broadcasters are the chickens," says Dan Mason, an industry consultant who does work for iBiquity. "The eggs won't be there unless you create demand."

"If radio waits, the receiver manufacturers will wait," adds Tom Bender, market manager for Greater Media's Detroit stations. "That means the car guys will wait, while the satellite guys will continue to get their advantage in the dashboard. We have to do something. Is it a risk? Absolutely. Is it an investment? Absolutely. HD Radio gives us great potential, but any potential will not move to reality until you get people compelled to action. Unless we see this thing as being worth the investment — and that means putting stuff out there and seeing if we can get enthusiasm out of the listeners — we won't get it done."

The first HD Radio receivers to hit the market early last year primarily were manufactured by Kenwood, Panasonic and JVC and retailed for \$500-\$1,000. These units, which were equipped only with technology for scrolling such data as song titles and artist names, soon will be replaced by second-generation radios, capable of picking up expanded data services and potentially the second-channel audio programming. Boston Acoustics is introducing a desktop model that will retail for less than \$300. By the end of the year, the price could slip below the \$200 mark, which might make them attractive to the big-box stores.

As prices come down, as more stations broadcast in digital and as public awareness for HD Radio catches on, digital broadcasting should take hold. Still, it's up to radio broadcasters to ensure that HD Radio gains quick and solid public acceptance, or it runs the risk of going the way of FM Quad and AM stereo.

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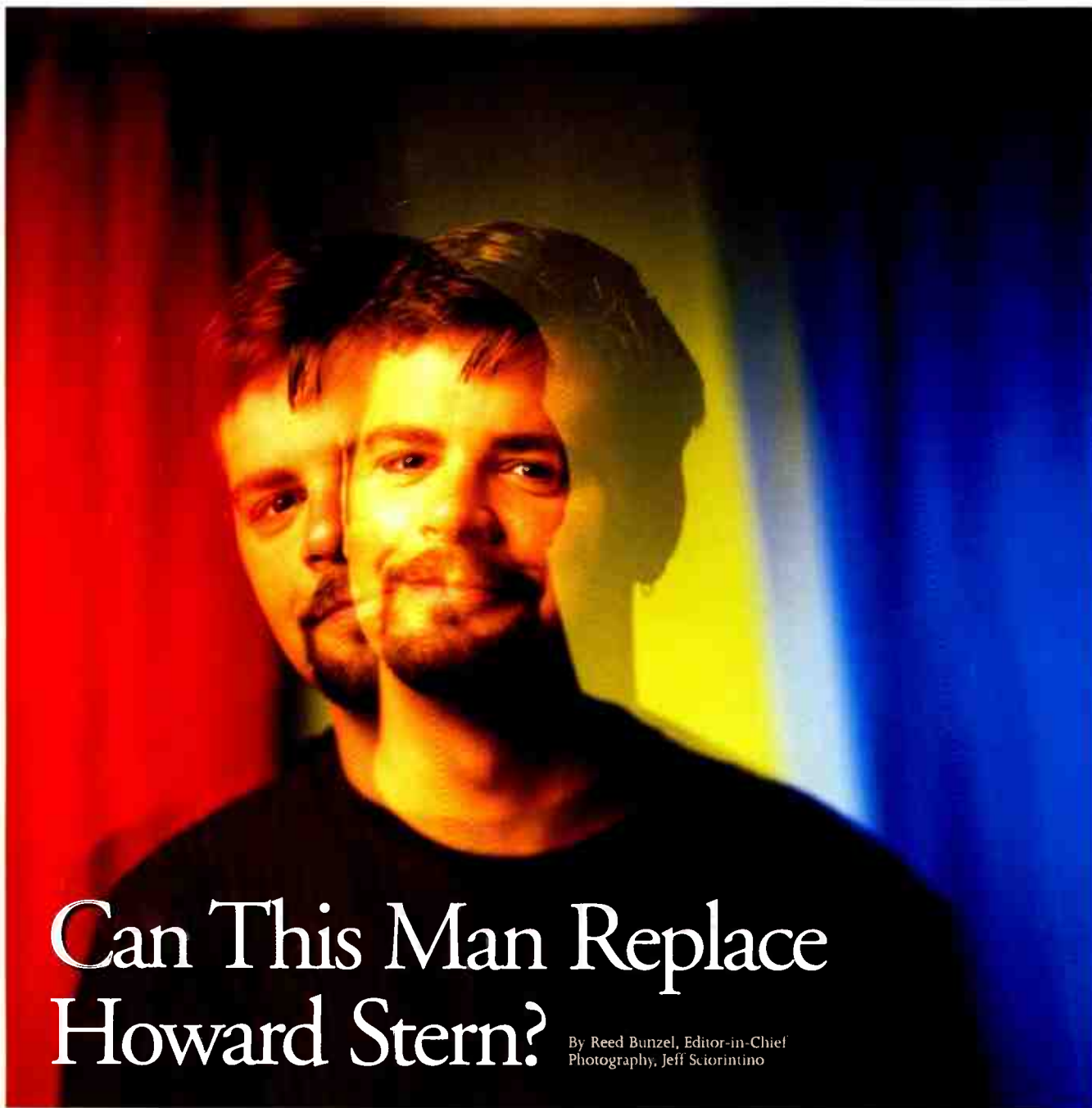


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Erich “Mancow” Muller:



Can This Man Replace
Howard Stern?

By Reed Bunzel, Editor-in-Chief
Photography, Jeff Sciorintino

When Talk Radio Network-FM (TRN-FM) last November signed Erich “Mancow” Muller to a long-term syndicated radio deal, the immediate question was, “Can he replace Howard Stern when the ‘king of all media’ bolts to Sirius at the end of the year (perhaps sooner)?” Stern’s absence will create a huge void on several dozen radio stations, as ratings at the six Clear Channel stations that dropped Stern last spring clearly show. As other jocks flock to satellite to gain carte blanche with content and language (Alaska Sen. Ted Stevens notwithstanding), very few engaging, edgy air personalities are poised to fill that gap.

Without question, Mancow is one of the few. A big fan of circus huckster P.T. Barnum, he is no stranger to show biz. As a child actor, he appeared in ads for Wal-Mart and Lee jeans, and played the “cute kid” in a number of stage plays, including *The Crucible* and *On Golden Pond*. He earned B.A. degrees in both public relations and theater from Central Missouri State University in Warrensburg, Missouri, where he landed his first radio gig at 1,000-watt KOKO-AM. “I was awful,” he recalls. “There were people who were a lot better than me, but I had a work ethic. Even though I was so awful on the radio, I stuck with it.”

He stuck with it long enough to move from Warrensburg to Kansas City, and then to San Francisco, where in 1993 he earned worldwide attention for causing a massive traffic jam on the Bay Bridge. No doubt you remember the stunt, which Mancow dreamed up after hearing that President Bill Clinton had received a haircut at Los Angeles’ busy LAX airport, which reportedly shut down landings and take-offs. Though the reports later were proven incorrect, Mancow and sidekick Chuy Gomez drove the station van onto the bridge, stopped it in the middle of morning rush hour and waited while Gomez received a haircut. Traffic was stalled for much of the day, the station paid more than \$1 million in fines and Mancow earned a place in the annals of radio’s bad boys.

Not long after that, he moved to Chicago, where he now hosts “Mancow’s Morning Madhouse” on Emmis’ WKQX-FM. During his tenure in the windy city, he’s alternately been called “offensive,” “self-effacing,” “indecent,” “foul-mouthed” and “immoral.” He also has been the subject of numerous indecency complaints, 66 of them filed by David Smith of Citizens for Community Values. The FCC agreed with six of those complaints, and levied a five-figure fine against Emmis; Mancow subsequently filed — and later dropped — a \$3 million harassment suit against Smith.

But that was the “old” Mancow — who now says he was simply performing in a way that previous program directors instructed. “The things they were complaining about were not really of my creation, but creations of old program directors, who thought they knew what people wanted to hear,” he explains. “I was told to do it. To me it’s bad radio, and I thought it was bad radio at the time. But I’ve evolved from that — and here we are.”

“Here” is a show that relies on fast-paced, topical interaction with listeners and guests, rather than shock value. In fact, Mancow maintains that listeners and advertisers who remember him as one of radio’s pre-eminent shock jocks will be more than a bit surprised to hear the show today. “The kind of show we do is an explosion of pop culture,” he says. “The audience loves what we have done with the show in the last several years. They need to not only laugh, but to think as well — and to learn something beyond the mind-dulling garbage that FM Talk has become.”

As terrestrial radio counts down the days to Stern’s departure, *Radio Ink* invited Mancow to sit down for an extensive interview, and share his perspective on Howard Stern, satellite radio, free speech and the value of infinite curiosity.

INK: IT’S NO SECRET THAT MANY PEOPLE IN RADIO CONSIDER YOU THE REPLACEMENT FOR HOWARD STERN WHEN HE MOVES TO SATELLITE. ARE YOU MIFFED ABOUT THE COMPARISON TO STERN, OR EAGER TO SHOW YOUR STUFF TO HIS LOYAL CADRE OF LISTENERS?

MANCOW: When I entered this deal with TRN-FM, it looked as if our “friend” in New York was going to be employed at Infinity forever. Our business plan didn’t include the possibility that he might move to satellite. Lots of Clear Channel and other stations didn’t pick him up, and we were looking at those stations. So we see it as a blessing — kind of a kiss from God — that he’s going to Sirius. Still, there is real danger in positioning me against him as I sit here, rubbing my hands together in the darkness, waiting for him to fail. That’s really not the case; that would be setting myself up for failure. I don’t want to be him. I’ve never wanted to be him, just like I don’t want to be Rush. I do a unique radio show, and the people who make comparisons to other radio people have never heard my show.

SO YOU DON’T MIND BEING CALLED “THE NEXT HOWARD STERN”?

I was in Scott Shannon’s office looking at some old articles that called Howard Stern the next Scott Shannon. That sort of thing has always happened, and it’s always going to happen. Every band out of England is going to be the next Beatles. I’m just glad to be mentioned at all. People hear how refreshing and dif-

ferent my show is. How do I feel about being mentioned in the same breath? I'm just glad to be mentioned. I really don't care if people say hateful things or glowing things about me. When they don't mention you, you're dead.

HAVE YOU BURIED THE HATCHET WITH YOUR INDECENCY NEMESIS, DAVID SMITH?

He's only one person, and I consider him the American Taliban. What he does is of no interest to me. I try to do the best radio show I can do. I wish him no harm; I learned a long time ago that hatred only hurts you.

WAS HE A ONE-MAN CRUSADE, OR HAVE OTHER PEOPLE BEEN GUNNING FOR YOU?

As we look at the number of people complaining about indecency, we realize that only a very small percentage of our society has a problem with certain radio shows. I just wonder what happened to community standards. There was all this hysteria over Janet Jackson at the Super Bowl, and all of a sudden people decided to attack radio. I don't understand it. It's amazing to me that the ACLU, every government official and every freedom-loving person haven't been screaming from the rafters about the destruction of free speech in our country. It seems they'd rather worry about some kid wearing a satanic shirt to school than fight for this huge issue.

These are wild times. The good news is that my show is FCC-friendly and not fineable. My slate with the FCC is clean.

HOW DOES YOUR SHOW TODAY DIFFER FROM WHAT SMITH COMPLAINED ABOUT?

The show that the 20-year-old Mancow did is different from the show I do today. I have matured. Will we hold the audience? Yes. We still have double-digit numbers, and the ratings as of the fall book were as big as they've ever been. We have all the major advertisers, and as far as I know, we're off most of the no-buy lists we used to be on. We've figured out the FM talk code. Our show is entertaining, fast-paced and yet advertiser-friendly.

IS IT TOUGHER TO DO A SHOW THAT DOESN'T RELY COMPLETELY ON VOYEURISTIC SHOCK VALUE?

It's different. I've moved beyond the voyeuristic type of radio show. It might surprise people that the last questionable show anyone has found is a tape from 1998 that someone sent to the FCC last year. It's also surprising that they were complaining about things that were not my creations, but those of program directors who thought they knew what people wanted to hear. What interests me radio-wise is far from the "danger zone." I don't mean to sound politically correct, but it's true: You don't have to interview too many strippers or porn stars to realize they have absolutely nothing to say. It is like watching an accident. It's voyeuristic, it's easy and I got very bored with it — but I was told to do it. To me, it's bad radio, and I thought it was bad radio at the time. I've evolved from that.



SOME PEOPLE SAY ONCE A SHOCK JOCK, ALWAYS A SHOCK JOCK. HOW WOULD YOU CONVINC THEM THAT THE MANCOW OF TODAY IS DIFFERENT FROM THE MANCOW OF 10 YEARS AGO?

When I was brought to Chicago, the big debate was whether I could do Rock radio. People in Oakland thought I was black, people in San Jose thought I was Mexican. People in San Francisco thought I was a gay white dude, people in Kansas City thought I was a hick. I don't use the F-word around my mother. It's a show, but it's *show business*. I do what it takes to get ratings, and I always have. When people think I'm

going to be a mad-man shock jock, it's hilarious, because they thought I was a gang-banger and a cowboy. The whole thing is laughable.

HOW DO YOU DEFINE "INDECENCY"?

Indecent to a 25-year-old Chicago listener is much different than *indecent* to a 60-year old woman at the FCC. The definition is all over the place. If someone would define it, believe me, everyone would toe the line.

WHAT DO YOU THINK WILL HAPPEN TO TERRESTRIAL RADIO IF THE CURRENT INDECENCY LEGISLATION BECOMES LAW?

It's unconstitutional, and it will be challenged. Then we'll find out.

WHAT EFFECT DO YOU THINK THESE NEW FINES WILL HAVE ON RADIO PROGRAMMING?

They're destroying the breeding grounds, and that has destroyed the future of radio. Are you going to trust your license with someone who is going to take a chance? One mistake and they're ruined forever: The station is ruined forever, the company is ruined. You have to make mistakes to get better as a personality — but now these things are ruining lives and stations. We've backed radio people into the corner, and that's tragic.

HAVE YOU EVER DONE OR SAID SOMETHING THAT YOU REALLY REGRET?

If you put a microphone in front of anyone, he'll eventually say things he regrets. The guy behind the microphone is just that: a guy, a human being. People make mistakes. Have I said things that I regret? Absolutely.

DO YOU THINK HOWARD IS GOING TO SIRIUS BECAUSE OF THE MONEY, OR BECAUSE HE'LL BE FREE OF THE FCC?

Howard is going to satellite because he must. He's a one-trick pony who has nothing else. For a long time, I have thought his show is weak, and it's extremely easy: "Are those real? Are you a

lesbian?" Every single show. I could do that in my sleep. The kind of show we do is an explosion of pop culture. It's the fastest-paced radio show in the history of radio, and it's daunting.

Imagine that you have to do a business presentation to a boss tomorrow. It has to be five hours long, and it has to be new. Do this every day, and do it for millions of bosses. It takes a lot of work to fill that time and stay on top of the game — more than most people could imagine. I take it very seriously; I have to be very disciplined. Nobody watches Shaq and says "I can do that" — but everyone listens to the radio and says "I can do that." People don't realize the work that goes into a good radio show.

HOW MANY HOURS DO YOU SPEND PREPARING?

Every waking second is spent on the show. Unlike other radio people, I'm not fat or ugly. I'm a different breed of cat in that I love radio. It's the greatest art form on earth; it's three-dimensional. You can be anything, be anywhere, be anyone you want to be. Every 30 seconds it's different. Nothing conjures imagination like radio, and we really like breaking down those walls. No other show on radio does it the way we do. We create entire universes where people go mentally. That's really fun.

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WHERE DO YOU FIND INSPIRATION EVERY DAY?

It comes from everything. There's a universe in the palm of your hand. There's a universe. Look at a flower: There's a universe. I got my start in radio running the *Larry King Show*. When I met Larry, I asked him his secret to success. He said, "Infinite curiosity." I'm infinitely curious, but you have to fight hard to keep that sense of child-like wonderment in a world of taxes and bills and speeding tickets. I think I've done a pretty good job.

HOW DID YOU DECIDE YOU WANTED TO BE IN THIS BUSINESS? WERE YOU A CARD-CARRYING RADIO GEEK WHO WANTED TO BE A DJ?

I never wanted to be a DJ, and I don't consider myself a DJ. A DJ works weddings. I wanted to create mental water, like the kind my father played for me. He had old reel-to-reel tapes of *Jack Armstrong The All-American Boy* and *The Shadow*, and I loved the worlds I went to when I listened to them. That's what I try to create with the show. That's where it started for me: old-time radio.

WHAT WAS YOUR FIRST ON-AIR GIG? HOW GOOD WERE YOU?

I was awful. Other people were a lot better, but I had a work ethic. At one point, I had the biggest crisis of my life: Minimum wage was \$3.35, and I got offered a job as a security guard at Montgomery Ward for \$6 an hour. I almost gave up radio, because I needed to eat. But even though I was so awful on the radio, I stuck with it.

IT'S BEEN SAID THAT PASSION AND DETERMINATION ARE TWO OF THE MOST IMPORTANT ELEMENTS IN BUILDING A CAREER ...

You've got to love what you do. I thought, if you love what you do, the money will follow. But that's not enough. You've got to love the way you do it. When that happens, you're Teflon, you're unbeatable. That's what happened to me. This deal with TRN is really exciting, because I feel the whole radio industry pulling for me.

Anyone who knows me knows I love radio. I've got a "free speech first" tattoo carved in my skin. I take this very seriously. I wrote a book about it long before it became a topic anyone cared about. You have a guy in New York who made who knows

HOW DO YOU USE TO PREPARE A NEW SHOW

how much money, and the going gets tough and he runs to satellite. He just throws his hands in the air, then bashes everybody who brought him to the dance. I find the whole thing sickening, and I think a lot of people are rooting for my success — including the guys at Infinity.

CAN THE TWO SATELLITE RADIO COMPANIES PULL THE NUMBER OF LISTENERS THEY NEED TO SUPPORT THE MONEY THEY'RE PAYING THEIR TALENT?

Look at the numbers. *Wired* magazine is talking about the death of radio. Since radio started, people have been predicting its death. Motion pictures were going to kill radio. Television was going to kill radio, then MTV, cable radio, CDs. But in the end, who's your best buddy? Radio. Radio endures, and there's a reason for it. Satellite radio? Ain't gonna happen. I think it's going to end up being specialized little channels; you'll have your R&B channel, your trucker channel, your NASCAR channel, a chiropractor channel. It's not going to be what people think it will be.

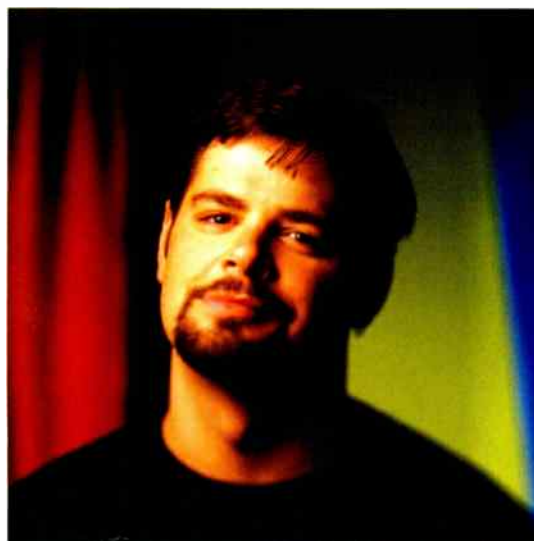
DO YOU THINK INDECENCY STANDARDS SHOULD BE APPLIED TO SATELLITE RADIO?

I believe the public should decide what they want to listen to, not a handful of snake-handler zealots. But wouldn't it be delicious irony if satellite radio were restricted? I would love those guys to be under the same guidelines. Not long ago, O&A were doing a vulgar thing on XM about a fish and a woman, and it was just horrific. How do you

come back from that? So what if these guys can say the F-word. Where is the artistry in that?

IF SOMEONE OFFERED YOU A BOATLOAD OF MONEY, WOULD YOU MAKE THE JUMP?

I got offered more money to do satellite radio than I'm making now from Emmis — but I realize I have more people listening to me in Joliet, IL, than I would have nationwide on satellite. For me, it's not about the money. It's about the love of radio and its art form. I love that connection and bond I have with listeners. Also, we let hundreds of people talk every week. We let people have a voice. I believe it is important for a society to have a pressure valve, a voice. I let the listeners have a voice. It's not



about Mancow Muller. In the end, God is first, the other person is second and I'm third.

WHAT'S WITH THE PUBLIC'S FASCINATION WITH THE F-WORD?

Someone gave me a copy of *The Osbournes* that wasn't bleeped. I love *The Osbournes*, but I watched this tape and it wasn't funny. At first, I didn't know why. Then it occurred to me: The bleeps are what make that show funny. That's how it's going to be with the guys on satellite — after the first thrill of saying the F-word, it's downhill from there.

STILL, IT SEEMS A LOT OF PEOPLE LIKE TO LISTEN TO OR WATCH THIS STUFF...

You can appeal to the basest instinct, but it's a different mentality. The people who like that sort of thing are glasses that are half empty, while people who listen to my show are positive, glasses-half-full kind of people. When we go on this journey every morning, we're trying to find answers. It's uplifting; it's not "everything is so horrible" and "let's just get as gross as we can" and "let's all walk arm-in-arm, skipping into hell." My show has a different energy.

ARE YOU AT ALL CONCERNED THAT RADIO DOESN'T HOLD THE SAME APPEAL FOR TODAY'S YOUNGER LISTENERS — PARTICULARLY TEENS AND 18-24S — WHO HAVE SO MANY OTHER NEW MEDIA AT THEIR DISPOSAL?

I've never understood why a radio programmer would say "more music, less talk." Eminem doesn't care about you, Mr. Program Director. Why make Eminem rich? Why play songs that people can get on their iPod, a CD, MTV and 10 other radio stations? Q101 in Chicago has found out that anyone can play the music song for song. There's another station with an old program director who's playing us song for song, and we're getting our clock cleaned after my show. But they can't copy the unique voices. There will always be a place for unique voices; now, more than ever, radio should bank on good talent. I think that will endure.

IT SEEMS THERE'S A REAL VOID IN TERMS OF UP-AND-COMING, ON-AIR TALENT. HOW DO YOU FEEL ABOUT THE ON-AIR TALENT — OR LACK THEREOF — GETTING INTO RADIO TODAY?

Half of me weeps, because I went from showing a guy starting out on lousy little radio stations, like WLUW in Warrensburg, finding my way, doing horrible shows, back to the top. The side of me that loves radio is broken up over the lack of talent. But the business side of me knows that I'm ready to pay for all those stations. When I put my business hat on, I say "I'll put my show on and your worries are over."

WHAT DO YOU THINK IS RADIO'S GREATEST CHALLENGE TODAY?

I've met the heads of all the companies, including Jeff Smulyan, who I consider a friend. These are pretty smart guys. It's the middle-management types — the guys with the dated haircuts and clothing who rely solely on research — who are killing the business. We need to get back to taking chances and programming from the gut. I have a good program director, but I have suffered through some pretty inept people — and radio is loaded with them. Our challenge is to pull back on the middle management guys. It reminds me of a train speeding along the tracks, but nobody knows the engineer is dead, and the train is going off a cliff. Unless we get more people in radio who are going to take more chances and program from the gut, we're in serious trouble.

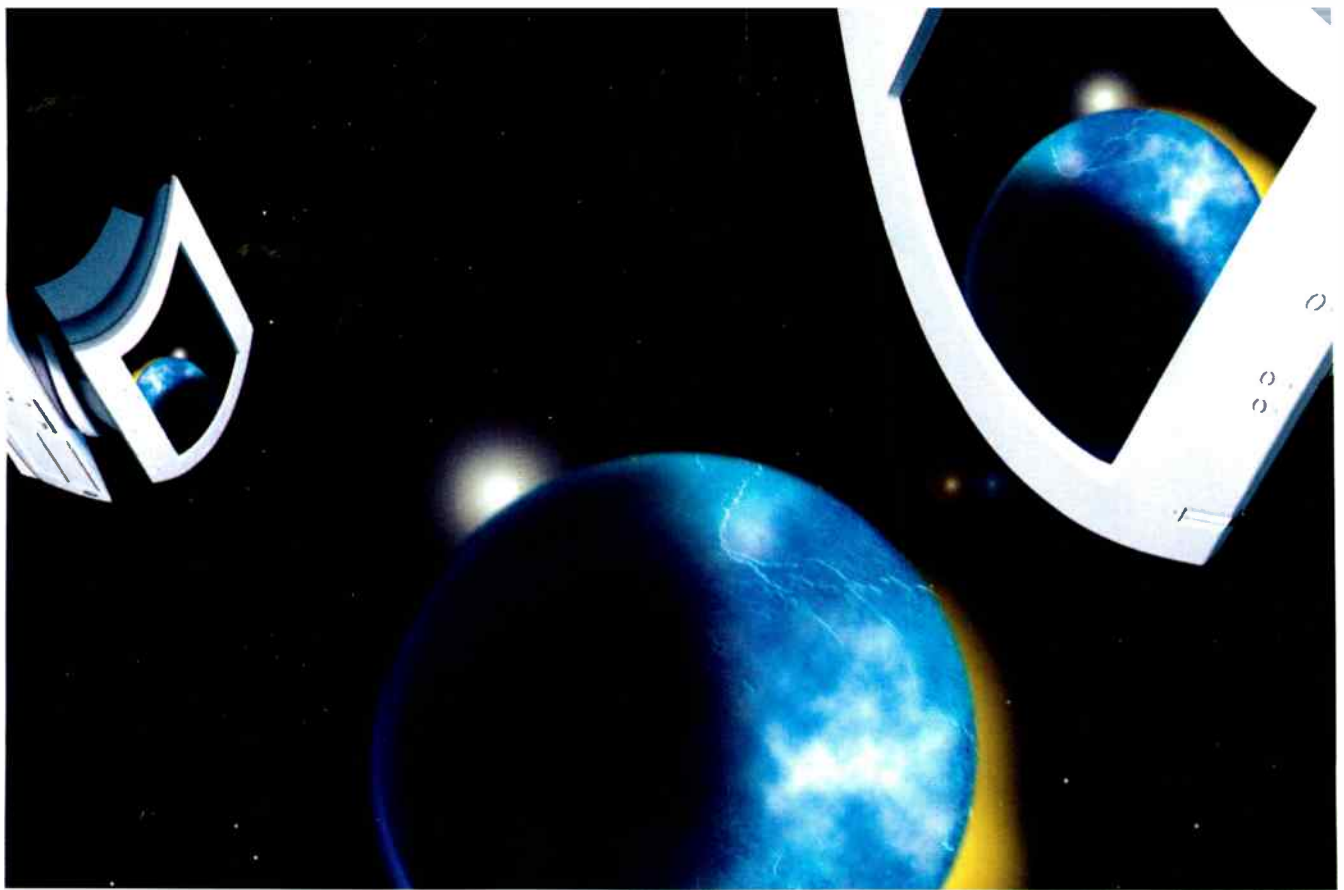
SO YOU'RE NOT A BIG FAN OF RADIO RESEARCH ...

With these research companies, at every station, everything you're doing is perfect, and then the next visit everything is wrong. Then they alternate, because they want you to keep thinking you need them. It's a big scam, and I don't think they know what the hell they're talking about.

WHAT DO YOU SEE AS RADIO'S GREATEST STRENGTH?

My father-in-law is an Italian immigrant who bangs out fenders for a living. He is not unlike most people in Chicago. He has a two-hour commute each way. These are hard-working people who are alone, and radio is their friend. That disembodied voice becomes a very dear friend, and that's it. We are company to many lonely people out there. ☎





NAB 2005 Product Guide

(So Wandering Through The Exhibit
Hall Isn't A Crapshoot)

If you're heading off to Las Vegas this year for NAB2005, keep a few things in mind: Stay away from anyone who looks like James Caan or Rob Lowe; if you happen to fall to the floor, you don't want to leave a chalk outline behind; and make sure you check out the new products in the Exhibit Hall. There's plenty of cool new stuff this year, including new codecs, combiners, router-based consoles,

archiving software and all the latest HD Radio hardware. As always, when you drop by, make sure you say "*Radio Ink* sent me."

Note: These are just a few of the hundreds of exhibitors displaying their products and services at NAB2005, so make sure you cruise the entire floor at least once. You never know what you might find. And don't forget to stop by the *Radio Ink* booth (#N511).

to enabling these supplementary services, such as secondary audio channels and data streams providing news, weather, traffic and other information to the listener's receiver. The FlexStar family of HD Radio products, including the HDI-100 importer and HDI-100 exporter, will be shown operating with Harris Z8HD solid-state FM transmitters. The demonstration includes a technology display of the FlexStar exciter, to be formally introduced later this year.

Harris will also introduce the cost-effective Harris PR&E StereoMixer digital. The next piece of the expanding VistaMax™ family of products, the StereoMixer digital is a cost-effective digital console specifically designed for smaller markets. The StereoMixer digital supports analog and digital inputs and outputs to radio stations to transition to digital on the timeframe. And with its completely digital mixing architecture and considerable flexibility, medium-to-large market radio stations can use the StereoMixer digital for smaller studio applications while retaining the innovation associated with larger Harris PR&E digital consoles.

KD KANOPY

Booth: N2426

Contact: John Matthews

Phone: 303-650-1310; e-mail:

jmatthews@kdkanopy.com

KD Kanopy, Inc. introduces the StarTwin 685 and 1320 to its ever-growing patented product line. Designed with elegant arches, the ultra-modern architectural design brings both sophistication and simplicity to any event. Enhance your company's image by adding large-format digital printing, which provides a state-of-the-art, finished product that is individualized to meet your advertising goals. This innovative tension structure sets up with ease in about 25 minutes, requiring only two people. If you want to stand above the rest, large-format digital printing on a KD Kanopy product is the answer.

LOGITEK ELECTRONIC SYSTEMS

Booth: N2022

Contact: Cam Eicher, Director of Sales

Phone: 800-231-5870

e-mail: info@logitekaudio.com

Logitek will debut its Mosaic digital console series at NAB2005. Mosaic consoles use a series of drop-in modules that permit users to purchase console configurations that exactly meet their needs. As with other Logitek digital consoles, Mosaic consoles are router-based,

acting as control surfaces for the Logic Engine. Features include:

- Multiple frame sizes, allowing configurations ranging from 4 to 24 faders;
- Multiple full-color LCD screens, providing clocks, timers, delay information, text, and user graphics, etc.;
- Character source names, providing more information on sources at faders and meters;
- Assignable backlighting on certain buttons for quick identification by users; and
- Additional control for external equipment.



Several modules are available, including fader modules, monitor modules and softkey modules; narrow- and wide-meter bridges are also available.

MARKETRON INTERNATIONAL

Booth: C6731

Contact: Lauren Carpenter

Phone: 650-548-2200

e-mail: lcarpenter@marketron.com

Marketron will demonstrate several products designed to help stations improve accountability, maximize revenue and reduce operating costs. During the past year, Marketron has added more than 200 small and mid-market stations to its client roster with its new, highly affordable Marketron OnDemand sales and traffic system. This Web-based system eliminates the costs and hassles of maintaining traffic software and hardware in-house.

Marketron Performance Analysis is a new solution for station and group executives who want to analyze revenue and inventory anytime, anywhere. Several broadcast groups are using it to consolidate data across all stations.

Sales managers who want a more strategic approach to revenue should preview Sales Forecasting. It conducts "What if" analysis on real-time revenue, rate, inventory and budget data.

Marketron Electronic Invoicing delivers invoices that can be imported directly into agency media buying and accounts payable systems. To date, the service has sent more than 100,000 invoices to more than 550 agencies/advertisers.

MEDIA MONITORS

Booth: N1411

Contact: Frank Cammarata, VP/Business

ors.com

notifies spots and ads on newspapers, and provides same-day, multi-market Data from Media Monitors is the source for local and national radio airplay data used by major media analysts on Wall Street.

Services from Media Monitors include AirCheck broadcast monitoring, which shows and analyzes actual logs of spots and songs on radio stations in top U.S. markets. PaperVue newspaper ad tracking shows print ad sizes and page numbers side-by-side with radio spot airplay for quick campaign comparisons.

More than 300 radio stations use Media Monitors, including ABC Radio Group, Bonneville, Buckley, Clear Channel, Cox, Emmis, Greater Media, Infinity, Inner City, Radio One, SBS, Susquehanna, Univision and others.

MEDIA VENTURE PARTNERS

Phone: 415-391-4877

Media Venture Partners provides investment banking services to media companies of all sizes. MVP offers radio and television station brokerage, capital raising, merger and acquisition and strategic consulting services. Founded in 1987, MVP is an industry leader, with more than \$12 billion in closed transactions.

MVP delivers creative, strategic and effective solutions to its clients, which include some of the largest media companies in the world, as well as smaller ventures. Its team has more than a century of combined industry experience and knowledge, and enjoys long and personal relationships with the leaders in each of its sectors. MVP talks to buyers and sellers every day, and is in close touch with values, capital markets and trading trends.

The company has four offices: San Francisco, Chicago, Boston and Kansas City. This national coverage allows MVP to better serve its clients, wherever they may be.

MEGATRAX

Booths: C2957 and N1500

Contact: Wendy Brueder

Phone: 818-255-7100, ext. 163

e-mail: wbrueder@megatrax.com

Megatrax Production Music, supplier of original, high-quality production music for film, broadcast, advertising and multimedia since 1991, recently added syndicated radio programs and custom radio ID packages to its extensive array of radio programming and production tools.

BALSYS TECHNOLOGY

Contact: Larry Lamoray

Phone: 407-565-3719; e-mail: sales@balsys.com

Balsys Technology Group Inc. is a systems-integration company based in the Orlando, Florida, area, providing complete studio and RF services to the professional radio broadcast industry. Known for its "Plug-and-Play Transmitter Buildings," Balsys also provides custom studio furniture, as well as complete pre-wiring and site installation services.

BROADCAST ELECTRONICS

Booth: N1802

Phone: 217-224-9600

e-mail: bdcast@bdcast.com

Broadcast Electronics has deliverable products that allow stations to leapfrog to second-generation HD Radio architecture. BE's unique Total Radio Guarantee assures stations that BE gear purchased today will serve well into the future, without fear of obsolescence and unpredictable future expenses. For example, the IDi HD Radio Data Importer and XPi HD Radio Data Exporter can be installed for today's needs, as well as upcoming services such as secondary program services and multi-channel (surround) audio. The Radio Experience, a comprehensive data tool for analog, HD Radio and Internet streaming, helps build listenership and revenue. AudioVault version 9.0 maintains its status as the industry's most robust, reliable and flexible radio program automation system. Also, BE AM, FM and HD Radio transmitters combine quality with forward-thinking design. BE will demonstrate tight integration among its products, as well as how easily they can be used with the products of others.

COMREX

Booth: N2118

Contact: Kris Bobo

Phone: 978-784-1776; e-mail: kris@comrex.com



Comrex Corporation will introduce the Access codec at NAB2005. Access is the first wideband audio codec to work reliably over most data networks, including the public

Internet, using revolutionary BRIC technology.

BRIC Technology enables broadcasters to use a variety of commonly available Internet access points to broadcast high-quality, real-time audio. Comrex Access is the first codec able to take advantage of BRIC technology. Wired circuits such as DSL, cable, POTS and Frame, and wireless circuits such as Wi-Fi, 1XRTT, EDGE and 3G data networks may now be used for broadcasting. Using the Internet to reliably deliver real-time audio could represent vast cost savings and convenience for remote audio delivery.

Access codec is the latest innovation from Comrex, whose family of broadcast products includes GSM/POTS/ISDN codecs, telephone hybrids and studio telephone systems.

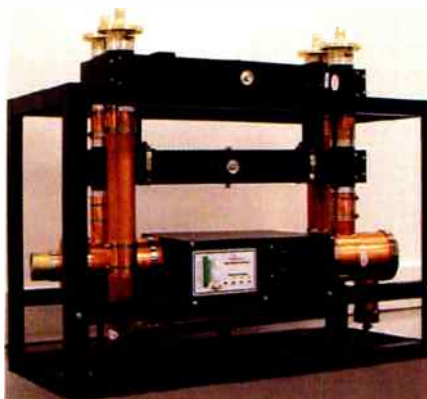
DIELECTRIC COMMUNICATIONS

Booth: C7807

Contact: Sally Rich, Director/Marketing Communications

Phone/Fax: 561-735-0835

email: sally.rich@dielectric.spx.com



HD Plus' Antenna: Dielectric will showcase the HD Plus' FM antenna. This antenna attains the level of analog and digital signal isolation necessary for in-band, on-channel (IBOC) broadcasts. It does so without the isolator required by most separate antenna systems recently approved by the FCC for HD-radio operation.

HDR Dibrad™ Combiner: HDR Dibrad™ combiner will be featured this year. The Dibrad allows for IBOC radio broadcasts that combine analog and dual sideband digital signals. The Dibrad does not use switches, and therefore permits "hot switching." This allows the broadcaster to remain on the air as functions are changed.

Low-Power FM Constant Impedance Filter: This band pass filter is modular in design and was designed as a low-power offering for multi-frequency master antenna applications. The unit is field tunable and very compact, to allow for a variety of installation options.

DMARC BROADCASTING

Booth: N3902

Contact: Chad Meisinger

Phone: 949-791-1200, ext. 20

e-mail: evp@dmarc.net

dMarc Broadcasting, Inc. is the leading digital automation and software solutions provider in the U.S., with more than 4,600 broadcast clients. As the parent company of Scott Studios and Computer Concepts (Maestro), dMarc boasts the largest installed customer base for studio automation and digital systems, with more than 40 percent station penetration across the Top 50 U.S. radio groups. dMarc is redefining the landscape of radio automation through its patent-pending products and services, which include Diagnostics, DataServices, Sarbanes-Oxley, RevenuSuite and SmartBarter.

ENCO SYSTEMS

Booth: N2826

Contact: Don Backus, VP/Sales & Marketing

Phone: 248-827-4440; e-mail: backus@enco.com

At NAB2005, ENCO Systems will show its uncompressed 5.1/7.1 surround-sound capability for DADpro32, allowing the maximum quality and flexibility in working with multi-channel audio. ENCO will also show SQL-based DAD for enterprise and large radio applications, as well as other user benefits, including:

- Support for automatically ingesting and/or updating RCS Selector XV XML-based logs into DAD playlists (and intelligently refreshing any active user), and
- Support for a "living log"-style shared playlist, with users able to check out sections of a playlist they can modify, track, etc., while others are doing the same to other parts of the same playlist, without affecting on-air use.

ENCO will also show enhanced mechanisms to feed HD Radio PAD, RDS and Web pages with on-air events, DAD5 with multiple library support and a user-controlled report writer, which allows users to define system reports to their own needs.

HARRIS BROADCAST COMMUNICATIONS DIVISION

Radio Broadcast Systems Business Unit

Booth: C1907

Contact: Martha Rapp

Phone: 217-221-7577

e-mail: mrapp@harris.com

Harris will simulate an end-to-end HD Radio platform at NAB2005 for enabling advanced services, such as supplementary audio and data. Harris' FlexStar solutions are central

Top Of The World with Shadoe Stevens is a weekly, syndicated program featuring the world's hottest hits from five continents in a one-hour format, or shorter segments for weekly or promo use. Available in both English and Spanish, the program can also be produced with local talent. Other Spanish language-only programs are also available: Hit Latino, European Top 10 and Top de España.

The IDs and jingles created and produced by Megatrax are KNEW/KSTE News/Talk, VIVA Atlanta Spanish Contemporary, "The Ticket" San Antonio Sports, Fabulous 690 Los Angeles and Mega 101 Houston HURBAN/CHR; available market-exclusive for cash or barter.

MOSELEY ASSOCIATES

Booth: N2306
Contact: Bill Gould
Phone: 978-373-6303
e-mail: bgould@moseleysb.com

Moseley Associates will show STL solutions for HD Radio™ at NAB2005. They feature digital transport of AES digital audio and Ethernet data required for HD Radio™ broadcasting. For the traditional 950MHz STL band, the Starlink SL9003Q-2SLAN is the first STL to provide an Ethernet data channel. Lanlink 900D creates bi-directional LAN and serial data link in the license-free 900 MHz band, and is a perfect companion to a new or existing STL system. For bi-directional STL/TSL over T1 circuits or license-free 5.8GHz links, the Starlink SL9003T1 transports AES digital audio, Ethernet LAN extension, transmitter remote control data and telephone voice channels.

Making the right STL choice today will ensure that stations are ready for HD Radio™ and tomorrow's radio services when they become available.

NEURAL AUDIO CORPORATION

Booth: C1907 (Harris)
Contact: Mark Seigle
Phone: 425-814-3200;
e-mail: mark@neuralaudio.com

Neural Audio Corporation, a privately owned company headquartered in Kirkland, Washington, develops digital signal processing technology for audio applications. Neural has emerged as a leading developer of mix/edit, pre-conditioning and surround-sound technology for digital broadcast. The growing list of radio and television broadcasting conglomerates using Neural Audio technology includes: XM Satellite Radio, Infinity, Clear Channel, NPR, CBS, Fox and Viacom.

New for NAB2005: The NeuStar UltraLink Digital Radio Audio Conditioner is an audio pre-processor that transparently improves the performance of any audio for any digital transmission system. By detecting anomalies in audio content entering an audio codec, UltraLink improves audio codec efficiency by up to 30 percent. These savings directly translate to higher audio quality, fewer artifacts and increased bandwidth to maximize any codec's potential. UltraLink is commonly used in front of ISDN/POTS codecs, compressed STLs, satellite uplinks and Internet streams.

NPR SATELLITE SERVICES

Booth C5944
Contact: George Gimourginas, Business Affairs Director
Phone: 202-513-2626
e-mail: ggimourginas@npr.org

NPR Satellite Services has been setting standards for affordable and dependable satellite distribution of audio, video or data content for 25 years. Whether you are looking for equipment, space segment, uplink services, consultative system design, engineering support, or 24/7 customer service, NPR provides comprehensive satellite solutions to commercial radio and television broadcasters. With proven reliability, experience and a commitment to superior customer support, NPR Satellite Services delivers the peace of mind that comes from knowing that your content will be successfully transmitted every time. NPR Satellite Services' comprehensive satellite distribution solutions make your programming available to broadcast stations, cable head-ends and other locations in all 50 U.S. states and parts of Mexico and the Caribbean whenever and wherever you need.

POWERGOLD

Contact: Jimmy Edwards, General Manager
Phone: 800-870-0033 or 501-821-1123; e-mail: jedwards@powergold.com

Powergold is the next generation of Windows music scheduling software for automatic creation of broadcast schedules. It interfaces and reconciles with major automation playback systems. Along with scheduling music, liners and tempo-matched jingles, Powergold can import commercial schedules from traffic and billing systems. The result is a complete schedule of all audio events, in one Windows schedule editor. History Merge is a new feature that allows companies to schedule music logs from one master database and

send all or portions of the music logs to other stations. Built-in import wizards quickly import data from your current scheduling system. Powergold music data can be installed on a network and an unlimited number of workstations. Multiple users can access the program at the same time. Each user can create custom screen displays as well. Clients on the cutting edge of music scheduling with Powergold include XM Satellite Radio, ABC Radio Networks, Capital Radio Group in London and hundreds of other in more than 50 countries.

PROPHET SYSTEMS

Booth: N1402
Contact: John Gager, Manager of Sales
Phone: 877-774-1010
e-mail: sales@prophetsys.com



NexGen101 is a new line-up of products based on proven Prophet technology. With NexGen101 you get the best of both worlds: software designed specifically to run a single radio station, yet based on the ultra-reliable NexGen software. Buy only what you need, and add features as your station grows or budget allows. Start with the core software, which includes the ability to process a log, letting you run your station with \$495 worth of software.

DigiLogger is Prophet Systems' audio-logging and digital-archiving program, which allows you to retain as much of your station's audio as needed, using compressed or non-compressed audio formats. DigiLogger is expandable, allowing recording from one to 16 sources simultaneously (mono or stereo) when used with the ASI8702 tuner-card. Recording lengths and times are user-configurable. It can be used with most DirectX/Wave Compatible audio cards.

NewsGen is an all-in-one newsroom production package. This comprehensive, standalone newsroom software enables reporters to write newscasts, receive and manipulate wire copy and digital, record, edit and play back audio. Completely scalable — from an enterprise-wide deployment to a server-based system serving all reporters simultaneously, or a standalone system for a single user — NewsGen can fulfill your newsroom's needs regardless of size.

RCS, INC.

Booth: N1411

Contact: Richard Darr, VP/Sales, Americas

Phone: 914-428-4600, ext. 148

e-mail: rdarr@rcsworks.com

RCS, Inc., the world's largest broadcast software company, celebrates its 25th anniversary worldwide by spotlighting its most popular products at NAB2005:

- Selector music scheduling: The number one system at music radio stations in all markets worldwide;

- Linker promo scheduling: Tracks promos, jingles, liners, PSAs and hundreds of non-music, non-traffic elements on stations every day. Includes affidavits for sponsored promos, script manager;

- Master Control on-air system: "Selector-smart" digital automation, built completely around creating an intuitive studio environment for Selector users. Includes Hot Keys, Living Log, emergency auto-scheduling.

STATMON TECHNOLOGIES

Booth: C10404

Contact: Russ Read

Phone: 502-894-6027

e-mail: rread@statmon.com

Statmon Technologies Corporation is the leading software application and integration technologies development company providing remote facilities management systems for the worldwide broadcast industry. Statmon Technologies has more than 10 years experience in the provision of remote control, monitoring and automation for multiple-channel, hub and central-casting operations for the broadcast industry. The Statmon Technologies group specializes in developing business-to-business software applications and integration technologies for the passive- and intelligent-remote monitoring, automation, management, maintenance and integration of multiple analog and digital systems.

New for NAB2005: EIF-32, an "intelligent" device for remote control and monitoring that enables the system operator/engineer to connect remotely to equipment at a transmission location to retrieve critical data without visiting the site. The EIF-32 has 192-channel capacity with on-board temperature, humidity and voltage sensors.

SHIVELY LABS

Booth: N2007

Contact: Cheryl Hannan

Phone: 207-647-3327

e-mail: channan@shively.com



Shively Labs will feature its new 2600 Series line of interdigital bandpass filters for FM radio. The 2600 Series filters are fully IBOC compatible and offer performance previously found only in filters three times as large. These filters can be used as single-station bandpass filters, or as the basis for compact balanced and branched combiner systems. Shively Labs will also show new and redesigned FM transmission components specifically engineered to facilitate HD Radio™ implementation, including digital injectors, interleaved antennas and low-profile power dividers and patching systems.

SIERRA AUTOMATED SYSTEMS

Booth: N806

Contact: Howard Mullinack, Director/Strategic Development and Marketing

Phone: 818-840-6749



Sierra Automated Systems will show the latest features of the SAS Connected Digital Network, consisting of the Rubicon Console Surface, 32KD Digital Audio Router/Mixer and SAS Intercom. Rubicon is now in use in hundreds of major market studios. Board ops find it quick to learn, fun to use and very flexible. Engineers love of the power of a user-programmable system to easily accommodate changing needs.

At NAB2005, the new Rubicon SL Radio Broadcast Console Control Surface will be unveiled, designed for the smaller-market station or less-demanding studio. Like its bigger brother, Rubicon, the SL offers complete integration with the SAS 32KD and the SAS Connected Digital Network, as well as stand-alone operation with the new upgraded RIOLink Mixer/Router.

New features in the Rubicon and the 32KD include networking to accommodate multiple stations with up to dozens of studios, emergency control room stand-alone operation and integrated intercom and talkback.

TIELINE TECHNOLOGY

Booth: N517

Contact: Darren Levy, International Marketing Manager

Phone: +61 (0)8 9249-6688 (Australia); e-mail: levy@tieline.com.au

Tieline Technology will release the new Commander G3 field and Rack Mount codecs at NAB2005. Never have so many flexible codec options been offered in a single box. Commander features POTS, ISDN and GSM

codecs offering 15kHz mono/stereo over ISDN and POTS plus 7-15kHz over GSM. A comprehensive and configurable communications facility for local and back-to-studio live communications. A 3 input and 3 output configurable digital mixer. A configurable 12 x 6 Cross Point Digital Matrix Audio Router (DMR) and on-board relay and RS-232 control system for local and remote control of equipment at either end of your codec link plus control of your remote talent's audio input levels from the studio.

TRAFNET

Contact: Dave Scott

Phone: 877-TRAFNET and 866-500-0500

e-mail: dave@trafnet

TrafNet, a new traffic, billing and Internet-based order entry system for radio, will be introduced at NAB2005. TrafNet uses the Internet to allow stations to get new ad schedules on the air quickly, and lets stations sell ads from any Internet PDA, laptop or client's computer. TrafNet is one of the first traffic systems built to be multi-station and multi-user from the ground up. Group headquarters get consolidated pacing reports over the Internet in real time. Station traffic log computers can be inexpensive because heavy processing is done on powerful computers at TrafNet's Internet server farms.

WICKS BROADCAST SOLUTIONS

Suite: Bellagio Hotel

Contact: Bill Price, Sales Manager

Phone: 800-932-1533; e-mail: sales@wicks-broadcastsolutions.com

Wicks Broadcast Solutions will present Control Tower®, the company's powerful corporate reporting software. Control Tower provides corporate reporting and data warehousing capability to all Wicks' traffic and billing systems. With Control Tower, corporate officers and station managers have immediate, secure access to key information needed to run their business — information electronically gathered from each individual Wicks' traffic system in each market.

Wicks is the largest supplier of software products in the radio industry. More than 8,000 client stations use Wicks' software, including: VT/Visual Traffic and DeltaFlex traffic and billing software; Control Tower corporate reporting and data warehousing software; SalesMinder sales management system; Invoice Express electronic invoicing interface for Wicks traffic systems; RateMinder sales proposal/revenue management tool; and Order Express contract management software. ☎



Beyond ROI: Measurement, Sourcing and Tracking

Seven years ago, I remember attending industry conferences and hearing about the importance of being able to measure “return on investment” (ROI). Today, we’re hearing the same thing, although it’s known as an “equation for success.” Whatever we call it, an advertiser’s return on investment is critical to long-term growth of our business, so we need to examine several key issues:

- Tracking a business,
- Sourcing retail traffic,
- Configuring and implementing tangible tracking devices within the retailer’s organization.

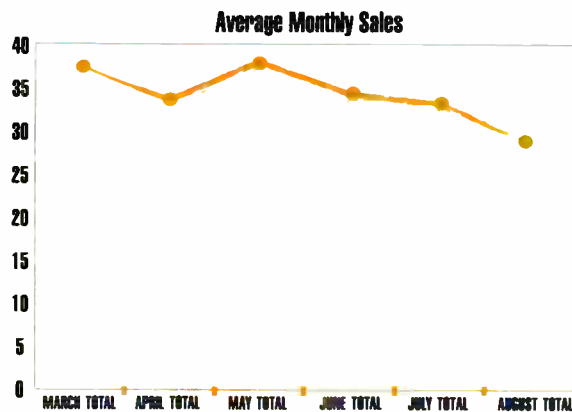
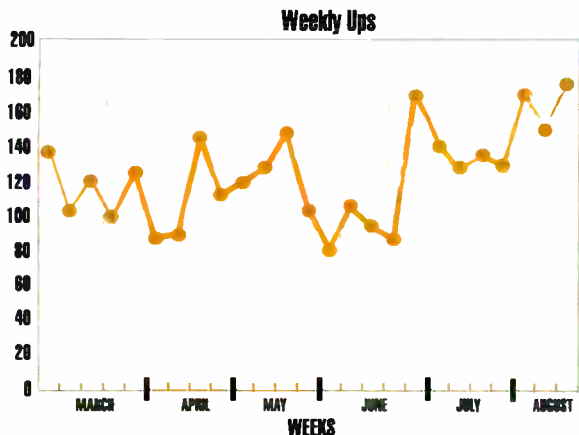
What will be presented at radio-industry conventions seven years from now? New measurement devices? Strategies for effective sourcing and tracking? They are likely to be issues in the future, but as the proactive and highly trained thinkers we are, we must recognize that the time to address them is now. If we wait until 2012, the industry will lag once again behind other viable media battling for the ever-so-great advertising dollar.

12 percentage points less than three months earlier.

If we take this one step further and calculate that the monthly number of cars sold in May is 152 (38 per week x 4 weeks) and the monthly total in August is 112 (28 per week x 4 weeks) we see that 40 fewer cars were sold in August than May. At an average of \$25,000 per car, this comes to \$1 million in lost sales. Yes, someone did lose a job over this.

The point here is that a radio station is in charge of only one equation in the success of the client in this case study. If we went to this dealership and simply asked the manager what his average monthly sales were — allowing expectations to be set exclusively on the sales end — we would most likely be “cancelled” with a fate similar to that of the person who was fired.

What in this dealership caused decreased sales when the traffic went up? Was there turnover in the sales department with fewer salespeople? Did the salespeople magically lose their closing skills? Did they have better sales incentives in May? What



Measuring Return On Investment

It’s one thing to compute and manage expectations with the ROI formula, but without effective measurement, setting a 20-percent threshold for expectations won’t matter. Your measurement systems must be in place for you to be able to take credit for any increase in your clients’ sales and/or to protect you from the decrease in sales through floor traffic that could have gone up or down during your campaign. Unless you are on the sales floor while the business is open and you are closing the deals, the only thing you can really track and take credit for is the traffic/activity that your station brought through the doors. (This is in addition to such variables as creative ad copy, duration of campaign, timing etc.)

Above is a real-world example from an automotive dealership, illustrated in two graphs. Figure 1 shows the “up” traffic at the dealership (number of potential customers who walk in), while Figure 2 shows actual sales over the same period of time.

Let’s take look at May. Figure 1 reflects the average weekly “ups” for the month of May as 125 per week. The second graph reflects the average weekly sales for the dealership, within that month, as 38. The closing ratio for this dealership in May was 30.4 percent, an excellent closing ratio. Now, look at August. The “up” traffic in August is considerably higher at 152, while sales are down at 28. This is a closing ratio of 18.4 percent —

promotions were done in May vs. August? Dare we suggest that the media used were attracting unqualified buyers in August? The fact is, the blanket question “How many units are you moving per month?” is worthless unless we know this dealership from the inside out.

We should be asking such questions as how the dealership tracks the “ups.” Month-by-month since 9/11, what has been its average monthly “up” traffic? What is the current closing ratio, and is the dealer tracking this vital aspect in its sales department?

Remember that 12-point difference in closing ratio? If an internal focus increased this ratio by just 3 percent, and if that drop — which amounts to 10 cars — doesn’t happen, it’s a \$250,000 increase over August’s existing gross sales figures.

The sales reps who track, source and measure the results and expectations of a client will set themselves apart from anybody selling any advertising medium. How many reps today ask, “How do you track your prospects and sales”? I venture to guess it’s less than 5 percent — and that might be generous. ☐

Sean Luce, head national instructor for the Luce Performance Group, can be reached at 281-496-6340 or by e-mail at Sean@luceperformancegroup.com.

TOMA brings you buyers!

**"The best sales tool in the advertising industry.
Radio reps should use TOMA and sell 52 week annuals
instead of short flights. Every market should be measured now."**

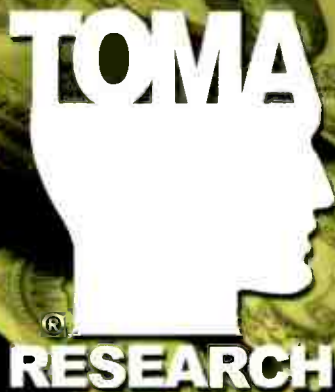
- Roy H. Williams - author, The Wizard of Ads

**"If I currently owned a radio station I'd lock it up for my market.
TOMA is proven technology and research that works.
It's a secret weapon that I highly recommend for radio stations."**

- Eric Rhoads - Publisher, Radio Ink Magazine

**"TOMA is too good to be true! No other sales
product has delivered this kind of sustained revenue."**

- Paul Starr, General Manager and V.P of Noalmark Broadcasting



TOMA
RESEARCH

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www.toma.com

PARSONS BROWN ASSOCIATES, INC.

\$90,000,000

Senior Secured Credit Facility
Lead Arranger & Administrative Agent
 February 2004

BURLEY BROADCAST GROUP INC.

\$225,000,000

Senior Secured Credit Facility
Lead Arranger, Sole Bookrunner & Administrative Agent
 February 2004

CITADEL BROADCASTING CORPORATION

\$600,000,000

Senior Secured Credit Facility
Documentation Agent
 August 2004

CLEAR CHANNEL

\$1,750,000,000

Senior Unsecured Credit Facility
Agent
 July 2004

EMMIS COMMUNICATIONS

\$375,000,000

Sr Notes Due 2012
Co-Manager
 June 2004

EMMIS COMMUNICATIONS

\$1,025,000,000

Senior Secured Credit Facility
Managing Agent
 May 2004

ENTERCOM

\$800,000,000

Senior Secured Credit Facility
Documentation Agent
 August 2004

ENTRAVISION

\$400,000,000

Senior Secured Credit Facility
Documentation Agent
 August 2004

KEYMARKET COMMUNICATIONS

\$35,000,000

Senior Secured Credit Facility
Lead Arranger & Administrative Agent
 January 2004

LIBERMAN BROADCASTING

\$220,000,000

Senior Secured Credit Facility
September 2004

MILLENNIUM RADIO NEW JERSEY

\$135,000,000

Senior Secured Credit Facility
Syndication Agent
 October 2004

MULTICULTURAL RADIO BROADCASTING

\$185,000,000

Senior Secured Credit Facility
Documentation Agent
 February 2004

PAMAL BROADCASTING, LTD.

\$135,000,000

Senior Secured Credit Facility
Lead Arranger & Administrative Agent
 July 2004

RENDA BROADCASTING CORPORATION

\$100,000,000

Senior Secured Credit Facility
Lead Arranger & Administrative Agent
 June 2004

Superior Broadcasting of Denver

BMO Halyard Capital made an equity investment
January 2004

WESTWOOD ONE

\$300,000,000

Senior Unsecured Credit Facility
Documentation Agent
 February 2004

Access. Knowledge. Experience.
Solutions that work for radio broadcasting companies.

At Harris Nesbitt, we know that radio companies operate in a dynamic, highly competitive environment. To help you stay ahead of changing conditions, our team offers in-depth knowledge of the radio sector, a broad range of capital solutions and comprehensive advisory services.

In 2004, our team completed transactions valued at more than \$6 billion on behalf of our radio clients. Let us work with you to achieve your financial objectives. For more information, please visit www.harrisnesbitt.com

A member of **BMO Financial Group**



HARRIS NESBITT

INVESTMENT BANKING
 CORPORATE FINANCE
 TREASURY SERVICES
 MARKET RISK MANAGEMENT
 INSTITUTIONAL INVESTING
 RESEARCH

Harris Nesbitt is a service mark of Harris Nesbitt Corp., Harris Trust and Savings Bank and Bank of Montreal operate in the United States

KNOWLEDGE MAKES IDEAS PROFITABLE



NEW TECHNOLOGY

Zenith's Royal 590-E, an all-transistor "pocket radio," was the world's most powerful radio of its size in 1962. It slipped into pocket or purse for traveling and featured a three-position carrying handle and a non-breakable nylon case.

Radio Ink Collection

SEARCH YOUR ARCHIVES. Pull the boxes from your storage closet. *Radio Ink* magazine is searching for old (or should we say mature?) photographs of people, stations or promotions to use on our Blast page. All photos will be returned, but please be sure to LABEL them with identifying captions, including a return address and contact name. Mail to: Wendy Bernstein, Asst. Editor, *Radio Ink*, 224 Oatara St., Suite 1015, West Palm Beach, FL 33401.

Events

ARBITRON DATES

Winter 2005: Jan. 6-Mar. 30
Spring 2005: Mar. 31-Jun. 22
Summer 2005: Jun. 30-Sep. 21
Fall 2005: Sep. 22-Dec. 14

MARCH

Mar. 20-22 — NAB Futures Summit, Pebble Beach, CA. CEOs and technology trends. ☎ 800-342-2460
URL: www.nab.org/conventions/
Mar. 31 — AWRT Dallas/Ft. Worth "Awards of Excellence" Charity Gala, Dallas, TX. URL: www.awrt.org

APRIL

Apr. 1-2 — Oklahoma Assoc. of Broadcasters Convention, Tulsa, OK. ☎ 405-848-0771
URL: www.oabok.org
Apr. 12 — Holy Hip Hop Gospel Explosion at GMA Week in Nashville. URL: www.holyhiphop.com/GospelExplosion.htm
Apr. 16-21 — NAB 2005, Las Vegas. ☎ 800-342-2460
URL: www.nab.org
Apr. 17 — 2005 Broadcasters' Foundation NAB Charity Golf Tournament, Las Vegas. URL: www.broadcastersfoundation.org
Apr. 18-20 — Radio-Television News Directors Association

RTNDA@NAB, Las Vegas
☎ 202-659-6510
Apr. 21-23 — 50th Annual BEA Convention & Exposition and 3rd Annual Festival of Media Arts, Las Vegas.
☎ 202-429-5355
URL: www.beaweb.org
Apr. 26 — AWRT Battle of the Ad Stars, Houston, TX. Contact: Tim Gratzler 713-260-4456 or Erin Hoffman at 713-526-1111

MAY

May 6 — Vermont Assoc. of Broadcasters Convention, Burlington, VT. ☎ 802-476-8789
URL: www.vab.org
May 15-17 — Broadcast Cable Financial Management Assoc. & Broadcast Cable Credit Assoc. Annual Conference, New Orleans. Contact: Mary Teister at mteister@bcfm.com. URL: www.bcfm.com
May 16-17 — Pennsylvania Assoc. of Broadcasters Convention, Hershey, PA. ☎ 717-482-4820
URL: www.pab.org
May 16 — CRS LV, Las Vegas
URL: www.crb.org
May 19-22, 2005 — Alabama Broadcasters Convention, Perdido Beach, AL. ☎ 205-979-1690
URL: www.al-broadcasters.org

May 20-25 — NABOB 29th Annual Spring Broadcast Management Conference, St. Maarten. ☎ 202-463-8970

JUNE

June 3-4 — New Mexico Broadcasters Assoc. Convention, Albuquerque, NM. ☎ 505-881-4444
URL: www.nmba.org
June 3-4 — Wyoming Broadcasting Assoc. Convention, Cheyenne, WY. ☎ 307-632-7622
URL: www.wyomingbroadcasting.org
June 6-7 — New Jersey Broadcasters Assoc. Convention, Atlantic City, NJ. ☎ 609-860-0111
URL: www.njba.com
June 7-9 — Illinois Broadcasters Assoc. Convention, East Peoria, IL. ☎ 618-942-2139
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June 8 — 2005 Radio-Mercury Awards, New York City
URL: www.radiomercuryawards.com
June 9-11 — Missouri Broadcasters Assoc. Convention, Kansas City, MO. ☎ 573-636-6692
URL: www.mbaweb.org
June 9-12 — Fan Fair (CMA Music Festival), Nashville, TN
URL: www.CMAfest.com
June 9-12 — Mississippi Broadcasters Convention, Biloxi, MS.

☎ 601-957-9121
URL: www.msbroadcasters.org
June 15-16 — Wisconsin Broadcasters Summer Conference, Green Lake, WI. ☎ 608-255-2600.
URL: www.wi-broadcasters.org
June 15-18 — 2005 Natl. Assn. Hispanic Journalists Convention, Fort Worth, TX. URL: www.nahj.org
June 22 - 30th Annual Gracie Allen Awards, American Women in Radio & Television, New York. ☎ 703-506-3290
URL: www.awrt.org
June 26 - 28th New York State Broadcasters Assoc. Convention, Lake George, NY. ☎ 518-456-8888
URL: www.nysbroadcastersassn.org

JULY

July 16-19 — 2005 NABEF Professional Fellowship Program, Washington, DC. ☎ 202-429-3930
July 21-24 — Conclave XXX: Hardcore Radio, Minneapolis. ☎ 952-927-4487
URL: www.theconclave.com
July 27-28 — CRB Agenda Committee Meeting, Nashville, TN. URL: www.crb.org
July 28-29 — CRB Board Meeting, Nashville, TN. URL: www.crb.org

AUGUST

Aug. 3-7 — Natl. Assn. of Black Journalists 30th Anniversary Convention, Atlanta. URL: www.nabj.org
Aug. 11-13 — Native American Journalists Association Convention, Lincoln, NE. ☎ 605-677-5282
URL: www.naja.com

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URL: www.ibc.org
Sept. 19-21 — 15th Annual ERA Convention & Exposition Las Vegas. ☎ 703-841-1751
URL: www.retailing.org/
Sept. 21-23 — 2005 NAB Radio Show, Philadelphia. ☎ 800-342-2460
URL: www.nab.org
Oct. 23-35 — NAB European Radio Conference 2005 Athens, Greece. URL: www.nab.org
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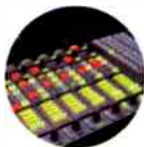
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World Radio History

DIGITAL RADIO

Wall Street, the media, and the U.S. populace into frenzies about them. Meanwhile, terrestrial radio plods along, debating whether it's too expensive to invest in digital technology that doesn't provide enough short-term return.

It's time to stop plodding and start acting. Over the past year, *Radio Ink* has conducted an admittedly unscientific survey of radio group heads, market managers and program directors to determine whether emerging digital media — satellite, iPods, broadband or “something new and completely different” — will pose a significant competitive threat to radio's future. The response is typical of the faulty logic expressed by executives who work in a mature business and base their budgets and business plans on faith: “Radio has survived for over 80 years and has beaten back all comers,” they say. “Radio successfully overcame television in the 1950s, cable in the '70s and '80s, 8-track, cassette tapes, in-dash CD players — and we'll do it again.”

Not so fast, Mr. Buggy-Whip Manufacturer. Though 247 million Americans continue to listen to terrestrial radio every week (vs. 3-5 million for the two satellite radio services), numbers alone can't sustain a growth market. Nor can they demonstrate an innate public satisfaction with radio's status quo. The fact is that radio's Time Spent Listening has declined steadily (albeit slowly) over the last 10 years, and younger listeners are re-distributing their entertainment time among new devices that offer an entire universe of choices. (There's that word again.) A generation ago, radio was virtually the only medium for people to hear new music and glean information about their favorite artists and entertainers; now it's just one of many options.

Content vs. Context

A few years ago, when the dot-coms were bursting with venture capital money, the hue and cry from Silicon Alley and Media Gulch was “content is king.” Sure, content is critical, but as the opportunity for personal choice expands with the development of new technologies,

content in many cases is displaced by the context in which it is delivered. Interactivity, choice, personal interaction, multi-tasking and ease of use are of paramount importance. While the public generally is loath to pay for something they otherwise could get free, they will pay if these contextual “needs” are fulfilled.

This is where digital radio comes in. While proponents of HD Radio have been promoting the unquestionable clarity of the digital signal, it's not necessarily listeners' ears that will make or break this technology. The few people who pay for satellite radio generally don't do so because of the clear signal; they subscribe because they like the variety of programming. Similarly, consumers will navigate toward HD Radio for a lot more reasons than lack of hiss and static. They'll choose digital terrestrial radio for its context — for the options and choices that go beyond what they believe radio is today.

For instance, they'll most likely go for the additional channels that digital radio allows. While an analog FM station today can broadcast one signal throughout the marketplace, second- and third-generation HD Radio broadcasters will be able to split the digital signal into separate audio streams, allowing broadcasters

to distribute additional channels of content to their listeners. “This means a station could have news on one channel, music on another and public affairs programming on another,” writes journalist Mark Glaser in the *USC Annenberg Online Journalism Review*. “Plus, there's the possibility of rich data services such as local weather and news beamed to portable devices in the future, as well as audio on demand and time-shifting similar to TiVo on televisions.”

This “second-channel audio” will take many forms, from niche music programming, local talk, community service and digital downloads to something that some bright programmer has yet to conceive. All can generate revenues through traditional advertising sales or through moneymaking strategies yet to be developed.

National Public Radio has been exploring these opportunities with its Tomorrow Radio project, and the possibilities are many. Unveiled at the 2004 CES in Las Vegas, Tomorrow Radio will let NPR stations divide FM signals into two channels that can be programmed independently. Stations will be able to broadcast music on one channel and news on another. During a “pledge week,” the sta-



Clear Channel plans on using a secondary digital channel to deliver traffic information directly to in-dash HD Radio displays, similar to this one.

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COUNTRY RADIO Past, Present, Future

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INTERVIEW

**Carl
Brazell
Jr.**



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

SPECIAL REPORT

**Country Radio:
Past, Present, Future**



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

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- ▶ **Formats: Which will grow? Which will wane?**

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World Radio History

1996 RAB Conference Best Yet




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

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

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

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

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

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

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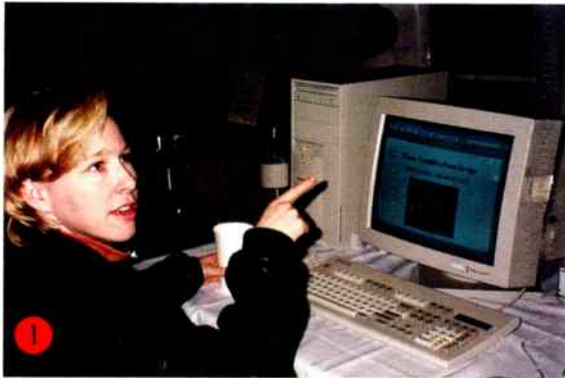
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live remotes called "The Bay Area Experience."

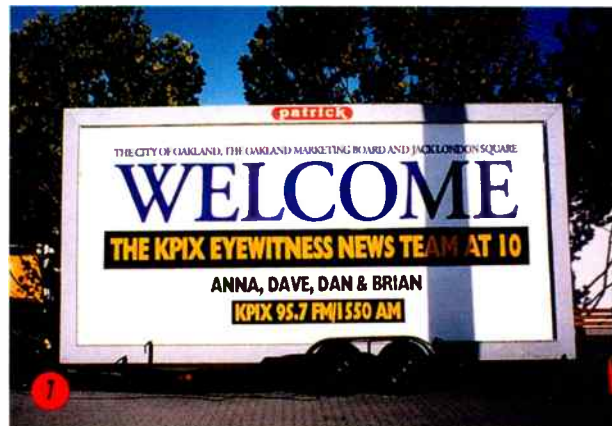
Visiting four Bay Area communities in the past seven months, they produced on-air promos and jointly purchased bus sides, billboards and print ads in the targeted area for each remote. KPIX Radio produced Brian Butler's *Anything You Say* live from the remote and the TV station produced their 10 p.m.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

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

The following are various shots from their remotes including 1-2 listeners using the Internet site in Fremont; 3 Butler

with his KPIX Radio producer Dan Lehrer and a listener in Concord; 4-5 Butler and KPIX-TV meteorologist Brian Sussman; 6 Butler working the crowd in Concord; 7-8 a remote in Oakland; and 9 Butler and Sussman in San Francisco.

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



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

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Radio Ink Mission Statement For Readers:

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

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LETTERS

Even The Mailman Reads *Ink*

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

Kaye Levine

klavine@pipeline.com



Kudos On Changes

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

Jeff Thomas

WPOC-FM Baltimore

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

Jack M. Rattigan, President

Rattigan Radio Services

Portsmouth, VA

Yes, Let's Get The PR Machine Going

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

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

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

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

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

Carla Wessells

Director of New Business Development

WUSQ-FM/WFQX-FM/WNTW-AM

Winchester, VA

Hey FCC, What Is It We Are Paying For?

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

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

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

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

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

Larry Fuss, P/GM

Delta Radio Inc.

WDTL-FM/WOHT-FM/WDSK-AM/KDTL-FM

Cleveland, MS

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The New Telecommunications Act What It Means For Radio

by Michael Bader

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

How Will It Unfold?

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

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

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

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

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

What It Means

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

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

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

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


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

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

Michael H. Bader is a member of Haley, Bader & Potts, P L C in Arlington, VA. He may be reached at 703-511-0606.

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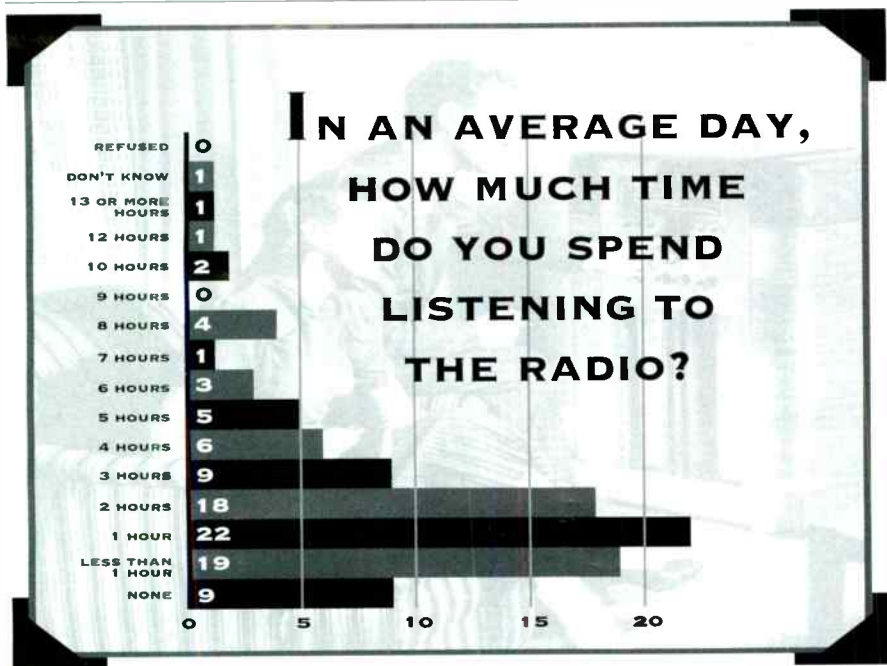
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 ATLANTA.....(May 6-8)
 SANTA FE.....(June 24-26)
 CHICAGO.....(July 15-17)
 BOSTON.....(August 5-7)
 DALLAS.....(September 16-18)
 SEATTLE.....(October 28-30)
 PHILADELPHIA (November 18-20)
 LOS ANGELES (December 9-11)

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MILLION DOLLAR CLUB™

- \$152 M:** KATZ-AM/KMJM-FM/KNJZ-FM St. Louis; WSPD-AM/WRVF-FM/WVKS-FM Toledo, OH; KHOW-AM/KBCO-AM & FM/KHIH-FM Denver; XTRA-AM & FM San Diego; SELLER: NOBLE BROADCAST GROUP INC.; BUYER: JACOR COMMUNICATIONS INC.
- \$30 M:** WDFN-AM/WWWW-FM Detroit; SELLER: CHANCELLOR BROADCASTING CO.; BUYER: EVERGREEN MEDIA CORP.; BROKER: STAR MEDIA GROUP
- \$28.75 M:** KIFM-FM San Diego; SELLER: KIFM BROADCASTING L.P.; BUYER: JEFFERSON PILOT COMMUNICATIONS CO.; BROKER: STAR MEDIA GROUP
- \$26 M:** KEZX-AM/KWJZ-FM Seattle; SELLER: PARK COMMUNICATIONS; BUYER: SANDUSKY NEWSPAPERS INC.; BROKER: MEDIA VENTURE PARTNERS REPRESENTED PARK COMMUNICATIONS
- \$14 M:** WROQ-FM Greenville/Spartanburg, SC; SELLER: ABS GREENVILLE PARTNERS L.P.; BUYER: MULTI-MARKET RADIO INC.; BROKER: BLACKBURN & COMPANY
- \$8.75 M:** KAQQ-AM/KISC-FM/KNFR-FM Spokane, WA; SELLER: SILVERADO BROADCASTING CO.; BUYER: TRIATHLON BROADCASTING CO.
- \$5.3 M:** WJOB-AM Hammond, IN & WZVN-FM Lowell, IN; SELLER: COLBY BROADCASTING; BUYER: M&M BROADCASTING INC.; BROKER: GEORGE JENNISON
- \$5 M:** WTAI-AM/WAOA-FM Melbourne, FL; SELLER: SILICON EAST COMMUNICATIONS PARTNERSHIP; BUYER: GEM BROADCASTING INC.; BROKER: ROBERT A. CHAISSON INC.
- \$4.2 M:** KSQR-AM Sacramento, CA; KOQO-AM Clovis, CA; KOQO-FM Fresno, CA; SELLER: D&V EQUINOX XX INC.; BUYER: SILVERADO BROADCASTING CO.
- \$3.8 M:** WACO-AM/FM Waco, TX; SELLER: SBG COMMUNICATIONS OF TEXAS INC.; BUYER: SONANCE COMMUNICATIONS INC.
- \$2.725 M:** KXEW-AM South Tucson & KOHT-FM Marana, AZ; SELLER: CACTUS BROADCASTING L.P.; BUYER: BIG BROADCAST OF ARIZONA L.L.C.
- \$2.4 M:** KTNT-FM Edmond (Oklahoma City), OK; SELLER: LIFE BROADCASTING INC.; BUYER: CARIBOU COMMUNICATIONS INC.
- *\$1.5 M:** WJLS-AM/FM Beckley, WV; SELLER: NANCY SMITH; BUYER: WILLIAM & LYNN O'BRIEN
- \$1.5 M:** KXZZ-AM/KBIU-FM Lake Charles, LA; SELLER: DIXIE BROADCASTERS INC.; BUYER: KBIU ACQUISITIONS INC.; BROKER: SUNBELT MEDIA
- \$1.438 M:** KENZ-FM Orem, UT; SELLER: WOLF COMMUNICATIONS L.L.C.; BUYER: MONARCH BROADCASTING INC.
- \$1.4 M:** WOFM-FM Mosinee, WI; SELLER: MOSINEE COMMUNICATIONS INC.; BUYER: WRIG INC.
- \$1.3 M:** WKYN-AM Florence, KY; SELLER: TWENTY-FIRST CENTURY MEDIA; BUYER: CHANCELLOR BROADCASTING CO.
- \$1.25 M:** WZPK-FM Berlin, NH; SELLER: NEW ENGLAND BROADCASTING INC.; BUYER: FULLER-JEFFREY BROADCASTING; BROKER: MEDIA SERVICES GROUP INC.
- \$1.25 M:** KMVI-AM Wailuku, Maui & KMVI-FM Pukalani, Maui; SELLER: OBIE BROADCASTING OF MAUI INC.; BUYER: C&C RADIO LICENSEE CO.
- \$1.2 M:** KEYH-AM Houston; SELLER: ARTLITE BROADCASTING CO.; BUYER: EL DORADO COMMUNICATIONS INC.
- \$1.2 M:** WSPQ-AM/WSPT-FM Stevens Point, WI; SELLER: AMERICUS COMMUNICATIONS #1 L.P.; BUYER: AMERICUS COMMUNICATIONS INC.
- \$1.15 M:** KGGR-AM Dallas; SELLER: FAITH BROADCASTING L.P.; BUYER: MORTENSON BROADCASTING CO.; BROKER: BILL WHITLEY
* \$1.5 M FOR 99.2%

\$



Source: Radio Ink—Vallie/Gallup Radio Poll of 1,001 persons 18+, margin of error ± 3%

CLOSED!

WROK-AM/WZOK-FM, Rockford, Illinois from Nolte Communications, Inc., John Nolte, President to Connoisseur Communications of Rockford, L.P., Jeffrey D. Warshaw, President, Connoisseur, Inc., for a total consideration of \$4,600,000.

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




Gary Rozynek, GSM • WBMX-FM • Boston, MA

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

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

based on your plan.

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

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




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

If you're off by a few thousand, maybe no changes are necessary. How-

ever if you're off by quite a bit, then you need to reduce costs for the long haul in case this sales trend continues.

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

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


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

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



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

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

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

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EVENTS CALENDAR

1996

FEBRUARY

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

MARCH

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

APRIL

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

April 15-18—NAB Annual Convention 1996, Las Vegas. 202-429-5402
April 17—Broadcasters' Foundation Pioneers' Breakfast, Las Vegas. 203-862-8577
April 19-21—CES Mobile Electronics '96, Orlando, FL. 202-457-8700
April 21-25—National Christian Radio Seminar (NCRS), Nashville. 615-242-0303
April 26-28—Adventures in Broadcasting Promotion Director's School II, Stamford, CT. 212-682-6565

MAY

May 1-3—The Radio Only Management Conference, Scottsdale, AZ. 609-424-6800
May 4-7—RAB Board of Directors, Boston. 212-387-2100
May 8—IRTSF Foundation Awards Luncheon, New York. 212-867-6650
May 15-19—Annual Public Radio Conference, Lake Buena Vista, FL. 202-414-2000
May 19-22—Broadcast Cable Financial Management Association/Broadcast Cable Credit Association Annual Conference, Lake Buena Vista, FL. 708-296-0200
May 21-26—NRB International Conference, Jerusalem. 703-330-7000
May 23-25—CES Habitech & CES Orlando '96, Orlando, FL. 202-457-8700

JUNE

June 1-2—14th Annual National Association of Hispanic Journalists Convention, Chicago. 202-662-7145
June 6-13—EIA/CES International Summer Consumer Electronics Show, Chicago. 202-457-8700
June 19-22—PROMAX & DBS Conference & Expo, Los Angeles. 213-465-3777
June 20-23—Talk Radio '96, Washington, D.C. 617-437-9757
June 22-25—NAB Board of Directors Meeting, Washington, D.C. 202-775-3527
June 27-29—The 45th Annual AWRT National Convention, Naples, FL. 703-506-3290

OCTOBER

Oct. 9-12—NAB 1996 Radio Show & World Media Expo, Los Angeles. 202-429-5402

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- Summer June 27-Sept. 18
- Fall Sept. 19-Dec. 11

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Circle Reader Service #111

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



Bill Richards

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

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

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

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

The Difference Is The Lead Eagle

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

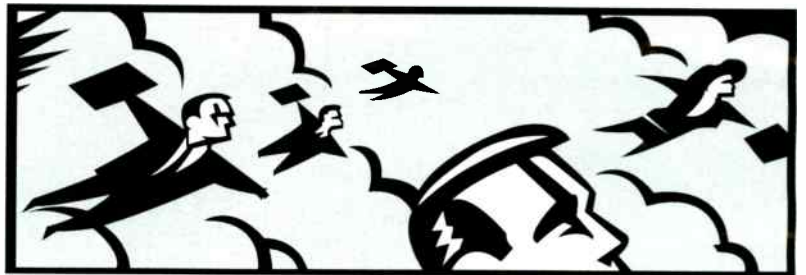
Certainly you wouldn't have someone be the lead eagle if they were unable to stay focused on where they're going. If you did, you'd have a bunch of eagles wondering where they're going. The staff needs to see consistency in the lead eagle too. The lead eagle needs to clearly communicate with the rest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

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

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

Is Your Formation In Tact?

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



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

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

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

Bill Richards is president of Bill Richards Radio Consulting. He may be reached at 407-292-4124

QUICKREAD™

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

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

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

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

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

HOLD ON TO YOUR WALLET!

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

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

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

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

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

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

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

\$ Program Updates. Look out for "updates for a limited time only". You will pay again and again! POWERGOLD® - NO CHARGE.

In contrast, we are a **service driven** company. The items listed above are **services**. We love helping your PD or MD with our quality software, expertise, and services. We have **only one charge**, either a low monthly or annual fee. **NO GAMES, NO SURPRISES, NO HIDDEN CHARGES, AND NO NONSENSE. PERIOD.** We've been doing business this exact same way for **8 years**. It's a

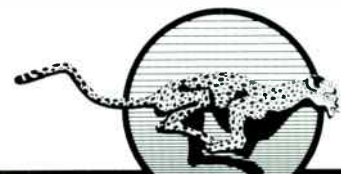
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The VIP Pass

Sell It To Virtually Any Retailer



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

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

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

How The Sponsor Uses The Pass

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

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

Bill Haley is president of Haley Productions, a firm providing Internet services, multimedia sales presentations, television commercials and marketing videos for Radio stations. He may be reached at 610-892-7970

What The Pass Provides

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

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

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

QUICKREAD™

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

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

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

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1-800-432-4435

Circle Reader Service #112

How I Sell Outdoor To Radio

What You Should Know



Ralph Greco

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

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

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

In my proposals I include:

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

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

Permanents Or Rotary

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

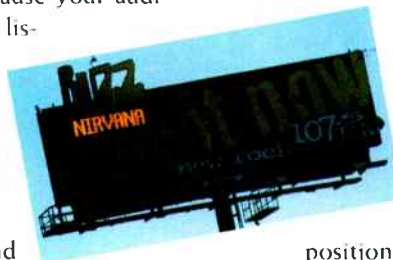
The advantages are traffic is usually higher in these areas, they are usually the best billboards in the market, and they are good for special effects, like neon and RBDS units. The disadvantages: are the need to change your creative more frequently to keep your message fresh.

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

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

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

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




Paint Or Vinyl

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

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

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

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

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

Ralph Greco is senior account representative at 3M National Advertising Company. He may be reached at 713-896-0447.

QUICKREAD™

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

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

► Permanents are more expensive than rotary.

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

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

CARL BRAZELL

RADIO IN EASTERN EUROPE

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

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

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



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

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

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

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

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

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

BRAZELL: They have names.

INK: What are some of the names?

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

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

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

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

LICENSES & FORMATS

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

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

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

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

INK: What is the format?

BRAZELL: It is a music-based format with

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

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

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

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

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



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

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

INK: What are your other formats?

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

INK: What is the format?

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

INK: Are these stations heavily dayparted?

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

A WIDE-OPEN MARKET

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

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

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INTERVIEW

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

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

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

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

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

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

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

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

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

CULTURAL DIFFERENCES

INK: What are the primary cultural differences

in business between Eastern Europe and this country?

BRAZELL: Start with language. Every

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

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

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

INK: Such as?

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

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

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

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

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

INK: How are American companies viewed by Eastern Europeans?

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

SALES & MARKETING

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

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



Brazell and Ian Iliescu, president of Romania.

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

INK: Was learning the currency an obstacle?

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

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

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

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SIDELINES

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

INTERVIEW

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European economy, how tenuous is your investment?

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

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

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

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

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

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

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

INK: You really sound excited.

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

THE NEXT STEP

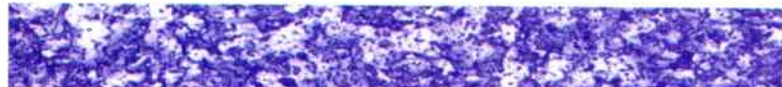
INK: Where is the next step, and where is the full opportunity?

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

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Circle Reader Service #113


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Ideas for Advertisers Using Radio



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

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

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

INSIDE

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

Teens As Consumers

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

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

Teens Love Their Radio

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

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



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

Espanol Es Muy Importante

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

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

Source: Quirk's Marketing Research Review

Leasing Loyalty

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

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

Among those who replaced leased cars:

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

Source: The Power Report

Charge Mania

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

Source: Research Alert

Pop Goes The Radio

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

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

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

Implementation

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



Results

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

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

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

ADVERTISER
Q&ATM

**Prominent
Advertisers Speak
Out About Radio**

This issue ...

Peter Harrington, VP, Media



Supervisor and
Network Radio
Manager,
BBDO/NYC

How does Radio figure into your advertising mix?

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

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

Are you using Radio more or less and why?

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

What do you like most about Radio?

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

What do you like least about Radio?

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

How can Radio better suit your needs?

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

**BBDO
NEW YORK**

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

ADINK

ADNEWSTM

Radio Structures Are A Changin'

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

Deadline Date

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

26 ▶



GO COUNTRY

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RADIO · ONE

NETWORKS

Circle Reader Service #114

◀ 25

Metromedia Gets Trunked

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

L.A. Reign

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

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

Premiere Completion

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

Pittsburgh A Winner

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

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

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

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

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

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

numbers along with our free company brochure.

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

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

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

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

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

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

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

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

Call for a brochure:
1-800-576-0377
ext. 4002




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Circle Reader Service #115

Sales INK™

Practical Hands-on Selling Tips and Ideas

HOT TIPS

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

2. Eliminate objections up-front before you start to sell. Ask questions that commit the client to answers that gently diffuse later objections.
3. Get the client to say that they want what you have before you tell them what you have. This way, they can't lie later and say they don't want it.

Source: Pam Lontos, Lontos Sales & Motivation Inc.


People Who Think — With Their Ears

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

NONSPOT REVENUE by Ronnie Hanna Coates

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

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

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

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

HOT TIPS

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

Sure-Fire Selling

To sell someone who has never advertised on the Radio:

- Ask that person this question, using these exact words. "Let's assume that you've had a year-long campaign. What happened during that year that let you know it was the right thing to do or that it was a good use of money?"
- Whatever the answer, show proof from other customers that their needs will be met.

Source: RAB

Do You Want To Sell More?

To sell more to your existing customers, ask yourself:

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

Source: *The Competitive Advantage*

Providing Qualitative Systems For Every Rated Market.



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SALES MEETING

by Peri G. Corso

Seven Simple Steps

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


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

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

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

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

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

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

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



SALES

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

by Ken Greenwood



Today, people who sell media need a sharper, more defined focus that helps them manage time. The competition for the customer's time is greater, with more two-legged critters skulking around in the countryside pushing ways to get customers to spend their advertising dollars.

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

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

Purpose-Plan-Payoff

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

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

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


in your mind the purpose of that call.

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

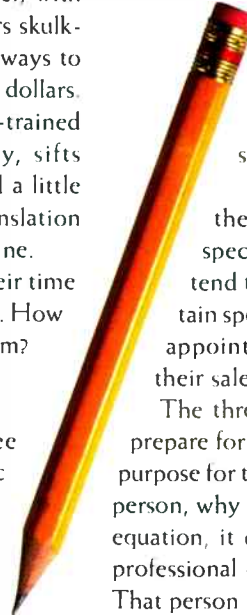
Now, the call begins to get more focused because of the mental rehearsal. It may be that the purpose of the call is to deliver more information. If so, this process reminds the salesperson to take a certain piece of information with them. That may remind them of another piece of information that could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

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

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

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

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



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



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Circle Reader Service #117

What reports do you require from your staff?

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




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

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

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

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

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

NEW BUSINESS DEVELOPMENT

Deregulation: What It Means For NBD

by Alison Glander



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

You Reap What You Sow

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

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

- **Management Talent.** A "real manager" for the department is expensive, so many stations settled for "coordinators" instead.
- **Dedicated Sellers.** Sales salaries are hard to justify, so most new business departments borrowed a small piece of each AE's time.
- **Training.** Even though an intense amount of training is needed to understand marketing, distribution and product movement, stations skimped.


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

Consolidation Makes It Easier

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

vices that manufacturers and retailers will pay money for.

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

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

Alison Glander is president of Global Sales Development. She may be reached at 804-320-5581

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Circle Reader Service #118

ideas you should start planning now

APRIL

TARGET PRODUCTS

Easter Fashions
Lawn & Garden

Florist
Outdoor Furniture
Recreational Vehicles

Bicycles
Motorcycles

DATES TO REMEMBER

1 April Fool's Day
7 Easter
24 Secretaries Day

4 Passover Begins
7 Daylight Savings Time Begins

5 Good Friday
15 Tax Deadline Day
22 Earth Day

NATIONAL

Home Improvement, Keep America Beautiful, Lawn & Garden, Recycling, Humor and Alcohol Awareness Month

CELEBRATE HOME IMPROVEMENT MONTH

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

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

MARCH QUICK FIX™

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

TARGET PRODUCTS

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

DATES TO REMEMBER

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

NATIONAL

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

MAY

TARGET PRODUCTS

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

DATES TO REMEMBER

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

NATIONAL

Mental Health, Barbecue, Physical Fitness and Photo Month

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

Sales Promotion Planner is compiled by Kim Stiles, creator of *The Stiles System Radio Day Planner*. She may be reached at 919-816-6149



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Unprecedented Ease.

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



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Circle Reader Service #119

Program **INK**TM

I d e a s A b o u t R a d i o P r o g r a m m i n g


PD FORUM

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



Harry Nelson
WBCS-FM
Boston, MA

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

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

WELCOME

To the Programming Department of

RADIO INK

The new Program Ink™, appearing in every issue, is designed to provide you with timely, insightful information that will make your programming efforts more productive.

Here's what you'll find ...

PD FORUM, where program directors from across the country share their experience and thoughts on a different topic each issue.

SOUND BITES, giving news of programming and personnel changes.

TALK RADIO, addressing topics pertinent to the Talk format.

TALK TALK, relating memorable phone calls from around the nation.

WEBSITE-INGS, showing examples of different Radio stations' Web pages.

PLUS each issue features an article of special interest to programmers written by a Radio professional.


Program Ink™ is designed to give you information you can use today to make your staff more efficient and effective.

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



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

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

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




Pat McMahon
WUSA-FM
Tampa, FL

It's important to know whether a chart is ranked

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

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

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

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



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

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



Steve Lehman; Burkhardt/Douglas & Associates Chairman Emeritus Kent Burkhardt; and Premiere Exec. VP/Director of Programming Tim Kelly)

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

- Steve Czaban, weekdays 6-10 a.m.
- Larry Coltar now on 7 p.m.-midnight Saturday & Sunday.
- *The John Renshaw Show*: 10 a.m.-2 p.m. weekdays.
- *Wall-To-Wall-Sports*: 2-6 p.m.
- "Papa" Joe Chevalier: 6-10 p.m.
- New host Arnie Spanier: 10 p.m.-2 a.m.
- *Bobby Kemp Show*: 2-6 a.m.
- Jay Mariotti: 9 a.m.-1 p.m. Saturday & Sunday.

► **Catbird Seat.** Congratulations to

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

the International Festival and Events Association (IFEA).

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

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

Customer Service In The Studio

by Dave Anthony



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

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

Your On-Air Staff

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

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

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

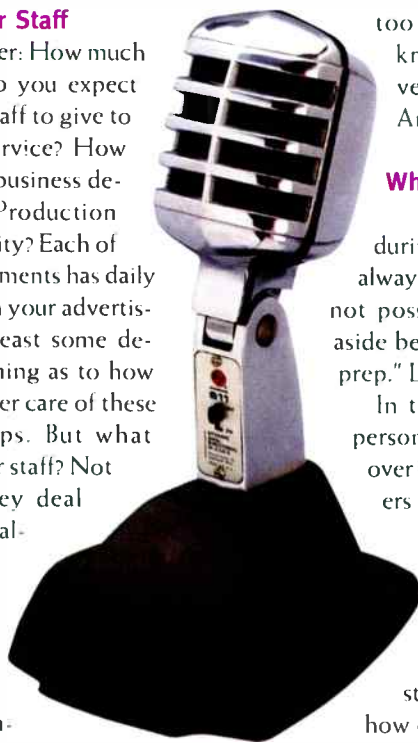
What About Remotes?

Who handles the advertiser during remote broadcasts? It should always be the account exec but if that's not possible, take the air personality aside beforehand and do a little "client prep." Look at this effort as insurance.

In the production process, the air personalities have a lot of influence over the type of service your customers get. Is the copy read and delivered correctly and effectively?

Is the cart labeled correctly? (An incorrect date can lead to revenue loss and eventually to advertisers who think your staff just might be inept.) If somehow outdated copy airs, do your on-air people react correctly?

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



All Spots Cannot Be Made Good

Well, first, teach them never to

Dave Anthony is director of FM programming for Prism Radio Partners in Jacksonville, FL. He may be reached at 904-743-3711.

Why Talent Fail

by Lorna Gladstone



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

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

1. No One Ever Tells Them What's Good

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

2. Not Enough Time

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

3. They Sound Just Like The Old Talent

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

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

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

5. They Have It All

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

Lorna Gladstone is president of Gladstone Consulting, specializing in Full-service, Sports and Talk formats. She may be reached at 312-266-9931.

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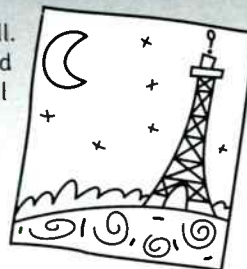
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My favorite phone call was a phone call about a phone call. One time when I was doing a morning show in Texas, I asked listeners to call me with their strangest, funniest phone call experience.

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

— Tom Darren, Walt Disney Radio



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SPECIAL REPORT

The State of Country:



L-r: Row 1: Dixie Chicks, Pam Tillis, George Strait, Faith Hill, Vince Gill. Row 2: Lonestar, Reba McEntire, Clint Black, Linda Davis, Lorrre Morgan. Row 3: Stephanie Bentley, James Bonamy, Wynonna, Alan Jackson. Row 4: Ricochet, Victoria Shaw, Russ Taff, Little Texas. World Radio History

Past, Present, Future

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

Country Radio: Past



by Jaye Albright

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

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

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

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

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

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

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

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

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

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

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

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

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

ALBRIGHT: Jim, how have Country audience shares evolved?

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

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

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

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

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

DUNCAN: In this cycle, the format has

What Do Record Labels Have To Say?

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



INK: How can new artists get played on Radio?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Country Radio: Present

by Ken Moultrie



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

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

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

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

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

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

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

Country music sales remain healthy.

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

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

Ken Aloufne built a strong track record in the Southwest and West

Country Radio: Future



by L.J. Smith

It's Marketing ...

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

... And, Of Course, Research

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

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

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

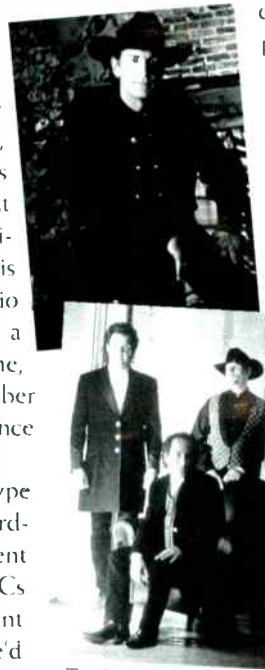
Because of this, the word "variety" will no longer affect listener preferences. Offering enough variety to fill one person's desires is more than any one station or format can accomplish. Says Albright: "The problem is, with two, three or even four Country stations in many markets, listeners complain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

tomorrow will be different."

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

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

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



Top-bottom David Ball,
Blackhawk

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GSM — Need Young-Gun-Take-Charge GSM with proven track record for Hot New Country FM in Big-12 University market. Competitive compensation. Opportunity to advance to GM position. Resume to Gentry Media, 217 1/2 South Washington, Stillwater, OK 74074.

Heritage Country station on beautiful Lake Michigan shoreline. Full staff. No re-building. Bring systems and winning attitude. We can afford you! Fax resume to Tim Huelsing, WMUS Radio, 616-733-1107.

HELP WANTED MANAGEMENT

Nationwide radio network organization seeks affiliate relations director. Candidate must have proven skills in management, sales, broadcast programming/promotion and media. We offer a pleasant, state-of-the-art working environment with liberal benefits. Please send complete history, accomplishments and salary requirements. All references will be checked. Reply to Blind Box 470 c/o Radio Ink.

HELP WANTED MANAGEMENT

Move to Austin, Texas and become an advertising consultant. Do you write good copy? Do you think outside the rules? Do you love developing ad strategies for clients? Do you read Ries and Trout? Tom Peters? Are you a problem solver? Do people instantly have confidence in you? Do you smile a lot? Could you move to one of America's most livable cities? Base pay plus 1/3 of billing. We charge \$80/hr. to \$120/hr., and our consultants earn \$50k to \$100k+. We currently consult retail clients in 38 states and maintain more than 550 annual contracts. Apply by fax to 512-282-6457. We will maintain your confidence.

One of the East's fastest growing broadcast companies is looking to expand. DAME MEDIA, owners and operators of 11 radio stations in Pennsylvania and New York, is looking for quality broadcasters to manage acquisitions in the near future. Small- and medium-market turnaround situations continue to be our target. Honesty, experience and "fit" are key to your future with our company. Send a resume and references if you would like to manage a winning facility for real broadcasters c/o COO, Dame Media, P.O. Box 6477, Harrisburg, PA 17112 EEO.

HELP WANTED ON-AIR

Christian Radio KCBI DFW has an opening for overnight announcer. Experience a must. T&R: Wes Ward, PD, P.O. Box 619000, Dallas, TX 75261-9000. EOE.

HELP WANTED ON-AIR/PRODUCTION

Team-oriented player for PM drive and Production Director. All digital editing, four years experience. Send resume, references and tape for this Central PA opportunity to: Blind Box 321 c/o Radio Ink.

HELP WANTED NATIONAL SALES MANAGER

Key Market Radio/River City Broadcasting is seeking National Sales Managers for major markets. Must be able to sell as many as six stations together. Send resume to Barry Drake, Key Market Radio, 2743 Perimeter Parkway, Building 100, Suite 250, Augusta, GA 30909. EOE.

HELP WANTED SALES

Account Executive — Seeking experienced, self-motivated individual to join a strong sales force for a 100,000 Watt FM in Medium market in the Southeast. Strong ratings with a Hot AC format. Stable company with same ownership for 56 years. Applicant must be prepared to work hard but will be paid handsomely. Good verbal and written skills a must. Call Ann Lawing between 10 a.m. - 5 p.m. at 910-864-5222. WQSM-FM, Fayetteville/Fort Bragg, NC.

HELP WANTED SALES

National Sales Manager — Major group owner is seeking a national sales manager for six-station powerhouse in Northeast major market. Excellent opportunity for someone who's organized and ready to take charge. Reply to Blind Box 22 c/o Radio Ink.

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3kW Rock station in Chicago suburb looking for Partner/Investors. \$50,000 to \$200,000. Call 708-448-4461 for information.

Veteran broadcaster looking for partners/investors for Florida radio stations \$10,000 to \$200,000. Call 201-652-2622.

SITUATION WANTED MANAGEMENT

30 Years, GM, GSM, SM. Preferably Ft. Lauderdale area. (717) 326-7847.

Ready to take charge! Successful Account Executive seeking first-time General/Local/National Sales Management position (prefer North Eastern US). Radio background includes sales, promotions, on-air, engineering. Send station/ownership background and management philosophies to: Blind Box 450 c/o Radio Ink.

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Format Sentry FS12C with 6 Fade Modules, 6 Sony CDK 006 Jukeboxes with interfaces. \$9,500 for everything. WRHQ FM Savannah. 912-756-3111.

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Call 407-655-8778 or fax to 407-655-6164. All ads must be prepaid. Checks, Mastercard®, Visa® and American Express® cards accepted. **Rates: Classified Listings** (nondisplay). Per issue \$1.50 per word. Situations Wanted: First 10 words are free; additional words \$1.50 per word. Blind Box: \$15 per issue. **Rates: Classified Display** (minimum 1 inch, upward in half-inch increments): \$130 per inch.

BLIND BOX NUMBERS: When responding to a blind box, mail your reply to the box number c/o RADIO INK, 224 Datura Street • Suite 701 • West Palm Beach, FL 33401.



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Circle Reader Service #170

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WE MAKE MONEY FOR RADIO STATIONS

If your salespeople are sitting in front of computers trying to write copy, they're not out selling. We can help with persuasive copy within 24 hours and superior production in 48. Arm your salespeople with the tools to succeed. Contact Bill Flowers

207-583-9911
207-583-2328 fax

productions
Urbanwild

Circle Reader Service #171

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Financial solutions: Accounting and tax services ... single station or group ... Fixed monthly fee ... Also bank financing and refinancing plans, purchase investigation analysis and sales presentation packages at per diem rates. References from industry leaders. McEntee & Associates P.A. 407-640-3585 ask for Bill.

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America's leading independent radio broker.
Fax 203-966-6522

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Circle Reader Service #172

LISTING AD RATES

	13 ISSUES	25 ISSUES
LISTING (NAME & PHONE)	\$195	\$300
ADDITIONAL PER EXTRA LINE	65	100

BOX AD RATES

AD SIZES	13 ISSUES	25 ISSUES
1"	\$ 975	\$1,750
1-1/2"	1,433	2,572
2"	1,872	3,360
2-1/2"	2,291	4,112
3"	2,691	4,830
3-1/2"	3,071	5,512
4"	3,432	6,160

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Circle Reader Service #173



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Circle Reader Service #174

YELLOW INK PAGES™



MARKETING AND PROMOTION

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Scratch & Win Sweepstakes Cards. Increase ad revenues and listeners. Call NOW for summer or fall '96.

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Crook and Chase Country Countdown

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NATIONAL AFFILIATE SALES MANAGER
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TO RESERVE CROOK & CHASE FOR YOUR MARKET

Circle Reader Service #177

Rick Dees just bought some Hiney again. My Hiney is for sale in your market too! Call big red Hiney
817-595-4550.

Circle Reader Service #178

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for more information
Satellite Service also available

Circle Reader Service #179

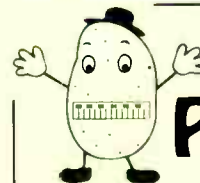
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Circle Reader Service #181

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Circle Reader Service #182

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

TRANSMITTER TUBES

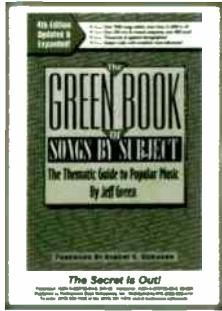
WANTED OLD AM TRANSMITTING TUBES

They don't have to work, they just have to look unique. The funkier the better!

Call Radio Ink
1-800-226-7857

PRODUCT NEWS

Green Groove. Fresh from the book factory is the 4th edition of Jeff Green's *The Green Book of Songs by Subject: The Thematic Guide to Popular Music*. Translation: more than 21,000 20th century tunes, divided by more than 800 categories, all based on



the main themes of the song — like five-and-a-half pages of songs about being happy and three pages about sad songs. Think of the programming possibilities. 704-322-3111

•**Radio Dating?** Cyber Media is their name, dating is their game. With their electronic matching service called "CUPID" (a software program), single listeners can hook up with other single listeners through 800 and 900 numbers where

they will be greeted with the recorded voice of a station personality prompting them through all the instructions. For Radio stations, this means for no capital investment they get substantial revenues, identification of their core adult listeners, an endless database, event marketing and corporate sponsorship opportunities, and perceptual and music research access. For listeners, this means let the love begin. 800-80-MEDIA (63342).

Seasonal Planning. If promotional supplies is what you need for the spring and summer of '96, then M&N International Inc. has a book for you. The 152-page "Bright Idea" book has supplies for all the major spring and summer holidays, plus many nontraditional "plan your own" celebrations, with prices touted to be the lowest in the market. How do you get this book? Do you know how to use a phone? 847-680-4700 or fax a request to 847-816-1200



Travelin' Tag. Blue Atlantic Ltd. has these available for business gifts or incentive items. The brass luggage tags allow you to slip a business card into it for identification. And the other side has a large space for imprinting (a station logo perhaps) in up to five colors. It sells for \$5.95 in quantities of 100 pieces. Larger orders earn volume discounts. This includes leather strap and a tuck gift box. What a deal 800-397-8287



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Jones Satellite Networks is making news in Country Radio. With America's #1 Country Programming choices and a powerful portfolio of affiliate benefits and services, more broadcasters are signing with us. Come and get the whole story. After we've made our "key" points, you'll think about Country Radio in a whole new light.

And speaking of keys, don't forget to try your key in our "Key To The Country" contest. We're awarding prizes every day and we've got a special grand prize too. It just might be your lucky day!

Booth
807-809

303.784.8700

SEND PHOTOS of your new products to: Product News, c/o Shawn Deena, 224 Datura Street • Suite 701, West Palm Beach, FL 33401.

Circle Reader Service #123

GRAPEVINE



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

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



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



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



Family Values. From the folks at WLUP-FM Chicago to you, a calendar featuring members of the LOOP's "family" in various guises and poses. So what if it's February — there are 10 months left.

SEND PHOTOS OF YOUR ORGANIZATION'S MAJOR EVENTS TO: Grapevine c/o Shawn Deena • 224 Datura Street • Suite 701 • West Palm Beach, FL 33401

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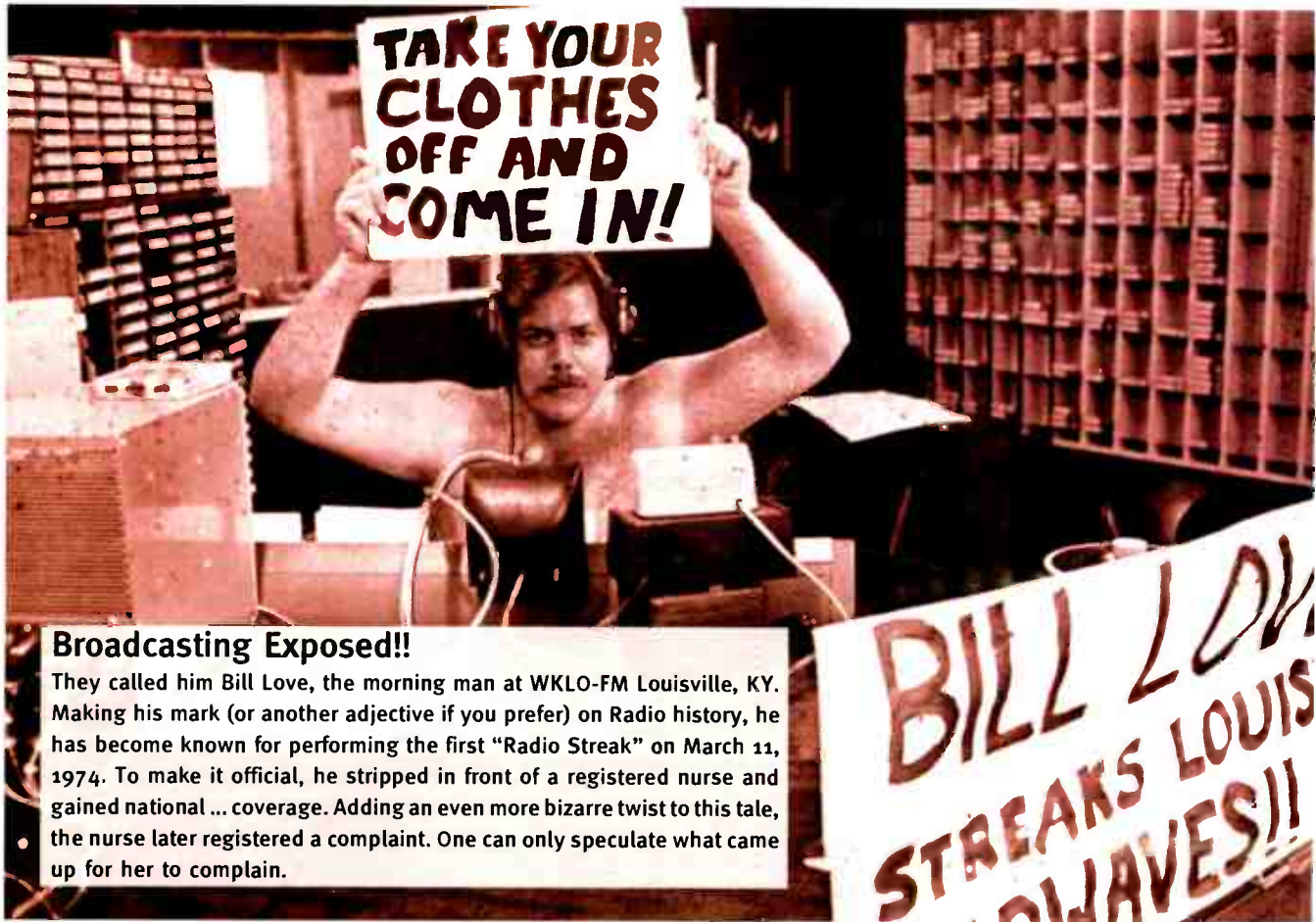
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FM 95 FREE SAMPLER!
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Circle Reader Service #124

BLAST FROM THE PAST™



Broadcasting Exposed!!

They called him Bill Love, the morning man at WKLO-FM Louisville, KY. Making his mark (or another adjective if you prefer) on Radio history, he has become known for performing the first "Radio Streak" on March 11, 1974. To make it official, he stripped in front of a registered nurse and gained national ... coverage. Adding an even more bizarre twist to this tale, the nurse later registered a complaint. One can only speculate what came up for her to complain.

SEND US YOUR OLDIES! We're looking for old photos! (They will be returned.) Send them to: "BLAST" c/o Shawn Deena, 224 Datura Street • Suite 701, West Palm Beach, FL 33401. Put your name and address on the back of each photo with "please return." Include a description of the photo and any people pictured.



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Circle Reader Service #125

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And **nothing** beats the Scott System for easy levels. Touch the label on the screen, moving right to left to fade as desired. If you'd rather adjust levels on the console, channel numbers show clearly on each start button.

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

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Touch **one button** and you're recording calls to hard disk. Another button and you've got the world's easiest editor. When it's ready, one touch and your call's on the air. The phone recorder only adds \$1,000 to the system.

The Best Digital Audio

When spots, promos, PSAs, or any other digital audio events are recorded, they're immediately playable in **all** your Scott System air studios. Nobody wastes time carrying carts down the hall or redubbing spots for additional stations.

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

The World's Fastest Requests!

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

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

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

The Day At Your Fingertips

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

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

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8 0 0 7 2 6 - 8 8 7 7
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